

An Analysis of Two Anthologies of Modern Korean Literature: From the Perspective of Globalization of Korean Literature and Translation*

Soonyoung Kim
Dongguk University, Seoul, Korea
kimsy@dongguk.edu

ABSTRACT

This study reviews two anthologies of modern Korean literature in a descriptive way with a focus on the notion of globalization of Korean literature and translation. Through the comparison of the two anthologies, the study attempts to show how distant the previous approaches to translation of Korean literature were from the goal of globalizing the nation's literature. In order to locate the place of translation in Korean literature, the study first reviews previous discussions on globalization of Korean literature, those related to translation, in particular. Then, two chosen anthologies of Korean literature, *The Modern Korean Literature: An Anthology* (1990) and *The Modern Korean Fiction: An Anthology* (2005), are examined in terms of their organization, preface/introduction, and contents. According to the results of the comparison, neither of the two provided a rationale for the works selected or information on translators except for their names, and both of the anthologies were more like academic textbooks than a literary book. Editions of anthologies can be an effective way to introduce a nation's literary works, particularly at an initial stage. It is, however, not always a

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good strategy because an anthology may not find its use other than as a textbook and easily end up sitting on a library bookshelf.

KEYWORDS

anthology of modern Korean literature, globalization of Korean literature, literary translation

1. Introduction

The recent success of *Please Look After Mom* by Shin Kyung-Sook in the global market reignited interest in the issue of globalization of Korean literature. The so-called “globalization of Korean literature” has been much discussed since the 1980s. Those early discussions were focused mainly on such basic concerns as how to introduce Korean literature to the world, and were mostly void of interest in commercial success with the remarkable assumption that those two items did not relate to each other, which seems to have been disproven by rough market analysis. Recent discussions, however, seem to be different from the previous ones in that they have been mainly triggered by the commercial success of *Please Look After Mom* in foreign markets¹. Multiple factors may have been in operation behind the success of this book such as the author’s capacity as a story-teller, a universal theme of mother-daughter story appealing to readers regardless of their cultural or linguistic backgrounds, and an effective marketing strategy. In addition, at its forefront, of course, was the translation, which enabled the author to meet with her target readers². Those target readers existed had been preselected, as the publisher chose Shin’s work partly because it was in a genre that was known and successful in existing English literature particularly in the

United States, the so-called “Oprah book”. Considering the fact that the issue of translation had always been pointed out as a challenge or, even a problem, in previous discussions of the globalization or advancement of Korean literature into foreign markets, the translation of *Please Look After Mom* can be said to be a success, at least based on its reception in foreign markets³.

As Cheong (2012: 258) pointed out it was a rare case in which an influential foreign publisher took part in the whole process from selecting what to translate to who the translator would be, and to the actual process of translating. In fact, the work itself became a subject of ‘translation’ as original passages and sections were analyzed and then changed in order to appeal to the target audience. Then, what were the common processes of translating Korean literature in the past? Who decided what to translate, who were the translators, and how they were to be translated? In an attempt to answer these seemingly simple but important questions, this study reviews two anthologies of Modern Korean literature in a descriptive way with a focus on the notion of globalization of Korean literature and translation. Through the comparison of the two anthologies, this study will attempt to show how distant the previous approaches to translation of Korean literature were from the goal of globalizing the nation’s literature.

In order to locate the place of translation in Korean literature, the current study will first review previous discussions on globalization of Korean literature, those related to translation, in particular. How translation was viewed in the earlier discussions and how anthologies of Korean literature translated into English treated and depicted translation would provide opportunities to understand ‘globalization of Korean literature’ in a more realistic way. Then, the two chosen anthologies of Korean literature will be examined in terms of their

organization, preface/introduction, and contents. By comparing the two, the study will attempt to investigate the similarities and differences between the two volumes, focusing on their implications on the advancement of Korean literature towards globalization. Through this descriptive review of the anthologies I hope to contribute to better understanding of the current status of translation in Korean literature and more effective ways to translate in the future.

2. Globalization of Korean literature

2.1. Early discussions on globalization of Korean literature

Early discussions on the globalization of Korean literature were mostly motivated by eager desire for, and focused on, winning the Nobel Prize. Interest in the Nobel Prize and the globalization of literature began to rise in Korea when Yasunari Kawabata, a Japanese novelist, won the Nobel Prize in Literature in 1968. As Kwon (2007) of the Literature Translation Institute of Korea notes it was around the 1970s when the Korean government began to recognize the importance of translation, translation of Korean literature in particular, and initiated the establishment of *munhwa-yesuljinheung-won*, Korean Arts Institute, the former body of the Literature Translation Institute of Korea, in 1973.

Kwon (2000), Lee Tae-Dong (2000), and Chung (2000) offered comprehensive and in-depth insights on the globalization issue. In their respective studies, they explained globalization of Korean literature, compared Korean literature to Japanese literature, and expressed a strong wish for winning the Nobel Prize. In the same year, Lee You-Sik (2000) introduced his study, *English Translation of*

Korean Literature and Its Introduction to English-block Countries, in which he explained current situations of translations ranging from the lack of modern essays, Korean literary history, and an introductory book for Korean studies, to concentration of introducing translations to U.S. and UK, and to the importance of selecting committed publishers.

Kwon (2000) provided an overall review of the then current status of Korean literature translated and introduced abroad and offered how to accomplish globalization of the Korean literature. He emphasized that maintaining “uniqueness and specificity of *Korean-ness*” and pursuing “universality of mankind” were the uppermost goals in globalization of Korean literature. According to him, it was not until 1954 when Korean literature began to be translated to a certain scale. The Korean Chapter of the International Pen Club was established in 1954 and Korea became a full-member of the organization in the following year. Later, in 1973 Korea Arts and Culture Service, or *hangugmunhwa-yesuljinheung-won* began and initiated government-sponsored translation projects. Since the mid-1980s those projects began to bear fruit, though at a slow pace. Kwon (2000) pointed out problems involving translation such as selection of works to be translated, quality of translation, publication and distribution of the translated works, short-story only translation, lack of good translators, and selection of publishers.

Lee (2000), in his *Problems of and Solutions to Globalization of Korean Literature*, made comparisons of Korea and Japan noting that Japan won the Nobel Prize for Literature twice while Korea had not even once. He hinted that the globalization of Korean literature was tantamount to winning the Nobel Prize. His discussion regarding translation was mainly focused on the quality and volume of translation because translation was the tool to let Korean literature be

known to the world readers. More specifically, regarding the weakness of translation of Korean literature, he pointed out several things. First, Korea lacked translators who could faithfully convey implied meanings of literary works. In comparison with Japan, the numbers of translated works were small due to the lack of professional translators. Second, translation projects for Korean literature which began since the 1980s showed limitations due to short-sighted planning and poor work conditions for translators. He emphasized that translating literary works was not simply converting one language into another, and that a literary translator requires sensitivity and know-how of a professional literary translator. As solutions to problems of lacking professional translators, Lee suggested the necessity of running ongoing training programs in which Koreans as well as ethnic Koreans abroad or foreigners who are interested in Korean literature be trained. In terms of selection of works to be translated, he emphasized the necessity for choosing those with high probability of winning the Nobel Prize. Here again, he clearly showed that globalization of Korean literature was to win the Prize. It is worth noting that he suggested a reasonable compensation system for translators as a solution to improve the supply of qualified, capable translators and enhance quality of translation. He also suggested the necessity for a systematic translator training system but did not elaborate on how this should be accomplished. What was most notable in his concluding remarks was that he emphasized the importance of social recognition of treating translation as a professional, creative activity and the importance of translators' responsibility and their sense of duty.

Into the mid-2000s, the focus of globalization or internationalization of Korean literature has shifted to the yearning to put Korean literature into a position in world literature. It was around

that time the concept of 'culture' gained importance in every aspect including translation.

In *The Task of the Literature Translation Institute of Korea*, Kwon (2007) elaborated on the challenges and tasks facing the Literature Translation Institute of Korea, the biggest organization in the nation that supports and sponsors translation and publication of Korean literature. According to his findings, which were based on the two panel discussions on the globalization of Korean literature and culture and the role of the organization, "keeping balance" of genres for translation support, "selection and concentration" in publishing and introducing books that help understand Korean literature and culture, "assessment and follow-up management" for translated books and materials, "training of skilled translators", "improvement of translator status", "establishment of identity of Korean literature", and "re-establishment of the Literary Translation Institute of Korea's status". This shows the concept of globalization has changed from the yearning for the Nobel Prize to achieving internationalization.

A more recent discussion was held in Yoon (2011). In *The Problems of the Globalization of Korean Literature: the Indicators and the Prospects* Yoon Yeo-Tak provided his analysis on the prospects of globalization of Korean literature. He examined tasks and challenges for the globalization of Korean literature such as cultural policy of Korea, production and translation of Korean literature, marketing, international relations, assistance and support for literary studies. It is noteworthy that he meant 'globalization of Korean literature' as Korean literature achieving the rank of world literature. Overall, it is clear that the discussions on globalization or internationalization of Korean literature have begun to get on the rightful course of true internationalization, leaving behind the narrow definition of Prize-oriented globalization.

2.2. Recent discussions on Korean literature and translation

Thanks to *Hallyu*, or Korean wave, and the successes of authors such as Shin Kyung-Sook and Kim Young-Ha among others in foreign markets, the focus of more recent discussions on Korean literature have begun to shift toward Korean literature as world literature. In *The Prospects and Phases of Korean Literature: Based on Baridegi by Seok Young Hwang*, Yang (2007) discussed the possibility and the importance of Korean literature gaining recognition in the world as literature in itself. Yang argued for the importance of bringing Korean literature to the rank of world literature through the stories that go beyond limits of national boundaries. Considering that one of the reasons cited for the success of Shin in the foreign markets was the universal theme of the mother-daughter story Yang's claim may hold true to some extent. He puts emphasis, however, possibly too much, on telling stories about 'global issues' and treats translation of such stories as something else. Working on stories that talk about 'global issues' and appeal to readers other than of Korea can be important in helping Korean literature join the ranks of world literature. Translation of such stories, however, is no less important in reaching the readers out there. Though the discussions of Korean literature as world literature have been raised, how to get there is still not very clear. Most of the discussions today still seem to remain the same as they did decades ago. Only the target has shifted from winning the Nobel Prize to achieving the rank of world literature.

One method that seems increasingly popular and useful is the use of SNS as part of a marketing based approach to increase general knowledge and success of Korean literature. Research indicates that the general success of Korean genre literature has an overall effect on the success of all translated Korean literature. Using Amazon

rankings (which are best, in this context considered a form of SNS communication) and reviews, Montgomery (2013: 122)⁴ has concluded that,

When ... ***Please Look After Mom*** was a success, the general popularity of Korean fiction (as measured on Amazon) rose approximately 15%, and the same was true when ... Kim Young-Ha's ***Your Republic is Calling You*** was published (although, for various reasons, the increase in popularity of general Korean translated literature was slightly larger in the case of Kim Young-Ha).

Montgomery argues that this success is due to the social way Amazon 'links' books, reviews and recommendations, making it easier for international readers to discover existing translations.

Montgomery makes similar arguments with respect to Wikipedia and Google as tools for interested readers to find Korean literature and information about it. Essentially, Montgomery argues that success in international literature takes place in an ecosphere that is larger than just translation itself, and without attention to this ecosphere, the production of translation as a product, cannot be successful, much in the same way the production of smart-phones can only be successful if customers are aware of their existence, value, and can do research on them. In this regard, it seems to be meaningful to see how things were done in the past and think about what can be done better in the future.

2.3. Anthologies of Modern Korean Literature

Drawing on findings from previous studies (Kwon 1995, 2000; Kim 1997; Yoon 2011), the first Korean novel introduced abroad was the French translation of *Chunhyangjeon*, in 1892. In English

speaking countries, the translation of *Kwuunmong* was first introduced in 1922 by James S. Gale, a Canadian missionary, under the title of *The Cloud of Nine*. It was not until the 1980s, however, that Korean literary works were translated into foreign languages on a greater scale. At the early stages of translation, books were translated and published in the form of anthologies rather than in separate volumes. Of the anthologies published, *Flowers of Fire* (later re-published by the Hawaii University Press in 1986) edited by Peter H. Lee in 1974, *Modern Korean Literature* edited again by Peter H. Lee in 1990, and *Modern Korean Fiction* edited by Bruce Fulton and Kwon Young-Min in 2005 are the representative ones. There are such other anthologies as *Postwar Korean Short Stories* (1983), a collection of novels with 1950-60s as their settings, *Words of Farewell: Stories by Korean Women Writers* (1989) a collection of works by women writers, *A Ready-Made Life: Early Masters of Modern Korean Fiction* (1998), a collection of stories written during the years prior to 1945, among others.

Of the various anthologies, this study deals with two representative ones: *The Modern Korean Literature: An anthology* (1990) and *The Modern Korean Fiction: An Anthology* (2005). They were chosen partly because they were edited in different times, more than 10 years apart, which may hopefully tell us some differences in their approaches to introducing Korean literature to the world. On the other hand, they have a couple of things in common in that they both were published by university presses and the editors were translators themselves.

In this study I will examine the two chosen anthologies of Korean literature in terms of their organization, contents, prefaces, and the way they treated translation. In previous discussions on globalization of Korean literature translation was often the subject for criticism as

if not being able to earn the Nobel Prize was solely due to the poor quality of translation or the lack of professional translators. This is problematic on two grounds. First, there seems to be few objections that translations were of poor quality (although there certainly have been arguments about HOW to achieve a good translation). Second, getting any kind of prize or award cannot and should not be the sole objective of a country's literary improvement in itself. By examining the two chosen anthologies, this study attempts to have a glimpse of overall attitudes toward translation, how far we were in reality from globalization let alone winning the prize. Furthermore, comparison of the two volumes, which are different from each other in many ways, may guide us in the direction we should take for the globalization of Korean literature in the future.

3. Comparison of the two anthologies

3.1. Organization

The *Modern Korean Literature: An Anthology* (1990), or hereinafter called MKL (1990), edited by Peter H. Lee contains poetry, novels, Sijo, or traditional Korean poetry, essays, and plays in one volume. Following is the summary of the organization of the volume.

Table 1 Summary of MKL (1990)

Classification of Contents	Number of Works
Modern Fiction I	2
Modern Poetry I	10
Modern Fiction II	4
Modern Poetry II	17
Modern Fiction III	4

Modern Sijo	13
Modern Poetry III	16
Modern Fiction IV	5
Modern Essays	9
Modern Poetry IV	28
Modern Fiction V	4
Modern Drama	1

As shown in Table 1, MKL (1990) covers multiple genres so that it looks more like a Korean studies textbook than a literary book itself. A literary work, whether it is a poem, short story or featured story, a play, or whatever, is meant to be read and enjoyed by a reader as literature of itself. At some point of literary development, of course, it may be necessary, even important to adopt such a textbook-style approach to introduce a nation's literary works to the world. However, such an academic approach will not guarantee globalization of a nation's literature. Textbook-like approaches will only be formally attractive to students or academics, while the "survey" nature of these books also makes it difficult for casual readers to find continuity in style or themes.

The Modern Korean Fiction: An Anthology (2005), or hereinafter called MKF (2005), edited by Bruce Fulton and Kwon Young-Min contains 22 short stories. Each of the stories was written by different writers, meaning the volume contains 22 stories created by 22 different authors. The list of the stories will be described in the following section.

3.2. Preface/Introductory statements of the anthologies

A preface or introduction of a book helps readers understand an editor's philosophy of the edition. In the case of MKL (1990),

introduction is meant to be highly informative in that it provides lengthy explanations on the development of modern Korean literature. At the very beginning of the introduction, it starts out with detailed accounts of socio-political situations of then Korea and the advent of 'new literature,' laying out the background for the advent of modern literature. It then continues with even more lengthy accounts of the development of modern Korean literature over time, with a particular emphasis on poetry. Detailed explanations on the birth and development of modern poetry are provided along with accounts on trends in literary theory and tradition over time. As the editor mentioned at the concluding part of the introduction, 'literature cannot be divorced from history,' MKL (1990) is so organized as to reflect major events in history in the development of literature of the nation. From the introduction, it is clear that the volume is not commercially motivated but academically oriented, aiming at readers of Korean studies or those who are interested in Korean literature.

MKF (2005), a volume dedicated to fiction, shows a great deal of improvement in introducing modern Korean literature and its improved stance on translation. In the preface, it is stated that the volume was conceived out of 'the need for readily available volumes that would offer comprehensive coverage of Korean literature.' By including a relatively even number of works from each period, the volume seems to have met its purpose. As in the case of MKL (1990), MKF (2005) was published by a university press and still academically motivated. It takes a different approach to translation, however. Editors made it clear in the preface that they made "efforts to match authors with translators who have already served them well in translation".

Matching authors with translators who have already served them well in translation is an improved, more positive approach to

translation. The awareness of and acknowledgment on the importance of the role of translation are noteworthy. Still, the only information provided about translators is their names at the end of each story.

3.3. Contents

As the focus of this paper is on fiction, the list of short stories contained in MKL (1990) was separated in the following summary for the purpose of comparison with MKF (2005). Following is the summary of MKL (1990).

Table 2 Summary of MKL (1990)

	Author	Title	Year Published
1	Yi Kwangsu	The Heartless	1917
2	Kim Tongin	Potato	1925
3	Sim Hun	The Mulberry Tree and the Children	1935
4	Yi Hyosok	The Buckwheat Season	1936
5	Yi Sang	Wings	1936
6	Kim Tongni	The Rock	1936
7	Hwang Sunwon	Cranes	1953
8	O Sangwon	A Respite	1955
9	Kim Yisok	The Cuckoo	1957
10	Ch'oe Inhun	The Grey Club	1958
11	So Kiwon	The Heir	1963
12	Kang Sinjae	Another Eve	1965
13	Sonu Hwi	Thoughts of Home	1965
14	Kim Sungok	Seoul: Winter 1964	1965
15	Yi Chongjun	The Target	1967
16	Yun Hunggil	The Beating	1975
17	Cho Sehui	A Dwarf Launches a Little Ball	1976
18	Yi Mungu	The Ballad of Kalmori	1977
19	O Chŏnghŭi	The Bronze Mirror	1982

As shown in Table 2, MKL (1990) includes two excerpts, *The Heartless* by Yi Kwangsu and *The Mulberry Tree and the Children* by

Sim Hun. Publishing excerpts in commercial publications is not a common practice. A possible reason to include them is because they are ‘representative’ of modern novels. All works are introduced with an introductory statement about the author and the story at the beginning of each story. Translator information, which is the name of a translator only, is provided at the end of each story.

Unlike MKL (1990), MKF (2005) consists of short stories only. Following is the summary of MKF (2005).

Table 3 Summary of MKF (2005)

	Author	Title	Year Published
1	Hyon Jingon	A Lucky Day	1924
2	Kim Dongjin	Potatoes	1925
3	Lee Taejun	Crows	1936
4	Kim Dongni	The Sharman Painting	1936
5	Kim Yujong	The White Rabbit	1936
6	Yi Sang	Wings	1936
7	Yi Hyosok	When the Buckwheat Blooms	1936
8	Chae Manshik	My Innocent Uncle	1938
9	Choe Chonghui	The Ritual at the Well	1948
10	Hwang Sunwon	Coarse Sand	1953
11	Yi Hochol	Far From Home	1955
12	Kim Sungok	Seoul: 1964, Winter	1965
13	Choe Inho	Another Man’s Room	1971
14	Kim Bukhyang	The Son	1971
15	Cho Sehui	Knife blade	1975
16	Choe Inam	Ballad	1976
17	Yi Chongjun	Footprints in the Snow	1977
18	Yi Munyol	The Old Hatter	1979
19	Park Wanso	Mother’s Hitching Post	1980
20	O Chonghui	Wayfarer	1983
21	Choe Yun	The Grey Snowman	1992
22	Kim Yongha	Lizard	1997

MKF (2005) provides a relatively lengthy introduction at the

beginning in which it explains the definition of Modern Korean literature and the development of modern Korean literature over time. Introductory statements are confined to the introduction section and each story unfolds as in a separate volume. Like MKL (1990), however, translator information, the name, is provided only at the end of each story. Except for the names of translators, other translators or translation related information is not to be found in any part of the volumes.

As shown in Tables 2 and 3 above, stories included in the anthologies range from those written in the late 1910s to 1990s. Though there are no clear-cut criteria for classifying literary works by period, the development of modern Korean literature can be roughly divided into four stages: first, the early modern period, which ranges from the late 1910s⁵ to 1945, or the period under Japanese rule; second, 1945 to 1960, or the period of post-Japanese rule through the Korean war and its immediate aftermath; third, the 1960s to 1970s, or the period of industrialization; fourth, the 1980s and beyond.

Since MKF came out more than a decade later than MKL, one-on-one comparison of the two volumes by period may not mean much. According to Table 4 below, however, a consistent trend is identified.

Table 4 Number of works by period

	MKL (1990)	MKF (2005)
Period 1 (Late-1910s -1945)	6 (32%)	8 (36%)
Period 2 (1945 - 1960)	4 (21%)	3 (14%)
Period 3 (1960s - 1970s)	8 (42%)	7 (32%)
Period 4 (1980s and beyond)	1 (5%)	4 (18%)
Total	19	22

As shown in Table 4 above, works written in periods 1 and 3 were most represented in both volumes. In both of the volumes, works from period 2 were the least represented, probably because it was during the war and its immediate aftermath, which must have slowed down the production of works in the first place. As said, period 4 is not comparable as only one of the volumes just came out in 1990.

As shown in Table 5 below, some of the authors are included in both volumes.

Table 5 Authors included in both volumes

	MKL (1990)	MKF (2005)
Kim Tongin	Potato (1925)	Potatoes (1925)
Yi Sang	Wings (1936)	Wings (1936)
Yi Hyosok	The Buckwheat Season (1936)	When the buckwheat blooms (1936)
Hwang Sunwon	Cranes (1953)	Coarse sand (1953)
Kim Sungok	Seoul: Winter 1964 (1965)	Seoul: 1964, Winter (1965)
Cho Sehui	A Dwarf Launches a Little Ball (1976)	Knife blade (1975)
O Chŏnghŭi	The Bronze Mirror (1982)	Wayfarer (1983)

Of the seven stories written by the same authors, four are duplications, only translated by different translators. Of the four works, three were from period 1. This implies that both anthologies place much importance on the early modern literary works. Similar trends or efforts are identified in the existence of multiple versions of translations for those works written in period 1. In the case of Kim Tongin's *Potato* or *Potatoes*, at least three versions of translations are available. Yi Hyosok's *The Buckwheat Season* or *When the buckwheat blooms* have at least six versions of translations. Multiple translations are found mostly in those works produced in periods 1 and 2,

indicating that translation efforts were concentrated on early modern literature. Having multiple versions of translations for a story may not be a bad idea, from an academic perspective, but, considering the shortage of skilled translators and the lack of financial support for translations, that might not be an effective way to approach success in the international sphere.

4. Discussion and conclusion

Editions of anthologies can be an effective way to introduce a nation's literary works, particularly at an initial stage. For instance, as in the case of the two anthologies described here, works of different periods, by different authors, and of different genres can be conveniently presented in one volume. Of course, however, it is not always a good strategy because, as has been seen in the descriptions above, anthologies may not find their use other than as a textbook and easily end up sitting on a library bookshelf.

The current research examined two anthologies in a descriptive way. As has been mentioned in the previous sections, both of the anthologies were more like academic textbooks than a literary book. Of the two, *The Modern Korean Literature* edited by Peter H. Lee maintains more academic style than the other. Lengthy explanation of Korean literature by period in its preface is clear evidence that the edition was largely meant to be used as a textbook of Korean studies.

As the two are different in terms of the composition of works, one covering various genres ranging from modern poetry to fiction and from Sijo to essays, and the other one dedicated to fiction, the comparison was done for the fiction parts only. According to the results of the comparison, neither of the two provided a rationale for

the works selected, or information on translators except for their names. In terms of the notions of globalization or internationalization of Korean literature, we cannot deny the role of anthologies in presenting Korean literature at the beginning stage of literary introduction. Particularly, the editors of the two volumes made great contributions in presenting Korean literature to the rest of the world both as editors and as translators themselves. This can be a useful strategy at an initial stage of a nation's literary introduction to the outside world. Globalization of Korean literature, however, cannot be accomplished through anthologies alone. Moving on to the next level of development must follow.

In recent years, we've been talking about *Hallyu* and in some ways deceived ourselves as if *Hallyu* would bring every facet of Korean culture fully to the world. Literature was of course one of them. *Hallyu*, however, had been and is limited mostly to pop culture. Whatever high popularity we earn from *Hallyu*, it will not boost the popularity or recognition of Korean literature automatically in the world if we continue to maintain past approaches.

Recent successes of Shin Kyung-Sook and other authors in the global market tell us what to do in the future. As was discussed in other research (Charles Montgomery 2013, Cheong Ho-Jeong 2012), the significance of Shin Kyung-Sook's success lies not just in the fact that her work ranked high in the best-seller list in the U.S. market, which has been known for the most difficult market for translated literature, but in that her success opened a window of opportunity for Korean literature in the world market. In an interview with a literary magazine, Shin noted that we needed to reconsider the term 'globalization'. For an author, writing a literary work in her or his own language can be included within the boundary of world literature. Translation and publishing are the tasks needed for communicating

the work with the readers. Globalization of literature means communication with the world.

NOTES

1. Shin Kyung-Sook's *Please Look After Mom*, translated by Kim Ji-Young, created a sensation when it became an "Amazon.com top 100 seller" right after it was published in April 2011. *Sisa IN Live*, an on-line journal, on April 19, 2011 commented on the significance of Shin's success, "the Amazon Bestsellers calculation is based on how well an item is selling on Amazon.com. It has been considered a privileged domain for best-selling U.S. authors only. Now Shin's success changed the perception. It means that the book appeals not only to publishers or critics but also to ordinary readers."
2. In an interview with Yonhap News, dated 10th of April 2011, right before the book was published, Shin Kyung-Sook said, "the fact that translation was done well makes me most reassured."
3. There are other opinions regarding the quality of the translation, Cheong (2012) being the most prominent. In this paper, however, I will not go further about the quality issue as the focus of this study is not on the quality assessment.
4. The paper was delivered at the 25th conference of the International Association of Comparative Korean Studies held at Sogang University in June 2013.
5. The first period of modern Korean literature, which is often called "enlightenment", ranges from the 1894 *Gabo Reforms*, or the Political Reform in 1894, to the *Samil Movement* in 1919. Modern Korean literature refers to the period after that.

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