There is no analysis of the majority of this poem except for the final line, which reads “I hate life”\(^45\), about which Kim Hyŏn writes “People, to borrow Beckett’s expression, need only grab and pull at a string, to be washed away like a pile of crap in the toilet”\(^46\). With this reference to the work of the Irish writer Samuel Beckett (1906-1989), Kim Hyŏn probably intends to relate the mood to the style of bleak, black comedy. While the narrator, or Ki, may have hated his life when observing the man, it is not explored as to why he might hate his life. Although the poem shows the narrator relating to the man and even contemplating what the man may have done with others, and also with the evident observation of certain physical features, the poem has been seemingly disregarded as one that generally shows the depression and blackness that Ki felt during his young life. Referring back to this final line of the poem, Kim Yŏngae interprets that the “hate” Ki expresses is one “connected to unhappiness”\(^47\), and Yu defines it as, among selected others, examples that “clearly show the internal cause of Ki showing such sighs and self-torment through negative rhetoric”\(^48\). The former critic does not elaborate on what this “unhappiness” is, and Yu writes more about the importance of such poems as a legacy testifying what Ki has lost or what Ki could not attain. In the following poem, however, critic Kim Hyŏn does engage somewhat with the theme of love.

The poem *Kŭjip ap*\(^49\) (*In Front of that House*) gives the reader an image of the narrator sobbing in a pub, assumingly just moments after he has lost his “love”. It is an important poem not only because it features this “love”, but also because of the interpretation the anthology’s critic Kim Hyŏn has made of it.

\(^{45}\) (나는 인생을 증오한다), *Changnipit insaeng, Ip sok ŭi kŏmŭn ip*, pg. 35

\(^{46}\) (사람은, 베케트의 표현을 빌면, 줄만 잡아 당기면 슬러나갈 수세식 변기 위의 동덩어리 같은 것), *Kim Hyŏn*, pg. 150

\(^{47}\) (이러한 <증오>는 <불행>으로 이어진다.), *Kim Yŏngae*, pg. 253

\(^{48}\) (탄식과 자조, 자학의 편린 들을 화려한 자기부정의 수사로 부풀린 시들이야말로 ‘기행도 현상’의 내발적 원인임이 한층 부명해진다.), *Yu*, pg. 300

\(^{49}\) *Kŭjip ap, Ip sok ŭi kŏmŭn ip*, pages 78-79