

THE STUDY OF NA HYE SEOK'S SHORT STORIES:
REFLECTIONS OF CONFUCIAN CULTURE AND THE STATUS OF KOREAN WOMEN

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วิทยานิพนธ์ฉบับนี้มีจุดมุ่งหมายเพื่อศึกษาภาพลักษณ์ของวัฒนธรรมขงจื้อและสถานภาพของ
สตรีเกาหลี ซึ่งถูกนำเสนอผ่านผลงานวรรณกรรมประเภทเรื่องสั้นของนายเยชอก จำนวน 5 เรื่อง
ได้แก่ “คยองฮี”, “ฮเวแซงฮัน ซนยองเอเก”, “วอนฮัน”, “ฮยอนซุก” และ “ออมอนีวาดัล”

นายเยชอกเป็นนักเขียนสตรีนิยมที่มีชื่อเสียงและมีบทบาทต่อแนวคิดสตรีนิยมในเกาหลีราว
ต้นศตวรรษที่ 20 มีผลงานวรรณกรรมมากมายที่แสดงออกถึงสังคมเกาหลีในบริบทที่หลากหลาย
นอกจากนั้น นายเยชอกยังมีชีวิตอยู่ในช่วงเวลาแห่งการเปลี่ยนผ่านที่สำคัญของสังคมเกาหลี กล่าวคือ
ปีสุดท้ายของราชวงศ์โชซอน, ยุคญี่ปุ่นปกครองเกาหลีเป็นอาณานิคม และเกาหลีหลังประกาศเอกราช
ผลการศึกษาพบว่าเรื่องสั้นของนายเยชอก จำนวน 5 เรื่องถูกเขียนขึ้นในช่วงที่เกาหลีตกเป็น
อาณานิคมของญี่ปุ่น แนวคิดขงจื้อในบริบททางการเมืองและสังคมมีอิทธิพลลดลง อย่างไรก็ตามภาพ
สะท้อนทางวัฒนธรรมขงจื้อที่ฝังรากลึกในครอบครัวและค่านิยมในสังคม ยังคงปรากฏในงานเขียน
โดยเฉพาะอย่างยิ่งอิทธิพลของวัฒนธรรมขงจื้อที่มีต่อสถานภาพของสตรีเกาหลี

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This thesis aims to study the image of Confucianism and the status of Korean women presented in five of Na Hye Seok's short stories: Kyeong hee, Hway saeng han son nyeo ege, Won han, Hyeon suk and Omoni wa ttal. Na Hye Seok was a famous feminist writer in Korea in the early 20th century. She had many literary works representing Korean society in various contexts. The life of Na Hye Seok also spanned a very important transitional period in Korean society, which was the last year of Joseon dynasty, the Japanese colonial rule and Korea after liberalization. This study found that all of Na Hye Seok's short stories develop her views through her writing career. They were written during the Japanese colonization of Korea, the period when the influence of Confucian concepts as the state ideology was declined. However, the reflection of Confucian culture that rooted in family and social values still showed in short stories, especially an influence on the status of Korean women.

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CHAPTER I

INTRODUCTION

1.1 Background

For a long time Korean culture was rooted in Confucianism. Confucian concepts were very important to the Korean way of thinking. This ethical and philosophical system represented Korean ideology and behavior for more than 500 years. It was respected and admired by most Korean people especially in the Joseon period – the last Korean dynasty (1392–1910). The philosophy was regarded as the state ideology and played an important role in controlling people's behavior. Confucian culture in the Joseon dynasty was very strict and caused the Korean culture to be conservative. Confucianism focuses on the precedence of men, which created the framework of a patriarchal system in the Korean family.

Some basic Confucian teachings which are related to women's status included a large amount regarding etiquette to maintain proper relationships. For example the perfect woman must obey her parents when a child, her husband when a wife, and her son when a widow. Confucian culture connected with Korean culture and society in all aspects, down to social and individual behavior.

In individual manners, Confucianism focused on learning to develop and refine one's own mind. However, women were not required to learn. The status and

duties of women was limited by the patriarchal family system as the basis of Confucian culture.

In social aspects, Confucianism focuses on five primary relationships. These are the relationships between guardians - subordinate, parents- children, husband - wife, senior - junior and friend - friend. This study will mainly focus on the relationships between husband and wife and parents and children. Because family is the smallest unit of social structure and is closely connected with the Confucian culture. If we are considering the Korean family structure through a Confucian view point, we can find the identity of the Korean family as well.

A study of Confucian culture can show a picture of the Korean family and the social status of Koreans. Confucian philosophy was practiced by Koreans for a long time. Even under 35 years of Japanese rule (1910–1945), when the Korean monarchy was destroyed and the Japanese imposed Buddhism, many of the concepts of Confucianism remained. The Confucian influence is still visible in various works of art and the output of numerous writers. Many literary works showing a reflection of culture and society were created especially after the March First Movement in 1919, an event that aimed to overthrow Japanese rule. The revolution was not successful but it became a national landmark in Korean history. The term ‘New woman’ (신여성, Sin yeo seong) became standard usage in the press to describe modern educated women who had become a very visible part of public life. After the March First Movement, many literary works were created. A lot works were written in order

to reflect society. A unique concept, which has a strong interest in modern society, is feminism which focuses on the image of the 'Sin yeo seong'. The ideas expressed in 'sin yeo seong' quickly spread and became popular.

In the early years of the 20th century, three women writers, Kim Won Joo, Kim Yeong Sun and Na Hye Seok were regarded as representatives of 'Sin yeo seong'. Their feminist literature works have been widely accepted in Korean society. Particularly, Na Hye Seok (1896-1948) was a writer and painter who created works that reflected women's lives and social conditions in the early 20th century. These literatures showed a number of progressive women who studied abroad, did not comply with unreasonable limits by the family, and went out to serve the public in political campaigns.

These provoking ideas caught the mood of the Korean people at that period. These modern women not only reflected the new image of women, but also reflected another aspect of the Korean family under the influence of Confucianism, which is a contrast between the conservative way of traditional society and the progressive way in the modern world, as well as the status of Korean women under Confucian culture in the period of Japanese colonization.

This thesis is a study of the image of Confucian culture and Korean women's status reflected in Na Hye Seok's short stories through the perspective of the 'Sin yeo seong'. It aims to analyze how Na reflects Korean Confucian culture and the status of Korean women in her short stories to understand

the concept of Korean Confucian culture and woman status in her view. Moreover, this thesis will be the academic benefit of further study of early 20th century Korean literature and Korean society under Confucian culture as well.

1.2 Objective of the Study

This thesis aims to study the image of Confucianism and the status of Korean women presented in Na Hye Seok's short stories.

1.3 Significance

- To understand how the image of Confucianism and the status of Korean women is presented in Na Hye Soek's short stories.
- To understand the image of Confucianism and the status of Korean women in Korea during the Japanese colonial period.
- The academic benefit of further study of early 20th century Korean literature.

1.4 Scope of the Study

In this study, I have determined the scope of the analysis of all Na Hye Seok's short stories except Kyu won (규원) published in 1921 because it was unfinished story. All of them are as follows:

- Kyeong hee (경희) published in 1918
- Hway saeng han son nyeo ege (회생한 손녀에게) published in 1918
- Won han (원한) published in 1926
- Hyeon suk (현숙) published in 1936

- Omoni wa ttal (어머니와 딸) published in 1937

1.5 Methodology

The research is documentary which data were collected from primary and secondary sources. The primary data are five short stories of Na Hye Seok published from 1918 to 1937. The secondary data involves theories and previous researches related to the topic. The author used analysis of writing strategy and analysis of value to investigate the literature.

1.6 Organization of the study

Chapter 1 introduced the background and described the significance of the study as well as presents the methodology and procedures used for analysis.

Chapter 2 explores a review of literature and relevant research associated with this study.

Chapter 3 investigates the general situation of Korean society in the early 20th century and the basic concepts of Confucianism.

Chapter 4 study Na Hye Seok's biography and the five short stories written from 1918 to 1937, Study theory and documents related to narrative techniques used in Na Hye Seok's short stories, Contains an analysis of the study and presentation of the results.

Chapter 5 offers a summary and discussion of the study and suggestion for future research.

1.7 Note on Transliteration

Generally, there are two Korean languages romanization system commonly used. These two systems consist of McCune- Reischauer system and Ministry of Culture 2000 system. In this study, I romanize Korean words by using Ministry of Culture 2000 system. For instance name of Na Hye Seok. In some previous may use the McCune- Reischauer system instead of Rha Hye Sok.

1.8 Definition

Sin Yeo Seong (신여성) : New women, Modern women

Yangban (양반) : Elite, Noble man or Aristocrat during Joseon Dynasty

Taehak (태학) : The foremost education institution or national Confucian Institute in ancient Korea.

Gun Sin Yu Ei (군신유의) : Justice and righteousness should mark the relations between ruler and subject.

Bu Ja Yu Sin (부자유친) : Proper correlation should mark the relations between father and son.

Bu Bu Yu Byeol (부부유별) : Separation of functions should mark the relations between husband and wife.

Chang Yu Yu Seo (장유유서) : The younger generation should give priority to elders.

Bong Eu Yu Sin (봉우유신) : The relationships between friends needs to have interaction with each other based on faith and trust.

CHAPTER II

LITERATURE REVIEW

In this study, I divided the literature review into two parts which are the relevant researches of Confucianism and Korean women and the relevant researches of Na Hye Seok's literature. The review of related researches of Confucianism and Korean women is used to understand the background of the study and the review of the related researches of Na Hye Seok's literature is used to create the conceptual framework of the study.

2.1 Related researches of Confucianism and Korean women

In this part, I have chosen the previous researches that lead to understanding the relationship between Confucianism and Korean women. Chang Pil Wha (1997) introduced a theoretical model of patriarchy that, "incorporates the family within a larger social system, it seems to be suitable for explaining Korean patriarchy and determines Korean traditional culture as a patriarchal one." In terms of patriarchal culture we can look closer at the origin of interactions with Confucian culture. From the history of Korea, most of the classics of Confucianism were written during the development of patriarchy in China and published with the specific aim of instructing women how to behave according to Confucian teachings. Therefore, they had an

important role in the Korean family and social system. There are many documents and researches related to Confucianism and Korean woman as follows.

Next is the analysis of Lee Kwang Kye '*Confucian tradition in the contemporary Korean family*' defining Confucianism as part of the adaptive Korean culture that has evolved over time. The author goes on to say, "Confucianism has been most influential in shaping the structure of the family and family role makeup of male and female. The central pillar of Confucianism is the family. Indeed, family cohesion and continuity are taken as the foundation for sustaining the human community and the state". (Lee Kwang Kye, 1997)

Martina Deuchler in the paper, '*Female virtues in Choson Korea*' studying the biographies of "virtuous women" of the Choson dynasty found, "The inequality imposed on woman and their offspring by Confucian ideology such as the Confucian patriline did not involve woman in its ancestral ceremony". (Martina Deuchler, 2003)

Yoon Hoo Jung considers the fundamental issues and problems facing women in Korea in, '*The Nature and Directions of Korean Woman's Issues*' found that one of the major problems is in the traditional patriarchal system and comments, "The status and role of men and women have been misunderstood and prejudiced. Thus, the civilization of a patriarchal system had formed an influential culture by the power of Confucianism". (Yoon Hoo Jung, 1995)

Kim Yoo Na argues “the parameters of woman lives in the context of traditional Confucianism, modern education, work, marriage, family and sexuality” (Kim Yoo Na , 2005) in the study, *‘The socio-economic position of women in Korea’* shows that Confucian ideology has influenced Korean woman’s lives and constructed the traditional gender role.

Lee Sang Wha addressed the relation of patriarchy and Confucianism in his research, *‘Patriarchy and Confucianism: Feminist critique and reconstruction of Confucianism in Korea’* he suggests, “The patriarchal system was closely linked to the Confucianization of society and the patriarchal family structure strictly combined. Thus, patriarchy was equated with Confucianism, which has been seen as a force with adverse effects on women”. (Lee Sang Wha, 2005)

Lee Hai Soon in his research on *‘Representation of females in twelfth-century Korean historiography’* studied the Samguksaki (history of the three kingdoms), found that “The Samguksaki contending Confucian historical tradition and women with their biography. There are some descriptions of the filial daughter”. (Lee Hai Soon, 2003)

In conclusion, the most of the previous researches related to Confucianism and Korean women show the relation and influence of Confucianism as it affects the status of women. The Confucian concept is a major part of the way of thinking, and actions and defines the structure of society. The responsibilities of men and women were created by Confucian culture as a traditional notion of Korean society. Most

previous studies were researched thought classics or Confucius analects but not yet characterized by Confucian culture linked to literature, especially in the literature of feminist writers such as Na Hye Seok.

2.2 Related researches of Na Hye Seok's literature.

Previous research related to the analysis of Na Hye Seok's literature, are divided into the following three major approaches. First, is conceptual feminist literary criticism, second is a comparative study of art and literature, and third is the influence of Christianity on the literature.

In terms of conceptual feminist literary criticism, there are many researches as follows.

Cheong Mee Suk describes feminism in her research '*The study of the writings of Na Hye Seok*' that most of Na Hye Seok's literary output focused on gender rhetoric. Three novels, including the study by Kyeong Hee, Won Han and Hyeon Suk present the concept of gender. She commented that, "Na Hye Seok tried to represent the context, which makes their way towards gender perfection". (Cheong Mee Suk, 2011)

Lee Kyong Chee (2009) shows several concepts of Na Hye Seok's view from literary works under her research title '*A Study of Na Hye Seok's Feminist Writing*' that Na Hye Seok's feminist writing reflects the image of women in a male-centric society, focusing on women's rights, social criticism and sexual crime against women.

She also criticizes the incorrect thinking that mothers passed on to their daughters, including power of the male in a divorce. This research selected representative works of Na divided by genre and analyzes by the principles of feminism.

Bae Hyo Jin (2009) stressed how Na Hye Seok's novel is one of the most outstanding in that period. In her research, *'The Image of Women in Korean novels of the early 1920's'* shows the role of female characters in Na's novel with the characteristics of the ideal woman.

Bae Hye Young and Lee Bong Gee (2001) offered *'The literary works and biography of Na Hye Seok'*. A Korean Women Writers and their Autobiographical Writings-Focusing on Na Hye Seok, Park Wan Seo, Suh Young Eun, Shin Kyung Sook'. This study focused on autobiography writings of famous women writers of the era, Na Hye Seok, Park Wan Seo, Suh Young Eun and Shin Kyung Sook and how the writers presented their views on life. It was concluded that Na Hye Seok's writing was largely autobiographical in the form of essays or confession. Bae Hye Young and Lee Bong Gee explain, "Especially the novel *Kyeong Hee* can be considered a biographical book written in a third - person discourse which served for the passage of enlightenment and confession producing a more delicate effect, and. thus permitting, to some extent, a new concept of modern women's writing". (Bae Hye Young and Lee Bong Gee, 2001)

Lee Pyong Jeon emphasize a biographical novel of Na Hye Seok's and Kang Kyoung Ae, feminist writers who wrote during the years 1920 to 1930, under the research title '*A study of modern women's colonial experience and studies of autobiographical novels*'. Lee states that "... the writings of Na Hye Seok in the biography are a story about daily life, she was also reflecting personal problems experienced during the brutal colonial period into writing". (Lee Pyong Jeon, 2004)

Because Na was a talented artist, she not only wrote outstanding literary works but also made many Western paintings. Therefore there are some researches that focused on the relationship between Na Hye Seok's art and literatures; there are many researches about these as follows.

Seo Jong Ja analyzed the art and literary output of Na Hye Seok in '*Linking in the Writings and Art of Na Hye Seok*' in that Na Hye Seok tried to present her art and writings to confirm her identity. Seo argued that Na Hye Seok's characters "In order to overcome the actual situation, the identity of her art was sought out by discovering art within her writings." (Seo Jong Ja, 2008)

Lee Joo Kyong addressed the correlation between Na Hye Seok's literature and fine arts, and compared the literature to fine arts. Lee considered 'Na Hye Seok as a writer' and 'Na Hye Seok as a fine artist' and found that, "there are some relationships of religious ideas contained in literature, especially the concept of new women and Christianity and the transformation of Christianity". (Lee Joo Kyong, 2009)

Christianity spread into Korea around the early 20th century and came to have a great influence on the country. There are some researches focused on the influence of Christianity on Na Hye Seok's literature as follows.

Shin Sue Jeong emphasized modern Korean novels written by female writers during the early period represented by Na Hye Seok, Kim Il Yeob, and Kim Myeong in the piece '*Experience in Modern Korean Female Novels*' showing, "... the connection between the writers and Christianity experienced during their childhood. Therefore, the female writers are overturning male illuminist from the depths of texts and a possibility of feminist discourse". (Shin Sue Jeong, 2006)

Kim Mee Young in '*A Study on the Relationship of the New Women and Christianity in the 1920's in Korea : Focusing on the Literature and Lives of Na Hye Seok, Kim Il Yeup, Kim Myong Soon*' shows that Korean women's general reaction to Christianity was positive because of the principal of equality included with the new religious ideas. Kim explained that, "Some of the leaders of new women were Christians. The "New Woman" meant educated women, that is why Christianity and the new woman have a very close relationship". (Kim Mee Young, 2004)

In conclusion, Most of the previous research related to the analysis of Na's literature focuses on feminist concepts especially the image of modern women by world feminist wave and feminists with colonial experience. There is much on the influence of Christianity in Na Hye Seok's literary works showing modern concepts as

the basis of the idea of modern women. However, the specific study of the Confucian concept as traditional culture through the Na Hye Seok's literary output does not appear. It is possible that even though Na was known as a modern woman in Korean society, Confucian culture was still discernible as a foundation of Korean society especially in the family. Therefore, the study of the image of Confucian culture and the status of women in Na Hye Seok's short stories will reflect the culture of Confucianism in the feminist view of the colonial period, which may have some different aspects from Confucianism in traditional Korean aspects. It will also show some changes in regard to the Korean social aspect as well.

CHAPTER III

CONFUCIAN CULTURE AND KOREAN SOCIETY

IN THE EARLY 20th CENTURY

In this chapter, the study will be divided into four sections in order to understand general background of the Confucian culture and Korea society in early 20th Century. By starting with the entry of Confucianism in Korea to understand the process in the early phase of Confucianism in Korea. Then, I will examine the five moral rules in relationships and traces of Confucian teachings in the way of Korean thinking which are very important to understand relationship of Korean people. And in the last part, the general background of Korean Confucianism in the Japanese colonial period will be presented.

3.1 The entry of Confucianism in Korea

Confucianism is a system of ethics and philosophy. The term “Confucianism” is used as a convenient label for the Chinese cultural - philosophical tradition shaped by Confucius and his followers. This developed from the teachings of the Chinese philosopher Confucius (551–479 BC), who was one of the greatest thinkers of the world as well as politician, scientist, educator, and philosopher, who played role as a powerful thinking leader in China. Confucius’s teaching was the foundation of society, politics and culture in China, and spread to Japan and Korea. Chinese culture

with its Confucian element was introduced to Korea some time during the Warring States period in China (B.C. 403-221). During the time of the Three Kingdoms(AD 220–280) Buddhism and Confucianism co-existed.

Confucianism came to Korea in the 6th century BC. Pre-modern Korea has frequently been described as a “Confucian country”. Indeed, Confucianism played a major role in the life of Korean in former times. There is a general agreement among historians and scholars that Korea is the most Confucian influenced country in the world (Callahan, 1999; Chung, 1994; Hahm, 2003; Yi, 1993). In the first phase, it only influenced the educational and political systems and the activities of the elite. But during the closing years of the Koryo Dynasty (918–1392), the later development, Neo - Confucianism was first introduced.Until the Joseon period, political reform had sincerely adopted Neo - Confucianism as the state’s ideology and brought the doctrine strictly into practice, affecting both conservative traditions and rituals.

The Joseon Dynasty (1392-1910) was the last dynasty before annexation by Japan. During this dynasty, the government reformed the political system and adopted Confucianism as the state ideology. The government also brought strict doctrines into stringent practice. Conservative tradition and rituals affected the lifestyle of Koreans in those days.

The influence of Confucian teachings is still evident in Koreans up until the present day. The importance of Confucianism in family matters obliges Koreans to

respect anyone older than them. Society relies on status and authoritativeness and defers to male authority. They also have the notion of preferring sons in order to fulfill their duties:

“It is common for women to be mistreated if they do not have sons. The husband might take to drinking and womanizing, and maltreating the wife. His parents might put pressure of their own, and in the past they would ask their son to take a concubine...”

(Woo Jin Chung, Bae Hwa Ok, 2002)

Moreover, Confucius stressed the importance of education for achieving personal and social order. Confucian teachings are associated with life rituals and also influence the character of the Korean people. All of these Confucian norms have permeated many aspects of Korean daily life. The Korean value system stresses a lot on the importance of loyalty, filial piety and gender differences.

In Korea during the late Koryo and Joseon Dynasties, the state established Sungkyunkwan, also called Taehak (태학, 太學). It was the foremost education institution or National Confucian Institute and built up the Hyanggyo, government-run provincial schools, established in the monastery under Confucianism. The study focused on the teachings of Confucius. These are ethical issues related to family and society. In this era, Confucian teachings became deeply rooted in the minds and consciences of the people of Joseon. Neo-Confucianism in Korea was combined with

Confucianism, Taoism and Buddhism and shaped to fit the new Confucianism and Korea itself. Most of the time, Confucianism remains an unexamined part of Korean culture even though many of the things Koreans do are of Confucian origin (Hahm, 2003).

3.2 Five Moral Rules in Relationships

David Cummiskey states that, “Confucian ethics focuses on the structure of human relationships, and in particular on the core relationship of the family which provides an idealized model for all other relationships”. Confucian philosophy sees society as a combined unit composed of many sub-units that is the individual person. If each person in a society is a good man, society will be enhanced. The actions of individual members of society can affect a whole society because each individual will inevitably correlate with other characteristics. Confucius established human relationships and brought moral principles to practice in accordance with each relationship. Those who practice following these moral principles were named as good members of the society as in the five relations below.

(1) The relationship between ruler and subject – justice and righteousness (Gun Shin Yu Ei, *군신유의*). Justice and righteousness should mark the relations between ruler and subject. The relationship between ruler and subject is one that must have justice and righteousness as an important foundation. A ruler must act like a father, assuming responsibility and care for his subjects who are like his children. Thus, the father–son relationship is primary in that it is the model for most other

relationships. The king is a key part of the administration. A noble must serve the king in order to ensure the administration will be smooth and fair. A king must be justice and nobles must be loyal. According to Confucius thought that

“If a ruler was honest, his people would follow him in honest behavior. But if the ruler was corrupt, how could he expect anything different from his subjects. The ruler also had a responsibility to follow the laws of heaven. If the ruler failed in his obligations, natural and economic chaos might follow, and the people would have to overthrow the ruler”.

(2) The relationship between father and son – affinity (Bu Ja Yu Shin, 부자유친). There should be proper correlation between father and son. The relationship between parents and children is the closest relationship in human life that is, by and large, unavoidable and unchangeable. The parents need to give love and kindness to children, while children need to respect and express gratitude to their parents. It is the way to make a perfect family life and it will result in a better society as well. The whole family is completely involved in encouraging the development and success of society.

(3) The relationship between husband and wife – separation of functions (Bu Bu Yu Byeol, 부부유별). There should be separation of functions between husband and wife. The relationship between husband and wife is recognized and distinguish by the sense of responsibility for each of their duties. According to Confucianism the

husband is the head of the family and thus has the authority to decide most of the family issues. His wife is subordinate to him in nearly all affairs. This relationship means that men and women exercise their life together. The husband shall be responsible for the husband's duty and the wife is responsible for the wife's duty. When children need to be taught by a parent, a primary duty of the husband as the father and primary duty of wife as a mother are different. Father has to be strict and mother has to protect and care. If both are to do their duty completely it will result as the complete family and society will be good as well.

(4) The relationship between elder and younger people – proper respect (Chang Yu Yu Seo, 장유유서). The younger generation should give priority to elders and maintain a distance to achieve an orderly society. This means that minimum courtesy towards elder and younger. Young people must obey and comply with adults with respect.

(5) The relationship between friends–fidelity (Bong Eu Yu Shin, 봉우유신). The relationships between friends needs to have interaction with each other based on faith and trust. Individuals cannot live alone, they need to socialize and make friends. There are many kinds of friendship; the childhood friends who grew up together, school friends, fellow soldiers, colleagues or friends who enjoy the same activities. However the most important thing regarding friendship is trust and honesty with each other. Confucius said that if the people in these societies have

mutual respect, follow the main duties as outlined it will cause more love and morality and other virtues. It will be followed by happy and peaceful society.

3.3 Traces of Confucian teachings in the way of Korean thinking

(1) Family

Confucianism asserted that the family is at the core of human relationships. Confucius postulated the entire universe as one big family and everything is related to each other. According to Confucian philosophy,

“There is a basic order in the universe and a natural harmony linking man, nature, and the heaven. It also held that man was by nature a social being, and that the natural order of the universe should be reflected in human relations. Confucian culture emphasized the importance of family life for personal cultivation and strengthened the Korean family system with several cultural imperatives.”

This doctrine is based on a Korean family to formalize their relationship with each member strictly, especially the respect and gratitude of the children to their parents. The importance of the family includes past, present, and future generations. Moreover, a hierarchical social system where loyalty to elders and to teachers is considered critical. All family members must be respected and obey male seniors in the family and also respect other seniors in their family.

Confucianism also emphasizes gratitude of children to their parents. Ingratitude to parents is considered equivalent to a crime and will be punished

severely. Children must obey their parents and respect elders. Even if they passed away, children must always pay respects to them. Since a young age, children are taught about respect and obedience to elders without questioning. Korean children tend to think and act at the command of the family. In commerce, we see that large companies are mostly family owned and operated in terms of family partners. This also shows the importance of the Korean family. Besides piety, Confucianism also teaches everyone about the importance of ancestors. Koreans believe that if there is no predecessor, we would not exist today. As a result, they serve ancestors with rituals practiced until now adays, such as funeral rites and ancestral ceremony.

(2) Filial piety

In the five primary relationships, Confucius insisted mainly on the four virtues of sincerity, generosity, filial piety, and suitability. Of all other virtues, filial piety is the root value on which many others are built. Yoon, Jee Hee states in 'Neo-Confucianism's Influence in South Korea's Three Bonds and Five Moral Rules in Relationship' that "The relationship between elder and younger is one of the most important and has been preserved the longest in Korea". As a result, Korean society has values and customs that strictly respect elders. Because Koreans value filial piety and respect everyone in society they accept the importance of elders as well as admiring their experience and spirituality.

And Yoon Jee Hee emphasizes that “the concept of filial piety contains important rules that children should follow regarding how they treat their parents and take care of them. This idea has played a crucial role in Korean society through the influence of Confucianism and Neo-Confucianism”.

Although Korean society has changed, the value of respect for elders is still prominent. Respect for elders is evident by the language used. When children talk with seniors they use appropriate forms to show respect. For example, to use honorific language to express respect for elders.

(3) Education

According to Confucianism, education is a much more important attribute for a leader to have than technical competence or professional expertise. In this sense, education itself is an essential component of the virtues. Confucianism stresses the important role of morality in maintaining the social order. Through education people nurture their sense of morality. Thus, Confucius believed that education is a significant element in the realization of social stability. In addition, the Confucian educational philosophy prioritizes the teaching of ethics. In Korea, the school curriculum still places great importance on subjects related to a moral code, offering and emphasizing classes such as ethics, and manners.

(4) Gender and age

Kim Moo sang states that most views about males and females in modern society are from traditional Confucianism. 'Um-yang' (or Yin-Yang in Chinese) and age are part of the five primary relationship in Confucian society. As same as Jeffrey Richey explained about gender and sexuality in Confucianism whereby:

“Women were at the bottom of the Confucian hierarchy. Exemplary behavior and uncomplaining obedience was expected of them. By custom, aristocratic men and women lived separately. Men had multiple wives and concubines, but women were not allowed to see men other than their close relatives, husbands, or masters, or the palace eunuchs”.

This shows that Confucianism arose in a patriarchal culture and always embraced patriarchal values, more than significance of the roles of women. Moreover, Kim So Hee addressed in 'Confucianism and women in Joseon dynasty' that

“the social function and concentration of duty was different between men and women; men functioned in the public sector while women functioned in the private sector – mainly the domestic household. Gender relations involved ritualized and clearly defined female subordination, and this led to a cultural preference for sons over daughters.”

3.4 Korean Confucianism in the Japanese colonial period

Korea was annexed by Japan in 1910. The Empire of Japan forcefully seized the Korean peninsula. For Koreans it was the beginning of 35 years of suffering and humiliation under Japanese rule. Commonly in the colonial period, Western powers brought Christianity and the Japanese imposed Buddhism as a means of gaining influence in Korea. However, Confucianism was still more of an influence in Korean society as Henrik H. Smensen states:

“Confucianism, which has dominated the structures of societies of East Asia, still is the instrument for controlling the populations. Although a number of other religions, including Buddhism, Daoism, and Christianity, gained a great influence, and at times even have eclipsed Confucianism in terms of practical religious importance and influence, they have nevertheless always been forced to incorporate basic Confucian values in order to gain optimal popularity. Thus, when we speak about religion in East Asia, we are always dealing with some form of Confucianism, whether directly or indirectly”.

During Japan's colonial rule of Korea, Confucian reformists joined many independence movements to fight against imperial Japan. Towards the end of the nineteenth century, Confucianism had long since lost its appeal as the elite ideology. In 1910 Korean Buddhism, both the pro-Japanese and the anti-Japanese factions had

been greatly revitalized, and a general feeling of optimism prevailed among the members of the Buddhist community.

When the Japanese abolished the Korean monarchy, the influence of Confucianism on Korean political life was decline. The Japanese first abolished the old Korean Confucian academy, and then reorganized and re-established it in the very same building it had occupied under the Joseon. The social values of Confucianism, especially the teachings on loyalty, and an orderly society, were of course fully appreciated by the Japanese. Hence they saw Confucianism as a highly useful tool for controlling the Korean population. However, a state-sponsored Confucian ideology without any political role had little effect on the lives of the common population.

CHAPTER IV

ANALYSIS

In this chapter, I examine the contents of the Confucian idea appeared in the literature. In terms of How Confucianism evolved and influenced women in Korea? Because Confucian culture emphasized on family and strengthened the Korean family structure, Many of Confucian tradition to showed the importance of filial piety ancestor worship and Patriarchal family structure. Woman was expected to uncomplaining obedience. Men had multiple wives and concubines, but women were not allowed. When women grow up and marry their responsibilities broadened as wife. and mother, they controlled food supplies and the succession of family properties. Confucianism does not discourage women from self-cultivation and nurturing within themselves this ideal.

4.1 Kyeong Hee

4.1.1 Plot

This is a story of 'Kyeong Hee' a girl, who is studying in Japan around the year 1920. Kyeong hee received a modern education from high school and she had progressive thinking. She tries to break off fixed gender norms, especially dualistic discrimination between women and men, nature and culture and between passivity and activity. Kyeong hee's father allowed her to receive a higher education that differed from other girls in that period. But she still was expected to get married

as the social and family value required of women. This story shows the contrast between family values in a traditional culture and progressive thought in modern education. And the way that Kyeong Hee tries to overcome the dominant realities of suppression and patriarchy. Women and Social value were reflected in many ways.

4.1.2 Reflections on Confucian culture and the status of Korean women

Character's point of view on the subject on Confucian culture and the status of Korean women depicted in the image 'Kyeong Hee' was shown as a 'New woman' in traditional Korean society.

Status of women in family

Confucianism focused on the status of women in the family. Married women were responsible for household chores. They needed to do housework and accept it as an important duty. People expected that young girls must be gentle but when they got married they had to be responsible for all household chores as a symbol of a good married woman. As shown below:

"아이고, 그 좋던 얼굴이 어찌먼 저렇게 못되었니. 오죽 고생이 되었을 라고."
시돈마님은 자비스러운 음성으로 말을 한다. 일부러 경희의 손목을 잡아
만졌다. "뚝 시집 살이 한 손 같고나. 여학생들 손은 비단결같다는데 네 손은 왜
이러냐"

"Your face had been so beautiful but why has it become like this? You may have had a difficult life." Mother of sister-in-law spoke with merciful tone and

seizes Kyeong Hee by the wrist. *“Your hands look like the hands of a married woman. Indeed, young girl must have hands as soft as silk.”*

(Na Hye Seok's collection: 28)

As well as the follow dialogue. Authors comment on the idea of married women through Kyeong Hee thought.

경희는 이제까지 비녀 쪽진 부인들을 보면 매우 불쌍히 생각하였다. ‘저것이 무엇을 알고 저렇게 어른이 되었다. 남편에게 대한 사랑도 모르고 기계같이 본능적으로만 저렇게 금수와 같이 살아 가는구나. 자식을 귀애하는 것은 밥이나 많이 먹이고 고기나 많이 먹일 줄만 알았지 좋은 학문을 가르칠 줄은 모르는구나. 저것도 사람인가’ 하는 교만한 눈으로 보아 왔다.

Kyeong Hee looked at women who pin up their hair and could only feel pity. If they just only knew what it means to be an adult. They don't know if the love of their husband is true or not. They live their life by instinct. This is to live like animals, isn't it? They only know that loving a child is to provide rice and meat, but they do not know how to teach them in order to get good knowledge. So, this is called a human life?" Looking with arrogant eyes.

(Na Hye Seok's collection: 66)

Woman and social values

Kyeong Hee focuses on Korean society in early 20th century, which is the connection between the Joseon period (1932–1910) and the Japanese colonial

period. However, these connections still show the same social values of Korean women, rooted in Confucianism. The ideal woman in Korean culture, based on Confucianism, must obey her parents when a child, her husband when a wife, and her son when a widow. As shown below:

“경희도 여자다. 더구나 조선 사회에서 살아 온 여자다. 조선가정의 안습에 파묻힌 여자다. 여자인 온량유순해야만 쓴다는 사회의 면목하고 여자의 생명은 삼종지도라는 가정의 교육이다.”

“Kyeong Hee is also a woman. Moreover she is a woman who lived in Joseon society, which buried women in family tradition. In this society, women have to be mild, nice, tender and obedient. The family discipline always emphasizes that a woman's life depends on her father, husband and son.”

(Na Hye Seok's collection: 61)

From above, a Korean phase structure analysis is necessary in order to understand meaning. Phases on ryang yoo soon (온량유순) refer to the characteristic of ideal women in Confucian culture. These consist of on (온, 溫) = warm, kind-hearted / ryang (량, 良) = virtuous righteous / yoo (유, 柔) = soft, smooth / soon (순, 順) = gentle, and mild. As well as phase sam jong jee do (삼종지도) that means the three people that women must follow are, father, husband and son. Phase structure defined by four words are sam (삼, 三) = three / jong (종, 從) = follow / jee (지, 之) = go / do (도, 道) = way, path.

The dialogue below describes the scene where the sister-in-law's mother came to Kyeong Hee's home when she found that Kyeong Hee had returned after studying in Japan. Kyeong Hee was called to meet her. Kyeong Hee was concerned about the traditional idea that women must get married at the accepted age and abide by social values. The Confucian ideal states that, "Man is honored for strength; a woman is beautiful on account of her gentleness", "Women's nature is passive." and "A woman should look on her husband as if he were heaven itself, and never weary of thinking how she may yield to him."

이 마님은 여간 걱정스러워 아니 한다. 그리고 대관절 계집애를 일본까지 보내어 공부를 시키는 사돈영감과 마님이며 또 그렇게 배우면 대체무엇하자는 것인지를 몰라 답답해 한 적은 오래 전부터 있으나 다른 집과 달라 사돈집 일이라 속으로는 늘 '저 계집애를 누가 데려가나' 욕을 하면서도 할 수있는 대로는 모른 채하여왔다가 오늘 우연한 좋은 기회에 걱정해 오던 것을 말한 것이다.

The sister-in-law's mother has only one worry. She wonders why a family has to send girls to school in faraway Japan. What is learning for? But also she felt the weight of who is going to marry this girl, but always keep doubting this. Even today, it is a great opportunity to mention the awkwardness of this question.

(Na Hye Seok's collection: 30)

The relationship between elder and younger

This scene is described when Kyeong Hee shows respect for adults after being called back to the house. It refers to **jeon** (절) as the way to pay respects to adults.

According to Confucian culture, the younger person needs to show gratitude and respects to elders.

경희는 사돈마님 앞에 절을 겸손히 하며 인사를 여쭙었다. 일년 동안이나 잊어 버렸던 절을 일전에 집에 도착할때에 아버지 어머니에게 하였다. 하므로 이번에 한 절은 익숙하였다. 경희는 속으로 일본서 날마다 세로 가로 뛰며 장난하던 생각을 하고 지금은 이렇게 얌전하다 하며 웃었다.

Kyeong Hee bowed humbly to her mother-in-law and greets her. She never had bowed for more than a year until she returned home again after her year in Japan, now she had to greet her parents again and felt familiar again. Kyeong Hee recalled images of herself when living in Japan. Everyday she played and laughed. When she saw she had to come back home to sit and be well-behaved, she just laughed.

(Na Hye Seok's collection: 27)

Women and education

Confucianism focused on learning to develop and refine one's own mind. However, women were not required to learn. The future of women was a successful married life not personal success. It was considered women who had a successful married life could achieve happiness and wealth. The happiness in a woman's life was not related to an education or how much they learned as shown in the next paragraph:

그러나 이마님입에서는 반드시 오늘 아침에 다녀가신 할머니의 말씀과 같은 “애, 옛날에는 여편네가 배우지 않아도 수부귀다남하고 잘만 살아 왔다. 여편네는 동서남북도 몰라야 복이 많단다..”

“However, the mother of the sister-in-law said the same as grandmother, “From olden times, If women are married, it is not necessary to learn a lot, they can be happy and rich. If women are married, even if they don’t know North, South, East and West, they can be in luck.”

(Na Hye Seok's collection: 31)

Women and marriage

The following dialogue shows the attitude towards marriage by their cognition of character through dialogue. First two dialogues are a female character, which still want to maintain a traditional way of life ever and accepted as a valid lifestyle.

경희는 이 마님 입에서 '어서 시집 가거라. 공부는 해서 무엇하니' 꼭 이 말이 나올 줄 알았다. 속으로 '옳지 그럴 줄 알았지' 하였다. 그리고 어제 오셨던 이모님 입에서 나오던 말이며 경희를 보실 때마다 걱정하시는 큰 어머니 말씀과 모두 일치되는 것을 알았다. 또 작년 여름에 들던 말을 금년 여름에도 듣게 되었다. 경희의 입술은 간질간질 하였다.

Kyeong Hee had known it already, she says, "You must get married right now. What is learning for?" and she just thought, "I already knew you would say that." Today I hear those words all day, just exactly the same as the words of my mother-in-law. And also like the words of her aunt, who looked her with anxiety every time. These words were never heard last year summer. Kyeong Hee had to hear these things again in the summer of this year.

(Na Hye Seok's collection: 31)

The dialogue below is a conversation of Kyeong Hee's brother. It shows that marriage is a major role of women in society and as guidelines for life.

그리고 어느 때 경희의 형님이 경희더러 “애, 우리 시어머니 앞에서는 아무말도 하지 마라. 더구나 시집 이야기는 일절 말아라. ‘여학생들은 예사로 시집 말들을 하더라. 아이구 망칙한 세상도 많아라. 우리 자라날 때는 어디서 처녀가 시집 말을 해보아’ 하신다.

Kyeong Hee also had been asked by her elder brother, "Don't say anything when you are with my mother in-law, except only your plan to marry. Because a young girl must marry. In this society everywhere we go, they talk about women and marriage.

(Na Hye Seok's collection: 32)

Status of women as defined in the Confucian ideal focuses on marriage and family duties as a wife. Look at the Neo-Confucian saying, "There are three unfilial acts, the greatest of these is the failure to produce sons." and "A woman's greatest duty is to produce a son." This text clearly reflects the state of the women mentioned above. From studies of Na Hye Seok's short story offers the following reflections.

이 마님은 원래 시집을 멀리 와서 부모형제를 몹시 그리워 본 경험이 있는 터라, 이 말에는 깊은 동정이 나타난다. “인제 고만 곱게 입고 앉았다가 부잣집으로 시집가서 아들딸 낳고 재미드럽게 살지 그렇게 고생할 것 무엇 있니?” 아직 알지 못하여 그렇게 하지 못하는 것을 알려주는 것 같이 경희에 대해여 말을 하다가 마주 앉은 경희 어머니에게 눈을 향하여 ‘그렇지 않소, 내 딸이 옳지요’ 하는 것 같았다.

Kyeong Hee's aunt came to visit her family from far way. She spoke out with a sense of pity to Kyeong Hee that, "Now she should be married to a wealthy man, have children and live happily. Why do you still live a very hard life now? While she lectures Kyeong Hee, she looks to Kyeong Hee's mother who was sitting opposite. Her eyes seem to say, "This is correct. My words are most accurate."

(Na Hye Seok's collection: 29)

4.2 Hway saeng han son nyo ege

4.2.1 Plot

Hway saeng han son nyo ege is a story of a grandmother who is nursing her granddaughter from a serious illness. The author presents a scene to show that the granddaughter is suffering from lung disease to compare with her own past lovers who passed away in reality.

4.2.2 Reflections on Confucian culture and the status of Korean women

According to Confucian concept, the relationship between father and son is one in the five primary relationships which show the basis of the social relationship. This short story is a story of grandmother who raises her orphaned grandchild from illness. Shows the relationship of the family, express way of gratitude and also reveal expectations of the children to show gratitude to their parents

Filial piety

The paragraph below shows the close relations in the family. The grandmother and her child are depicted in a difficult situation in their lives. The use of the Korean word ‘은혜’ or kindness of grandmother where her grandchild feels overwhelmed by her kindness. This way of thinking also shows filial piety in the Confucian ideal.

너는 세 살 적에 어머니를 잃었다고? 그래서 할머니가 너를 길러내셨다고? 네가 중두로 앓을 때, 네가 열병에 걸려 죽어갈때 할머니가 울기도 많이 하시고 밤도 많이 새셨다고. 그러므로 너는 "**우리 할머니의 은혜가 태산같소**" 하며 네 눈에 눈물이 글썽렁글썽렁해졌다 다시 내 손목을 쥐며 "당신은 내 할머니요, 내가 이번에 살아난 것이 전혀 할머니의 정성이오" 하였다. 나는 이순간에 정신이 황홀해지고 무어라 대답을 주저하였다.

*You lost your mother at the age of three. Then your grandmother took care of you. When you were sick, when you got a fever and almost died. Your grandmother moans and groans. She can't have a wink of sleep. When you said "**Your kindness is like a great mountain**" tears from my eyes fell in abundance. Then you took my hand and said "Because of your sincerity, I am still living today".It made me appreciate my spirit roams and it doesn't know how to reply.*

(Na Hye Seok's collection: 78)

In ‘Hway saeng han son nyo ege’ shows a duty as mother who has been praised in Confucian concepts. The status of women has been recognized and

accepted to be a good mother. In this story shows character of grandmother who was as a mother of her grandchild. Even though she not the originator, but parenting as mother. She has been praised and respected by Confucian culture.

4.3 Won han

For Confucians, spiritual development begins at home, and the home traditionally has been seen by Confucians as the paradigmatic arena of social relations. Although Confucianism arose in a patriarchal culture and always has embraced patriarchal values.

4.3.1 Plot

Lady Lee is a young woman born into the Yangban family. When she was 15 years old, she married Chul Su, the son of her father's close friend. The boy was only 11 years old at that time. Four or five years later Lady Lee gave birth to the first grandson of the family. The family was all delighted. But Chul Su had extravagant habits, gambling, women and alcohol. At first, his parents had no reaction to any of these habits but over time problems began to emerge, it caused a lot of anxiety. His parents warned him to improve his habits but he felt no guilt at his behavior.

Lady Lee suffered greatly. While raising her children, living conditions were very bad caused by the dissipation of her husband but she cannot say anything. One day, Chul Su became sick and doctors diagnosed that he was suffering from alcoholism. Family members were hurt. Lady Lee took care of her husband as best she could. Chul Su was sick for a period of less than three years, until his death at

the age of 19 years old, still young and full of hope to the family. Lady Lee was a 23 year old girl like a blooming flower that still did not know much about life.

After her husband's death Lady Lee always thought of the hardships of her own life, rather than thinking of her late husband. Over time she became lonely. Sometimes tears fell with no reason. Mrs. Kim Seung Ji the mother in-law comforted her widowed daughter and gives her freedom to live alone. She thinks that it is the best approach.

Opposite to Kim Seung-ji's family is the house of Mr. Park, a friend of Mrs. Kim Seung Ji. He is a man with great honor; wealthy and successful. He is 54 years old and has two young concubines already. One day Mr. Park visits Kim Seung-ji's house and he meets Lady Lee and looks upon her with satisfaction. Lady Lee also has a stirring of feelings. The two meet several times until one night Mr. Park comes to Lady Lee's bedroom. Later that night, Lady Lee cannot forget him, she thinks of his warm hands, the tenderness in his eyes.

One day after finishing preparing dinner, Mrs. Kim Seung Ji goes to Mr. Park's home to talk. But she finds the girl sitting on the lap of Mr. Park is Lady Lee, her widowed daughter in law. At first she could not believe her own eyes. But later, she is angry, confused and embarrassed, but she decided not to escalate matters.

Then Lady Lee quietly moves to Mr. Park's house. She lives as the third concubine. In the beginning she is a favorite, but not very long. Lady Lee acts as a servant of the first wife to massage her and run errands. Life is harder than when she

lived with her husband. She decides to leave the house of Mr. Park. Lady Lee is now 29 years old, she has only 50 won and begins to trade rice, beans and lentils. Whatever the weather, cold or hot, she has to trade every day. The long walk from the market gives her painful legs.

In ‘Won han’, Na Hye Seok criticizes marriage. Life is painful and messed up. Women cannot choose their own life, their own love. The main character is Lady Lee who is thoroughly objectified for her body, sexuality and life, connectively represented in the story, suggests women don’t have free will to do anything they want. Especially, after she got married. Lady Lee is changed from a young woman of good family to a widow, concubine and in the end don’t have anything. From ‘Won Han’ Na Hye Seok intended to show real picture of women in Confucian culture those women who do not abide by the Confucianism will not be accepted in Society for any reason and faced with the fatality in the end.

4.3.2 Reflections on Confucian culture and the status of Korean women

Status of Women in family

*기쁘고 재미스러운 적은 한번도 없었고 슬프고 걱정되는 일만 당하는
자는 오직 이씨뿐이었다. 사지가 번듯하였던 그 남편이 온몸을 남의 손에 맡겨
이리저리 옮겨 놓는 것을 볼때 금창이 미어지는 듯기가 막혔었다.*

*Lady Lee has seen only tragedy and sorrow, never having
much fun or joy. Every time she saw her husband, who used to be kind and*

mild, was forced to do this or that by the hands of others she felt uncomfortable and depressed.

(Na Hye Seok's collection: 115)

After her son died, Mrs. Kim Seung Ji found that Lady Lee, her daughter in-law, had a relationship with another man and became a concubine. She was very angry but also needed to maintain dignity of her Yangban class family by acting with good manners. This scene shows that after marriage women have loyalty to the husband's family the same as her own family. Women, in upper class families especially, needed to bottle up emotions and feelings and not express their own feeling so much because society expected that the ideal woman must have good manners to maintain the honor of the family.

김승지의 분한 생각으로 하면 박가를 유혹죄로 몰아 큰망신을 시키고 며느리를 곧 쫓아버리고 싶었었다. 그러나 우선 자기 행세와 체면이 앞을 막고 양반의 집 가문도 생각아니 할 수 없었다. 오직 꿩꿩 참고 다만 양미간에 수심이 떠날 때가 없을 따름이었다.

Mrs. Kim Seung Ji wanted to angrily chase away their daughter as soon as possible. But she had to stop and think about the dignity and honor of her Yangban family. It is not able to do things wildly. So just be patient and get the daughter in-law out of the house quietly.

(Na Hye Seok's collection: 125)

The next scene shows that Lady Lee was set to marry a man she does not know by order of her father. Parents decide the future of the children. Especially daughter who are destined to be married and marriage is one chance of life. Lady Lee accepted the decision of her father and married unconditionally without any comment. The story demonstrates the suffering of Lady Lee after marriage with a man who has no leadership. He is a husband that her parents picked for her She has no chance to choose her own husband with love. It can be said that the description of the suffering of Lady Lee happened because she had no choice. Women were not in a position to determine their own future life.

철수는 아프기도 하려니와 자기의 잘못된 것을 피하기 위한 필제로, “아이구 아이구” 업살을 해가며 영영 울었었다. 이씨의 마음은 이런 일을 당할때마다 한심스럽다는 것보다 무섭고 떨리었다. 건넌방에서 우는 소리를 들으면 덜덜 떨고 섰었다. 그리고 웬 셈인지 모르는 눈물이 “아이구 아이구” 하는 소리가 들릴 때마다 쑥쑥 빠졌다. ‘인제 그만 때리셨으면’ 하는 마음까지 났었다. 가슴 속이 자르르 할 때도 있었다. 그러나 남편에게 대하여 한번도 그렇게 난봉부리지 말라고 권고해 적은 없었다.

Chul Su mourns "Ouch!! Ouch!!" and crying until the tears away. Only the pain and avoid the mistakes of their own. Whenever faced with this situation. Lady Lee's mind feels fear rather than feel pity her husband. When Lady Lee heard to trembling voice. Every time she heard "Ouch!!Ouch!!" she thought. "If this situation stop now..." just in her mind and feel fear. But she was unable to give her husband's warning that he must not be dissipated even once.

(Na Hye Seok's collection: 111)

Women and marriage

The following scene describes Lady Lee feeling hurt about her destiny. Even though she was born in the Yangban upper class family she does not have a happy married life. When she compares their own lives with friends, she realizes that joy and peace in family life was the result of a good husband and represents the idea that happiness in marriage is up to men; the husband is the main factor.

아이를 끼고 누워서 방윗목을 올려 다볼때면 너무
 처량스러워하얌 없는 눈물이 옷깃을 적시우게 되었었다. 문득 소꿉동무 중에
 장씨가 부러워졌다. 장씨의 겨우 살아가지만 그의 남편은 껍착실한 사람이다.
 사내라도 알뜰알뜰이 사람살이를 잘 보살피고, 부인을 위하고 아이들을
 귀애해서 집안이 늘 화평하다는 말을 자주 그 옆 집마누라에게 들어왔다.
 어떤 사람은 그렇게 복을 잘 타고 나서 팔자가 그리 좋을 꾀하는 생각에
 결탈 수없었다.

Lady Lee hugged her baby while asleep in the room. Every time that she thought about her own life, tears awash with sadness soaked her collar. It was then that she suddenly felt jealous of her childhood friend, Lady Jang. She often heard the story from the wife of a neighbor that Lady Jan lived a simple life. Her husband was honest, despite being a man; he had a habit of saving and caring about housework as well. He gave love and care to his wife and children. So his family lived in peace. Every time that lady Lee heard these stories it was almost unbearable. She thought that those people had goodfortune, and prestige.

(Na Hye Seok's collection: 112)

The Korean wife expected their husbands to be the leader. However, one of the concepts in Confucianism is to carry out the orders of parents. The junior needs to show unconditional respect to elders. This scene shows how Lady Lee feels pain over the lack of leadership from her husband.

Preference for a son

Lady Lee was a daughter in the Yangban family. She was raised and well maintained. However, her parents still expected her to have a son. Parents began to feel sad and frustrated with having a daughter. They were anxious to send her to marry a good man.

이 씨는 본래 부잣집 무남독녀로 태어났었다. 하인과 유모의 손끝에서 추우면 덥게, 더울 때면 서늘하게, 깨끗하고 고운 옷과 맛있고 정한 음식으로 귀면 껴질까, 불면 날까 하게 애지중지 길러났었다. 겸하여 인물이 어여쁘고 태도가 아담스러우므로 부모의 사랑은 물론이요, 지나가는 사람이라도 구애하지 않는 이가 없었다. 이리하여 세월이 갈 수록 한 살, 두 살 늘어가는 것이 부모의 오직 기뻐하는 꽃봉오리였었다. 그러나 열 살이 넘어서니 새삼스럽게 이것이 아 들었더라면 하는 섭섭한 생각이 나날이 더하여 가고, 차차 남의 집으로 보낼 걱정도 생겨났다.

Lady Lee was born as the only daughter of a wealthy family. A nanny and wet nurse take care her at all times. When she feels hot, they made her cool. When she feels cool, they made her warm. They prepared clean clothes to wear and delicious dish to eat. She seems to be like 'My Eye' of her parents. She was a lovely child. Of course she has been a lot of love from parents. Every one also loves her. Over time, one year, two

years, three years, the love of parents still like a flower bud. But when she was six years old, parents began to feel sorrow those "If you were a son..." Time goes by, Anxiety of her parents is more and more to make her wedding.

(Na Hye Seok's collection: 109)

4.4 Hyeon suk

4.4.1 Plot

This is a story of New Woman 'Hyeon suk' who plans her own business and looks for somebody to invest with her. Hyeon Suk has multiple personalities. She tries to do many works to make her dream come true. She appropriates and parodies men's deceptive logics by using an incident of ghostwriting.

4.4.2 Reflections on Confucian culture and the status of Korean women

The most background of the story is Hyeon Suk's room where she makes judgments and express her own will in relation to free love, cohabitation and marriage. Hyeon suk shows an ideal of modern woman more than Na's other stories. There are depictions of women who work outside the home not only for self-financing but also match her dream to own a business. It was still not acceptable for a woman to work outside home, especially working with men. This idea is shown in the following dialogue, which is a conversation between two men about Hyeon suk's work as an artist model.

Woman as a follower

"아무래도 당신은 오해한 것같소. 그 현숙은 여러 화가와 일아서 모델 값 3 원, 5 원, 10 원씩 받는다구."

"그런 변명을 할 것이 아니오. 현숙은 압전한 여성이오. 그래도 남자이거든 그 여자를 사람다운 길로 인도해 주는 것이 어떻소."

"I think you have misunderstood something. Hyoun suk knew many painters. She worked as a model and received about 3, 5 or 10 won wages."

"It seems to be excused, doesn't it? Hyeon sook was a polite woman. And because you are a man, you should be directing women to walking a path of humanity."

In Confucian ideology, men and women have different attributes and abilities. Thus, they have different responsibilities. According to this concept man is expected to be a leader and Women are to be led and to follow.

(Na Hye Seok's collection: 145)

4.5 Omoni wa ttal

4.5.1 Plot

This is a story of a mother who works as an innkeeper. She lives as a woman in the Confucian tradition. She satisfies a role as the ideal woman and had values on the status of women that they will be happy or not depending on a proper marriage. She cannot see the importance of education to have any benefit to the lives of women. Another character is her daughter "Young Ae" who intends to study, rather

than marry. A picture of traditional and modern ways is shown through the mother and daughter's thinking. Besides these there are views of the inn's guests include Lee Ki Bong, a man who divorced his wife and is interested in the ways of modern women. Han Un, a young man who was expected to marry Young Ae, and Madam Kim, a famous woman writer who lives as a modern woman.

4.5.2 Reflections on Confucian culture and the status of Korean women

Status of women in family

Omoni wa ttal shows that not only men consider the status of women as inferior but women themselves have accepted the idea of their status and also have contempt forwards women who do not behave according to traditional Confucian values. The dialogue below is a conversation from the story where the speakers are an innkeeper (mother) and Mr. Lee Ki Bong

“ 나는그 잘났다는 여자들 부럽지 않아 ”

“ 왜요? ”

“ 여자란 것은 침선방적을 하여 살림을 잘 하고 남편의 밥을 먹어야 하는 것이야 ”

Innkeeper: “I do not envy the excellent woman.”

Mr. Lee Ki Bong: “Why?”

Innkeeper “A woman must be good at housework and should depend on her husband.”

(Na Hye Seok's collection: 157)

This dialogue shows the acceptance and adherence of the mother to the status of women. She accepts that they must be responsible for housework and rely on their husband without acceptance or attention to other capabilities that women can have.

The following dialogue show that mother had a concept as "The woman with no talent is the one who has merit." and also show the idea of a conflict between traditional concepts of a mother who believes that marriage is the major goal of a woman's life and a daughter who has modern ideas and wants to study. The conversation below shows the interaction between the mother as an innkeeper and a guest. It shows the acceptance of the idea of the modern woman in this period of transition. As Mr. Lee Ki Bong comments on women studying in a positive way, different from the mother's idea that retains the original ideas of Korean woman under Confucianism.

· *여자가 잘 나면 못 써.*"

"남자는 잘 나면 쓰구요"

· *남자도 너무 잘 나면 못 쓰지"*

"그럼 알맞게 잘 나야겠군. 좀 어려운 걸. 여자나 남자나 잘 나면 못 쓴다니 왜 그렇지? 말 좀 들어 봅시다"

"내야 무식하니 무얼 알겠소 마는 여자가 잘 나면 남편에게 순종치 아니하고 남자가 잘 나면 제집고 생시켜"

Innkeeper: "A brilliant woman is not workable."

Mr. Lee Ki Bong: "You mean a brilliant man is workable?"

Innkeeper: "A very brilliant man is also not workable."

Mr. Lee Ki Bong: "So, they must be appropriately smart. It's rather difficult. Tell me why you think like that?"

Innkeeper: I do not know anything. But I am sure that a woman who learns a lot would not obey her husband. A man who learns a lot will be very stubborn.

(Na Hye Sok's collection: 159)

Women and education

Below is dialogue between the mother and Madam Kim who works to earn a living and does not rely on a man unlike traditional women at that time. She encouraged Young Ae to study, so it makes her mother very upset. Because mother had concept that for women it just only about the spirits and the food will they have to think.

· 글쎄, 그년이 김 선생이 온 뒤로부터 시집을 안 가려고 하고 공부만 더 해지라니 어찌겠소"

“할 수만 있으면 공부를 더 시키는 것이 좋지요”

·공부는 더 해 무엇을 하겠소. 고등여학교를 했으면 죽하지”

“여자도 전문 교육을 받아야 해요. 여자의 일생처럼 위태한 것이 어디 있나요”

· 그렇기에 잘난 여자가 되지 않는 것이 좋아.”

“제 한몸을 추스를 만한 전문이 없이 불행에 이른다면 부모, 형제, 친구를 괴롭게 하니까 결국 마찬가지로야”

· 잘나지 않으면 불행에 이르지 않지”

Innkeeper: "I'm not sure, but after Madam Kim came here my daughter always talks about school and said that she would absolutely not marry."

Madam Kim: "If it possible, studying is a good thing. Isn't it?"

Innkeeper: "What can be done if we learn a lot? If a girl learns too much, life will be confusing for her."

Madam Kim: "The girls also have to study. Because it seems like nothing will end suffering in women's lives."

Innkeeper: "Anyway, don't act as a brilliant woman. It's a good thing."

Madam Kim: "But if a girl grows up not knowing anything it will bring bad luck. Finally, it will also create difficulties for parents and siblings."

Innkeeper: "If they don't act as a brilliant woman. It won't bring bad luck."

(Na Hye Seok's collection: 160)

The dialogue shown below, also the conversation between mother and Madam Kim portrays views of two characters representative of traditional and modern views about education of women. This dialogue shows the idea of conflict between the concept of the modern woman and traditional concepts. Mother does not encourage her daughter to school. She thinks that education will make woman so stubborn and cannot have a successful marriage life. While Madame Kim believes that women can learn to rely on themselves as a way to achieve true success in life.

"아니, 글썽 말이예요. 금목자혹으로 선생이 온후로는 우리 영애란 년이 시집 안 가겠다 공부를 더 해지라니 대체 여자가 공부를 더해 무엇한답디까."

"그러면 학비를 대실 수는 있나요?"

"돈도 없거니와 돈이있어도 안 시켜요."

"그건왜요?"

“여자가 남편의 밥먹으면 고만이지요”

“남편의밥먹다가남편의밥못먹게되면어찌나요?”

“잘난여자가그렇지요.”

“못난여자가그렇게되면어찌나요?”

“그렇지않을테로시집을보내지요”

“누구는처음부터그렇게시집을간답니까?”

“여자가 더배우면무얼해요.”

“더배울수록좋지요, 많이아는것밖에있나요”

“많이알면무얼해요.자식낳고살림하면고만인걸요”

Innkeeper: "Of course not, but I will say that after you came here my daughter, 'young ae' talked a lot about going to school and she would not to get married. What's the benefit of learning for a girl? "

Madam Kim: "You could not pay tuition fees for her?"

Innkeeper: "Whether I have money or no money, I was not paying for her to learn."

Madam Kim: "Why?"

Innkeeper: "A woman relies on her husband. The husband must take care of his wife."

Madam Kim: "But if one day that woman cannot rely on her husband anymore what will she do?"

Innkeeper: "Only a brilliant woman must be like that".

Madam Kim: "If she wasn't brilliant and is in that situation what will she do?"

Innkeeper: "So, we need to get her married to a good man, who will not behave like that."

Madam Kim: "At the first time, who requires that a woman has to get married for life?"

Innkeeper: "I don't know, but it is not necessary how much women learn or knows."

Madam Kim: "But if you learn more, you will know more and more."

Innkeeper: "But for women, it is good enough just to be responsible for housework and take good care of the children."

(Na Hye Sok's collection: 165)

Values about divorce

This conversation is about the views of marriage and divorce in that era. The speakers are two men, Han Un and Lee Ki Bong, who rent a room in an inn. This conversation shows an acceptance of equality between men and women. Divorce was mentioned as a tool of liberation from an unhappy marriage. It is not so severe when compared to the life of Na Hye Seok after divorce from her husband. She was not accepted by the family and society. However, the characters show their opinions at the end of conversation concluded that although divorce would be something that may be done with no fault. However, marriage is still being something ought to be done.

“잘난여자도이혼하고잘난남자도이혼하는것은사실아니오”

“그건잘나서그런것이아니라맞지가않아서그런것이지”

“결국맞지않는다는것이누가잘났든지잘나서그런것아니오”

“다진보하려는사람의본능에서생기는사실이겠지.”

“이혼안하면진보할수없나?”

“불만족한데서만족을찾으려니까그렇지”

“그러면당초부터혼자살지.자기가자기를만족한다면모르거니와타인을
상대하여만족을구한다는것은될말이아니야”

“그렇게까지어렵게들어가자면한이없고혼자살잔말도못되고어려운
문제야”

Mr. Han Un: In fact, an excellent woman can divorce as same as an
excellent man can. It's right?

Mr. Lee Ki Bong: That is not because of the excellence. But it is because they
are incompatible.

Mr. Han Un: The incompatibility is because of the rivalry of the excellence
isn't it?

Mr. Lee Ki Bong: However, it is the truth that this idea comes from the
intuition of those who want to progress

Mr. Han Un: You mean If not divorced cannot progress?

Mr. Lee Ki Bong: It is because we're going to seek satisfaction from
dissatisfaction.

Mr. Han Un: So, why not live alone from the beginning. If satisfied to live
alone. Why do you need to find another to make a happy life?

Mr. Lee Ki Bong: That's a hard question to answer. I can't say I can live alone.

(Na Hye Seok's collection: 160)

The relationship between elders and those younger

The mother and daughter's conversation suggests that the duty of unconditional obedience to parents. Young daughter had an idea which conflicts with her parents about marriage. Eventually, the story ends in a fierce fight and the daughter has to accept the will of her mother. The main point to end any problem is to obey their parents. It is one of the principles of relativity in Confucian ideals.

“이년, 예미말듣지않는자식무엇에쓰겠니. 나와너는아무상관없는사이다.

오늘지금이라도끝나가거라”

“아야아야”

“이년, 죽든가나가버리든지해라. 꼴보기싫다”

“아야. 다시는안그래요”

“나가라니까다시는안그런단말이무슨말이야”

Innkeeper: Bitch, who disobeys the teachings of her own mother, was useless.

I have no interest in you anymore. Go away from here now.

Young ae: No, not really.

Innkeeper: I don't care if you're going to die or not. But I can't bear to see you anymore.

Young ae: No I will not do it again.

Innkeeper: I said you must go right now. Why you are you still arguing?

(Na Hye Seok's collection: 174)

CHAPTER V

CONCLUSION

5.1 Conclusion

According to a study of the five short stories of Na Hye Seok found that women in a Confucian society live with a lower status than men. In Confucian culture, people accept the status of women as the inferior gender that is nature, normal and proper. Na Hye Seok's short stories were written educating women on self-discipline, etiquette, relationships with in-laws, household management, modesty and and self-sacrificing willingness to do anything to help their husband and his family. Reflections of Confucian culture and the status of Korean women that show perceptions about society depicted in Na Hye Seok's short stories may be used to reflect four aspects. First reflected by the views of the author as seen the images of traditional woman of Yangban family in *Kyeong Hee* and *Won Han*, second, reflected by characters as seen in *Won Han* and *Hyeon Suk* that show the contrasting image of women in old and modern ways. Third reflected by scenes and last reflected by dialogue especially in *Omoni wa ttal*.

Moreover Na Hye Seok offers a perspective on the story that reflects the changing of society. She aware of those changes and presented her views through many writing styles. In particular, the contribution of Na Hye Seok shows that she is a

person who had a new idea, which conflicts with the ideas of traditional customs. She made most of her character similarly to her ideal girl as 'New women'. Like *Kyeong Hee*, *Hyeon Suk* and *Young Ae*. In contrast, some of Na's short stories show the character of a typical girl in Confucian culture like *Lady Lee*. Reflections of such concepts were demonstrated markedly. The most notable feature in the proposed orientation of the Na Hye Seok's short stories focuses on modernization of the female characters. The protagonists of the stories are all women at different ages and social status. The five different characters are *Kyeong Hee*, *grandmother*, *Lady Lee*, *Hyeon Suk* and *Young Ae*. Most of the characters live within the culture of Confucianism. These characters reflect the image of women in the 20th century as well. In the transition period that world modernizes but the position of women in Confucian values still existed. Other characters in stories are portrayed very well. Most of the characters show faith to uphold traditional Confucian culture. Like the character of the mother in *omoni wa ttal*, *Kyeong hee's* aunt. These characters cannot accept the changes which come with changes in the world and they remain conservative in their ways of thinking in retention of traditional culture. Most scenes in Na's stories show the relationships in the family and at the same time reflect Confucian values that are concealed in Korean life. These Confucian values shown in Na's short stories are the need to respect adults, filial piety, and the difference status of male and female in family as husband and wife had different duty. They not overlap each other in family duty. Women are responsible for housework and

the man has a duty to work outside the home and is the guardian of the house. Having many wives was a man's right. While women are criticized if they seem to familiarize with a man, even just a little. Confucian emphasizes educations to refine their own mind, but women are still not generally accepted to study.

Being female was a disadvantage as they were in an inferior position to male. Many scenes still show from the expression of the female characters. On the other hand the modern views accept that women must have equal rights in society and have the same educational opportunities as men.

Na Hye Seok shows her views through many characters that adopted a modern acceptance in the social status of women. In the end, change was slow in coming and was only a spark at the end of her stories. Korean society at the time still had deep roots in the culture of Confucianism. This still had a huge influence on the status of women in Korea. Most of Na Hye Seok's works showed the story of women under a patriarchal society. In all of short stories show the image of Confucian culture. Most shows in family in every level but not all of the characters are accepted Confucian culture. The Character like Kyeong Hee and Won Han show clear picture of the 'New women'. Most of her work published in the Journal of Women and has been accepted by society as the reflected image of Korean women. Its demonstrated the impact that women in traditional way of Confucianism. Moreover her stories show a clear picture of male gender preference and female gender disadvantage in family. Meanwhile, the story also shows some of the women

with Progressive thinking and tries to choose their own way of life. The background of most stories shows the family. Her views are portrayed by unique characters in her work. Different from ideal “Kyeong Hee”, passive “Lady Lee”, multiple personalities “Hyeon Suk” and “Young Ae” a girl who was raised and expected to maintain the culture in the way of Confucius by another dominant character, her mother. A common theme of these women depicted in the Na Hye Seok’s short stories was the influence of Confucianism and its effect on their lives as follows:

Table 5.1 Analysis of Confucian culture and Korean women reflected by characters

	Kyeong Hee	Hway saeng hansonnyeoegge	Won han	Hyeon Suk	Omoni wa ttal
Main character	Kyeong Hee	Grandmother	Lady Lee	Hyeon Suk	Young Ae and her mother
Background of main characters	Yangban family	Middle class	Yangban family	Middle class	Middle class
The acceptance of Confucian culture	No	Yes	Yes	No	Yes / No

The appearance of “New Women” phenomenon	Yes	No	No	Yes	Yes / No
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Table 5.2 Analysis of Confucian culture and Korean women reflected in Na Hye Seok’s short stories

	Kyeong Hee	Hway saeng hansonneyoege	Won han	Hyeon Suk	Omoni wa ttal
Woman & family	○	○	○	-	○
Woman & marriage	○	-	○	-	-
Social values	○	-	-	○	-
Elder & younger	○	○	-	-	○
Women & education	○	-	-	-	○

Value about divorce	-	-	-	-	○
Woman as a follower	-	-	-	○	-
Preference for a son	-	-	○	-	-
Filial piety	-	○	-	-	-

Reflections of Confucian culture and the status of Korean women in Na Hye Seok's short stories show both old and new social features, including the role of traditional and modern women. It demonstrates the concept of life and the cultural influences of Confucianism, and also shows a change in society by using different writing strategies.

1. Status of women in family

Women did not expect any role in society apart from the duties of home and family. The image of the ideal woman who has skill in cooking, needlework, taking care of children and recognizes the male as leader. A woman must accept her own role and must respect and fear the position of males both father and husband. From a young age, parents will decide who will marry although they were not familiar with those men.

2. The relationship between elder-younger, parents-children and Filial piety

This Confucian idea brings together several related notions. One of them is the duty of children to their parents, filial piety. Because the Confucian emphasis on respect and love for one's parents and elder relatives. This is an important part of the five primary relationships. One must always be aware in each provides a specific role for a person to fulfill with respect to the other person. This is one of the notions in which Confucianism makes it clear that although one is an individual, one is always acting in relation to other people.

3. Women marriage and divorce

Na reflected that a woman cannot decide her own fate. In terms of women as wives, the short stories show the perspective of women as a loyal wife or concubine. This perspective was very common in society and no one blamed men if he possessed a good work position and his social status was acceptable. Men also admitted to having more than one wife and that was common. As well as women cannot divorce or even remarriage because this behavior is not acceptable in social values.

4. Women and education

The family is responsible for educating the child to be a good member of society. Confucius emphasized the importance of education, the aim of which is to turn people into good family members, responsible members of society. However, education is not necessary for a woman's life. High school was less meaningful than a

successful marriage. Although the Confucian ideal was to focus on education it goes with proper and suitable behavior and cultivation, but women had less educational opportunities.

5. Preference for a son

Beliefs of Confucianism, the preference for son has deep social and cultural roots in South Korea. Male hold a family name and play a special role in family tradition. Family ritual must be led by the eldest son. The heritage is exclusively through the male line. But woman will be transferred to husband's family, joint her husband household and does not normally contribute to the supports her own parents. In contrast, married son were expected to live with aging parent and provide financial support.

Na created different characters to represent various ideas to reflected real picture of Korean with Confucianism. It was presented that Confucian culture was rooted in Korean culture as well. Na expressed the structure of the male-centered patriarchal ethics and the forced exploitation life of women by showing a contrasting picture of typical traditional customs and the image of New women. from this study also showed that the writings of Na Hye Seok is a representative image shows the culture of Confucian culture and its influence towards the status of Korean women as well.

5.2 Suggestion

After the study, I would like to end my thesis with the suggestion of future study for those who interested in the study of modern Korean literature in social and cultural context. As same as the study of other kind of Na Hye Seok's literary works. Five short stories in this thesis is only one part of Na's literary works. There are many of very interesting essay , which I would like to suggest for future research in the context of Korean women and the transition into the modern society . Especially biography of Na Hye Seok are particularly interesting to be influenced by foreign ideas . Because she recieved high education and traveled abroad. So, It seem to be interesting that how its Influenced on the life of Na Hye Seok as the new women and influenced in the writing style of her works in any other contexts.

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APPENDICES

APPENDIX A

BIOGRAPHY OF NA HYE SEOK

Na Hye Seok was born in 1896 in Suwon, Gyeonggi Province as the fourth child of a wealthy family. She attended Jin Myeong Girl's High School. Na entered Tokyo Women's Art College in Japan and studied western painting; something thought impossible for a woman in male-centered Joseon society.



Figure 1.1 Na Hye Seok

Reference: <http://mizycenter.tistory.com>



Figure 1.2 Married lawyer, Kim Woo Young, in Jeongdong wedding hall, Seoul.

Reference: <http://blog.naver.com>



Figure 1.3 Na Hye Seok and her husband Kim Woo Young

before three-year tour of Europe. Reference: <http://blog.naver.com>



Figure 1.4 Na Hye Seok and her Children

Reference: <http://blog.naver.com>



Figure 1.5 Na Hye Seok statue in Suwon province

Reference: <http://suwonid.tistory.com>

Na Hye Seok's lifetime 1896-1948 spanned the pre-colonial period (the late Joseon) 1896–1910, the colonial period 1910–1945, and the post-colonial period 1945–1948. She lived in a period of transition in Korea. Most of her short stories were written between the years 1918–1937, during the colonial period 1910–1945. After 35 years of Japanese rule 1910–1945, Confucian concepts had been largely eliminated, however many of the ideas remained, especially in regard to Korean family discipline. Moreover, the Confucian influence was still visible in various works of art and the output of numerous writers to show a reflection of Korean culture; Na Hye Seok was one of them.

She created some of the earliest Western paintings in Korea, as well as publishing feminist novels and short stories. Her major written work, *Kyeong hee*, published in 1918, concerns a woman's self-discovery and her subsequent search for meaning in life as a 'New woman'. It is the first feminist short story in Korean literature. She became well-known as a liberal feminist with her criticism against the marital institution in the early 20th century.

Table 5.3 A brief chronology of Na Hye Seok's life

Year	Chronology
1896	Born in Suwon.
1910	Graduated from samil girls' school, Suwon.
1913	Graduated from Jin Myeong Girl's high school.
1914	Entered Tokyo Women's Art College in Japan
1915	Studied in Tokyo Women's Art College in Japan majored in Western oil painting
1917	Started to use pen name "Chong won"
1918	Graduated from Tokyo Women's Art College in Japan and came back to Korea. Contributed first short story articles "Kyeong Hee"
1919	Involved in the independence movement
1920	Married lawyer, Kim Woo Young, in Jeongdong wedding hall, Seoul.
1927	Na Hye Seok and her husband went on a three-year tour of Europe.
1930	Husband divorced her on grounds of infidelity.
1931	Won a special prize at the 10 th Joseon Art Exhibition.
1944	Living in nursing homes in Inwangsan Chungwoon, Seoul.
1948	Died

APPENDIX B

CHART OF NA HYE SEOK'S LITERARY WORKS

	Poem	Short story	Essay	Drama
1914 (age18)			1. 이상적 부인 (Ei sang jok bu in), 1914.12.	
1917 (age 21)			1. 잡감 (Chab kam), 1917.3 2. 잡감-K 언니에게 여함 (Chab kam Kea onni ege), 1917.7	
1918 (age 22)	1. 광 (Kwang), 1918.3	1. 경희 (Kyeong Hee), 1918.3 2. 희생한 손녀에게 (Hway sang han son nyeo ege),		

		2.1918		
1920 (age 24)			1. 4년 전의 일기 중에서 (Sa nyeon jeon ae il gi jung ae seo), 1920.6	
1921 (age 25)	1. 인형의 집 (In hyeong ae jib), 1921.4.3 2. 넷물 (Nal mul), 1921.4 3. 사 (Sa), 1921.4	1. 규원 (Kyu won), 1921.7, (unfinish).	1. D 형에게 (Dee hyeong ege), 22, 1921 2. 회화와 조선여자 (Hway hwa wa jo seon yeo ja), 1921.2.26 3. 양화 전람에 대하여 (Yang hwa jeon lam ae dae ha yeo), 1921.3.17 4. 부인의복 개량문제 (Bu in ui bog gae lyang mun je), 1921.9.29-10.1	

<p>1923 (age 27)</p>			<p>1. 모된 감상기 (Mo dwen gam sang gi), 1923.1.1</p> <p>2. 백결생에게 답함 (Baek gyeol saeng ege dab ham), 1923.3.18</p> <p>3. 강명화의 자살에 대하여 (Gang myeong hwa ui ja sal ae dae ha yeo), 1923.7.8</p> <p>5. 부처간의 문답 (Bu cheo gan ui mun dab), 1923.11</p>	
<p>1924 (age 28)</p>			<p>1. 1년 만에 본 경성의 잡감 (Il nyeon man ae bon gyeong seong ui jab gam), 1924.7</p> <p>2. 만주의 여름 (Man ju ui yeo leum)</p>	

			,1924.7 3. 나를 잊지 않는 행복 (Na leul ij ji anh neun haeng bog), 1924.8	
1926 (age 30)	1. 노라 (Nora), 1926.7	1. 원한 (Won han), 1926.4	1. 나의 어린애 기른 경험 (Na ui eo lin ae gi leun gyeong heom) , 1926.1.3 2. 생활개량에 대한 여자의 부르짖음 (Saeng hwal gae lyang ae dae han yeo ja ui bu leu jij eum), 1926.1.24-30 3. 미전 출품 제작 중에 (Mi jeon chul pum je jag jung ae), 1926.5.20-23	

			4. 내 남편은 이러하외다 (Nae nam pyeon-eun I leo ha oe da), 1926.6	
1927 (age 31)			1. 경성 온 감상의 일편 (Kyeong seong on gam sang-ui il pyeon), 1927.5.27 2. 아우 추계에게 (A u chu gye ege), 1927.7.28	
1930 (age 34)			1. 애아 병간호 (Ae a byeong gan ho) , 1930.1 2. 프랑스 가정은 얼마나 다를까 (Peu lang seu ga jeong-eun eol ma na da leul kka),	

			<p>1930.3.28-4.2</p> <p>3. 구미시찰기 (Gu mi si chal gi)</p> <p>1930.4.3-10</p> <p>4. 깍연실 (Kkig-yeonsil), 1930.5</p> <p>5. 파리에서 본 것 느낀 것 (Pa ri e seo bon geod neu kkin geod),</p> <p>1930.6-7</p> <p>6. 우애결혼, 시험결혼 (U ae gyeol hon, si heom gyeol hon),</p> <p>1930.6</p> <p>7. 젊은 부부 (Jeol m-eun bu bu),</p> <p>1930.9</p>	
1931 (age 35)			<p>1. 나를 잊지 않는 행복(제전 입선 후 감상)</p>	

			<p>(Na leul ij ji an neun haeng bog (je jeon ib seon hu gam sang), 1931.11 2. 아아 자유의 파리가 그리워 (A a ja yu ui pa li ga geu ri wo), 1932.1</p>	
1932 (age 36)			<p>1. 파리의 모델과 화가생활 (Pa ri ui mo del gwa hwa ga saeng hwal) , 1932.3 2. 파리화가생활 (Pa ri hwa ga saeng hwal), 1932.4 3. 조선미술전람회 서양화 총평 (Joseon mi sul jeon lam hway seo yang hwa chong pyeong)</p>	

			, 1932.7.1 4. 소비에트 러시아 행 (So bi e teu reo si a haeng), 1932.12	
1933 (age 37)			1. 화가로 어머니로 나의 10 년간 생활 (Hwa ga ro omoni ro na ui shim nyeon gan saeng hwal), 1933.1 2. 백림의 그 새벽 (Baeg lim ui geu sae byeog), 1933.1 3. 모델 (model), 1933.2.28 4. 베를린과 파리」, 『삼천리 (Be leul lin gwa pa ri) , 1933.3 5. 원망스런 봄밤 (Won mang seu leon bom bam), 1933.4	

			<p>6. 꽃의 파리행 (Kko che pa ri haeng) , 1933.5</p> <p>7. 파리의 어머니날 (Pa ri ui omoni nal) , 1933.5</p> <p>8. 미전의 인상 (Mi jeon-ui in sang) , 1933.5.16-21.</p> <p>9. 백림에서 런던까지 (Baeg lim-e-seo london kka ji), 1933.9</p> <p>10. 연필로 쓴 편지 (Yeon pil ro seun pyeon ji), 1933.10</p> <p>11. 서양 예술과 나체미 (Seo yang ye sul gwa na che mi), 1933.12</p>	
1934			1. 떡 먹은 이야기	

(age 38)			<p>(Tteog meog-eun ei-ya gi), 1934.1.4</p> <p>2. 밤거리의 축하식-외국의 정월 (Bam geo li ui chug ha sig-we gug-ui jeong-wol), 1934.2</p> <p>3. 구미 부인의 가정생활 (Gu mi bu-in-ui ga jeong saeng hwal), 1934.3</p> <p>4. 정열의 서반아행 (Jeong-yeol-ui seo ban-a-haeng), 1934.5</p> <p>5. 날아간 창조-연애와 결혼문제 (Na la gan cheong jo-yeon-ae wa gyeol hon mun je), 1934.5</p> <p>6. 여인독거기</p>	
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			<p>(Yeo in dok geo gi), 1934.7</p> <p>7. 파리에서 뉴욕으로 (Pa ri e seo nyu yog- eu ro), 1934.7</p> <p>8. 총석정 해변 (Chong seog jeong hae byeon), 1934.8</p> <p>9. 이혼 고백서 (I hon go baek seo) , 1934.8-9</p> <p>10. 태평양 건너 고국으로 (Tae pyeong-yang geon neo go gug-eu ro), 1934.9</p> <p>11. 이탈리아 미술관 (I tal li a mi sul gwan) , 1934.11</p>	
1935	1. 아껴 무엇하리		1. 신생활에 들면서	1. 파리의 그

(age 39)	<p>청춘을 (A kkeo mu od ha ri cheong chun- eul), 1935.3.</p>		<p>(Sin saeng hwal-e deul myeon seo) , 1935.2 2. 이태리 미술기행 (I tae li mi sul gi haeng), 1935.2, 3. 나 여사의 서한 (Na yeo sa ui seo han), 1935.3 4. 구미 여성을 보고 반도 여성에게 (Gu mi yeo seong-eul bo go ban do yeo seong-ege), 1935.6 5. 이성간의 우정론 (I seong-gan-ui u jeong lon), 1935.6 6. 나의 여교원 시대 (Na ui yeo gyo won si dae), 1935.7 7. 독신 여성의 정조론</p>	<p>여자 (Pa li ui geu yeo ja), 1935.11</p>
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			(Dok sin yeo seong-ui jeong jo ron) , 1935.10	
1936 (age 40)		1. 현숙 (Hyeon suk), 1936.12	1. 영국부인 참정권 운동자 회견기 (Yeong-gug bu-in cham jeong-gwon un dong ja hway gyeon gi), 1936.1 2. 프랑스 가정은 얼마나 다를까 (Peu lang seu ga jeong-eun eol ma na da leul kka), 1936.4 3. 런던 구세군 탁아소를 심방하고 (London gu sae gun ta ki so ruel sim bang ha go), 1936.4	
1937		1. 어머니와 딸 (Omoni wa ttal,)	1. 나의 동경 여자 미술학교 시대	

(age 41)		1937.10	(Na ae tong kyong yeo ja mee sul hak kyo si dea), 1937.5	
1938 (age 42)			1. 해인사의 풍광 (Hae in sa ae pung kwang), 1938.8	

BIOGRAPHY

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