

THE IMAGE OF THE KOREAN “COMFORT” WOMAN IN LITERATURE AND MOVIES

Marian Suci

Postdoctoral Researcher, PhD, “1 December 1918” University of Alba Iulia

Abstract: After Japan had annexed the Korean peninsula in 1910, Koreans were treated as second-class citizens, forced to speak Japanese and adopt Japanese names. During World War II, the situation of the Koreans became more dire, as the young men were recruited in the army or sent to factories, and the young women and girls were sent to Japanese army bases to serve as sexual slaves. In the last few decades, as more and more victims manage to present their trauma to the public, more and more novels and movies about this have been produced. These novels and movies present the violence encountered in the Japanese “comfort” stations, the inability of the victims to express their trauma and the recent fight to obtain an apology from the Japanese government.

Keywords: Comfort Women, Japanese Empire, Korean American Literature, Korean Literature, Korean Cinema.

Although the Korean kingdoms had to survive numerous threats, they were able to develop culturally due to the wisdom of kings, such as Sejong the Great, who encouraged the development of the Korean alphabet (Han'gŭl), the rise of technological innovations, and advances in astronomy, music studies and so on. Although Koreans were ingenious and had developed culturally, in the 17th century, after the Korean emissaries to Beijing had brought to the peninsula various European influences and the Catholic religion, the Korean government decided to ban the Christian faith and prohibited commerce with Western foreign vessels until the end of the nineteenth century¹.

Japan held a similar position to the Korean state until 1853, the year in which the American expedition to Japan forced the opening of its border and its cooperation with Western countries. After this crucial year, the Japanese modernized their country and sent students to learn from Western countries. Furthermore, as Japan had had expansionist dreams as far back as the sixteenth century, it is of no surprise that in 1886, after the modernization process, it proclaimed itself the Japanese Empire and started to make itself known in the East Asian region.

Firstly, by winning the first Sino-Japanese War (1894-1895), it obliged the Chinese Empire to recognize Korea as an independent country and cede Taiwan to Japan. Secondly, by winning the Russo-Japanese War (1904-1905), the Japanese Empire obtained the southern half of the island of Sakhalin and managed to stop the influence of Russia in Korea². In 1905, the “Protectorate Treaty [...] established a Japanese Residency-General in Korea and robbed the Korean government of all authority to conduct diplomacy with foreign government[s]”³. Furthermore, emperor Gojong had to give up the throne after sending a secret diplomatic mission to Hague. He abdicated in favor of his son Sunjong, who was the last monarch of Korea. During the last years of the dynasty, the Korean military was disbanded, and the Korean police was put under Japanese control, as the Japanese were slowly taking control of each sector. After the assassination of prince Itō Hirobumi, the Resident-General of Korea, by a

¹ Michael J. Seth, *A Concise History of Modern Korea. From the Late Nineteenth Century to the Present*, Lanham, The Rowman & Littlefield Publishing, 2024, pp. 9-14.

² Kenneth Henshall, *A History of Japan: From Stone Age to Superpower*, London, Palgrave Macmillan, 2012, pp. 94-97.

³ Hyong Sik Shin, *A Brief History of Korea*, Seoul, Ehwa Womans University Press, 2019, p. 115.

Korean nationalist on October 26, 1909, the Japanese Empire decided to annex the Korean peninsula. This even occurred on August 22, 1910, through the Japan-Korea Annexation Treaty, which was announced by the “Japanese imperial government officially [...] on August 29, 1910”⁴.

After the annexation of the Korean peninsula, the Japanese took advantage of the fact that most of the land was property of the state and offered cadastral registration to those that had proof of land ownership - the colonizers, naturally, seized almost half the farmland, which was given to Japanese citizens.

As time passed, the Japanese prepared to conquer China, which meant that the colonial citizens also had to comply with these preparations for war. By the late 1930s, Koreans were obliged, as people of the Japanese Empire, to become loyal citizens. As good Japanese citizens, in April 1938, Koreans were ordered to forget their language and adopt the Japanese language and culture. In effect, the Korean language was prohibited from being used in Korean schools, offices and businesses and those that used the Korean language could face severe punishment. Furthermore, all Korean language materials were destroyed, and all documents had to be written in Japanese. In 1939, a new law was passed that forced Koreans to take Japanese names and those that refused were discriminated against and were pushed into poverty⁵. During World War II, many Korean men were mobilized as Korean “volunteer” soldiers, while thousands of Korean men were working in Japanese mines and factories in both Korean and Japan.

After the Nanjing Massacre (13 December 1937 - 28 March 1938), when Japanese soldiers raped around 80.000 women and girls, the officials decided to establish “comfort” stations, where soldiers could have sex, relax and avoid sexually transmitted diseases. Sadly, the “comfort” station was populated not only with volunteer prostitutes, but also with women who were tricked into leaving their homes in the Japanese Empire, especially Korea, in the hope of having a good job in a Japanese factory, and girls who were forced to volunteer for this “job” while in school.

After arriving in these “comfort” retreats, the women were forced to serve hundreds of soldiers a day. The rules stipulated that the soldiers should have used a certain type of condom, and that the women had to wash it after each sexual intercourse, but these rules were mostly ignored, as the soldiers did not agree to use the condom. Furthermore, the women were expected to periodically receive a medical checkup, but only few “comfort” women actually received this type of examination. Usually, these women were treated with an injection of an arsenic compound to prevent sexually transmitted diseases, and sometimes they were given an injection with an abortifacient in the case of accidental pregnancies. Moreover, the majority of the surviving “comfort” women exhibited posttraumatic symptoms, as they had to endure rape, the possibility of contracting sexually transmitted diseases, becoming pregnant, as well as beatings, humiliations and the possibility of being killed by a mad Japanese officer⁶.

“Comfort” women in literature

In literature, the image of the Korean “comfort” women first appeared in 1997, in Nora Okja Keller’s novel *Comfort Woman*. This fictional work was inspired by a symposium in Hawaii, during which Nora Okja Keller listened to the testimony of a surviving woman that

⁴ Ji-hyung Kim, “The Japanese Annexation of Korea as Viewed from the British and American Press: focus on The Times and The New York Times”, *International Journal of Korean History*, vol. 16, no. 2, 2011, p.87.

⁵ Jinwung Kim, *A History of Korea. From “Land of the Morning Calm” to States in Conflict*, Bloomington, Indiana University Press, 2012, p.351.

⁶ Gap Min Pyong, *Korean “Comfort Women”: Military Brothels, Brutality, and the Redress Movement*, New Brunswick, Rutgers University Press, 2021, pp. 125-140.

had served as a “comfort” woman during World War II⁷.

The novel is not a simple description of what happened in the “comfort” stations, but the tragedy of Beccah’s reunion with her Korean mother Akiko, a Korean refugee in the United States. While Beccah spending time with her mother, she finds out Akiko’s traumatic past as a “comfort” woman. Unfortunately, Akiko, originally called Soon Hyo, did not suffer only from the fact that she had been a “comfort” woman, but also because she had been sold to the Japanese by her father, who thought she would be sent to a factory. This sale as a girl “indicates that Soon Hyo’s tragic fate clearly stems from patriarchal oppression, since her body is used as a commodity for her father to gain profit”⁸.

After arriving at a “comfort” station, as she “is too young to offer sexual pleasure, her labour is still used to maintain sex slavery for the Japanese empire”⁹. In effect, Soon Hyo was the one who “kept their clothes and bedding clean, combed and braided their hair, served their meals. [...] [She] brought them each a dab of grease, which they would smooth over their wounds, easing the pain of so many men”¹⁰. Moreover, she witnessed the trauma of the “comfort” women, how they lost their Korean names and had to adopt Japanese names, and, more importantly, how they had to perform as machine-like sex slaves, expected to receive a huge number of Japanese soldiers every day. In the end, she also becomes a “comfort” woman after another woman is brutally murdered for refusing to serve, and her name is changed from Soon Hyo to Akiko. She is then “put up for auction for her virginity, which is marked as the beginning of her tragic life as a complete comfort woman”¹¹. Although Akiko accepted the tragedy of being a “comfort” woman while suffering in silence, this pain remained with her even after she moved to the United States and married the American minister that saved her. In the same year, Therese Park’s fictional novel, *A Gift of the Emperor*, was published – an extraordinary bildungsroman wherein we discover the transformation of Soon-ah from innocent girl to “comfort women” to responsible woman that fights for her freedom even when there is no chance.

In the beginning of the novel, we discover that while Sooh-ah was going to the Japanese school she volunteered to help the Japanese soldiers, without having a proper understanding of the tasks. Her mother, wiser, hides her, but she is collected by soldiers and sent her to a “comfort” station. While on the way to the destination, she is raped twice. In order to preserve the morality of the novel and not promote the degrading image of the rape or of the perpetrator, Sooh-ah faints the first time, and focuses on the political situation of East Asia during the second event.

After arriving at the “comfort” station on Palau Island, she serves as a sex slave for tens of Japanese each day, who “acted as if they were the scions of the most noble families in Japan, and [...] [the] Korean girls were the filthy pigs”¹². Some Japanese soldiers behaved psychotically, not only sexually abusing the women, but hitting or brutalizing them, as they considered them to be objects, not fellow humans. Fortunately, she is saved by a Japanese military reporter that manages to get her off the main island and take refuge on a deserted island until an American ship saves them both.

The next published novel on this subject was Chang-rae Lee’s *A Gesture of Life*, in 1999. The main character is Doc Hata, a decent Asian American shopkeeper, who reminisces about his experiences during World War II, when he was Lieutenant Jiro Kurohata, a Japanese paramedical officer, responsible for taking care of the “comfort” women at his post in Burma.

⁷ Kittiphong Praphan, “Sex Slavery under Domestic and Colonial Patriarchy in Nora Okja Keller’s *Comfort Woman*”, in *Asian Journal of Humanities*, vol. 29, no.1, pp.97-98.

⁸ *Ibidem*, p. 103.

⁹ *Ibidem*, p. 104.

¹⁰ Keller Nora Okja, *Comfort Woman*, New York, Penguin Books, 1998, p. 20.

¹¹ Kittiphong Praphan, *op.cit.*, p.106.

¹² Therese Park, *A Gift of the Emperor*, New York, Open Road Distribution, 2016, p. 41.

Although Jiro Kutohata was Korean, he was adopted and raised by a Japanese family, always trying to hide his origin. After “witnessing the crimes committed against ‘comfort women,’ including Kkutaeh, the woman he falls in love with, Hata suffers the unrest of a man divided between his sense of duty and his personal feelings. Kkutach’s presence in Hata’s life symbolizes more than just a lost love, she represents a homeland that he has forsaken”¹³. He himself is a participant in the treatment of “comfort” women as objects of sexual pleasure, or, as they were referred to, as “chosen-pi, a base anatomical slur which also denoted [...] [their] Koreanness”¹⁴. Although the Lieutenant loves Kkutach, he does not help her escape or kill her, as she had previously asked. Events come to a head when Captain Ono goes to rape Kkutach, and she stabs him to defend herself. As punishment for her actions against an officer, Kkutach is raped and murdered by the Japanese soldiers. When Kurohata returns to her eviscerated body, he has “a reaction of hysteria. The loss of bodily sensation conveyed through the numbing of his senses of smell, hearing, touch, and sight illustrate a hysterical splitting of mind and body, where the traumatic event, too overwhelming to be fully integrated into consciousness, becomes dissociated”¹⁵.

Mary Lynn Bracht’s novel, *White Chrysanthemum*, was published in 2018. Unlike previously mentioned novels, the book describes the rape scene, not to promote this violent act, but to emphasize the traumatic event and how it affects the mind.

Hana, the main character of the novel, hides her sister from the Japanese officers, and offers herself to go with them in order to protect her sister. Therefore, the novel focuses heavily on the gesture of sacrifice of the oldest sister and how she suffered in the “comfort” station in Manchuria. Although Hana is raped on the way to Manchuria and in the “comfort” station, she remains silent. This silence is not a sign of giving up, but a way to cope with the trauma and a way to “distance herself from the suffering that her body endures”¹⁶.

White Chrysanthemum also integrates the story of the younger sister, Emi, who is haunted by Hana’s gesture and attends the Wednesday demonstrations, which began in 1992 in Korea, and continue to this day. The demonstrations in the neighbourhood of the Japanese embassy in Seoul were attended by many women in order to request justice from the Japanese government for the suffering, endured by the “comfort” women. After the start of the protests, “the Japanese government issued [...] [a form of] apology and promised financial compensation for the war victims. Apparently, the Japanese perpetrators of the comfort station system remained unpunished”¹⁷ to this day, which caused dissatisfaction for many survivors or the families of these survivors.

The novel by Korean author Kim Soom, *One left*, published in 2020, presents the sad story of a girl that was taken while she was picking snails for her family’s meal and sent to a “comfort” station, where the people in charge of caring for them were treating them like animals.

The woman overseeing the “comfort” women, “[h]aha[,] gave the girls Japanese names and provided them with food and clothing”¹⁸. Furthermore, “[h]aha and Otsan would have a girl’s uterus removed at their pleasure - yet another way in which the girls were treated like livestock”¹⁹. The main character also describes that those that got pregnant or contracted a disease received “an injection of the dark red, endlessly burning 606 [...] [and] [n]o one told

¹³ Justine Gleni, “‘A Contagion Within’: Male Hysteria and Survivor Guilt in Chang-rae Lee’s *A Gesture Life*”, in *Monsters and Monstrous*, vol. 2, no. 1, p. 52.

¹⁴ Chang-rae Lee, *A Gesture Life*, London, Granta Books, 2001, pp. 250-251.

¹⁵ Justine Gleni, *op.cit.*, p. 54.

¹⁶ Klirni Terangpi and Indu Swami, “Victimization of Korean ‘Comfort Women’ in Mary Lynn Bracht’s *White Chrysanthemum*”, in *Transcript. Journal of Literature and Cultural Studies*, no. 8, 2020, p. 98.

¹⁷ Elena Buja, “An Image of Korean Women during the Japanese Occupation of the Peninsula, as It Emerges from Literary Masterpieces”, in *Acta Universitatis Sapientiae Philologia*, vol. 13, no. 1, 2021, p. 86.

¹⁸ Soom Kim, *One Left*, translated by Bruce and Ju-chan Fulton, University of Washington Press, Seattle, 2020, p.37.

¹⁹ *Ibidem*, p. 57.

the girls they were being injected with an arsenic compound that could leave them sterile. [...] Haha told the girls it was a blood purifier”²⁰.

Another important feature of *One Left* is that the novel describes how the main character survived the monstrous experience and lived in the South Korean society, afterwards, without telling anyone anything about it, because she learned from various interviews that the “comfort” women who shared what had been done to them with the world were banished from their families and rejected by society.

“Comfort” women in Korean cinema

As the number of novels addressing the issue of the “comfort” women has increased, it is only logical that Korean films began to explore this theme as well. According to a journalistic research done in 2018, only 36 out of 22,988 Korean movies depict “comfort” women. This research includes movies in co-production and movies that only remind the public of these theme, such as *The Battleship Island* (2017), directed by Ryoo Seung-wan²¹.

Among the first depictions of the “comfort” women are the following animations: *A girl's Story* (소녀이야기) from 2011 and *An unfinished story* (끝나지 않은 이야기) from 2014.

The first animation integrates not only the story of the victim, but also the voice of the survivor, Chung Seo-woon. She tells her sad story, having had a difficult life and being sold to the Japanese, so that her family could live a better life. Chung traveled to Indonesia and was set up at a “comfort” station near Semarang, where she had to receive tens of Japanese soldiers every day, until the base was abandoned due to American attacks. The animation is quite hard-hitting, as it offers clear images with the sexual abuse, and presents how many girls died due to the violence of the Japanese or because they committed suicide.

The second animation, *An unfinished story* presents the experience of a Korean girl, Myeung-Ja, who was abducted and sent to a “comfort” station in Manchuria. The sexual work that she had to perform is only implied, with no clear images depicted. Therefore, “[i]nstead of realistically and explicitly depicting the physical and psychological abuse inflicted on the girls and young women imprisoned in comfort stations, the film represents scenes of extreme violence symbolically through the form of [a] nightmare”²².

Additionally, *An unfinished story* also presents the moment when she returned to Korea, and that the people in her town were talking down to her and gossiping about her, calling her a Japanese whore. Therefore, the victim refuses to talk about her past any further and isolates herself, until she discovers that a “comfort” woman had had the courage to talk about her experience. This other woman convinces Myeung-Ja that she could also be an important pillar in the fight against the Japanese dismissal of the “comfort” women issue.

In 2016, the documentary *The Apology*, directed by Tiffany Hsiung, was released, presenting the stories of three grandmothers who endured abuse in the Japanese “comfort” stations during World War II. The three women are Gil Wonok, from Korea, Cao Hei Mao, from China, and Adela Reyes Barroquillo, from the Philippines. The documentary explores both the horrific conditions the women faced in the “comfort” stations and the difficult lives they have led after the war. Upon returning home, the women were forced to remain silent about their traumatic experiences, only speaking out years later. Their ongoing struggle to raise

²⁰ *Ibidem*, p. 60.

²¹ Hyun-seon Park, “위안부의 위안부의 서이적 가은과 조노프리트스” [“The Cinematic Memory and Chronopolitics of the Japanese Imperial Army's 'Comfort Women'”], in *대중서사연구* [Journal of Popular Narrative], vol. 26, no. 1, p. 181.

²² Andrews Ian Wojcik and Yoo Hyun Joo, “Revisiting Comfort Women History and Representing Trauma in South Korean Films Never Ending Story and Herstory”, in *The Palgrave Handbook of Children's Film and Television*, Casie Hermansson and Janet Zepernick (eds.), Palgrave, Cham, 2019, p. 100.

awareness of their plight and secure an official apology from the Japanese government is captured brilliantly.

This documentary is not a simple interview of the surviving “comfort” women, but a snapshot of their current life interspersed with outtakes of their frank retellings about their lived experiences. Additionally, Gil Wonok is depicted as a real hero, who spoke up about her past and went to Japan to protest against the injustice done to the “comfort” women. In Japan, Gil Wonok’s efforts are not appreciated, and Japanese protestors cry out for her to go back, as she is just a Korean prostitute. Despite being faced with such harsh opposition, grandmother Gil continues her work and protests against the injustice done to her, and other Korean and Asian girls during World War II.

In the same year, 2016, the movie *Spirits’ Homecoming* (*서프리트즈의 귀향*), directed Cho Jung-rae, was released. It follows the 14 and 16 year old Korean girls, Jung-min and Young-hee, during the Japanese occupation, as they are taken from their home and loaded into a livestock wagon, together with other girls, in order to be shipped to Manchurian military sites²³. This method of transportation is similar to how the Nazi transported the Jews from various parts of Germany-aligned Europe to the extermination camps.

Once arrived in Manchuria, all the Korean girls, regardless of place of origin, had to serve as “comfort” women. “The movie portrays the victims’ suffering through a disturbingly direct representation of the violence, including a mass rape scene in the comfort station, taken with a wide-angle camera from a bird’s-eye view, consuming the victims’ suffering as a visual spectacle”²⁴. The two girls survive the numerous rapes and the violent behaviour of the soldier that would constantly beat them. As the Japanese were losing the war, the soldiers were planning to kill all the survivors in order to hide their monstrous crimes. Fortunately, Korean rebel forces manage to free the camp, but Jung-min is killed while running from the Japanese camp and just Young-hee survives.

She goes back to South Korea and starts sewing, but never talks about what had happened to her. She hears a news piece on the TV that women could report crimes committed by the Japanese, which prompts her to go to the police office. But there she is faced with a rude officer that dismisses what happened to the “comfort” women, so she makes no other attempts. As her sewing clientele includes shamans, she comes across a young shaman that had made contact with her old friend, Jung-min. That young woman, with Young-hee’s help, organises a shamanic ritual to help guide the spirit of Jung-min back home and rest in peace.

Herstory, a film directed by Min Kyu-dong, was released in 2018 and tells the story of a lawsuit in Shimonoseki, where three Korean survivors of sexual slavery and seven forced-labourers in the time of colonial Japan fought for justice.

This lawsuit would not have been possible without the financial support of Ms. Moon, a successful travel agency entrepreneur, who, upon discovering that her housekeeper Jung-il was a former “comfort woman,” decided to assist the survivors in their pursuit of an official apology. The movie depicts how the plaintiffs “partially won a case in the court of first instance, but [then] the Tokyo government immediately appealed and overruled the court’s decision. As a result, the survivors ended up without any apology or compensation.”²⁵

In conclusion, we can say that, in the last 28 years, the interest in the issue of the “comfort” women has increased, which has led to the publication of novels on this subject. Although these novels are not easy to read, as the authors portray the cruelties to which the “comfort” women

²³ Sae-jin Park, “Spirits’ Homecoming accumulates 1.7 million views”, in *AJP News Agency*, published on March 2nd 2016, visualized on April 7th 2025, available on <https://www.ajupress.com/view/20160302163804262>.

²⁴ Vicki Sung-yeon Kwon, “The Sonyosang Phenomenon: Nationalism and Feminism Surrounding the “Comfort Women” Statue”, *Korean Studies*, 2019, p. 24.

²⁵ Gahui Kang and Sohn Ji-ae, “New movie shows comfort women’s untold victories”, in *Korea.net*, published on June 8th 2018, visualized on 7th April 2025, available on <https://www.korea.net/NewsFocus/Culture/view?articleId=160012>.

were subjected, they reflect, similarly to the Holocaust novels, the realities of a brutal world, in which the Japanese stole the childhood and/or the youth from over 200.000 victims in Asia. Furthermore, as the subject received an increasing interest, movies were released to portray the suffering of “comfort” women during their years as prisoners, their lack of resources for expressing their trauma in their homeland, and/or their fight for an apology from the Japanese government.

BIBLIOGRAPHY:

1. Buja Elena, “An Image of Korean Women during the Japanese Occupation of the Peninsula, as It Emerges from Literary Masterpieces”, in *Acta Universitatis Sapientiae Philologia*, vol. 13, no. 1, 2021, pp. 73-88.
2. Gleni Justine, “‘A Contagion Within’: Male Hysteria and Survivor Guilt in Chang-rae Lee’s *A Gesture Life*”, in *Monsters and Monstrous*, vol. 2, no. 1, pp. 49-60.
3. Henshall Kenneth, *A History of Japan: From Stone Age to Superpower*, London, Palgrave Macmillan, 2012.
4. Hyong Sik Shin, *A Brief History of Korea*, Seoul, Ehwa Womans University Press, 2019.
5. Hyun-seon Park, “위안부의 위안부의 서이적 가은과 조노프리트스” [“The Cinematic Memory and Chronopolitics of the Japanese Imperial Army's 'Comfort Women'”], in *대중서사연구 [Journal of Popular Narrative]*, vol. 26, no. 1, pp. 175-209.
6. Kang Gahui and Sohn Ji-ae, “New movie shows comfort women’s untold victories”, in *Korea.net*, published on June 8th 2018, visualized on 7th April 2025, available on <https://www.korea.net/NewsFocus/Culture/view?articleId=160012>.
7. Kim Ji-hyung, “The Japanese Annexation of Korea as Viewed from the British and American Press: focus on The Times and The New York Times”, *International Journal of Korean History*, vol. 16, no. 2, 2011, pp. 87-123.
8. Kim Jinwung, *A History of Korea. From “Land of the Morning Calm” to States in Conflict*, Bloomington, Indiana University Press, 2012.
9. Kim Soom, *One Left*, translated by Bruce and Ju-chan Fulton, University of Washington Press, Seattle, 2020.
10. Kittiphong Praphan, “Sex Slavery under Domestic and Colonial Patriarchy in Nora Okja Keller’s *Comfort Woman*”, in *Asian Journal of Humanities*, vol. 29, no.1, pp. 97-115.
11. Kwon Vicki Sung-yeon, “The Sonyosang Phenomenon: Nationalism and Feminism Surrounding the “Comfort Women” Statue”, *Korean Studies*, 2019, pp. 1-34.
12. Lee Chang-rae, *A Gesture Life*, London, Granta Books, 2001.
13. Min Gap Pyong, *Korean “Comfort Women”: Military Brothels, Brutality, and the Redress Movement*, New Brunswick, Rutgers University Press, 2021.
14. Okja Keller Nora, *Comfort Woman*, New York, Penguin Books, 1998.
15. Park Sae-jin, “Spirits’ Homecoming accumulates 1.7 million views”, in *AJP News Agency*, published on March 2nd 2016, visualized on April 7th 2025, available on <https://www.ajupress.com/view/20160302163804262>.
16. Park Therese, *A Gift of the Emperor*, New York, Open Road Distribution, 2016.
17. Seth J. Michael, *A Concise History of Modern Korea. From the Late Nineteenth Century to the Present*, Lanham, The Rowman & Littlefield Publishing, 2024.
18. Terangpi Klirni and Swami Indu, “Victimization of Korean “Comfort Women” in Mary

- Lynn Bracht's *White Chrysanthemum*", in *Transcript. Journal of Literature and Cultural Studies*, no. 8, 2020, pp. 91-100.
19. Wojcik Ian Andrews and Hyun Joo Yoo, "Revisiting Comfort Women History and Representing Trauma in South Korean Films *Never Ending Story* and *Herstory*", in *The Palgrave Handbook of Children's Film and Television*, Casie Hermansson and Janet Zepernick (eds.), Palgrave, Cham, 2019, pp. 93-110.