

The Popular Media Boom and Cultural Politics in South Korea (1956–1971)

The Case of a “Photographic” Magazine, The Delight (Myŏngnang)

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Sometimes history is ironic, in that great devastation provokes an equally great desire and zeal for life amongst individuals and the population at large. The Korean War (1950–53), one of the most destructive wars of the twentieth century, offers an instructive example of this, as this period of devastating conflict nonetheless also saw the remarkable growth of the national publishing industry. Even during the war itself, and despite the fact that most of the Korean peninsula was occupied by North Korea in the early stage of the war, numerous significant South Korean modern magazines published their first issues from two unoccupied cities, Taegu and Pusan.¹ Then, after the war, the popular enthusiasm for new forms of mass media was further maximized within the South Korean government’s drive for the national reconstruction and subsequent mass movement toward economic development. Although poverty-stricken South Korea would not fully recover economically, from the 1950s onward, national reconstruction proceeded steadily, step by step over the next decades, and the media was a key part of this.

To take one example, the publishing industry thrived on an unprecedented level during the 1950s. By the end of the decade, around 180 new magazines had been launched in the valid expectation of a greatly increased readership, as the government initiated a Five-Year Plan for Compulsory Education (Ŭimu kyo-yuk wansŏng o gaenyŏn kaehwŏek, 1954–58). The illiteracy rate of South Koreans decreased roughly from 87 percent in 1948 to 4.1 percent by 1958.² Following this immense rise in literacy, which resulted from the new universal education system, the growth of the publishing market was drastic. Magazines became accordingly diversified into subject categories such as literature, cinema, and general entertainment that catered to groups such as women, children, students, intellectuals, and so on.

Film magazines were also published on a massive scale during the post-Korean War period. Fourteen such magazines began publication in the mid-1950s, but most had financial difficulties and soon went into bankruptcy. The two major film magazines that survived during this period were *Cinema World* (*Yŏnghwa segye*, 1954–64) and *International Film* (*Kukche yŏnghwa*, 1955–80), though both had to halt publication in the 1960s.³ One reason for the rapid closure of so many film magazines in this new national publishing market was probably a failure in their marketing strategy, particularly with regard to maintaining a broad readership. In comparison, the most commercially successful publishing ventures were entertainment magazines. The popularity of the entertainment magazine genre can be attributed to the publications' intermedial content, which covered cinema, radio, popular novels, music, theater, sports, and cartoon strips. This diversity helped them obtain and maintain a wide readership.

To investigate this publishing boom and the ways in which it ties into the wider political and cultural climate of the period, this chapter explores one such monthly magazine, titled *The Delight*. *The Delight* published its first issue in January 1956 and continued until February 1992.⁴ Early in its life, the magazine branded itself as a “photographic magazine (*ponŭn chapchi*)” offering something different from other “reading magazines” through its new visual designs and editorial perspectives.⁵ What *The Delight* primarily relied on in making its visual content as a photographic magazine more alluring was a focus on showcasing photos and illustrations related to cinema, movie stars, popular songs, and singers. Roughly one-quarter of the magazine was filled with images of renowned movie stars and singers. In scanning through extant copies of the publication today, it is hard to find a page that does not include an image of some kind. Like the US movie fan magazine *Photoplay*, it contained a profusion of adverts and publicity photos of movie stars alongside stories about their private lives. *The Delight* was also comparable to the Japanese monthly entertainment magazine *Heibon*,⁶ in that it contained many supplemental illustrations and photos which could serve as pullout posters for readers. This visually oriented strategy of *The Delight* resulted in expanded sales of seventy thousand copies a month,⁷ and the publication soon became listed as one of the top three magazines of the late 1950s. However, by the late 1960s, weekly magazines had taken over the mainstream and replaced the commercially prestigious status of monthly publications such as *The Delight*.

During its period of success, while the magazine was considered morally suspect for its sensationalist “yellow journalism” based on excessive sexual content and titillating photographic images of female bodies, it also paradoxically functioned as a platform for political messages from the military government. In this sense, the significance of *The Delight* resided not only in its commercial achievement but in its ability to balance risqué content with the propagation of authoritarian government politics. By exploring the editorial approaches, design, commercial strategies, and cultural and political content of *The Delight* from its first issue in 1956

until 1971, I will argue that *The Delight* was a success precisely because it catered both to the desires of the popular readership and to the repressive government policies of 1950–60s South Korea, and I will show how this was achieved.

THE DELIGHT, A NEW ENTERTAINMENT MAGAZINE

In 1950s South Korea, there were five major publishing companies, each of which owned several magazine brands: the Hope Company (*Hŭimangsa*), the New Sun Company (*Sint'aeyangsa*), the Academy Company (*Hakwŏnsa*), the Thought Company (*Sasanggyesa*), and Samjungdang. These magazine brands had relatively long lives compared to those published in the late 1940s, when most magazine companies ceased publishing after just a few months and went bankrupt. One major reason for the short life span of these publications in the 1940s was the low literacy rate amongst the general population. But after the drastic increase in literacy during the mid-1950s, the publishing market became an enticing prospect for investors, and business boomed.

The average price for each magazine issue varied from 200 hwan to 400 hwan, cheaper than the cost of a cinema ticket, which was around 4,000 hwan. The previously mentioned five major publishing companies strategically aimed their publications at different types of readers. The Thought Company targeted school-teachers and intellectuals, while the Academy Company targeted middle and high school students. The Hope Company issued *The Hope* as a generalist magazine which dealt with many different issues for adult readers. Samjungdang published Korea's first entertainment magazine, *Arirang*, in March 1955. This publication proved to be highly marketable, and the number of monthly issues of *Arirang* reached around 90,000 in 1955, the highest circulation achieved by any magazine at the time.⁸

The New Sun Company entered the entertainment magazine industry as a late-comer and launched *The Delight* in January 1956.⁹ To compete with similar magazines like *Arirang*, the editor of *The Delight* highlighted that this new publication would be a *photographic* magazine, writing in the October 1956 issue that it would be distinctive precisely because it was a “photographic magazine. . . . This is what we pursue. Our magazine will go beyond the usual pattern of dry, small-print [and present instead a] broad outlook [for which] we changed the design to a 4x6 format.”¹⁰ The four-by-six-inch format meant that the standard page size was larger than in other magazines and could incorporate a larger size of photographs and bigger styles of font and typeface. This editorial strategy clearly indicates what the magazine's focus was and how it sought to make a difference visually. As displayed in figure 3.1, the March 1957 issue of *The Delight* included large-scale photographic images of Hollywood star Marilyn Monroe. The title of the article is “The Life of Marilyn Monroe through Photographs,” and this type of pictorially and photographically based content doubtlessly made the journal more attractive to readers

FIGURE 3.1. *The Delight*, March 1957.

who had only just learned how to read. In the editorial of the November 1956 issue, the editor wrote that *The Delight* was based on a “7S policy.” This policy represented the subjects of “Sex, Story, Star, Screen, Sports, Studio, [and] Stage” as those that the magazine was primarily going to cover.¹¹ By including a wide variety of popular culture as its focus, the “7S policy” targeted a general body of popular readership, while the sensationalist component of the approach was also designed to further attract random casual consumers.

Among the parallel forms of popular media, *The Delight* depended for a large portion of its content on cinema, and many of the photographs in the magazine were still images or posters from films. Within postwar South Korea, the film industry grew rapidly thanks to systematic financial assistance by the government, resulting in the industry achieving something of a golden age.¹² Moreover, due to South Korea’s frontline situation within the Cold War and the related massive influx of US culture, Hollywood films and stars were clearly also a primary interest of the magazine. In this respect, images from both South Korean and Hollywood films filled an overwhelming portion of space within *The Delight*. As exemplified in figure 3.2—a photographic montage from a “special report on kiss scenes in film” in the issue of October 1956—using images taken from scenes within Hollywood films was both an efficient way to highlight the goal of making a photographic magazine and a way to sensationally stimulate the interests of readers.



FIGURE 3.2. *The Delight*, October 1956.

Regarding the use of images from foreign films, it is hard to imagine that the New Sun Company obtained permission for the use of these images from production companies outside Korea, because there was a very weak concept of copyright at the time. In the August 1958 issue, *The Delight* published images of foreign model Judy Rawling almost naked (see figure 3.3). It indicated that these specific images were copied from the US magazine *Glamour*. This was a very exceptional note because most images of foreign actors and actresses were used without any such special note. This inclusion was probably also made to avoid censorship, by showing that a famous US magazine had also published the images. As such, most illustrations and images from Western films must have been used without permission, and this part of the magazine could be regarded as a simple pirated translation of foreign magazines.¹³

Despite this lack of originality, *The Delight* nonetheless attempted to forge a distinct visual identity through montages, as exemplified in figure 3.4. Alongside these “manually” designed composite photographic tableaux, the magazine staff also concocted interesting stories to complement the images. The example in figure 3.4 served as the introduction to actress Kim Hye-chŏng, one of the sex symbols of South Korean cinema, and the accompanying montage was designed to highlight the private space of Kim and her famous beautiful legs by showing how she wore her stockings. Sometimes the stories were based on actual interviews,

FIGURE 3.3. *The Delight*, August 1958.

yet it seems that many stories were created by reporters or other writers who simply invented narratives to fit the images. Considering the fact that most of the people who could make magazines were mostly educated during the Japanese colonial period, there is a high possibility that *The Delight* used Japanese entertainment magazines such as *Heibon* as its template, which had a similar manually made visual editorial strategy.¹⁴

The magazine also provided popular music scores with lyrics, which was unusual in comparison to other magazines. In the April 1958 issue, for instance, *The Delight* even distributed a free bonus book that contained one hundred scores of popular songs.¹⁵ Cartoons appeared quite often in *The Delight*, which was related to the rising consumption of this media form nationally, as there were no comic magazines or graphic novels separately published at this time. Cartoons often served to summarize the story lines of films recently released, a visual and narrative approach to previewing and reviewing the latest movies which might have been helpful for readers and specific fans of cinema. The magazine also contained many images from sporting events, including scenes from the Olympic games or boxing matches, which were the most popular sports at the time. Popular stage performances such as *yōsōng kukgūk* (all-female popular performances) or *akgūk* (revues) were also showcased in the publication.¹⁶ Through this diverse focus, the magazine used numerous parallel forms of popular media and



FIGURE 3.4. *The Delight*, August 1960.

entertainment culture to fill its pages and provided a boost to the overall economy of popular culture consumption through its wide circulation.

The most popular section, however, was probably that which contained images of movie stars and popular singers, featuring private background stories, interviews, and gossip. These details about the stars and their experiences of marriage, love, divorce, and scandal were for most readers the highlight of the magazine, just as such contents were for consumers of the magazine *Photoplay*. The degree to which the private life of the stars was exposed was quite astounding. For instance, in the July 1965 issue, *The Delight* wrote a ten-page exposition of the life story of actress T'ae Hyŏn-sil. This story was not just about her career, as a substantial portion was given over to describing her complicated love life and history of boyfriends, in which the names, jobs, and even educational backgrounds of these men were revealed.¹⁷ In the same issue, another article, entitled “Grading a Star’s Sex Life,” divided Korean actresses into three grades, and gave individual comments about how much sex appeal each woman had. Revealing the private stories of the stars or exploiting female stars’ sexuality was a shameless marketing strategy used regularly by *The Delight*. The details contained within such revelations became increasingly salacious by the late 1960s, to the degree that *The Delight* received a warning from the National Ethics Committee for Magazines in 1970.¹⁸

Another interesting aspect of *The Delight* was that it functioned as a social network, akin to contemporary social media. In the early stages of the publication's life, there was only a small "letters" section that contained readers' opinions and their expressions of gratitude to the magazine. As time went on, participation by *The Delight* readers in creating content increased immensely. For instance, in the earlier issues, there was a section called "The Delight Post," which enabled readers to share their postal addresses, exchange letters, and look for "true friendship, brotherhood, and sisterhood."¹⁹ It is notable in this regard that the specific words for "sister" (*nuna*) or "brother" (*oppa*) appeared quite often in this section, as readers searched for companionship and attempted to forge pseudo-family relationships. These letters were from all different regions of the nation, and the people who wrote them ranged from high school or college students to soldiers to salarymen and so forth.²⁰ In response, starting with the October 1960 issue, *The Delight* officially made a "Reader's Card" to systematize official feedback to the readers and increase audience interaction. For instance, if a reader asked about the address of a certain actor or actress in the card, the editorial office replied with this information directly by publishing the information in the next issue. Certainly, it would seem there was no concept of the right to privacy for celebrities at this time. But in this way, ordinary people were able to form a collective culture through and within the magazine, and for audiences this constituted an astonishingly modern and new way of social communication.

This practice of two-way communication extended to another section in the magazine, which was titled the "Counseling Center." Here, the readers posed their own personal questions to a celebrity and received advice. The questions asked were often very provocative, and within this section readers were able to find out what certain celebrities thought about risqué issues. For instance, one reader asked if it was okay that she rejected her boyfriend's suggestion to go to a hotel together, and the magazine answered that it was the virtue of a virgin to reject such a request from a boyfriend.²¹ In addition, this kind of advice was a way to form discourse on certain moral issues and could function as a method of discipline for readers. By encouraging the participation of readers through these methods, the magazine could attract and sustain wider audiences. It also became a unique social space within the popular media, one through which we can see how the emerging desires of the audience and cultural production intersected.

THE DELIGHT AS A PLATFORM FOR POLITICAL PROPAGANDA

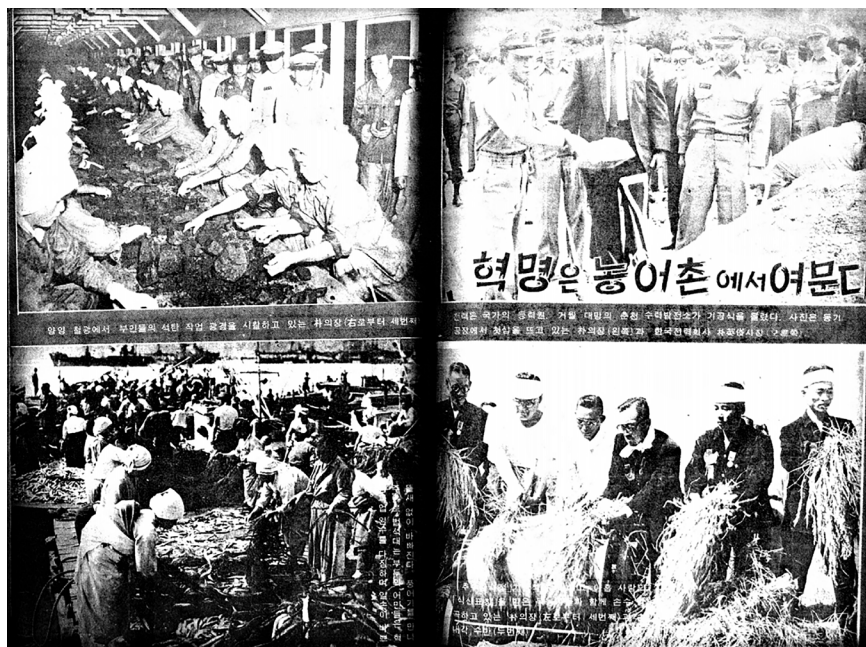
Like many entertainment magazines, *The Delight* concerned itself primarily with commercial and audience growth. But when certain political issues became central to Korean society, the magazine also extended its commentary to politics. For example, when the April Revolution occurred in 1960,²² the magazine reported on this mass demonstration of people who rose up against the Syngman Rhee

government (1948–60) and explained in detail what happened during the event.²³ Some of these articles emphasized the things that Korean people should do in the face of such turmoil, while others highlighted the changes made through the revolution and introduced the leading figures in the new political landscape.²⁴ This political section became increasingly serious over the years, and reports on social change became longer and more in depth with the establishment of Park Chung Hee's military dictatorship in 1961.

Immediately after the military coup staged by Park Chung Hee, *The Delight* began to publish the new president's "Revolution Promise."²⁵ This "promise" contained the slogans that Park himself had pledged to Koreans with his ascension to power, and it was defined by the following commitments: (1) to intensify anticommunism; (2) to follow the political direction of the United Nations, United States, and other allied nations; (3) to rectify corrupt social customs; (4) to establish a full economic plan to resolve the poverty of Koreans; (5) to unite the nation; and (6) to dedicate ourselves to our nation. This promise was often featured in *The Delight*, sometimes with all six slogans printed on one page and sometimes spread across six pages. In terms of design, the graphic approach to formatting the promise was comparable to that used for a commercial advertisement. Also, using its platform as a "photographic magazine," *The Delight* was able to effectively display how Park's so-called revolution was well underway.²⁶ The photographic images displayed in the magazine often pointedly emphasized the "cooperation of all the nation" towards development and reconstruction, and interestingly this was very similar to the Japanese government's use of media platforms during the Asia-Pacific War to emphasize national unity (see figure 3.5).

In this respect, it is notable that the title of the magazine, "delight," had been used as a political slogan during the Asia-Pacific War to promote the sound and healthy minds of Korean people by the Japanese colonial government.²⁷ This word was therefore resurrected in postwar South Korean society, and it is possible that the political value of this slogan was deliberately utilized by the Park Chung Hee dictatorship. Many scholars have pointed out the similarities between Japanese fascism and the Park government,²⁸ and it is not difficult to imagine that the Korean dictatorial regime would similarly use all available media to propagate the ideology of the state. Regarding the political tone of the magazine, some scholars have also argued that in contrast to the 1950s' liberal conception of *The Delight*, the magazine became conservative and lost its vibrancy under military rule.²⁹ Some have asserted that, even though the dictatorship used the magazine to convey direct political messages, normal people also continued to utilize its space to express their own desires.³⁰ What we can say with certainty is that the display of such political messages offered a way to avoid total censorship³¹ and maintain a limited freedom to express the desires of the people.

One of *The Delight's* most interesting aspects with respect to censorship was its bold focus on overt sexual content. As mentioned previously, the magazine often used salacious stories to attract readers. But when the Park Chung Hee

FIGURE 3.5. *The Delight*, December 1961.

government started a campaign to regulate the “sound and healthy” sexual life of the citizenry, the magazine also began to publish reports more in line with the government perspective. For instance, in the March 1961 issue, *The Delight* contained an article about the Kinsey Reports, which exemplified how this new medical knowledge about sex could still be sensationalized as a topic to attract readers. These types of reports combining medical and scientific knowledge about sex increased drastically in the mid-1960s under the repressive military regime. For example, the magazine discussed specific ways to use various tools for contraception, the “anatomy of bodies,” and medical knowledge about orgasms. The March 1971 issue included a medical report that mechanically explained the details of the female orgasm, saying that it is “due to the congestion of the blood and release of the muscle.”³² When such medical or physiological content appeared in the magazine, it was labeled “sex medical” or “sex science” reports. While these reports did indeed provide a medical or scientific analysis of sex, they obviously also attracted the general reader and reflected readers’ desire to satisfy their secret interests in the biological and physiological details of sex.

Kim Chi-yŏng has argued that the presentation of this medical and scientific knowledge came from an entirely male-centric perspective and was therefore repressive to women and their bodies, reflecting the oppressive patriarchal ideology of the Park government.³³ While this notion has great validity, it is nonetheless

interesting that the bodies of men were also presented in a standardized way for readers, and that male sexual functions were also medically explained.³⁴ Similarly, the drastic increase in advertisements for supplements to increase male sexual strength and for procedures to enlarge the penis also show that the new scientific knowledge on sex was used to regulate and subjectify both genders, although women were undoubtedly prone to suffer more punitive moral and social judgment in relation to their use of this information and their sexual activities. Perhaps most significantly, this body of scientific knowledge functioned primarily not as a useful resource of knowledge in itself but as a way to discipline the bodies and private lives of the population. In this regard, Michel Foucault noted that the disciplinary discourse on sex and sexuality has increased in relation to the expansion of medical and scientific knowledge in modern society.³⁵ Here, this new professional knowledge was likewise utilized to help extend state control of the general population living mundane lives in South Korea. However, we cannot deny that this modern knowledge about sex was also simply of great interest to the readers of magazines as intriguing and disposable content.

This chapter has explored one of the most popular entertainment magazines of 1950s and 1960s South Korea, *The Delight*. With the print industry boom in the aftermath of the Korean War, *The Delight* paved a unique path within popular magazine culture. Through its innovative design, focus on visual novelty, and sensational photographs and stories, the magazine attempted to meet the rising interest in the latest popular culture. The magazine also offered a space for individual communication, as within and through it people could exchange ideas and personal stories and make social connections. It was also a didactic space providing socially useful modern knowledge, moral guidance, and even political propaganda, although it remains an open question if this government messaging within the magazine served to significantly discipline and regulate the lives and minds of audiences. What can be stated with more certainty is that *The Delight* offers historians a fantastic window into the past, one through which we can see how a multitude of desires, interests, and politics regularly intersected in relation to the construction of postwar South Korean pop culture.

NOTES

1. According to Yi Pong-bŏm, nearly twenty significant magazines, including *Sasanggye*, *Hŭimang*, and *Hagwŏn*, published their first issues during the war in Taegu and Pusan. Yi Pong-bŏm, "Magazine Journalism and Literature during the 1950s: Focusing on Popular Magazines," *Sanghŏ hakbo* 30 (2010), 400.

2. Yi, "Magazine Journalism and Literature," 422.

3. *Cinema World* halted publication permanently in 1964. *International Film* halted publication in 1964 and resumed in 1968. The titles of other film magazines include *Theater/Film* (*Yŏn'gŭk yŏnghwa*), *Modern Cinema* (*Hyŏndae yŏnghwa*), *Monthly Film* (*Wŏlgan yŏnghwa*), *Film Art* (*Yesul yŏnghwa*), *Film and Television Art* (*Yŏnghwa TV yesul*), *Korea Cinema*, *Film Magazine* (*Yŏnghwa chapchi*), *Film*

and Entertainment (Yŏnghwa yŏn'ye), Silver Screen, Scenario Art (Sinario munye), Cinema World (Yŏnghwagye), and Movie/Theater Fan (Yŏn'gŭkpaen).

4. *The Delight* stopped publication in the 1980s by the order of the government when the new military regime led by Chun Doo Hwan came to power. But it resumed publication in February 1988 when Chun stepped down from the presidency following the success of the democracy movement in 1987.

5. The concept of the “photographic magazine” comes directly from the Japanese monthly entertainment magazine *Heibon*. *Heibon* had the same marketing strategy, focused on the photographic aspect of the magazine. This strategy could be comparable to US magazines such as *Look* and *Life*, which heavily used photography as the main feature of the publication to support as wide a readership as possible. However, while the US journals *Life* and *Look* used original photographs created by professional photographers, most of the visual images used in *The Delight* were gathered and re-edited from external already published sources, though some photographs seem to have been taken by staff working for the magazine.

6. *Heibon* focused mostly on the cinema, popular songs, and stars. It was a top popular magazine in 1950s and '60s Japan. See Sakamoto Hiroshi, *The Era of Ordinary: The Popular Entertainment Magazine of the 1950s* (Kyoto: Showadang, 2008). I appreciate Professor Ji Hee Jung at the Institute for Japanese Studies, Seoul National University, for introducing me to this important magazine of Japan.

7. “Autumn without Books,” *Kyŏnghyang Shinmun*, October 24, 1957.

8. Yi, “Magazine Journalism and Literature,” 417.

9. Before the publication of *The Delight*, the New Sun Company published *The New Sun* (*Sint'aeyang*) in 1952, and *The True Story* (*Silhwa*) in 1953. Compared to lucrative publications such as *The True Story* and *The Delight*, *The New Sun* was relatively serious and, as such, always had to confront a financial deficit.

10. *The Delight*, October 1956, 180.

11. *The Delight*, November 1956, 184.

12. The formation of the South Korean Golden Age of Cinema was a huge trend during the 1950s–60s in South Korea, parallel to the New Wave movement in Europe. See Nancy Abelman and Kathleen McHugh, eds., *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema* (Detroit: Wayne State University Press, 2005).

13. *The Delight*, August 1958.

14. After Korean liberation from Japan (1945), the diplomatic relationship between South Korea and Japan was halted until 1965, when the Normalization Act was passed. Even after normalization, Japanese culture, including film, novels, music, and other types of popular culture, could not be officially introduced in South Korea until the 1990s. However, Japanese magazines and films were smuggled into the country. Many Koreans copied the contents and the style of Japanese magazines and films. The editorial style and marketing strategy of *The Delight* are strikingly similar to the Japanese magazine *Heibon*.

15. *The Delight*, April 1958.

16. There were also serious artistic theater performances in South Korea, but it is notable that *The Delight* never wrote anything about these.

17. “All about This Actress,” *The Delight*, July 1965.

18. “The Committee Gave Warning to Seven Monthly Magazines,” *Maeil Kyŏngje*, February 27, 1970.

19. *The Delight*, October 1956.

20. Kim Yŏn-suk argues that this search for pseudo-family was a postwar cultural phenomenon that reflected the common desire to search for alternative forms of family after many people lost their close relatives during the Korean War. Kim Yŏn-suk, “An Epic on the Post-war Individual Relationships from the Viewpoint of the Pop Magazine *Myŏngnang*,” *The Journal of Popular Narrative* 22, no. 2 (2016).

21. *The Delight*, January 1964, 261.

22. The April Revolution was the first mass civil demonstration in South Korea. It occurred when angry students and citizens rose up against the corruption perpetrated by the Syngman Rhee government and specifically Rhee's reelection in 1960. In response, Rhee stepped down and a new democratic government was established. This lasted until 1961 and the establishment of the Park Chung Hee military regime.

23. Articles about the April Revolution began to appear in the magazine from the July 1960 issue onward. Since it took a certain amount of time to publish the magazine, there were some delays in reporting on contemporaneous social issues, and usually it took two months for new social issues to appear in the monthly magazines. As such, this report on the April Revolution appeared two months after the event, in the July issue.

24. Many examples are found within the September issue in 1960.

25. *The Delight*, October 1961, 120.

26. *The Delight*, December 1961.

27. Yi Chu-ra, "Cheerful Citizens Who Poked Fun at the National Ideology," *Kaenyŏm kwa sot'ong*, vol. 20, 90–92.

28. On the direct lineage between the Japanese puppet state of Manchukuo and the South Korean dictatorship under Park Chung Hee, see, for example, Han Suk-Jung, "The Suppression and Recall of Colonial Memory: Manchukuo and the Cold War in the Two Koreas," in *Mass Dictatorship and Memory as Ever Present Past*, ed. Jie-Hyun Lim (London: Palgrave Macmillan, 2014).

29. Kim Chi-yŏng, "The Cultural Politics and Historical Transition of the Emotional Constitution of 'Gaiety,'" *Ōmunnonjip* 78 (2016).

30. Yi Chu-ra, "Cheerful Citizens."

31. Chung-kang Kim, "Nation, Subculture, and Queer Representation: The Film *Male Kisaeng* and the Politics of Gender and Sexuality in 1960s South Korea," *Journal of the History of Sexuality* 24, no. 3 (September 2015).

32. *The Delight*, March 1971, 184.

33. Kim Chi-yŏng, "Sexuality over the Boundaries and Extension of Modern Knowledge Power: A Study on the Discourse of Sexuality in the Korean Yellow Journal of the 1960s," *Studies of Women's Literature* 45 (2018).

34. Chung-kang Kim, "Frustrated 'Masculinity': Sex Movie, Sexual Impotence, and the Discourses of Medical Cure (1967–1974)," *Yŏksamunjeoyŏn'gu* 40, 2018.

35. Michel Foucault, *The History of Sexuality*, vol. 1: *An Introduction* (New York: Vintage, 1990), 4–13.

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Glamour

Heibon

The Hope

International Film (Kukche yŏnghwa)

Korea Cinema

Film Magazine (Yŏnghwa chapchi)

Life

Look

Modern Cinema (*Hyōndae yōnghwa*)

Monthly Film (*Wōlgan yōnghwa*)

Movie/Theater Fan (*Yōngŭkpaen*)

The New Sun (*Sint'aeyang*)

On Cinema (*Yōnghwagye*)

Photoplay

Scenario Art (*Sinario munye*)

Silver Screen

Theater/Film (*Yōngŭk yōnghwa*)

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