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Contents

Meaning of Crossing Borderlines and Differential Movement in Chicana Literature

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I. Decolonial Articulation in Chicana literature

Chicana literature in the U.S. is getting more and more attention as it grows to be a major realm of American literature. Though not so many Koreans know its tradition and heritage, as Chicana/o population grow to be the biggest ethnic group in the U.S., Chicana/o literature has gained enormous attention and acclaim due to its depth and variety, which deconstruct a prejudice against ethnic literature that ethnic writers' writings merely represent their parochial experience. In terms of race, Chicana/o is a racial group which cannot be defined easily. They had crossed borderland between Mexico and the U.S. or lived in the Northern land of Mexico before the U.S. annexed it through wars. Literary works written by Chicana writers, female writers born with Mexican heritage, deliver their specific but universal experience with heteroglossic modes of literary engagements and expressions defying and deconstructing white-male dominating discourses.

This paper aims to deliberately describe and critically review the genealogy of Chicana literature, especially novels, via Chicana theorists' critical lens—Emma Perez's 'decolonial imagination' and Chela Sandoval's 'Methodology of the Oppressed.' I will first of all analyze a groundbreaking novel, Maria Amparo Ruiz de Burton's Who Would Have Thought it?. In turn, I will read through a historical Chicana literary and critical text, Gloria Anzaldúa's Borderlands/La Frontera utilizing Emma Perez's theory. Through this analysis, I will probe deeply into the meaning of crossing imaginary, ideological and real borderlines across racism, colonialism, and sexism for Chicana writers. Then, I will semiotically peruse Norma Elia Cantu's Canicula-Snapshots of a Girlhood with theoretical scaffolding of Chela Sandoval's semiotic critique. The images and written texts in this experimental pseudo-memoir semiotically deconstruct ideologies of the U.S. where only white mythology dominates. After all, I envision a literary constellation where borders become emblem in which Chicana's voices resonate with other ethnic women writers' memories.

II. Decolonial Third Space in Maria Amparo Ruiz de Burton's Who Would Have Thought it?

According to Emma Perez, a Chicana literary theorist, Chicana literature begins with decolonial imagination. In The Decolonial Imaginary-Writing Chicanas into History, Perez claims, "It is within this Hegelian notion of becoming that Mexicans in the United States have been placed to achieve "equality," hence sameness with white

ethnic groups. But Chicano/a history is caught in a time lag between colonial and the postcolonial, the modern and the postmodern, the national and the postnational. What remains is the ontological wish to become that which would allow a liberatory future promised by the postcolonial, postmodern, and postnational" (20). That being said, if the role of an historian is to "create order from chaos" (21), Perez's critical accounts of the decolonial imaginary in Chicana/o history is to create an interstitial or in-between space of history where colonial consciousness can be sublated to the post-colonial consciousness. Indeed, Perez disinters the buried voices of Chicana who have been double-colonized by White supremacy and Chicano patriarchy. Perez's theory of decoloinal imaginary as the third space for feminism is significant not only in Chicana studies but also in inter-ethnic minority politics.

Finding decolonial imaginary in Chicana/o history is analogous to unfolding contradictory discourse in Chicana/o discourse in that decolonial stage cannot be firmly established in reality but remains imaginary. From Lacanian perspective, as Perez briefly analyzes, the imaginary is the psychoanalytic realm where the subject is forming his or her ego from fragmented images of the self; in this stage, the subject tries to be identified with object (mother or ideal ego) only to finally succumb to the symbolic name-of-the-father which will later subjugate the subject under its laws. It is significant that this decolonial stage cannot exist in the real world but in the imaginary Azltan, utopian space where Chicana/o can be finally emancipated from colonialism. Imaginary space is the space where the oppressive symbolic structure can be disrupted. From this perspective, Chicana

literature, as a minor literature, is an imaginary space where decolonialization occurs.

Maria Amparo Ruiz de Burton's *Who Would Have Thought It?* is a novel in which we can catch the first glimpse of how a Chicana writer produced the decolonial imaginary as a space for the interstitial or the third space feminism. Critically speaking, though, we find traces of colonialism and racism that Ruiz de Burton might not completely be able to overcome because she could not transgress the 19C's borderline of racial, colonial discourse. Though Ruiz de Burton courageously and correctly critiqued and sarcastically caricatured the political environment in the 19th century Northern American society, her writing is imbued with racism against Native Americans, even implying that Mexico should ally with Europe.

For example, in *Who Would Have Thought It*, Ruiz de Burton begins her novel with a 'passing' narrative describing how the Norvals, a White bourgeois family in a New England, rescue and adopt a girl, Lola who was born in Native American captivity. When Mr. Norval brings Lola home, Mrs. Norval and her daughters take her for a Negress or an Indian due to her dark skin tone. By the way, through Mr. Norval's narrative Ruize de Burton tries to depict Lola as a pure white girl. Given that the genre of this novel is the romance where a girl is expected to be white, Ruiz de Burton might inevitably have to depict her heroine as a white girl brutally detained by Mojave Indians; however, in fact, Lola was a half-blooded Mexican American girl. This passing narrative and Ruiz de Burton's biased depiction of Indians and denial of Chicana heritage inevitably reveal the trace of racial ideologies the author cannot get over.

Like a black boy in William Blake's poem, "Little Black Boy", Lola believes that "black skin will certainly wear off" (27). Moreover, when she runs into her lover, Julian, Mr. Norval's son, she claims that she is a pure white girl since the spots on her skin, which has metaphorically adulterated her racial purity, are almost gone. Lola's claim unfolds how characters in the novel are tainted by racial consciousness. In this respect, Margaret Jacob argues that Lola has to "deserved to be considered White by virtue of color" (222). The trace of racial consciousness is mixed with colonial consciousness. This ideological mixture can be witnessed in two Chicanos' conversation in Mexico. Lola's biological father, one of these gentlemen, lays a claim that Mexico would have been in a better situation if she had been colonized by Austria (197).

Despite those scenes saturated with colonial/racial ideologies, Ruiz de Burton's gender consciousness is remarkably keen. Through the novel, Ruiz de Burton critiques White males' incorrigible sexism sarcastically. For instance, when Lavinia, Mrs. Norval's unmarried sister, meets Northern politicians to plea for help to save Issac, Lavinia's brother, from the prison camp during the Civil War, she comes to realization that she is "an insignificant creature" to those male politicians. Describing this moment, the narrator declaims, "What a miserable, powerless thing woman is, even in this our country of glorious equality!"(200) Given these scenes, the novel opens up a in-between space of colonial consciousness and post-colonial consciousness where gender plays a role of defamilialization to debunk the truth that colonial consciousness is always already contextualized with patriarchal ideologies and racism. Though Ruiz

De Burton's novel, in this regard, can be called a groundbreaking work of decolonial imaginary with the third space feminism, this decolonial imagination requires more thorough study on Chicana's in-between position that could be overtly opened up by Gloria Anzaldúa's *Borderlands/La Frontera* where Chicana's decolonial imaginary finds its true voice through searching for the meaning of crossing borderlines conjugated with hybrid identity and claiming sexuality.

II. Gloria Anzaldúa's *Borderlands/La Frontera*

Gloria Anzaldúa's *Borderlands/La Frontera* is a thought-breaking literary and theoretical work that establishes the Chicna/o (literary) studies both literally and figuratively. Anzaldúa traces the tragic history of Chicana/o who "founded a new hybrid race and inherited Central and South America…. a race that had never existed before (27). Anzaldúa defines that Chicana/os are offspring of those Mexicans who went through atrocious events such as continuous wars against the Western colonists, colonization, massacre, and racial discrimination due to global colonialism.

Moreover, in contemporary U.S. society, many Chicana/o are crossing the borders because of the vicious NAFTA that has exploited labor of Chicano/a's or Mexican legally or illegally. Anzaldúa symbolically refers to these dual and historically tragic identities of Chicana/o as '*Coatlicue*,'an Aztec goddess who protects Chicana women. In terms of identity politics, Anzaldúa courageously carries

out her resistance by claiming her identity as *mestiza*, a woman of mixed European and American Indian ancestry, finding "the Indian woman's history of resistance" (43). Also, genealogically Anzaldúa reclaims Indian heritage in her identity which has been denied by both whites and Chicana/os. 'Hybridity,' from Anzaldúa's perspective, is superior racial identity to the pure ones. Hybridity produces a physical and discursive space where racial conflicts turns out to be futile thus people can choose their own identity without being oppressed. Not only is hybridity a bodily and discursive space but also a utopian space. In Anzaldúa's writing, '*Aztlan*' is utopian space for Chicana/o where they can live peacefully together reclaiming their lost histories and racial heritage of Aztec.

Symbolically linking her identity to the Indian heritage, Anzaldúa writes *Boderlands/La Frontea* in eccentric form that even subverts traditional narrative style. In terms of form, *Borderlands/La Frontera* is a heteroglossic text where various genres of writings such as poetry, historical narratives, and personal journals based on Anzaldúa's own experience constitute a woven tapestry or a constellation. This style is analogous with Native American oral narrative after all. For instance, in *Yellow Woman and a Beauty of the Spirit*, Leslie Silko, a Native American female novelist, claims that she writes stories following Pueblo's tradition of storytelling and the loose narrative structure which are woven like a spider web where all stories are interwoven like a beautiful tapestry in order to represent multifaceted narratives of Native Americans who have obnoxiously been exploited by colonization and racial discrimination. In truth, both writers, Anzaldúa and Silko, besides their cross-ethnic intimacy,

share emphasis on imaginary or real significance of the borderland.

Moreover, Anzaldúa's writing itself represents borderland itself. Each poem or narrative abuts the historical accounts of borderline between U.S. and Mexico. Written in both English and Spanish, bilingualism in the text blurs the borderline between two languages, English and Spanish. If a text is an agent for communication with other texts in the world, as Silko claims, regardless of genre difference a poem corresponds with a prose to produce a harmonious constellation where borderline become insignificant. Therefore, deconstructing literary borders between poems and prose, Anzaldúa also discloses the insignificance of geographical borderline, which also reverberates with the atrociously colonial history of Chicano/a who cross and simultaneously cross out the physical borderland in order to break down it.

Crossing the borderline for Chicana symbolizes the hybrid racial identity and racial resistance against white supremacy and the U.S. colonial exploitation. Perez argues, "[b]reaking out of borders is like choosing to go outside, into the margins, to argue or expose that which no one will risk"(xiii). What's more, the racial identity conjugates with the gender (sexuality) identity. It is significant that Anzaldúa discursively sutures racial oppression to gender (sexuality) oppression. To Anzaldúa, claiming her own sexual identity as a lesbian is no less important than claiming her racial identity as Chicana. Anzaldúa faces various imaginary borderlands around her across which she has to go.

In the first part of *Boderlands/La Frontea*, she tells her experiences as a Chicana who has crossed racial and sexual

borderlines to claim her homosexuality and reclaim hybrid racial identity. In the second part, Anzaldúa represents this experience in poems with finesse.

In a poem entitled "Letting Go," for instance, she depicts painful journey of coming-out or crossing-over the limit of imaginary borderlines—racial borderlines and sexual borderlines. Grotesque image of splitting open her body represents an act of crossing over any limit she faces. Heterosexuality and racial discrimination have prevented her from crossing over these oppressive borderlines, but she, bearing pain of ripping her body open, "crossed over…Alone" (186). Analogously, Anzaldúa's personal accounts in the first half of the book correspond with the poetic images in the second half of it which mostly consist of images of crossing borderland, breaking through borderline, and genealogical emphasis on her matrilineal heritage. Anzaldúa insists, no matter how painful crossing borderland is, "[t]o live in the Borderlands means you" (186) a half-breed runs away from both lands to be free.

Because race is a discursive product of cultural ideology not biological fact, from Anszaldua's perspective, claiming one's racially hybrid identity is to trespass on the cultural borderlines. Resisting racism is tantamount to resisting acculturation (85). Anzaldúa in this regard maintains that "This voluntary (yet forced) alienation makes for psychological conflict, a kind of dual identity–we don't identify with the Anglo-American cultural values and we don't totally identify with the Mexican cultural values (85). Anzaldúa chooses her racial identity as she crosses cultural borderlines that segregate one race from another. Race is cultural ideology, in some sense; if so,

metaideologzing, as Sandoval claims in her *Methodology of the Oppressed*, or acknowledging the racism and then resisting it are to break through fantastical ideologies of identities.

Choosing identity and crossing cultural borderlines are not only established upon theoretical understanding but also praxis. Anzaldúa describes not only how her *mestiza* or Chicana identities subvert binary system of racism that distinguishes whites from others but also how, in practice, she painfully goes through the inner struggles of crossing racial borders of "Chicano, indio, American Indian, mojado, mexicanos, immigrant Latino, Anglo in power, working class Anglo, Black, Asian" (109) to resist the racism. Crossing racial borderland is not just imaginary act to claim one's identity. Rather, crossing borderland is praxis to "become" something or someone through writing, imagining and acting. The alliance of racism, colonialism, and patriarch is a contextualized ideology that cannot be subverted via another rigid ideologies but has to be subverted by crossing cultural borderlines of identities that have been formulated by the racial history in the United States. Anzaldúa's venture into crossings and hybridity are methodologies of the oppressed which later Chicana writers, especially Norma Elisa Cantu, utilizes through her semiotic resistance.

Ⅲ. The Methodologies of the Oppressed in Norma Elia Cantu's *Canicula-Snapshots of a Girlhood*

Chela Sandoval, in *Methodology of the Oppressed*, using Roland Barthes' theory, explores the five steps of technologies as 'the

methodologies of the oppressed.' The first step is to recognize the sign system or semiotics where signifier and signified are connected and produce ideologically natural meaning. The second step is to deconstruct the natural meaning, which leads to the third step in which a reader can appropriate "dominant ideological forms" (83). This appropriation, as a step to make intervention in social reality, makes it possible for a reader to do "zeroing in" to produce love in "decolonizing, postmodern, post-empirical world (83). The last step through which other steps are possible is the "differential movement" (83).

Canicula-Snapshots of a Girlhood by Norma Elia Cantu, as the second work of a trilogy, might be a literary work that Sadoval's methodologies and semiotics can be applied squarely. This pseudo-memoir begins with Cantu's claim in the introduction that this text is a fictional autobioethnography alongside with the news of the death of Roland Barthes in the prologue; she also mentions, in the introduction, that this work is a fictional 'collage' and a kind of autobiographical inspection of identity elucidating. Cantu explains, "as Roland Barthes claimed, the dead return; the stories mirror how we live life in our memories, with our past and our present juxtaposed and bleeding, seeping back and forth, one to the other in a recursive dance" (xii).

Theoretically what Cantu tries to articulate is similar to what Sandoval is trying to point out using Barthes' theory. I will explore how these two texts, a fictional memoir and a theoretical work, meet in the venue of Barthes' semiotics. First, it is significant that this heterogeneous collection of personal narrative is not just a memoir

but a fictional collage of images and texts. *Canicula* consists of collage of images with fictional captions that render conjunctions as well as disjunctions among themselves referring to and deconstructing ideologies that are located outside the text. In terms of semiotics, meaning is produced by ideological connection between signifier and signified. Thus, the text discloses the ideological relation between signifier and signified by juxtaposing fictional events and images; sometimes images belies a seemingly fictional story, while stories debunk ideologies that are attached to the images as signifiers. Furthermore, through these complex relations, images and texts turns into be "true in historical context" (xi) in that this disclosure deconstructs the historical ideologies of colonialism and imperialism that have devastated Chiano/a identity and history. For this reason, photos show happy faces and nostalgic images of childhood, though the stories below them are full of deaths, poverty, and racism. This contrast between photos and stories unfolds that signifiers are not signified naturally but connected with signifiers in broader context of contradictory history and reality.

In this way, collages of images and texts relates to what Barthes call semiology and mythology. I will present three examples to show how this semiotic mythology works. As the first example, the narrator in the *Canicula* posits a photo where the narrator's brother, Tino, stands pointing a gun or rifle with an explanation, "He stands to the side with his hand out as if pointing a gun or a rifle…Only ten years later, 1968, he is a soldier, and it is not a game…We have all gathered around a flag draped coffin. Tino's come home from Vietnam"(14).

This instance shows how semiology and mythologizing function to produce meta-ideology. The photo image whose signifier is superficially signifying happy childhood contrasts with the ironic narrative, recounting that Tino ended up coming home as a dead body from Vietnam War. This contradiction, in light of semiology, debunks the mythological ideologies hidden in U.S. history because this de-mystifies and deconstructs the U.S. imperialism and colonialism that have been embellished by the media as a heroic intervention to salvage the Vietnamese from communism. In fact, this war caused a number of innocent deaths of Chicanos who had been brainwashed by these ideologies so that they volunteered to be enlisted. The contrast between a signifier (happy faces in a photo image) and signified (death), in the first step, deconstructs the ideologies of nationalism and patriotism by uncovering the mythology of semiotic connection between a signifier(the photo image) and signified (patriotism and nationalism). Then, in terms of Sandoval's semiotics, it leads to do meta-ideologize the ideologies by referring

to the tragic demise in reality which belies the narrator's love for Tino and brings forth anger against the U.S. patriotism and imperialism that caused her brother to die innocently. The happy images of the past, contextualized with the fictional stories, reveal the ideologies that shadow the images to reveal the ideological cruxes where differential movements operate.

Another instance shows how image and explanations in text meta-ideologize nationalism or patriotism in *Canicula*. The narrator says, "I pose in front of the blackboard with the alphabet running across the top, with the U.S. flag we pledged allegiance to every morning" (33). Here the U.S. flag as a signifier, like the French flag Barthes exemplifies in his *Mythology*, signifies the patriotism and the allegiance to the United States. In the photo, the narrator's posing seemingly shows her patriotism to the United States; in truth, the narrator says that she "was always getting it wrong; although I wasn't *zurda*–it still felt "right" to pledge with the left hand not the right" (italic in original, 33). Though the reader cannot definitely know whether the narrator is saying intentionally or unintentionally, this image with explanation resists and meta-ideologizes the ideology of the U.S nationalism and colonialism through the false pledge of allegiance.

As the last instance, the narrator describes an ironic scene from parade celebrating George Washington's birthday held in Chicano/a residential area, so-called *barrio*,

At one point the image of seeing a parade, must've been the George Washington's birthday celebrations, for it was downtown and hundreds of

soldiers from Mexico and the United States march⋯The flags go by, the men take off their hats, and everyone places a hand over their heart-the same for the U.S. or the Mexican flag, but when the Mexican flag goes by someone in the crowd shouts "Viva Mexico!" and everyone answers "Viva!" and I atop my Papi's shoulders watching it all go by, freezing images in time, like a camera" (37).

In the George Washington's birthday celebrations, Chicano/as are shouting "Viva Mexico" rather than "Viva U.S.A." The semiotic irony between the official meaning of the day(ideological signified) and what people are shouting for(signifier) discloses disjointed cruxes in ideological context of the (post) colonial history between Mexico and the United States in that people are the U.S. citizens not in essence but only in appearance. This collective defamiliarization is differential movement as a methodology of the oppressed.

As abovementioned three analysis demonstrate, in *Canicula-Snapshots of a Girlhood*, the differential movement is a transitive event that can "create the outright and specifically political "speech of the oppressed" that is de-ideological and emancipatory, according to Barthes" (Sandoval 106). The 'love' becomes a machine that operates to deconstruct the ideologies as differential movement. According to Sandoval, the 'love' is not just a concept but a resisting action that can bring about egalitarian social relation. In *Canicula*, the love, as a signifier, contextualize with two other terms: family and death. The narrator's memory is not individual but a reservoir of her extended family members' loves, deaths, happiness, despairs, and sad but true stories; furthermore, as the image and the narrative in the last page

suggest, this family extends to all Chicano/as who lived together like one big family. All Chicano/as are members of a big family where they are "victims, perpetrators, embezzlers, philanthropists, humanitarians, politicians, healers, hunters, water-colorists, musicians" (Cantu 131). In this context, death is not just disappearance but another form of the love that produces connections among people who remember each other's stories. This family is also a signifier of an Aztlan where other ethnic groups live together peacefully as Tia Nicha recalls (109).

All in all, imagining the utopian space and the power of love as the methodology of the oppressed is not only to resist social and psychological inequalities but also to pave the road to the democratic social change. For this, novels can be "ideological weaponry" (Sandoval 113).

Ⅳ. Conclusion: Border Matters

Until now, I have briefly scanned and analyzed three major works in Chicana literature with assistance of two Chicana theorists' ideas. Admittedly, this research is no less a survey paper exploring trajectory of Chicana literature which has not been fully introduced in Korea than a full research paper. Yet, if any, this paper tried to delineates how Chicana/o has to cross physical, imaginary, ideological and semiotic borderlines to form their problematic but beautiful identities and narratives. In *Border Matters: Remapping American Cultural Studies*, Jose David Saldivar observes "a paradigm of crossings, intercultural exchanges, circulations, resistances, and negotiations as

well as of militarized 'low-intensity' conflict" in Chicana/o literature and argues that Chicana/o in borderland theoretically and practically challenges "U.S. nationalism and popular culture"(ix). Regardless of constant attacks on Chicana/o heritage/ identity and Trump administration's 'grotesque plan of building gigantic walls on the borderline,' Chicana/os are still crossing imaginary and actual borders sharing their painful de-colonial stories with all other oppressed in the U.S. as well as global space as a differential movement and methodology of the oppressed. Racism, colonialism, and patriarchy are global/local phenomena. But Chicana/os are creating a sort of dialectical space where the oppressed see the upcoming future of difference though not ignoring all oppressions around them.

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■ Key words

Chicana, María Amparo Ruiz de Burton, Gloria Anzaldúa, Norma Elia Cantú, The Decolonial Imaginary, Methodology of the Oppressed.

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▪ Abstract

Meaning of Crossing Borderlines and Differential Movement in Chicana Literature

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This paper aims to deliberately describe and critically review the genealogy of Chicana literature, especially novels, via Chicana theorists' critical lens—Emma Perez's 'decolonial imagination' and Chela Sandoval's 'Methodology of the Oppressed.' Tracing Chicana literary history, I will first of all analyze a groundbreaking novel, Maria Amparo Ruiz de Burton's *Who Would Have Thought it?*, which has been regarded as one of the groundbreaking major Chicana literary texts. In turn, I will analyze another historical Chicana literary and critical text, Gloria Anzaldúa's *Borderlands/La Frontera* utilizing Emma Perez's theory. Through this analysis, I will probe deeply into the meaning of crossing imaginary, ideological and real borderlines across racism, colonialism, and sexism for Chicana writers. In the last section, I will interpret Norma Elia Cantu's *Canicula-Snapshots of a Girlhood* with theoretical scaffolding of Chela Sandoval's semiotic critique. The images and written texts in this experimental pseudo-memoir semiotically deconstruct ideologies of the U.S. where only white mythology dominates. After all, I envision a literary constellation where borders become emblem in which Chicana's voices resonate

with other ethnic women writers' memories.

◾ Key words

◾ 논문게재일

The Political Vision of Food and the Body in *Black Boy*

Kim, Soyoun

> My faith, such as it was, was welded to the common realities of life, anchored in the sensations of my body and in what my mind could grasp, and nothing could ever shake this faith, and surely not my fear of an invisible power. —*Black Boy*

I. Introduction

Much scholarly writing about Richard Wright's *Black Boy* (1945) has heavily invested in the relations between mobility and oppression of black people. Most commonly, earlier investigations situated *Black Boy* within the tradition of autobiography written by fugitive slaves such as Frederick Douglass or Harriet Jacobs, viewing his travel to the North as a quest for liberty (Felgar 15). Scholars including Gretchen Holbrook Gerzina, Jacob Howland, and Robert J. Butler attempted to link Wright's incessant movement to the quest for a home. For instance, Gerzina argues that mobility performs a double function for

Wright; on the one hand, mobility indicates his disinherited state and rootlessness, but, on the other hand, it signals his struggle to engage in "social mobility, adventure, autonomy, and freedom from the limitations of community" (42). Even though Wright is not a slave, racial discrimination still makes him an outcast, and the absence of home constantly drives him from one place to another. The scholars mentioned above commonly hint at the presence of African Americans' chronic poverty that results from racial hierarchy, suggesting that economic/political inequality makes it hard for them to find a home in the United States.

Another important stream of criticism focuses on the problem of hunger. Noting that Wright's interest in hunger is related with his political condition as an African American (183), Kristi M. Isaeff claims that his awareness of social injustice produces spiritual hunger in him. Earlier investigations have not directly combined the problem of hunger with the issue of mobility; not paying much attention to mobility, scholars missed the creative force of physical hunger. For instance, Andrew Warnes argues that the lack of food and malnutrition illuminates the political condition that serves as "the malignant root of economic inequality" (127). He notes that as hunger brings about dizziness and nausea, African Americans' "psychological and physical debilitations that result from malnutrition" (140) serve to "subordinat[e] [them] to a racial hierarchy that designates them inferior" (140). While noting the root of racial hierarchy, Warnes does not mention the possibility that African Americans might escape the entrapment of poverty by using the creative force of hunger. Building upon Warnes's argument about malnutrition, I will argue that Wright seeks to escape

poverty through increasing mobility.

In this essay, I will explore the ways in which the relationship between hunger and mobility is associated with political meaning in *Black Boy*, Wright's memoir, focusing on the image of flesh and the concept of consumption and digestion. It is noteworthy that the images of consumption and digestion appear in the memoir repeatedly. Through those images, we can better understand how Wright attempts to escape the condition of black existence by gaining physical/intellectual nutrition. Just as he gains flesh by digesting food, he seeks to claim subjectivity in society through assimilating knowledge and experience. Additionally, I will examine how the concept of consumption and digestion is associated not only with Wright's personal development but also with the problems of American civilization. Not only does he perceive his own life as an African American but he also diagnoses the problem of American society through the images of malnutrition or nutritional unbalance.

II. Hunger, Mobility, and (Mal)nutrition

The first part of this essay explores how malnutrition resulting from the absence of food and home solidifies racial hierarchy, as well as how Wright tries to cut the vicious circle of poverty by transforming disempowering movement into creative mobility. In *Black Boy*, the economic gain that comes from mobility enables Wright to gain more "flesh." Abdul R. JanMohamed contends that while the distinction between "body" and "flesh" highlights one's dehumanized state, flesh

still shows the possibility of claiming subjectivity:

> "Flesh," I would contend, is not quite the zero degree of "social conceptualization" or subjectivity, for, though denuded almost entirely of its subjectivity, flesh is still alive. Bare life/flesh is close to the zero degree of subjectivity in that it is defined as readily killable. However, we must remember that, when one kills flesh, it is transformed, it dies and becomes meat; meat, one can say, is insensate flesh. And, to the extent that meat rather than flesh is the absolute zero degree of subjectivity, my extension of Spiller's formulation allows us to define the zone inhabited by "bare life" or the death-bound-subject as that between flesh and meat. (10)

Being exposed to the constant danger of death, the young Richard Wright lives like a slave in the Jim Crow South. In concert with JanMohamed's claim about the relationship between flesh and subjectivity, *Black Boy* presents the possibility of developing subjectivity by consuming more and more food. Gaining flesh signifies the higher possibility of survival in a harsh environment, and therefore, more possibility of achieving social equality.

Wright is conscious of his own "bodily and spiritual hunger" (133) throughout the book, and hunger gives him a sense of "an unatonable guilt" (87) and humiliation. The first moment in which he senses the presence of chronic hunger highlights the relations between his bodily experience and his social status. Because his father does not return home, he suffers from persistent hunger that intrudes into his body as a "hostile stranger" (14), knowing neither what causes such feeling nor how to deal with it: "this new hunger baffled me, scared

me, made me angry and insistent" (14).[1] Simultaneously, however, becoming part of his sensation, hunger brings about self-knowledge to him by causing him to "pause and think of what was happening to [him]" (15). In other words, both as an outer force and an inner feeling, hunger allows him to ponder his condition of life. That he learns the relationship among hunger, food, money, and employment through bodily experience shows that hunger plays a crucial role in his self-discovery.

The racial differences in the accessibility to food teach Wright the ways in which social injustice works. African Americans suffer not only from the lack of food but also from the lack of means to gain food, which perpetuates economic inequality in the Jim Crow South (Warnes 127). This means that the poverty of African Americans prevents them from escaping poverty. That the past deficiency leads to a new deficiency is highlighted when the young Wright fails to eat fried chicken, the object of his desire. Because he cannot eat as fast as adults, who are physically stronger and more grown than him, Wright must look at the vanishing chicken angrily and helplessly:

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[1] Wright's first awareness of his own disinherited state comes from the absence of his father. As his mother states, he and his brother "must learn as soon as possible to take care of [themselves]" (16) because they have no father who would bring food into the house. The absence of the father stresses the resemblance between Wright and eighteenth-century African Americans who were in "the nearly impossible search for a deracinated place" after being displaced from their home (Gerzina 42). Since "their native land is not their own" (302), African Americans have neither home nor father in the United States; if the nation is a father, for them it is an irresponsible father who gives them no more than a nickel, which is far from fulfilling their hunger.

> I forced a spoonful of soup down my throat and looked to see if my speed
> matched that of the preacher. It did not. There were already bare chicken
> bones on his plate, and he was reaching for more. I tried eating my soup faster,
> but it was no use; the other people were now serving themselves chicken and
> the platter was more than half empty. I gave up and sat staring in despair at the
> vanishing pieces of fried chicken. (26)

This scene sheds light on the vicious circle of poverty in which those who eat less come to have less access to food. Since the young Wright cannot outpace the adults who have bigger and stronger bodies than him, he gives up competition and then "star[es] in despair" at the chicken; while the preacher picks out "choices pieces" (26) from the chicken, he cannot claim even the right to choose between soup and fried chicken.

Similarly, the scene in which the young Wright is thrown out of a whip of human flesh illustrates the system that excludes the weakest body from its circle. Wright never played the pop-the-whip game, in which boys line up to form a whip, and it is his ignorance that makes him stand "on the tip end of the human whip" (110). Standing at the end of the whip makes it hard for him to keep up with the speed of the whip. The moment when his body cannot bear the speed any more, he is tossed off the whip and shamefully falls headlong to a ditch:

> The whip grew taut as human flesh and bone could bear and I felt that my arm
> was being torn from its socket. Suddenly my breath left me. I was swung in a
> small, sharp arc. The whip was now being popped and I could hold on no
> more; the momentum of the whip flung me off my feet into the air, like a bit of

leather being flicked off a horsewhip, and I hurtled headlong through space and landed in a ditch. I rolled over, stunned, head bruised and bleeding. Aunt Addie was laughing, the first and only time I ever saw her laugh in God's holy ground. (111)

While the image of the circle of human flesh or the line of "each boy taking hold of another boy's hand" (110) seemingly promotes the unity of players, it turns out to be a "whip" that hurts and humiliates the weakest. In this respect, Wright's experience of being torn off the whip highlights the inhuman system in which the lack of strength and knowledge causes isolation and degradation.

The poverty that Wright experiences in the South affects his life even after he arrives in the North. For instance, the scene in which Wright fails to meet the weight requirement of the post office implies that he is still caught in the vicious circle of social inequality. In this scene, he tries to gain weight in order to get a permanent appointment in the post office. However, despite his obsession with eating, his "long years of semi-starvation" (277) make it impossible for him to gain "an extra ounce of flesh" (278), eventually depriving him of his "first grasp at the material foundations of American life" (281).[2] His solution to overcome the past deficiency is to keep eating:

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2) Wright confesses that he could not concentrate on his studies at school because he had to work and study at the same time. This statement shows that the lack of physical power leads to that of intelligence, thereby making it hard for him to escape poverty: "Had I been physically strong, had not my new tensions sapped my already limited energy, I might have been able to work mornings and evenings and still carry my studies successfully. But in the middle of the day I would grow groggy; in the classroom I would feel that the teacher and the pupils were receding from me and I would know that I was

"Slowly my starved body responded to food and overcame the lean years of Mississippi, Arkansas, and Tennessee, countering the flesh-sapping anxiety of fear-filled days" (282). This shows that he attempts to increase physical strength by making his body get used to food.

On one level, in *Black Boy* constant motion betrays the ways in which American social system entraps African Americans in poverty. Poverty forces Wright's family to move from one place to another, but sometimes the direct relationship between race and motion is highlighted. For instance, arriving in Elaine, Wright thinks that Aunt Maggie and Uncle Hoskins's house "look[s] like home" with "no suspicion that [he] [is] to live" there (49). It is also a place where he and his family would not need to suffer from hunger. However, they are driven out of it by the whites who kill Uncle Hoskins to rob him of his business. In recalling that moment, Wright suggests that racial discrimination drives African Americans into constant movement: "Again our household was torn apart; belongings were sold, given away, or simply left behind, and we were off for another long train ride" (55).

Ironically, the social system that forces African Americans to keep moving also brings about physical/psychological paralysis to them. The movement of Wright's family does not lead them to the outside of the oppressive social system. In the first part of *Black Boy*, the journey of Wright's family is "a series of apparently random movement which end in paralysis" (Butler 10). Also, the paralytic state of Wright's mother highlights how the economic conditions of black

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drifting off to sleep" (150).

existence such as "shortfalls in shelter, insurance, health care, housing, and, explicitly, food" (Warnes 127) paralyze African Americans. Her paralysis exemplifies another root of poverty that perpetuates the racial hierarchy. That is, poverty causes paralysis, and paralysis leads to severer poverty by decreasing mobility. Just as Wright's mother is caught in her own paralyzed body, she and her family are caught in miserable life; Wright's viewing of her as a symbol to "all the poverty, the ignorance, the helplessness" (100) shows that he is aware how poverty imprisons African Americans. Not only his mother but his father and grandfather exemplify the lives of African Americans who fail to escape the social entrapment. While his father's body does not lose its mobility under the pressure of hard labor, Wright portrays him as having been imprisoned in the social system which is hostile to black Southerners. That his grandfather is not entitled to a pension because of his "southern accent and his illiteracy" (139) also sheds light on African Americans' social paralysis.[3]

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3) Their wandering is as meaningless and tiring as that of Mann, the protagonist of Wright's "Down by the Riverside." In this story, the town is portrayed as a place that has no exit. Being aware that there is no way to escape the result of his crime, Mann views death as the only exit from the closed space of the town: "The colonel went down. Mann was alone. For a moment a sense of what he would have to face if he was saved from the flood came to him. Would it not be better to stay here alone like this and go down into the flood with Lulu? Would not that be better than having to answer for killing a white man?" (104) Although Mann keeps moving in the town, his motion does not give him a sense of freedom. Rather, the continuous movement and tension exhaust him. In addition to the prison of water, his status as an African American prevents him from leaving the company of the white soldiers who order him to move from one place to another, and this kind of entrapment exposes him to the constant danger of being caught and killed as a criminal. His despair and exhaustion highlight that blackness itself functions as a

While the constant movement of Wright's family highlights their bitter condition of lives, Wright tries to escape both poverty and racial discrimination by increasing mobility. While hunger decreases his mobility by making him "sway while walking" (127), he knows that he can get a job and earn money only by continuously moving around in the South and that being static means nothing but death. His mother's half-playful and half-desperate suggestion, "Jump up and catch a kungry" (15), highlights the condition of his life as a poor African American boy. Kungry or "what little boys eat when they get hungry," is unsubstantial because its name does not signify anything real; it only alludes to the state of being hungry. The insubstantiality of kungry implies that nobody will teach Wright how to get rid of hunger. He must invent a way to hunt kungry for himself. The conversation between him and his friend teaches him that he can catch a kungry by selling papers:

> "You can't sit in school all day and not eat," he said.
> "What am I going to eat?" I asked.
> "Why don't you do like me?"
> "What do you do?" "I sell papers." (127)

While he later realizes that his labor served to promote the Ku Klux Klan doctrines, it cannot be denied that the experience of selling papers gives him the sense of freedom as well as providing him with

prison within the boundary of white supremacy. Unlike Mann, Wright's mother, father, and grandfather do not choose death to escape the condition of black existence, but we can see that they experience similar kinds of entrapment.

money. Moreover, it gives him the opportunity to read magazines, which helps to fuel his desire to cross the limits of his life.

Wright can appease hunger by selling papers, but to gain physical/social power, he must leave the Jim Crow South, eventually. This is emphasized in the scene in which he steals food from a white family that hires him. Like his mother who cooks for whites, he sees plenty of food at his workplace: "The dining-room table was set for five; there were eggs, bacon, toast, jam, butter, milk, apples... That seemed promising" (148). However, he does not have any right to these foods, and what is given to him is no more than "a plate of thick, black molasses and a hunk of white bread" (146). To leave the South, he strives to gain more food and money than the system of the society offers him. Working for the white family, he steals eggs and milk when no one is looking at him.

> But I clung to the job because I got enough to eat and no one watched me closely and measured out my food. I had rarely tasted eggs and I would put hunks of yellow butter into a hot skillet and hurriedly scramble three or four eggs at a time and gobble them down in huge mouthfuls so that the woman would not see me. And I would take tumblers of milk behind a convenient door and drain them in a swallow, as though they contained water. (150)

With the food that he steals, he can "strengthen [his] body" (150), as well as satisfying his hunger temporarily. More importantly, he steals money from a theater and the cans of fruit preserves from the storehouse of a college in order to go to "a land where [he] could live with a little less fear" (207). These scenes indicate that he goes to the

North with the aid of food and money that he steals from the economic system of the South. The scene where he carries his money on his body on the way to Memphis also stresses the relationship among food, money, and flesh; "I had nothing valuable in my suitcase. My money was strapped to my body; in order for anyone to get it, they would have to kill me" (208). Here we can see that food and money are united and changed into the image of flesh. Being united, food and money endow him with economic power, and Wright must leave the South to gain more.

While the constant movement from one house to another highlights indefinite motion of African Americans, Wright's movement from the South to the North has a clear direction and purpose. Robert J. Butler argues that Wright's movement "resists being directed toward a particular place and instead exults in movement through indefinite place" (5), concluding that "Wright's pursuit of open motion endow[s] his life with real energy and purpose" (8). Noting that the direction of his movement remains undecided at the end of *Black Boy*, Butler claims that for Wright the North indicates "a state of human liberation rather than a particular place" (6). In this way, he attempts to situate *Black Boy* within the tradition of American Culture that is characterized by "a quest for pure motion" (5). Indeed, Wright is disappointed after reaching the North, facing the difference between dream and reality, and he expresses his will to continue his journey at the end of the book. However, I think that Butler overlooks both the economic motive of Wright's journey and his political stance as an African American by detaching the spiritual from the material:

Black Boy, therefore, concludes with an image that naturally calls forth a marvelous range of literary associations suggesting Dante's *Commedia*, the spirituals, and Fitzgerald's *Great Gatsby*. Like Dante, Wright was not searching for a particular social world so much as some "redeeming meaning" (p. 285) to life. The stars to which he aspires are also like the North Star so powerfully rendered in the spirituals－directions pointing to general areas of freedom rather than any one spot. And the book's ultimate image also evokes Gatsby's endless climb up the ladder to the stars, a source of possibility and wonder. (Butler 14)

In this quote, Butler views Wright's desire to go to the North as a spiritual aspiration of an artist who seeks for mental freedom, overlooking the fact that Wright is rather a man of flesh and bone than a pursuer of spiritual freedom. Stating that his faith is "anchored in the sensations of [his] body" (115), Wright makes it clear that for him bodily perception is more important than abstract feelings. Even though he does not offer a specific description of a new America in this memoir, it is certain that he is searching for a particular social world rather than abstract meaning of life. The scene in which a white Northerner notes "hunger in [his] face and eyes" (231) highlights that he dreams of satiating his physical/spiritual hunger in the North. Although he does not achieve complete triumph over physical/ spiritual hunger in the North, living in the North offers him more chance to gain financial security as well as higher social position. Thus, living in the North enables him to get used to more food and more social power, which may eventually allow him to make a political voice in the society.

JanMohamed argues that fugitive slaves attempted to escape social death by taking the risk of actual death (18). While I agree with this argument, I think that Wright attempts to escape both social and physical hunger by going to the North. Although Wright is not a slave, he faces a dilemma similar to that of black slaves. He notes that he is "gambling: freedom or the chain gang" (205) when he decides to leave the South. Yet he is gambling not only on his social status but on food as well. To grasp the chance to gain physical health and financial security, he must take the risk of losing what he already has in the South. He is aware that going to the North, an uncertain place, involves the possibility of starvation. In *Black Boy*, he states that many black Southerners cannot leave the South because they are afraid of the uncertainty; the blacks who internalized racial hierarchy allow "their white tormentors" to kick them in order to "feel at home" (266). This statement suggests that going to the North is a life-staking adventure for African Americans of the Jim Crow South as it was for black slaves.

In short, constant poverty prevents African Americans from gaining physical/social power, and this kind of malnutrition makes it impossible for them to escape the racial hierarchy. To escape poverty, Wright strives to gain more food and money than what the social system consents to give him. Although hunger and malnutrition decrease his mobility, constant movement is the only means with which he can cut the vicious circle of poverty.

III. A Sound Body: Digestion and Assimilation

The second part of this essay explores how Wright's desire to become a part of American society is expressed through the concept of digestion and assimilation. Hunger helps Wright to understand both his inner experience and his relations with the outer world, and spiritual hunger makes him desire to make contact with the world, making him desire to consume and assimilate "alien" knowledge. On one level, he seeks to achieve social power by making contact with alien terrains of life. On another level, diagnosing the disease of American culture, he suggests that white America must modify its diet to get a sound body; it must assimilate alien beings/ideas in order to make a truly unified nation. This section explores how Wright nurtures his intellectual/social power through contact with alien knowledge and how he creates a vision of a new America through the image of digestion and assimilation.

As hunger blinds one's view, fear and hatred resulting from the underprivileged condition of life make it hard for African Americans to see the outside world correctly. In *Black Boy*, Wright frequently experiences the blurring effect of fear and hatred. For example, because of his "growing hate of the preacher" (26), the young Wright runs from the room "blindly" (26). Also, taking the example of Ed Green, an African American who suspects him as a traitor, he notes that fear of hunger restricts one's vision:

His *fear-haunted life* made him suspicious of everything that did not look as he looked, that did not act as he acted, that did not talk as he talked, that did not

feel as he felt. . . . The only people he could move to believe in him were those who shared his own world of fear, and *all the world that lay beyond his terribly restricted vision was enemy ground.* (my italics 338)

This quote highlights that fear resulting from hunger functions as an obstacle between African Americans and the outside world. Although Wright himself experiences the effect of fear, he criticizes that because of fear African Americans "became inefficient, less able to see and judge the objective world" (266) in the United States.

In *Black Boy*, racial fear and hatred prevent black Southerners from seeing and judging "the invisible whites" (73) or from defining their relationship with them. For instance, wondering what whites are like and why they hate them, black boys express "emotional rejection" (81) toward them, but they cannot describe them with concrete words. This highlights that either whites or the Jim Crow South do not have the sense of reality. This also explains why Wright often finds his surrounding environment unreal: "I walked down Capitol Street feeling that the sidewalk was unreal, that I was unreal, that the people were unreal, yet expecting somebody to demand to know what right I had to be on the streets" (190).

Wright notes that the underprivileged condition produces tension as well as fear. Tension enables him to transform what is unreal to what is real by learning about the outer world. Driving positive energy from tension, he tries to make contact with the outer world through constant observation and through assimilation of new knowledge. For example, when he steals milk and eggs, he confesses that he always experiences tension in the company of the whites: "I

was always to be conscious of it, brood over it, carry it in my heart, live with it, sleep with it, fight with it" (149). He is aware that he must observe the whites and steal something from them in order to overcome the entrapment of his existence. Just as he watches for a chance to steal food, he tries to gain new knowledge to which he is not permitted access. That he feels guilty about reading books highlights the similarity between stealing food and stealing knowledge. By making contact with the "strange world" (249) of literature, he is able to better understand the outside world as well as the whites' feelings: "I now felt that I knew what the white men were feeling. Merely because I had read a book that had spoken of how they lived and thought, I identified myself with that book. . . I had always felt a vast distance separating me from the boss, and now I felt closer to him, though still distant" (249).

To produce power, consumption must be accompanied by digestion. Wright tries to assimilate the knowledge that he gains from literature by producing his own writing. Although his "environment contain[s] nothing more *alien* than writing or the desire to express one's self in writing" (my italics 121), he tries to escape the entrapment of black existence through assimilating what is totally alien to him. As stated in "Blueprint for Negro Writing," he wants to represent the experiences of African Americans with his language (37), which means that he must learn how to make his own voice as an African American writer by appropriating alien knowledge.

The procedure of digestion or assimilation enables him to understand not only the outside world but also his inner experience as an African American. He senses that African Americans cannot

define their own "unconscious suffering" (267) if they do not get concrete knowledge about the outside world. Finding the language of literature alien, at first he does not know even what he wants to write. Sensing only the presence of his own desire to write, he knows that he cannot "build a life upon vague, unformed yearnings" (251). Assimilating the new knowledge of literature, he is able to describe his own desire and suffering with concrete images.

As Jeff Karem argues, the North does not provide Wright with complete freedom from the oppressive social system even though it is not as fearful as the Jim Crow South (705). Wright's disappointment in the North suggests that African Americans "have a secure place neither in the North nor in the South in America" (Karem 705). For this reason, Wright continues to gain and assimilate new knowledge in the North. For example, the experience of working for the Chicago John Reed Club offers him his "first contact with the modern world" (324). Through this contact, he tries to understand the ways in which the modern world works. Like a writer in writing, he tries to learn how to behave as a member of the Communist party.

Yet he also confesses that he fails to fully assimilate the new knowledge that he gains in the North. He cannot understand the ways in which the Communist party works: "Nothing that I could think of could explain the reality I saw. My mind was like an ulcer whenever it touched upon what had happened to my relations with party" (379). Here the image of "ulcer" highlights that the contact with the Communist party produces a kind of adverse reaction in his mind. Both the life in the North and the political movements remain "alien" to him until the end of *Black Boy*. However, Wright does not give up

the hope that he will be able to digest and assimilate the new knowledge. He expresses his will to retain contact with the modern world, hoping that he gets used to that terrain of life someday.

While in the first part of *Black Boy* Wright strives to assimilate alien knowledge as a detached individual, in the second part he attempts to assimilate with the society. It is important to note that he makes a parallel between the image of a subject being nurtured with that of American civilization being healed. In "Blueprint for Negro Writing," he states that the personal history of hunger and poverty is closely connected to the history of race (47). He also suggests that the disease of American civilization is not just the problem of his time, but that it is deeply rooted in the history of America.

In *Black Boy*, Wright suggests that both African-American culture and American culture in general must make contact with alien subjects and ideas to become sound, just as a body must accept a variety of food into it to grow strong. Yet both the Jim Crow South and the North exclude the alien beings from the social body, making a kind of adverse reaction to them. For this reason, Wright fails to assimilate with the society though he succeeds in nurturing himself with diverse knowledge. For instance, he recalls that his "manner of speech had seemed an alien thing" (331) to the communists. Also, he cannot assimilate with the Communist party because the communists view him an alien thing that might form an "ulcer" on the body of their party.

> There were no concrete charges that they could bring against me. They were simply afraid of that which was not familiar. They were more fearful of my

ideas than they would have been had I held a gun on them; they could have taken the gun away from me and shot me with it, but they did not know what to do with ideas. (339)

This quote suggests that the communists who reject unfamiliar ideas cannot represent the collective identity of oppressed people. Through the example of the communists, Wright highlights the chronic problem of American civilization. He senses that the modern America refuses to embrace alien beings and ideas just like the South that outcasts African Americans. At the end of the book, he is literally torn off the communist group, being "pitched headlong through the air" (381). Overlapping with the scene in which the young Wright is torn off the whip of human flesh, this scene sheds light on an American culture that excludes alien ideas. Through this overlapping, he suggests that the problems of the South and the North are united in some way.[4]

In "Blueprint for Negro Writing," Wright suggests that he wants to discover "the collective sense of Negro life in America" (41). With this announcement, he makes it clear that he has interest in the problem of America and that his personal experience is deeply rooted in American culture. The last scene of *Black Boy* stresses that he will not leave the place on which he is standing even if it is not his true home yet: "I was restless. I rose to get my hat; I wanted to visit some

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[4] Noting that the Book-of-the-Month Club abridged Wright's autobiography, Jeff Karem argues that the revision served to "blunt the political impact" (701) of *Black Boy* by removing the second part of the book. The abridged version causes readers to read his memoir as a story of a Southern black boy who praises the freedom in the North (Karem 705).

friends and tell them what I felt, to talk. Then I sat down. Why do that? My problem was here, here with me, here in this room, and I would solve it here alone or not at all" (383). Seeking to make contact with the outer world through language, as a writer, he "wait[s] for an echo" (384); he is waiting for someone who would not reject him as an alien being. Concluding his autobiography with the "a collective vision of the hunger" (Karem 702), Wright makes the vision of a nation that is still hungry, hoping to build a sound nation that embraces diverse beings and ideas without rejection.

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◼ Key words

Richard Wright, Black Boy, race, hunger, body, mobility, consumption, digestion

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■ Abstract

The Political Vision of Food and the Body in *Black Boy*

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This article investigates the ways in which Richard Wright's *Black Boy* associates the problems of food and body with African Americans' underprivileged lives. Wright describes how the social system entraps African Americans in poverty and low social status; poverty causes malnutrition, and physical/intellectual malnutrition makes it impossible for African Americans to escape miserable lives. The first part of this article focuses on the double function of hunger; while Wright suffers from constant hunger as a "black boy," driven by his spiritual hunger he gains flesh and mobility by stealing food and knowledge. Leaving the South for the North, he gains opportunity to achieve a political voice, even though the North is far from a true home for him. The second part of the article explores how the problems of consumption and digestion are associated not only with Wright's self-development but also with the vision of a sound America; just as Wright comes to better understand both himself and the outside world by consuming and digesting a variety of knowledge, he suggests that American civilization must learn to embrace diverse beings and ideas to become a sound body.

논문게재일

Probing Cultural Elements within Literature:
A Lesson Plan to Expand Understanding*

Kim, Haeyoung

I. Introduction

The ultimate goal of learning a foreign language is to attain an understanding of "the other" at a cultural level. In an age where intercultural understanding is hailed as a crucial skill in the twenty-first century, the argument for "replacing the two-tiered language-literature structure with a broader and more coherent curriculum in which language, culture, and literature are taught as a continuous whole" (MLA 3) has become an imperative challenge facing the language education circle. As language and its culture are intrinsically intertwined, each new information in a foreign language leads learners to a world which requires the ability to appreciate it through new perspectives. And the role of the educator is to help learners gain the capability to acquire academic, cultural, and social competences in an increasingly globalized era.

While cultural understanding is cited as one of the most important goals of teaching literature in foreign language classes (Alvstad and Castro 177–179), literature courses are not a favored choice among learners at the collegiate level. Such unpopularity is attributed to the learners' lack of confidence stemming from insufficient language and literary analysis skills as well as cultural background knowledge. Martin suggests that culture panic may be as important a factor as language panic as a deterrent against engaging in literature in a foreign language (188). In fact, cultural knowledge may be more crucial than linguistic competence in understanding foreign literature (Swaffar 21), especially when dealing with texts strewn with cultural allusions and connotations. Faced with such challenges, learners naturally become hesitant to engage in foreign literature studies. In other words, learners do not feel they are ready to deal with literature, either linguistically or culturally (Hiverla and Boyle 180).

This article brings culture to the forefront in the understanding of a literary text which includes cultural factors in a variety of fields. Riding on the hypothesis that learners' comprehension in a foreign language is dependent not only on language skills but also on their understanding of cultural concepts, a lesson plan is designed to explore how a literary text can be used to build cultural competence while incorporating learner-centered group projects and presentation.

II. Background

1. Culture in Foreign Language Learning

The close relationship between language and culture has long been acknowledged by language educationists and sociolinguists, as language is an indispensible medium which makes social interaction and cultural process possible through on-going negotiation of meaning. Indeed, "any study of language is by necessity a study of culture" (Hall 19), and a successful interaction with members of another culture is predicated on intercultural communicative competence (Byram 40). As Brown points out, "the success of second language learning depends largely on the synchronization of linguistic and cultural development" (42). While linguistic competence is essential to communicative competence, it is far from sufficient, and learners must understand the important role of cultural awareness, especially when reading texts embedded with metaphors, implications, and symbolisms which require the ability to decode cultural elements.

While various viewpoints may be presented on the concept of culture, Hinkel (443) discusses culture in terms of visible and invisible culture. The former refers to the apparent and thus more easily explained, from speech acts, body language, cuisine, hospitality customs, traditions to the literature, the arts, the history, etc. Hinkel (444), however, asserts that understanding a foreign culture involves a deeper layer, namely, the invisible culture. Invisible culture goes beneath the surface and touches on sociocultural norms, worldviews, beliefs, assumptions and value systems which rarely puts forth a

direct and precise answer. The intercommunicative competence and cultural sensitivity are built through the cultivation of such invisible culture. In other words, learning a foreign culture must go beyond acquiring simple cultural facts and work towards building critical thinking skills which will allow learners to analyze their own culture through the eyes of "the other", and vice versa.

2. Understanding Culture through Literature

To learners who are in the course of mastering a foreign language, literature often comes across as complicated and detached. It is, by nature, not self-explanatory (Brumfit and Carter 112), nor does it come "ready-packaged, neatly arranged or prepared for easy consumption" (Nance 4), thus posing additional challenge to learners already faced with linguistic challenges as they struggle to understand the social context and interpret the implications.

Nevertheless, literature is undeniably "a valuable resource for cultural, historical, and social diversity" (Carter and Long 121), and a "representation of the foreign world" (Littlewood 180). Taught right, literature serves as a conduit to the history, identity, arts, religion, and numerous social elements of a foreign culture, while at the same time undertaking the role as a medium for foreign language learning.

Research has supported the claim that literature should be an intrinsic component of language teaching as a rich source of valuable content for foreign language learners (Hoecherl-Alden 246; Urlaub 510), providing opportunities for cross-cultural comparison (Gholson and Stumpf 78) and critical intercultural awareness (Byram 214;

Kramsch 21). The need to integrate literature and intercultural communication and to utilize literary texts as a medium for different perspectives of understanding the world have also been supported (Bredella 129; Delanoy 280; Burwitz-Meltzer 31) so that learners may broaden their horizon by entering another world while remaining connected to their own (Matos 58).

3. Reader Approach: Reader Response Theory

A reader is an independent maker of meaning (Amer 71) as well as an explorer who engages in mental experiments to understand an unfamiliar situation with a critical eye. Such explorations are especially salient in a foreign language learning setting, as learners are constantly exposed to unfamiliar contexts of literary works. Learners are invited, and even sometimes forced, to compare their own beliefs with those of another culture in order to understand a text. This activity results not only in the buildup of intercultural competence but also in the understanding of literary prose. The Reader Response Theory is predicated on the principle that a reader cannot be disengaged from the meaning of a text (Amer 65), and that readers respond individually to literary texts (Rosenblatt 48). With its multiple facets of meaning, literature, by nature, demands the action of the reader to extract underlined allusions and symbolisms and gain insight into the behavior of "the other", leading to a greater understanding of the other culture.

According to Flower, readers engaged in active reading go through two types of literacy: receptive and critical (223). The former

involves the lower cognitive process including the reproduction of facts, patterns, lexical and syntactic information, etc., while the latter requires readers to take a step further and examine what is not apparently stated in the text by making predictions and drawing conclusions to understand and interpret the text in its entirety. Of the two, "Critical literacy is key to full membership in an academic discourse community because it provides access to the particular frames that individuals typically use in interpreting and producing texts" (Flower 225).

The interpretations made by readers vary depending on their background knowledge which includes cultural knowledge. In the foreign language classroom, the gap between the text and the reader's cultural knowledge is actually a blessing as it "serves as a constant reminder that the reader is interacting with a text that is shaped by a potentially different cultural context" (Urlaub 50), and instructors may seize this opportunity to encourage learners to engage in critical literacy by incorporating their cultural knowledge and the text. It is important for instructors to understand that active interpretation and transcultural reflections of culture through literary texts should be the objective of teaching rather than transference of cultural knowledge per se. The key is to find stimulating literary cultural texts and teaching plans that can help achieve the acquisition of a foreign culture and language simultaneously.

4. Discourse in the Foreign Language Classroom

Literature in foreign language classrooms rarely offers opportunity

for students to take an active role. In most cases students act merely as recipients of information and interpretation. The one-way teacher-to-student classroom communication blocks class discussions and engenders anxiety among students in expressing their reactions and views, as teacher-initiated comments and/or questions are regarded as demanding a precise and preconceived answer. While occasional lectures introducing new ideas and subjects draw interest and motivate students, learner-centered approach, such as workshop-style classes incorporating student project works, is conducive to accommodating multiple levels of linguistic abilities and learner types (Hoecherl-Alden 251).

The workshop-style instructional model puts weight on student-initiated discussion than teacher-led instruction, allowing students to draw conclusions by experimenting with ideas and exchanging their views with fellow classmates. Students grow more comfortable making judgments, and realize that a single correct answer may not exist to questions raised during the discussions. Students also learn that an interpretation of a text requires detailed close reading in order to make deeper connections and to become more receptive to different views and interpretations. In-depth text-centered talk also allows students to make extensive connections with their own experiences and the L2 text, expanding one's metacognitive awareness of the background knowledge and experiences with both cultures. Thus, the principles of reader-response theory are enacted in the classroom as students become active and critical readers ready to react to and take part in class discussions. True to the Sociocultural Theory of Learning, the conditions for developing new knowledge

interaction i.e., meaningful interaction with people sharing the same environment has been fulfilled (Vygotsky 80), and the development of cognitive abilities is achieved, as "cognitive development originates in social context" (Anton 305). The class no longer revolves around the instructor, as the role of the instructor is changed to a facilitator, not the leader.

The project-based approach, in combination with the workshop-style instructional model, further reinforces the student-centered learning environment. Project tasks encourage cooperative learning and social interaction among members and improves learning achievements (Rivet and Krajcik 670). Foreign language education benefits from group project works, as learners are able to combine linguistic skills, background knowledge, and other problem-solving and metacognitive skills (Slater, Beckett, and Aufderhaar 243; Stoller 26). Project works also stimulate learners' motivation, creativity, and enjoyment (Stoller 22), and content is also consolidated by information collected during the groupwork, as members recycle and revisit the information they have compiled. In this regard, project work is an important instructional means to achieve intercultural learning and development (Byram, 40).

The primary aim of this study is to investigate the value of workshop-style project-based instructional model in a foreign language literature classroom. A review of a teaching plan and its implementation is presented in the following chapters so that it may serve as a teaching point and a solution for instructors seeking answers to problems they face as they strive to link content and language learning for learners as well as "to contribute to an

extended curriculum whose pedagogies would lead students toward the stated goal of translingual and transcultural competence" (Byrnes 110).

III. An Example: The Skyscraper and the Airplane

To many, the scope of literature, due mostly to the experiences during high school and college, is largely limited to the "belles lettres (polite literature)," such as poetry, drama, novels, and short stories, and foreign language instructors still adhere to this range when selecting texts for teaching material. Part of the reason why students shy away from literature lies in such narrow view of literature, and a broader concept of literature needs to be introduced in the curriculum so that learners may heighten interest and expand their range of literary experience through contact with a variety of materials touching on a wide spectrum of cultures.

The purpose of the course introduced in this chapter is to explore a solution to the following question posed by Mantero (434): How can instruction and discourse in second language classrooms be framed in order to provide opportunities for language learning and cognitive development for its participants? The research took up half-semester (8 weeks) of an English literature course at the undergraduate level with 28 students using a literary text embedded with cultural references in a variety of areas and literary devices.

1. Course Format and Objectives

The course consists of two phases: teacher-centered and student-centered.

Phase 1. Teacher-centered: The instructor provides background information and overview of the text, and starts off the lesson with a poem to set the overall tone of the literary text and to present a model to students as to what is to be expected in their presentations.

Phase 2. Student-centered: Students work in groups to prepare for a presentation on assigned sections of the text, give presentations based on the groupwork and lead class discussions on the content.

A teaching model of five general goals proposed by Wright (335) served as the basic principles to govern the entire process:

(1) To pose authentic problems on topics that lead to a mild sense of confusion

(2) To encourage students to try to address the problems in their own way

(3) To help students put their own reasoning into words by sharing opinions, solutions, and strategies with the teacher and other students

(4) To use probing questions and allow answers

(5) To give students an opportunity to reflect on the topic at hand in relationship to their own personal goals

2. Text Selection

9.11.01: The Skyscraper and the Airplane by Adam Goodheart is an essay centering on the fragile nature of the modern world, using irony, allusions, metaphors, and a wide range of rhetoric strategies. Betraying the readers' expectations, the author only briefly touches on the 9/11 terrorist attack or the following tragic catastrophe itself, and focuses on the destructive nature of technology and its impact on modern society, using the two objects that technically caused 9/11 – the skyscraper and the airplane. A wide range of cultural references across all sectors of civilization is mentioned in order to get his point across to the readers, and it is virtually impossible to fully understand the symbolisms and allusions embedded throughout the text without understanding the cultural references. Thus, the rich literary allusions and cultural references make the essay an ideal source for students to probe and explore unknown areas to build meaning in a text.

In addition to the main literary text, supplementary materials were selected according to the following criteria:

1) Supplements will provide additional information to the cultural references mentioned in the main reading in order to enrich the learners' understanding.

2) Supplements will provide related albeit not directly mentioned information that will help learners better understand the main reading.

3) The level of language of the supplement materials will not exceed the proficiency level of the students.

3. Course Organization

(1) Introduction and Outline

Adam Goodheart begins his essay with the eighth stanza (And as the smart ship grew / In stature, grace, and hue / In shadowy silent distance grew the Iceberg too.) of the *The Convergence of the Twain* by Thomas Hardy. The poem uses the Titanic disaster in 1912 as a motif to deliver a deeper message: human vanity, the power of nature and the inescapability of fate. This stanza, in particular, describes the moment in which the Titanic and the iceberg collide and is perhaps a direct reference to the 9/11 incident where the skyscraper and the airplane clash. While only one stanza was cited in the reading text, the poem acts as a foreshadowing for the essay that follows, as its structure, theme, and atmosphere pervades throughout the main reading. Thus it was considered worthwhile to cover the poem in its entirety. The analysis and presentation were conducted by the instructor to introduce the overall atmosphere of the reading and to act as a model for the presentations given by the students.

(2) Project Work

The main reading was divided into seven parts for as many groups consisting of four members each in the class. Of the three types of formats for conducting project work instruction – structured, semistructured, and unstructured – this lesson plan chose to adopt a semistructured format so that the principle of learner-centeredness and teacher-guidance may be observed simultaneously.

An input-to-output approach was incorporated in the process,

and students started their work with the close reading of the text. This phase includes the process of understanding the structure of a given literary text and the in-depth interaction with the text beyond its surface meaning.

As long as the requirements of the presentation, i.e., content analysis and essential lexical/semantic clarification, were fulfilled, students were given full control over the types of culture-related material to be included and the format they chose to use to complete their presentation. Given considerable level of control as well as the opportunity to make choices with regard to the topics, goals, and medium, students were allowed to follow their interests, rendering relevance and meaning to the projects.

The growing use of technology in research is a trend gaining wider acceptance among learners. Multimedia capabilities have freed both learners and instructors from the boundaries of two dimensional print materials, and learners in particular stand to benefit from the variety of resources available online, as authentic materials are increasingly available, expanding in quality and quantity. Related photos, video and audio clips add interest to the literary text, and online resources bring cultural references to life, serving as helpful supplements to the main text. Among the myriad resources available on the Internet, students were advised to select materials that are relevant and necessary in aiding comprehension of the text, and to focus on the author's intention as to why the cultural references were mentioned by the author.

The cultural references mentioned in the text are categorized as follows:

People	Minoru Yamasaki, the Wright Brothers, Louis Sullivan, Bradford Gilbert, Wordsworth, Coleridge, Walt Whitman, Frank Woolworth, Elisha Graves Otis, the Montgolfiers, Comte de Buffon, the Duke of Bedford, Charles Darwin, Don Quixote, Georges-Louis Leclerc, Comte de Buffon, Osama Bin Laden
Event	Epsom Derby, New York's Crystal Palace Exposition (1854), Kitty Hawk flyer
Literature	(poetry) Thomas Hardy, Walt Whitman, William Wordsworth, Samuel Taylor Coleridge (novel) E. M. Forster, "The Machine Stops," Leo Tolstoy, "Anna Karerina," Antoine de Saint-Exupery, "Don Quixote de la Mancha" (critic) Marshall Berman, "All That Is Solid Melts Into Air" (magazine) American Architect and Building News
Philosophy	Karl Marx, Mark Gottdiener, Thomas Jefferson American exceptionalism
Psychology	dream and reality
Art	Moses Kings "King's Dream of New York"
Science	elevator, airplane
Architecture	functionalism, Gothic traceries, Art Deco, high modernism, Romans (arch, dome), Metropolitan Life Building
Geography	Kitty Hawk, New York, Chicago, Pekin, Shrewsbury, Great Plains, Yonkers, Broadway, Manhattan, American Midwest, Hoboken, Hamburg, Kabul, Mount Etna, the Atlantic Ocean
Culture	Japanese tea ceremony

The following supplement material were provided to the students and discussed in class:

1) Hardy, T. (1915) The Convergence of the Twain (Thomas Hardy)

2) Junod, T. (2003) The Falling Man, Esquire Magazine

3) NBC News 9-11-2001 Live Coverage 1:00 P.M E.D.T – 6:30 P.M E.D.T (https://www.youtube.com/watch?v=hzxPiIi9zG0)

4) "Our Lost Innocence"

http://www.worldpress.org/specials/wtc/front.htm#mideast

(3) Workshop-style Presentation

The input-to-output approach bears fruit in the presentation phase where students prepare and share their findings and revelations with the entire class. The move from input (close reading) to output (text/oral presentations and discussions) allows students to introduce their analysis of the content, style, and rhetorics (Weber- Feve 455) of the reading. Here, the role of the teacher is that of an active listener who facilitates interaction among students and creates a relaxed atmosphere to encourage risk-taking.

One moot question worth raising at this point: Should the foreign language be used exclusively as classroom language during student presentations? In addition to the cultural "otherness" students have to deal with, the burden of having to express their views in a foreign language which they are still in the course of mastering is likely to dampen student motivation as well as classroom milieu. It has been observed that the negotiation of meaning becomes more active when students interact in the first language than in the foreign language (Roebuck 33), as the language factor as a hindrance to communication has been removed. In fact, the students' representation of the foreign language text in their first language grows clearer during the discussion, as they explore complex ideas and express their views in a sophisticated manner.

The workshop-style instruction which incorporates the input and output format builds linguistic competence, cultural understanding, and analytical thinking style. The pre-formulated questions by the instructor are replaced by creative and cooperative presentation motivated by the students' needs, and the instructor no longer acts as

the holder of the key to all the right answers.

(4) Consultation and Assessment

Consultation with the instructor was organized to take place at least once before their presentation. The students were advised in advanced that the meeting should be spent discussing strategies and approaches which their presentations should take, rather than making it a Q&A session for surface meanings or lexical/semantic elements of the text, although these matters could be discussed should the need arise.

Group presentations were assessed based on their presentation performance, presentation slides and handouts, and discussion management skills. Peer assessment and self assessment were also conducted to take into consideration the level of contribution of each member and also raise awareness among group members of the responsibility and commitment they hold within the group. Altogether the project work accounted for 30 percent of the overall course assessment.

Ⅳ. Discussion

The aim of the workshop-style project instructional model was to investigate the effectiveness of the student-centered learning model in the understanding of cultural references in literary texts and to encourage active learning among students. Through close reading and group presentation, students were able to enhance their

capabilities in understanding the culture of another language and the language itself. Groupwork also allowed students to feel more connected not only with the course content in which they attempted to integrate the text with their personal experiences, but also with their classmates, as the entire group gathered to construct and negotiate meaning of a challenging text, both linguistically and culturally.

Another important benefit derived from the student-centered model is their enhanced ability to conduct independent research, an indicator of potential scholarly endeavors in the future, and the realization that engaging in research is a creative and enjoyable activity that can be very rewarding. Student comments during and after the course revealed that the tasks they engaged in were not as daunting as they had initially anticipated and that they were able to acquire research habits which they can utilize beyond this particular course. Exploring online resources proved beneficial to knowledge acquisition and learning, and confidence grew as they were able to uncover answers to questions they had posed during the preparation of their presentations. The confidence they built as they navigated through online resources has become an integral and perhaps the most valuable learning experience throughout this project.

Students' self-reflective reports also revealed that they are more inclined to scrutinize the information they receive, are aware of the need to analyze the social context of a text and to take a more careful approach to texts. Students also expressed more interest in current affairs and have grown more critical to the news they are exposed to, an outcome which was not directly anticipated in this course. This is

the starting point at which students become independent and critical thinkers.

The close-reading, discussion of the texts, and examination of cultural references in a foreign language literature class are essential yet difficult to implement without careful planning and guidance. The outcome of this research calls for a review of the traditional practice of centering language instruction on grammatical and communicative exercises. A systematic, learner-centered instructional model to integrate literary texts and cultural references may be a more sustainable way to secure student motivation and learning efficiency.

V. Conclusion

This exploratory study of approaching literature from a social studies perspective in conjunction with learner-centered instructional model has yielded results worth further investigation. The instructional model was devised on the premise that students learn about a foreign culture and literature through the use of language rather than learning about the language by using culture as a medium. Students are led away from the traditional instructor-to-learner teaching model where the teacher poses questions with preconceived sample answers, and engage in an open-ended discussions where clear-cut answers often do not exist. Students become unintimidated by literature and are able to grow intercultural awareness. One note of caution: Educators should beware not to take the extreme 'all-or-nothing' approach in adopting the learner-centered instructional

approach, as "lecture has a 'special space' and as a 'platform for ideas'" (Brabazon). Nevertheless, this study revealed that students are capable of acting as independent learners and of taking the initiative to collaborate with one another as builders of knowledge.

The relevance of literature in the foreign language curriculum can be reinstated and reinforced by linking its context with cultural and social implications, and by delegating more responsibility to the students in the learning framework in order to draw active student participation and stimulate classroom discussions.

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Key words

literature, culture, close reading, workshop-style instruction, groupwork, presentation, discussion

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▪ Abstract

Probing Cultural Elements within Literature:
A Lesson Plan to Expand Understanding

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The integration of language, literature, and culture in the foreign language classroom is a challenge to educationists who struggle to devise a way to achieve the goal of raising individuals equipped with communicative skills founded on solid intercultural understanding. This paper explores teaching strategies that move away from the traditional teacher-centered foreign language literature instruction model and embrace more actively a learner-centered model in which groupwork and workshop-style presentation were introduced to the classroom. Using *9.11.01: The Skyscraper and the Airplane* by Adam Goodheart as the main reading text, students engaged in close reading of the literary text, group projects in preparation for class presentation, and workshop-style class discussions. The process enabled students to reflect upon their reading strategies used in understanding the text, method of research for information, and interpersonal and presentation skills. Incorporating cultural factors related to literary texts with learner-centered group projects proved an effective way for students to become motivated learners and critical thinkers in addition to building knowledge on cultural matters

and communicative skills.

▪ Key Words

▪ 논문게재일

American Literary Canon of Pre−Columbian Era in Elizabeth Chesley Baity's *Americans before Columbus*[*]

Rho, Heongyun

I.

Elizabeth Chesley Baity's *Americans before Columbus* was awarded the Newbery Honor prize in 1952. This book has been beneficial to American children for many aspects. First, it is informative to understand the cultural history of the Americas, North and South, ranging from Ice Age to pre−Columbian era in time, and furthest Alaska in North to Chile in South in space. Second, it carries vivid visual images of Indian cultural heritage either by illustrations or by pictures, thus implementing children's academic curiosity and motivation toward the early inhabitants in the Americas. Third, it can make it complete to cover a whole set of American studies when joined by books dealing with Americans after Columbus such as Karen Blanchard's *American Roots: Readings on U.S. Cultural History*

and Howard Temperley's *A New Introduction to American Studies*, texts used widely in American studies classes. Imagine American children who start with Baity's *Americans before Columbus* and switch into *American Roots* and *A New Introduction to American Studies* in colleges. They can be fully armored with American studies in general. In other words, *Americans before Columbus* has succeeded in situating itself within the literary canon of American studies due to the reputation of the Newbery Honor prize winner as well as its own extensive coverage of American culture before Columbus. In spite of its multiple advantages, *Americans before Columbus*, however, augments Americans's prejudice against Indians in partnership with its counterparts for college students. This paper aims to elaborate how Baity's book has contributed to first implanting the pride of European Americans to American children in their young age, and later strengthening the traditional stronghold of American studies in colleges in association with its college counterparts.

II.

As Arnold Krupat maintains in *The Voice in the Margin: Native American Literature and the Canon*, the literary canon holds two definitions: either "a body of texts having the authority of perennial classics" like "the Great Books" or "body of texts . . . legitimating the prevailing social order . . . to accept the world view of the socially dominant class . . . necessary to conform one willingly to one's – usually subordinate – class position in society"(Krupat 22-3). Krupat

elaborates the second definition of literary canon by bringing Raymond Williams's conception of "the selective tradition" in order to strengthen "an aspect of contemporary social and cultural organization in the interest of the domination of a specific class"(23). Those who contribute to making the stronghold of the culturally exclusive wall are usually related with academia, specifically intellectuals in "departments of English, language, and literature" or internationally acclaimed awards like the Nobel Prize, the Pulitzer Prize, the Man Booker Prize, and the Newbery Prize(24). As is generally accepted, the Newbery Prize is regarded as the Noble Prize of Literature in children's book industry, so that it's not hard to predict how influential Baity's book will be in positioning pre-Columbian Indians in understanding American cultures before and after Columbus.

One of the key polemical issues in the relationship between Native Americans and Euro-Americans has to do with opposite perspectives toward the arrival of Europeans and the gradual disappearance of Native Americans: settlement vs colonization. For example, Scott Andrews, a Cherokee Indian critic, insists that "The Indian Problem. This Indian Problem in North America dates from about 1492 to just about now" because "America was not settled. It was conquered"[1](Andrews 48). A dialogue between Sitting Bull and Bear Coat, a commander of the 7th cavalry and General Custer's friend, in Cedar Creek Valley in 1876 points out the same issues in a film *Bury My Heart at Wounded Knee*.

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[1] I have used the same quotation in my article to analyze a radical Indian protagonist named James Looks Twice in a film *Thunderheart*. Heongyun Rho. "*Thunderheart*: Discourses on the Native American Reservations in the 1970s." *The Journal of Teaching English Literature*. 17(3), 2013. 91.

SB(Sitting Bull): Take your soldiers out of here. They scare the game away.

BC(Bear Coat): Very well, Sir. Tell me then, how far away should I take my men?

SB: You must take them out of our lands.

BC: What precisely are your lands?

SB: These are the lands where my people have lived before you whites first came.

BC: I don't understand. We whites were not your first enemies. Why don't you demand back the land in Minnesota where the Chippewa and others forced you from years before?

SB: The Black Hills are sacred land given to my people by Wakan Tanka.

BC: How very convenient to cloak your claims in spiritualism. No matter what your legends say, you didn't sprout from the plains like the Spring grasses. You didn't coalesce out of the ether. You massacred the Kiowa, the Omaha, the Ponka, the Oto and the Pawnee without mercy. The proposition that you were a peaceful people before the appearance of white men is the most fanciful legend of all. You were killing each other for hundreds of moons before the white stepped foot on this continent. You conquered those tribes, lusting for their game and lands.

SB: This is your story of my people.

BC: This is the truth, not legend.

The arguments between the two representatives have been long-pending disputes to the Indians and the whites alike. The Indians consistently adhere to their indigenous priority to the Americas, while the whites insist that the Indians are no different from the Euro-Americans themselves in terms of the social Darwinian

theories, the survival of the fittest, which they believe is applicable in the cultural histories of the Americas as well as in natural worlds.

Then, what kinds of perspectives does Elizabeth Baity's *Americans before Columbus* as a literary canon provide to the American children who are curious about pre-Columbian ages and who search for any dependable, academically and politically, resources that can help to find their cultural and racial identities? This is the question I try to resolve in this article. The book begins and ends with stories about Christopher Columbus even though the title of the book, *Americans before Columbus*, implies it is about pre-Columbian people. One of the strong motivations for Columbus's exploration was his desperate desires to achieve a membership in Spanish upper aristocratic circles besides opulent salaries and the governorship in the New World. The book, however, starts with Columbus's heroic spirits – bravery, adventure, and invincibility. The following passage about the Ocean Sea tells what an epical figure Columbus is who dares to confront the deadly nature.

> The Sea of Darkness was a fearful thing to think about. Sailing south, into the heat of the sun, one would burn to a crisp; even the ocean boiled! Then there was the Sargasso Sea, where ships stuck forever in the seaweed. And there were monsters that speared the ship and held it in the air, and others, like the giant squid, that encircled it with slimy arms and drew it under the water. And what if the ship passed through these dangers, what then? It would only reach the edge of the world and fall off into nothingness! (52-3)

The end is not that much different from the beginning in its

mood.

> The Americas should have been named after the man who had been christened Cristoforo Colombo…. On the tomb of Columbus in the Cathedral of Seville the true legend is engraved: "To Castile and Leon He Gave a New World."… What Columbus had done was to give a fresh New World to the Old World. He himself had fulfilled a prophecy made fourteen centuries earlier by Seneca… There will come a time when the ocean sea will disclose its secret and a sailor shall discover a new world, and then shall Thule be no longer the last of lands. (240-1)

The above two passages are enough proofs for American children to understand why they celebrate Columbus Day every October with marching bands, firecrackers, big sales, and no classes. If they watch a film *1492: Conquest of Paradise*(1992) produced to commemorate the quincentenary anniversary of Columbus's voyage after reading Baity's Book, American children will get assured of their pride in Columbus's achievement even without trying to bridge American cultures before and after Columbus's arrival. The following conversation between Don Gabriel Sanchez and Columbus at the end of the film guarantees the heroic images of Columbus[2] at Baity's book.

Sanchez: You're a dreamer

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2) The dispute whether Columbus is a hero or anti-hero was mentioned in my previous article. Heongyun Rho. "A Case Study of Class 'Introduction to American Studies.' *The Journal of Teaching English Literature*. 13(2), 2009. 114-5.

Columbus: Look out there. What do you see?

Sanchez: I see towers. I see palaces, I see steeples. I see civilization. And I see
        spires that reach to the sky. Columbus: All created by people like me.
        No matter how long you live, one thing will never change between
        us. I did it. You didn't.

The conversation gets American children assured with patriotic spirits to devote themselves to inheriting the adventurous spirit of the Italian explorer. Besides, it implies there is a great change in American culture before and after Columbus's mission to find a New World, because such legacy of civilization in the Old World as towers, palaces, steeples, and spires were not available in the New World.

Baity's "selective" perspective in pre-Columbian era can also be exemplified in her agreement with Alfred J. Crosby's conception of "ecological imperialism"[3] to explain the disappearance of Native Americans in the Americas and their replacement with Euro-Americans (Coates 8). In his book T*he Columbian Exchange: Biological and Cultural Consequences of 1492*, Crosby observed that, after Columbus's arrival, European "chicken, sheep, goats, cattle, horses and pigs" and "wheat, barley and oats"(Coates 10; 11) have replaced the indigenous animals and plants in North America, and Native Americans have died of such epidemic diseases Europeans brought as "smallpox, measles, chicken pox, bubonic plague, typhoid and scarlet

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3) I have discussed Alfred J. Crosby's "ecological imperialism" and its examples in the following article. Several quotations related with "ecological imperialism" in this paragraph have been quoted in the article. Heongyun Rho. "A Case Study of Class 'Introduction to American Studies.' *The Journal of Teaching English Literature*. 13(2), 2009. 113-4.

fever"(Coates 8) resulting in "up to 95 per cent mortality in certain (Native American) villages"(Coates 9). Crosby justifies the dominance of European culture both in nature and human society coining his own term "ecological imperialism" whose ideas mainly come from Darwinian conception of survival of the fittest. As European ecological flora and fauna defeated their American counterparts, so did European humans, because "man is a biological entity before he is a Roman Catholic or a capitalist of anything else"(Coates 7).

Elizabeth Baity realizes that the corns "in the fertile, wet plateaus of Mexico or the jungles of Yucatan" have different rooting systems from those in the Pueblos in Southwest of the United States: the former ones have short, ground visible roots while the latter ones "long, deep growing roots well suited to a dry country"(98). The corns at the Pueblo areas have evolved to get best adjusted to semidesert ecological conditions replacing the long-rooted indigenous ones that had lived before the American Southwest protuberated out of the ocean. The contemporary Pueblo corns prove to be the winners in the "ecological imperialism" of the corn world. Native Americans, however, have not possessed the same capacity to survive in human imperialistic world.

> The explanation of the failure of the Indians of North America to develop a civilization in the Gila and lower Colorado river valley, where the setting was much like that of Egypt, may well be that the men who had so recently wandered across the Arctic path from Asia needed a time to rest in the sun, free from the pressure of new arrivals. However this may be, the great changes that brought about the four great river civilizations of Egypt, India, China, and

Mesopotamia failed to produce a similar result in the river valleys of North America. (81)

Baity maintains in the above passage that Native Americans failed to build another world civilization in spite of the similar natural conditions in Egypt, India, China, and Mesopotamia. They might have had no intelligence to construct better versions of civilization or have not felt to expand the cultural borderlines, only to get satisfied with primitive life conditions. They, from Baity's perspective, were either lack of any spirit to challenge the contemporary culture or too self-complacent to pursue better lives. Compared with the corns of the Pueblos, they have possessed less compassion, less "ecological imperialism" spirit, so that they couldn't help disappearing in post-Columbian era.

Baity's understanding of pre-Columbian Indians as those who failed to make a best advantage of nature and gradually were led to degeneration in the Americas can be a good substance to justify all legal practices conducted by American government. For example, President Andrew Jackson issued the Indian Removal Act in 1830 to give "the U.S. government the right to relocate several Native American tribes – the Cherokees, Choctaws, Chickasaws, Creeks, and Seminoles" (Blanchard 39). This enforcement was the beginning of putting Indians within government-designated areas, reservations. The General Allotment Act in 1887 proposed by Senator H. L. Dawes "authorized (white) agents to carve up (Indian) community held lands into parcels of 160 acres and to allot them to male heads of households," and the Burke Act in 1906 "made it possible for Indians to sell their property . . .

thereby opening up a loophole allowing state politicians to offer Indian lands for sale"(MacLeitch 109). The three Acts mentioned here are just a few exemplary contracts made and broken between Indians and American government.

In the first half of *Americans before Columbus* Elizabeth Baity elaborates the development of ancient Indian cultures built by the Folsom Man, the Basketmakers, the Mound Builders, and Cochise Man with the illustrations of their cultural legacy such as stone pipes, war clubs, animal masks, clay bowls, and various shapes of pottery. In other words, the ancient Indians have built and progressed their own features of culture. Baity, however, underestimates the cultural achievements of pre-Columbian Americans or neglects to bridge the two cultures, the pre-Columbian and the post-Columbian, by bringing in the perspective of Crosby's "ecological imperialism." Such approaches have been challenged by Native American authors like Leslie Marmon Silko. In her novel *Almanac of the Dead* published in 1991 to counterattack the 500th anniversary of Columbus's arrival, Silko overturns the discourses invented by literary canon writers like Baity and Crosby. Crosby's "ecological imperialism" and Baity's maintenance that Indians were inefficient and incompetent are all nonsenses to Silko, because the Americas, Silko argues, were usurped and colonized by Euro-Americans. In order to rebut against Euro-American's justifications of the colonization, Silko makes a complete opposite prediction expecting that the disappeared Indian culture will regenerate once whole Indians in the Americas get united.

ALMANAC OF THE DEAD
FIVE HUNDRED YEAR MAP
Through the decipherment of ancient tribal texts of the Americas the Almanac of the Dead foretells the future of all the Americas. The future is encoded in arcane symbols and old narratives. (14)

PROPHECY
When Europeans arrived, the Maya, Azteca, Inca cultures had already built great cities and vast networks of roads. Ancient prophecies foretold the arrival of Europeans in the Americas. The ancient prophecies also foretell the disappearance of all things European. (14)

THE INDIAN CONNECTION
Sixty million Native Americans died between 1500 and 1600. The defiance and resistance to things European continue unabated. The Indian Wars have never ended in the Americas. Native Americans acknowledge no borders; they seek nothing less than the return of all tribal lands. (15)

As clear in the above passages, Silko strongly disagrees with any arguments like "ecological imperialism" and the incompetency of the Indians. She is deeply concerned about the organized prejudices against Indians created and distributed in the academia. Besides, she maintains that the arrival and retreat of Europeans have been already foretold in ancient Indian hieroglyphics, so that it is assured the cultural relics of the Folsom Man, the Basketmakers, the Mound Builders, and Cochise Man will enjoy their renaissance in near future.

The "selective" aspect of *Americans before Columbus* also has to do with the dichotomous classification of Indians: either good or bad, harmful or favorable. In her observation of the Indians in early America, Baity finds only two types of Indians.

> Savage, painted warriors with tomahawks, skulking behind forest trees,
> wigwams, smoke signals, blood-chilling war cries, and the torture of prisoners.
> . . Friendly Indians bringing gifts of corn and turkeys to starving white men;
> Aspinet the Nauset teaching the Puritans to plant corn and pumpkins;
> Pocahontas of Virginia saving the life of Captain John Smith; Hiawatha, the
> great orator of the Iroquois League of Six Nations. (136-7)

The stereotypes of Indians either friendly or hostile, which was canonized for American children in Baity's book, have been reproduced and distributed to Americans in public. For example, such cowboy films released in the fifties and sixties as "*The Searchers* (1956), *The Unforgiven*(1960), and *White Comanche*(1968)" represent all "blatantly racist movies" about the Indians (Mihesuah 13). The deep rooted hostile images about Indians mass–produced themselves in the Hollywood, so that American children as well as adults firmly believed in the prototypes of Indians in the films. In his *American Indians: Stereotypes & Realities*, Devon A. Mihesuah selects twenty five distorted popular images about Indians, and tries to rectify them with reliable resources. That is why he attaches recommended readings at the end of each chapter, making rhetorical declarations that his arguments are fully supported by academic proofs. Beginning with "Indians are all alike,"(23) Mihesuah recites: "Indians were conquered because they were inferior"(33); "Indians were warlike and treacherous"(51); "Indians had nothing to contribute to Europeans or to the growth of America"(57); "Indian tribes did not value or empower women"(64) etc. To amend the popular belief that "Indians are all alike," he refutes as in the following.

In America alone, there are approximately 2.1 million Indians, belonging

to 511 culturally distinct federally recognized tribes or an additional 200 or

sounrecognized tribes. They live in a variety of environments, either on 286

U.S. reservations, or off reservation in rural areas or cities. (23)

Based on Mihesuah's argument, Baity's observation that Indians are either friendly or hostile can be another example that needs to be corrected. Indians have been multicultural, multiracial, and diverse in every aspect. Rather than acknowledging the existence of 511 different Indian cultures in pre-Columbian ear, the Newbery Honor Book in 1952 adds to another prejudice against Indians.

As to the causes of Indians's disappearance in the Americas, Baity points out the locality and exclusiveness among different tribes of Indians. Unlike the United States of America, she maintains, the Indians failed to build any form of United Tribes of Indians.

The fatal weakness of the Indian of 1492 . . . was his inability to lay aside

his local prejudices, his local gods, his local sovereignty, and to join hands with

those who might have been his allies in the time of crisis. This weakness

destroyed the Indian civilizations . . . , Indian America was chipped away bit

by bit and so was destroyed. (237)

This is a very polemical argument, because it varies even among Indian scholars. While Choctaw Indian critic like Devon A. Mihesuah attributes the locality of Indians to geographical conditions insisting that "Tribes were too different culturally and lived too far apart to fight together as a cohesive unit,"(38) Sherman Alexie, a Spokane

Indian writer, accepts the exclusively tribe oriented culture as essence of Indianness, naming it "Gorilla Glue" culture(89). Mihesuah states that Indians are open-minded and inclusive enough to organize such political associations as "the National Congress of American Indians, the Native American Rights Fund, the American Indian Movement, and the National Indian Youth Council"(39). Alexie, however, indicates Indians cannot help excluding anything foreign because "we are absolutely tribal. For good or bad, we don't leave one another"(89). Whether Mihesuah or Alexie is right, it cannot be denied that Baity's observation of Indians's locality is too narrow minded to generalize all different cultural aspects among Indians.

In spite of many prejudices against Indians in the Americas, one thing quite interesting is that Baity shows tolerant perspectives toward Indians in Southwest of U.S. She observes, "The Indian-Spanish blend has produced a wonderful renaissance of art and poetry in Mexico and elsewhere in Latin America," because the Indians in those areas held "the flexibility to put aside local selfish prejudices and interests"(238). As is shown in the illustrations, there remain more cultural legacies in the semi-desert Southwest areas like Arizona and New Mexico than in any other places in the US. At the beginning of *Americans before Columbus*, we can enjoys watching such cultural relics as "Hohokam Bowl, Gila Pueblo, Arizona,"(20) "Mural Painting, Awatovi, Arizona,"(21) "Kachinas of the Hopi Indians, Arizona"(23), "Seated Clay Figure, Mexico"(26) "Pueblo Bonito: Chaco Canyon, New Mexico,"(28) and "Taos Pueblo, New Mexico" (30). Compared with those well preserved historic sites, Indian cultural relics in other areas are vanished or destroyed. Therefore, if

you are interested in Indian culture, you'd better visit public museums or archives of the anthropologists.

Another difference between Indians in the Southwest and in other areas is that their living districts are called in different names. The villages of the Southwest Indians are called 'pueblos' while those of their counterparts 'reservations.' The two words, pueblos and reservations, signify more than the meaning of villages and towns. The pueblos were established thousands of years ago, while the reservations less than two hundred years ago. The pueblos have been the hometown of the Southwest Indians, while the reservations are strange and alien to other Indians, because they were forced to leave their old hometowns in the East and to move to reserved areas by American government. Even though the pueblo Indians and the Indians in other areas have been similarly colonized by powers from Europe, they are situated in totally different conditions. As to the causes of the different results, Baity implies that the competency of flexibility and hybridity have been mainly influential on the survival of each Indian tribe.

Another criteria Baity brings to justify the disappearance of Indians is related with the absence of writing systems. At the time of Columbus's arrival in North America, there was an association of Iroquois Indians named the League of Six Nations. It was composed of different tribes – "the Mohawks, Oneidas, Senecas, Cayugas, and Onondagas"(141). The League succeeded in overcoming the exclusiveness, locality, and tribe-centered ghetto spirits. Besides, its people possessed "good humor, generosity, and intelligence . . . . a great talent for oratory, poetry, and political organization," cultivating

"a plot of land, usually given over to corn, beans, squash, and tobacco"(140). Even though they practiced cannibalism and scalping, they reached a certain level of civilization. It didn't, however, take long until the League was conquered by Columbus's descendants. The sad history of how the League was destined to disappear is clearly visualized in the film *The Last of the Mohicans*(1992)[4]. When Chingachgook, a chief of the Mohicans, declares at the last scene "I, Chingachgook, the last of the Mohicans," he yields finally to European powers. The League tribes also believed in pseudo-Christianity sending prayers "Hymn in Praise of All Created Things."

> Hail! Hail! Thou who hast created all things, who rulest all things, listen to our words. . . . We return thanks to our mother, the earth . . . We return thanks to all the herbs and plants of the earth; We thank them for giving us strength to preserve our bodies . . . We return thanks to the Three Sisters . . . We return thanks to the bushes and the trees. (142)

The Iroquois prayers are very similar to those of Christianity. They show respect to all godlike creatures like the creator, animals, trees, plants, fruits, and even inanimate objects. If they were civilized

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4) I have analyzed how the Mohican tribes lived sublime lives and European powers were brutal and imperialistic by borrowing ideas from M. Elise Marubbio's "Celebrating with *The Last of the Mohicans*: The Columbus Quincentenary and Neocolonialism in Hollywood Film." Heongyun Rho. "Michael Mann's *The Last of the Mohicans*: The Declaration of Another(New) Colonialism, *Studies in British and American Language and Literature*, vol. 122, 2016: 85-101.

people from European standards, then why did they disappear? Baity answers in a single word: "no writing system"(142). Like other Indian tribes, the Iroquois Indians transmitted their cultures orally. They had primitive writing systems using "purple beads"(142) as means of alphabets, but they have not developed them in modern languages.

III.

Baity's *Americans before Columbus* begins with two pages of American maps with the subtitle "showing the distribution of the principal pre-Columbian Indian cultures"(11). The American children reading this book in public schools might regard it as a textbook combined with history, literature, and culture about the people who lived before Columbus arrived in the New World. The Newbery Honor award, vivid illustrations and pictures, strong arguments supported by historic documents, all of these are enough to make Baity's book a literary canon in a category of pre-Columbian American culture. Once fed up with American culture in pre-Columbian era with Baity's book, the American children continue to read other canonical books related with post-Columbian America like *American Roots* and *A New Introduction to American Studies* in colleges. This completes the full understanding of American cultural history. Then the problem happens when the books abovementioned are listed in American literary canon, because they have approached American culture exclusively from Euro-American perspectives. In other words, they have violated "political correctness"(Mihesuah 120).

According to Raymond Williams, "the texts of the canon have no inherent authority or value; rather, they are socially authorized and institutionally legitimated" in order to build "a version of the past which is intended to connect with and ratify the present"(Krupat 23). The literary canon itself is power, authority, and cultural constitution to protect established national order. To sum up the messages *Americans before Columbus* implies, America was not colonized, it was settled. Columbus's arrival is nothing more than a turning point with strong impact in the long history of settlement in the Americas. From the Crosby's perspective of "ecological imperialism," it can be reasonably explained how Euro-Americans took the place of Native Americans, including their land, their culture, and their history. To extend Crosby's theory to Indians living on reservations and those in the pueblos, the former was relatively less flexible, more local, and more hostile than the latter. The result is dramatically different: the former has to leave their hometowns, alienated from their past traditions, while the latter is able to live on the same locations even after Spanish conquest in South America, although it lost large patches of its old territory.

The children who read Baity's book might continue to read *American Roots* and *A New Introduction of American Studies* when they enter colleges. The two books have been acclaimed the best works introducing American culture, and have been widely taught. They succeed the discourses Baity has exposed in her book. The first chapter in *American Roots* is entitled "Birth of a Nation." It starts with Jamestown colony, Plymouth colony, and the first Thanksgiving celebrated in Virginia. If the founding of colonies is the beginning of a

nation, what is the political identities 511 Native American tribes have built before? How can we fill out the omissions the college textbook doesn't talk about? The same question can be raised in *A New Introduction of American Studies*. It covers important issues about America in comprehensive ways in sixteen chapters. But no chapter except chapter 5 "Native Americans" seriously deals with American culture before Columbus's arrival. As far as Indian cultures are concerned, it takes the same policies with *American Roots*: omission. Then, are there any ways to fill out the omissions? One possible alternative can be to find books in American literary canon acknowledging the Indian cultural legacies transmitted from pre-Columbian era.

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Key words

literary canon, Newbery award, ecological imperialism, Native American, Columbus

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■ Abstract

American Literary Canon of Pre-Columbian Era in Elizabeth Chesley Baity's *Americans before Columbus*

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This paper analyzes the American canon of pre-Columbian era in Elizabeth Baity's *Americans before Columbus*, a winner of Newbery Honor prize in 1952. As Raymond Williams pinpoints "the selective tradition" as one of the essential characteristics in canonical texts, Baity's "selective" perspectives towards pre-Columbian Indians have been influential in making stereotypes of Indians. Devon Mihesuah elaborates twenty five stereotypes: "Indians are all alike"; "Indians were conquered because they were inferior"; "Indians have no religion"; "Indians are a vanished race" etc. On one hand, Baity has recorded meticulously the past histories of the Americas in pre-Columbian era with pictures and illustrations. On the other hand, she "selectively" agreed with the discourses in American studies: Crosby's ecological imperialism; the settlement, not colonization, theory of the Americas; Columbus as a hero rather than bullies; the primitiveness of the Indians vs the civilization of Euro-Americans. The main audiences of Baity's book are children attending public schools. Once familiar with the stereotypes of Indians in their early age, they will accept without doubt similar images of Indians from

such college textbooks as *American Roots* and *A New Introduction to American Studies* they read within classrooms. What is missing in Baity's book is the discourses to bridge the two big paradigms, America before Columbus and America after Columbus, from complementary standards. The addition to the missing part will keep the Newbery Honor book free from the polemics of political correctness.

Non-Equivalence in Korean-English Translations of *Heart Sutra*[*]

Park, Koung-Im · Lee, Il-Jae

I. Introduction

The concept of equivalence has been considered as an essential point in translation even though this concept still pertains potential controversies such as its definition, relevance, and applicability in practice. The aim of this paper is to argue the issue about correlations between equivalence and non-equivalence in translation of Buddhist scripture, especially, *Heart Sutra* (Prajna-Paramita-Sutra).

Buddhist scriptures had been translated from Sanskrit into Chinese by Kumarajiva (AD 344-413), a productive monk translator, and Xuan Zang (AD 602-664), a Chinese monk famous for his pilgrimage to India. Since Buddhism was introduced from China during the Three Kingdoms Period of Korea, from the early part of the 4th century to the middle of the 7th century in Korea, *Heart Sutra* had been recited as one of the most popular Buddhist scriptures in

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various Buddhist rituals.

Therefore, it is natural to reveal in advance that the English reference of *Heart Sutra* was translated by the monk Soongsan and supervised by the monk Hyungak. This paper will, furthermore, specify the original text written in Chinese letters attached Korean interpretation to convey a clear sense of meaning.

We will develop the issue of equivalence and non-equivalence about translation from *Heart Sutra* written in Korean into English. To put it another way, the source language is Korean and the target language is English. In particular, this paper examines the translation of the words in the scriptures, except for several cases, but nevertheless does not result in the equivalence of the translation based on its nouns and adjectives as well as its sentence structures. Of course, there are sometimes partial consistence or complete equivalents. Therefore, it is imperative that we take a look at the equivalence of translation theory before taking up the main subject of this paper.

Jakobson, Catford, House, Nida and Taber, Baker, and Vinay and Darbenet are entitled to the company of distinguished scholars in the field of equivalence theory in translation studies. 'Equivalence' has provided a useful theoretical and pragmatic foundation for translation processes. However, the notion of equivalence has also been criticized as 'asymmetric, directional, and subject-less, unfashionable imprecise and ill-defined' (Snell-Hornby, 31). Snell-Hornby attempts to integrate a wide variety of different linguistic and literary concepts in an overarching 'integrated' approach to translation based on text type (Munday, 117).

The following section examines equivalence theory of Eugene Nida in translation to clarify the paradox of equivalence and non-equivalence. Because his theory of translation was developed from his own practical work from the 1940s onwards when he was translating and organizing the translation of the Bible, training often inexperienced translators who worked in the field (Munday, 61), he has been extremely prominent in the equivalence theory.

Equivalence will also remain central to the practice of translation even if it is marginalized by translation studies and translation theorists (Xiabin, 19).

Ⅱ. Equivalence Types of Nida

Central to Nida's work is to move away from the old idea that a word has a fixed meaning and towards a functional definition of meaning in which a word acquires meaning through its context and can produce varying responses according to culture (Munday, 64).

Nida supports formal and dynamic equivalence and the principle of equivalent effect. He defines translation as reproducing in the receptor's language the closest natural equivalent of the message of the source language; first in terms of meaning and second in terms of style (Nida, 95).

> Formal equivalence focuses attention on the message itself, in both
> form and content… Viewed from this formal orientation, one is
> concerned that the message in the receptor language should match as

closely as possible the different elements in the source language. (Nida, 159)

He also mentions dynamic translation as follows:

In such [dynamic] a translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message. (Nida, 159)

This message has to be invented to the linguistic needs and cultural expectation of target language's readers. A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that the receptor understands the cultural patterns of the source-language context in order to comprehend the message (Nida, 159). Naturalness is a key requirement for Nida and he defines the goal of dynamic equivalence when we embody the closest natural equivalent to the source-language message (Nida and Taber, 12). This idea of closest natural equivalent is clearly explicated by Nida as follows.

This type of definition contains three essential terms: (1) equivalent, which points toward the source-language message, (2) natural, which points toward the receptor message, and (3) closest, which binds the two orientations together on the basis of the highest degree of approximation. (Nida, 166)

According to the points above, the best translation does not sound like a translation but more like an original text. Dynamic equivalence tackles difficulties in decoding through newness of forms —new ways in rendering old truths, new insights into traditional interpretation, and new words in fresh combinations (Nida, 144).

To sum up, newness of forms is a concept that is difficult to render by employing equivalence into target language. There are several levels and types of equivalence, and the term *equivalence* itself is a standard polysemous English word with the result that the precise sense in which translation equivalence is understood various from writer to writer (Shuttleworth and Cowie, 49).

Therefore, the notion of equivalence is not ideal criteria that translation behaviors have to act up to its principles and theories. It is rather a group of features that characterizes and identifies the relationships linking the target texts with its source texts respectively.

It is necessary that we should go over the notion of non-equivalence due to the implausibility equivalence itself has.

Ⅲ. Non-equivalence Issues in Translation Studies

So far, we have discussed the equivalent theory of translation in relation to Nida. However, we could raise the problems about how the effect can be measured and on whom and about how a text can possibly have the same effect and elicit the same response in two different cultures and times. The entire questions about equivalence necessarily require subjective judgements from the critics and

translators.

Snell-Hornby criticized the concept of equivalence by comparing the meaning of the word 'equivalence' in English and German, which she considered as 'non-equivalent'. She contends that the meaning of it oscillates in the fuzziness of common language between two things of similar significance or virtually the same thing. Snell-Hornby also argues that equivalence itself is not equivalent, although the similarity fakes: the borrowing from the exact sciences has turned out to be an illusion (Snell-Hornby, 15).

In addition, Baker puts it, the difficulty and problem in translating from one language into another is posed by the concept of non-equivalence, or lack of equivalence, or it is only partially compatible with the theory of equivalence. This problem appears on levels starting from the word level up to the textual level.

Baker discusses various equivalence problems and their possible solutions as word, above-word, grammatical, textual, and pragmatic levels. She takes a bottom-up approach for pedagogical reasons and proceeds with her equivalence discussion from word to further onward level. Baker claims that translators must not underestimate the cumulative effect of thematic choices on the way we interpret text (Baker, 129).

The next section discusses *Heart Sutra* with relation of equivalence. The translation of Sanskrit will not be covered here and only the Korean-English rendering will be made of the argument.

IV. (Dis)Agreement of Equivalence in *Heart Sutra*

摩訶般若波羅蜜多心經(마하반야바라밀다심경)[1]

The Maha Prajna Paramita Hridaya Sutra (Heart Sutra)

觀自在菩薩(관자재보살): 관자재보살이

Avalokitesvara Bodhisattva

行深般若波羅蜜多時(행심반야바라밀다시): 깊은 반야바라밀다를 행할 때

when practicing deeply the Prajana Paramita

照見五蘊皆空(조견오온개공): 다섯 가지 요소가 다 공한 진리를 비추어 보아

perceives that all five skandhas are empty

度一切苦厄(도일체고액): 모든 괴로움을 여의었느니라.

and is saved from all suffering and distress.

Avalokitesvara Bodhisattva perceives that all five skandhas are empty
when practicing deeply the Prajna Paramita and is saved from all suffering and
distress.

This part of the words order are reversed. It is common
phenomenon that occurs between two different culture specific and
can be inevitably seen this form of translation. This is one evidence

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1) The monk Xuang Zang (AD 602-664) translated this original text (Maha-Prajna-
Paramita-Sutra) written in Sanskrit into Chinese letter during the period of Tang
Dynasty (618-907) in China. It is the holy Buddhist Bible that preached the
completion of wisdom.

which can not achieve the formal equivalence of Nida.

舍利子(사리자): 사리자야,
Shariputra,

色不異空(색불이공): 물질이 허공과 다르지 않고
form does not differ from emptiness,

空不異色(공불이색): 허공이 물질과 다르지 않아서
emptiness does not differ from form.

色卽是空(색즉시공): 물질이 곧 허공이고
That which is form is emptiness,

空卽是色(공즉시색): 허공이 곧 물질이며
that which is emptiness is form.

受想行識 亦復如是(수상행식 역부여시): 감각, 지각, 경험, 인식도 또한 그러하니라.
The same is true of feelings, perceptions, impulses, consciousness.

Shariputra, form does not differ from emptiness, emptiness does not differ from form. That which is form is emptiness, that which is emptiness is form. The same is true of feelings, perceptions, impulses, consciousness.

Here, 色(색) was interpreted into 'form'. It is the opposite notion of '공(空)', 'emptiness' as it forms shape or form. 'Emptiness' of Buddhism

simultaneously means vacancy and fullness, which has no entity of the actual truth in this world. This indicates rare consistence between Buddhism's original sense and its new translation. That is, it is the proper example of attaining the semantic equivalence that Nida claims.

舍利子(사리자): 사리자야,

Shariputra,

是諸法空相(시제법공상): 모든 현상이 공한 이 실상은

all dharmas are marked with emptiness,

不生不滅(불생불멸): 나타나는 것도 아니고 없어지는 것도 아니며

they do not appear or disappear,

不垢不淨(불구부정): 더러운 것도 아니고 깨끗한 것도 아니며

are not tainted or pure

不增不減(부증불감): 늘어나는 것도 아니고 줄어드는 것도

아니니라.

do not increase or decrease.

Shariputra, all dharmas are marked with emptiness, they do not appear or disappear, (and they) are not tainted or pure, (and they) do not increase or decrease.

When the translator explains about the phenomenon of 'emptiness', he did not concord its subject and predicate that fits to the complete

naturalness Nida stated. For another example, the word of dharmas in India, which is often translated into English using the procedure of transliteration as Dharma carka, is not translated easily by giving its English dictionary's original equivalent truths that affect the whole universe.

是故功中無色(시고공중무색): 그러므로 공한 가운데는 물질도 없고
Therefore, in emptiness no form,

無受想行識(무수상행식): 감각, 지각, 경험, 인식도 없고
no feelings, perceptions, impulses, consciousness.

無眼耳鼻舌身意無色聲香味觸法 無眼界(무안이비설신의무색성향미촉법 무안계): 눈, 귀, 코, 혀, 몸, 생각도 없으며 빛깔과 모양, 소리, 향기, 맛, 닿이는 것, 법도 없고 시각의 영역과
No eyes, no ears, no nose, no tongue, no body, no mind, no color, no sound, no smell, no taste, no touch, no object of mind, no realm of eyes

乃至無意識界(내지무의식계): 그 외 인식의 영역까지도 없으며
and so forth until no realm of mind consciousness

Therefore, in emptiness no form, no feelings, perceptions, impulses, consciousness. No eyes, no ears, no nose, no tongue, no body, no mind, no color, no sound, no smell, no taste, no touch, no object of mind, no realm of eyes and so forth until no realm of mind consciousness.

The 'mind' is translated from '意(의), which means the essence

we think over the activity or spirit. In addition, 法(법) at this verse, was translated into 'object of mind'. Its meaning is prominently different from that already mentioned as 'truth' above. In a word, its radical meaning is similar each other but its expressions vary in other context. This can also be another evidence of partial lack in semantic or dynamic equivalence of Nida.

無無明亦貿無明盡(무무명역무무명진): 무명도 없으며, 무명을 없앤 것 까지도 없으며,

No ignorance and also no extinction of it.

乃至無老死(내지무노사): 늙고, 죽음도 없고

and so forth until no old age and death

亦無老死盡(역무노사진): 늙고 죽음 없앤 것까지도 없으며,

and also no extinction of them.

無苦集滅徒(무고집멸도): 괴로움, 번뇌, 열반, 수도도 없고

No suffering, no origination, no stopping, no path

無智亦無得 以無 所得故(무지역무득 이무 소득고): 지혜도 없고 이로써 얻을 것도 없느니라.

no cognition, also no attainment with nothing to attain.

No ignorance and also no extinction of it, and so forth until no old age and death and also no extinction of them. No suffering, no origination, no stopping, no path, no cognition, also no attainment with nothing to attain.

Given that the dictionary meaning, the sense of 集(집) is anguish or worldly desires but it was translated into 'origination', which is slightly transformed into different meaning. This example shows another discrepancy that monk Soongsan and monk Hyungak considered the context of the Sutra because English lacks its precise word corresponding to the original Chinese letter.

菩提薩埵依般若波羅密多故(보리살타의반야바라밀다고): 얻을 것이 없기 때문에 보살이 반야바라밀다를 의지하여
The Bodhisattva depends on Prajna Paramita

心無罣碍(심무가애): 마음에 걸림이 없고
and the mind is no hindrance,

無罣碍고 無有恐怖(무가애고 무유공포): 걸림에 없으므로 두려움이 없게 되어
without any hindrance no fears exist.

遠離顛倒夢想 究竟涅槃(원리전도몽상 구경열반): 뒤집힌 꿈 같은, 망상을 멀리 여의고, 마침내 열반을 이루며
Far apart from every perverted view one dwell in Nirvana.

三世諸佛(삼세제불): 시방삼세의 모든 부처님들도
in the three worlds

依般若波羅蜜多(의반야바라밀다): 반야바라밀다를 의지하므로
all Buddhas depend on Prajna Paramita

故得阿耨多羅 三藐三菩提(고득아뇩다라삼먁삼보리): 위없이 바르고 두루한 큰 깨달음을 이루느니라.

and attain Anuttara Samyak Sambodhi.

The Bodhisattva depends on Prajna Paramita and the mind is no hindrance, without any hindrance, no fears exist. Far apart from every perverted view one dwells in Nirvana. In the three worlds all Buddhas depend on Prajna Paramita and attain Anuttara Samyak Sambodhi.

At the last line of the verse, 'three worlds' and 'depend on' were translated into literally. In the perspectives of Buddhistic stand, these expressions need to be translated freely to specify those inherent sense. The 'three worlds' in this sentence does not mean specific number in reality but contains all universe or the entire world that Buddha appears as the personification of Bodhisattva. And the rendering of 'depend on' here could be substituted into 'be set at liberty by casting out of his or her mind's confusion'. Thus, we can see these translations can not achieve the full equivalent effect based on the Nida's theory.

故知般若波羅密多(고지반야바라밀다): 그러므로 알라, 반야바라밀다는
Therefore, know that Prajna Paramita

是大神呪(시대신주): 크고 신비로운 주문(진언)이며,
is the great transcendent mantra

是大明呪(시대명주): 가장 밝은 주문이며,

is the great bright mantra

是無上呪(시무상주): 위없이 드높은 주문이며,
is the utmost mantra

是無等等呪(시무등등주): 동등함이 없는(최상의) 주문이니
is the supreme mantra

能除一切苦(능제일체고): 온갖 괴로움을 없애주고
which is able to relieve all suffering

眞實不虛(진실불허): 진실하며 허망하지 않느니라.
and is true, not false.

故說般若波羅蜜多呪(고설반야바라밀다주): 이에 반야바라밀다주를 말하며
So proclaim the Prajna Paramita mantra

即說呪曰(즉설주왈):
proclaim the mantra which says:

Therefore, know that Prajna Paramita is the great transcendent mantra, is the great bright mantra, is the utmost mantra, which is able to relieve all suffering and is true, not false. So proclaim the Prajna Paramita mantra, proclaim the mantra which says.

'The utmost mantra … is not false' in the above sentence also does not indicate the equivalent consistence with relation to the

connotation this sutra has. This can be explained as the lack of equivalence effect or a small part of the untranslatability or non-equivalence.

아제 아제 바라아제 바라승아제 모지 사바하

gate, gate, paragate, prasamgate, bodhi svaha

The last mantra is transliterated from Sanskrit into Chinese and recited three times when holding a ritual. These are the supreme mantra of the true world, which can not be compared to others, and the great wisdom Buddha realizes by performing with one mind.

In short, in the case of the translation in Buddhist scripture, we can not expect the whole or full equivalence effect because each culture or religion has its own Platonic ideas and they are forced to shift or transformed into another language. Therefore, it is difficult to achieve full equivalence in structure or part of speech when rendered.

Ⅴ. Conclusion

The idea of equivalence is essential to the translation even though its definition and applicability within the field of translation theory have caused fierce debates so far in the translation studies industry.

Some vocabularies cannot be translated into precise connotation of sense from original language to target language. This can be called another form of untranslatability or non-equivalence or partial

equivalence (Cf. Pyeon for Korean-English translation). Part of the reason for this untranslatability or non-equivalence problem is suited to the fact that these vocabularies carry meanings as well at the referential level as at the intralingual and interlingual and pragmatic levels. Therefore, rendering them exclusively depends on those referential equivalents will not catch those full range of senses.

In conclusion, the structural and semantic features between Chinese letter or Korean and English, in particular in the case of religion translation, have acute differences. As we already looked in detail above, we can be aware that Korean words that are semantically complex exist in the words of Buddhist sutra and Korean and English make different distinctions in meaning. One more thing, it seems that English usually lacks specific terms in ideal concept with compared to internal meaning Chinese and Korean have their linguistic fertileness, at least, in the religious aspects.

This paper is a part of Park's doctoral dissertation currently in progress. It is about how to use non-equivalence strategies in translation as above when Buddhist Scriptures are translated into English. Data acquired from the dissertation research are expected to be useful in the understanding of translational behaviors and concepts between two different linguistic systems belonging different historical and cultural backgrounds.

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▪ Key words

equivalence, equivalent effect, non-equivalence, untranslatability, Platonic sense, translation of Buddhist Sutra.

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■ Abstract

Non-equivalence in Korean-English Translations of *Heart Sutra*

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The concept of equivalence has been considered as an essential point in translation even though this concept has potential controversies such as its definition, relevance, and applicability in practice. The aim of this paper is to argue the issue about correlation between equivalence and non-equivalence in translation of Buddhist scripture, especially, *Heart Sutra* (Prajna-Paramita-Sutra).

In short, in the case of the translation in Buddhist scripture, we cannot expect the whole or full equivalence effect because each culture or religion has its own Platonic ideas and they are forced to shift or transformed into another language. Therefore, it is difficult to achieve full equivalence in structure or part of speech when rendered.

In conclusion, the structural and semantic features between Chinese letter or Korean and English, in particular in the case of religion translation, have acute differences. That is, we can be aware that Korean words that are semantically complex exist in the words of Buddhist sutra and Korean and English make different distinctions in meaning. In addition to this, it seems that English lacks specific terms

in ideal concept with compared to internal meaning Chinese and Korean have their linguistic fertileness at least in the religious aspects.

■ Key Words

equivalence, equivalent effect, non-equivalence, untranslatability, Platonic sense, translation of Buddhist Sutra.

Translational Difficulties for Linguistic Features in *Through the Looking-Glass**

Yoon, So-Young

I. Introduction

In view of translation, between two types of texts, literary texts may need translators' elaborate skills and expertise rather than non-literary texts. The reason is that a literary text, as representation of people's lives, has sociocultural factors as well as specific linguistic devices. These aspects of literary texts are involved in translating literature in particular. On top of that, translating literary texts usually involves a variety of culture-specific difficulties. Thus, both cultural and linguistic elements should be considered altogether when translating literature. Especially when a literary text, containing peculiar linguistic and stylistic features, requires translators' more responsibilities for faithful translation. With this regard, Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass* are regarded as the first and tricky ones.

    Particular language use such as wordplay and nonsense words

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* This paper is based on ideas from my dissertation, and makes some revision and supplement of it.

are the most outstanding elements in Carroll's *Alice* series. That is, Carroll's creative language use in his works shows peculiarity and originality that cannot find second to none. He pursues satire and fun filled in the 19th centuries he lived. Among diverse linguistic elements in his works, Carroll's wordplay belongs to one of the top priorities which draws researchers' interest. Also, in *Looking-Glass* he provides distinct neologism and nonsense words. In this respect, it is not easy to deliver the exact meaning of neologism and nonsense; that is, well-translated target texts (TT) are supposed to expect translators' competence. It is needless to say that translational difficulties and attractions are found from Carroll's neologism or nonsense in *Looking-Glass*.

According to Nida (1969: 484), the translation process shows restructuring receptor language by transferring one language into another. So this study focuses on the transference process of source language (SL) into target language (TL). Transference from SL into TL draws the importance and difficulties of translatability, translators' mediation, and translated product qualifications. In this research the actual examples of wordplay and neologism in TT will be investigated and compared.

The principal aim of this study is to explore how wordplay and neologism have been translated into Korean and what strategies for translating them in *Looking-Glass* are applied. Two Korean translations are analyzed: Young-me Sohn's (TT1) and In-ja Choe's (TT2). The two translators have in common that they translate both of the *Alice* series in the early 2000s. The two translations, TT1(2001) and TT2(2005), which are ordered according to publication date.

These two highly-recommended translations show high number of sales. By comparing ST with TT, some aspects are revealed to show linguistic differences between two languages. For more specific explanation for TT, back translation is added. If wordplay and neologism abruptly generate, it is advisable to interpret contextual meanings. By investigating its meanings, usage and features of wordplay and neologism will be examined.

II. Literature Review

Every language has its own linguistic structure and characteristics, enclosing a unique cultural texture. As Toury says, "translations always come into being within a certain cultural environment" (1995: 12). Therefore, translation is an activity which involves bridging the linguistic and cultural gap between two languages. Translation can be defined as a social product achieved through the medium of language. Bassnet argues that "translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also" (2002: 21). Therefore, every language has its own form and meaning, which shows its distinctiveness. In the process of translation, linguistic transference between two languages should connect the interlinguistic and intralinguistic changes in a text; more specifically from ST into TT. In the end, "translators' decision makes difference between translations.

Neubert and Shreve argue that "there are always cultural differences in linguistic and conceptual systems" (1992: 5). In the process of encoding and decoding ST, difference between linguistic and cultural aspects should be considered. The reason is that "the reconstruction of the translation process reveals that words always point beyond themselves in a literary text" (Schulte, 1984: xi). Neubert and Shreve also point out that "every translation (product) is the result of a process (translation) which begins with a dynamic configuration of source text, translation situation, and translator competence" (Neubert and Shreve, 1992: 11). That is, "the translators cannot ignore 'lesser' words, but must consider every jot and title" (Rabassa, 1984: 6). The process of decision-making involves translators' skills to overcome not only the interlingual but sociocultural differences. Lefevere(1992), on the other hand, regards translation as a rewriting of an original text. In this vein, translation of literature incorporates manipulating literary language in an acceptable way. In relation to culture, translation of literary texts aims to be acceptable in TT readers.

Neubert and Shreve emphasize that "the translation situation always determines the set of translation strategies to be used" (1992: 5). In this respect, translators' decision is crucial as to the degree and nature of transformation in its content and form of a translation (Yoon, 2007: 264). They also show typical properties of translations, such as "unnaturalness and necessity, loss and gain, destruction and harmony, integration and difference" (Ibid.: 7). Considering the process of translation, Hatim and Mason point out the close relationship between translator's motivation and the socio-cultural context (1990:

12). This relationship reveals that translators' accurate identification of texts and references are closely connected to a peculiar social context, and the success of translating activity gives rise to producing good translations.

These points converge into how linguistic features and cultural texture are combined in especially translating literary texts with full of cultural connotations such as wordplay and neologism in Carroll's works. Therefore, the inseparable relationship between language and culture allows linguistic and stylistic differences to be taken during the translating process. As a rewriting activity, translation entails more than simply transforming the form and content of the source text(ST). Instead, the translator's interpretation of the contextual meaning of the ST must also be represented into the target text(TT). This research aims to investigate how difficult translating Lewis Carroll's work *Through the Looking-Glass*. In particular, its main focus is on how to translate wordplay and neologism, as a demanding task for translators.

III. Translation Strategies

Baker (1992) focuses on translation strategies with a view of how to achieve equivalence at different levels. In spite of its direct connection to strategies for translating wordplay, it is worth reviewing her categorization of equivalence level as follows:

(a) Translation by a more general word (superordinate)
(b) Translation by a more neutral/ less expressive word

(c) Translation by cultural substitution

(d) Translation using a loan word or loan word plus explanation

(e) Translation by paraphrase using a related word

(f) Translation by paraphrase using unrelated words

(g) Translation by omission

(h) Translation by illustration

(Baker, 1992: 26-42)

These translation strategies mentioned above consider the importance of linguistic and cultural characteristics between SL and TL. Translators are supposed to adopt more general or neutral words or sentences when they cannot guarantee equivalence in the TL. Sometimes in order to illuminate heterogeneous elements in the ST, cultural substitution and explanation will be appropriately employed. Also, paraphrasing is a kind of active translation in that paraphrased expressions provide a way for the TT readers to catch up the tricky clausal meaning of the ST. However, paraphrasing may result in distortion of the original meaning or disintegration of coherence in the whole text so it is not always appropriate (Yoon 256). In particular, omission is the most improper policy to take especially when translating literary works. Thus, reproduction of every sentence in literary texts is expected to approach the milieu and taste of the originality of the ST. In this respect, translation of literary texts requires more accuracy than non-literary texts due to its nature of emotiveness. It is needless to say that translating literary texts may draw more attention on linguistic and stylistic dimensions. Also, translators' efforts and skills are required more and more.

Therefore, translation strategies can be assorted based on Baker's classification: literal translation, translation by cultural substitution, translation with explanation, translation by paraphrase, translation by omission, and translation by compensation. Also, her approaches to various levels of language and text, from words to cultural contexts, can provide methods in translating activities. In this chapter, the strategies adopted by Korean translators draw the most attention for discussion. In practice, the two Korean translators of *Looking-Glass* mainly employ these strategies: literal translation, literal translation with explanation, and translation by paraphrasing. On top of that, translation strategies will be linked to Venuti's domestication and foreignization.

Translating neologism as well as wordplay has related to other linguistic peculiarities. In translation process, more than two different languages should be involved. Both languages have different systems between ST and TT, thus producing similar linguistic problems: syntactic and semantic disparity as well. Also, realizing likeness of sound in Korean is almost impossible. However, it is not always to maintain the similar effect of creating wordplay in translations. In Korean, since it is not difficult to find a variety of homonymy and homophony, wordplay can frequently create similar sound effects. For example, high occurrence of homonymy can lead to homophonic and homonymic words. That is, using homonymy can be one of the effective ways of creating wordplay since there are many words which have the same sounds and spellings but different meanings.

According to Neubert and Shreve (1992: 15), as a process of decision-making, translation arouses continuous conflict to translators

through selection or rejection. With this regard, translators' decisions are associated with the term 'mediation'. Mediation is "the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing of a text" (Hatim and Mason, 1997a: 147). That is, translators' mediation requires translators to make some differences at each level from words to the entire structure. Mediation is inseparable from a translator's knowledge of SL and TL and their translational competence, especially when translating texts into different languages.

In particular, translating strategies applied by translators can determine how wordplay and neologism are created into different languages. That is, representation of wordplay and neologism depends on what translating strategies are employed. In this vein, translating strategies can influence on translators' visibility. For example, literal translation, which appears on SL-oriented translation, is a kind of foreignization strategy that can make translators visible in a translated text. In literal translation, readers can recognize translators' existence rather than the target text itself. This strategy shows translators' intervention which deters and delays whole absorption into TT. When translating wordplay, ensuring translatability of wordplay or making new wordplay acceptable to the target culture will be the most demanding task. Literal translation often produces a text not to convey the contextual meaning of the ST in the TL, and very rarely retains the stylistic features of the original. Therefore, sometimes it is not suitable for translating imaginative literature, since form is often more important than content. As Fried argues, "the translation of puns is of marginal importance and of

irresistible interest" (1988: 217). To some extent, this is concerned with the translatability of wordplay.

When translating wordplay into TL, translators make every effort to search the appropriate form or meaning, or both. Adopting new words may evoke change of the meaning of the ST; however, this can lead to some shifts of original contents or forms. And its intended effect of translated words can be earned while the original meaning of the SL can be distorted.

Likewise, translating neologism may be the most tricky thing since this type of word cannot be easily acceptable to target readers due to exotic combination of meanings. Therefore, Carroll's neologism seems somewhat both translatable and untranslatable like wordplay. It may be impossible to embody their meanings without explanations; that is, literal translation is not enough to represent neologism. Therefore, translators' competence in TL is highly requested in translating neologism.

On the other hand, as Lefevere (1992) points, translation is always considered a "rewriting" activity, which involves manipulation of power and ideology. In this vein, translation is associated with the importance of translators' identity and responsibility as creators of a new text as well as conveyers of a different culture.

Consequently, translation results in incorporation of cultural introduction and assimilation between two cultures of TL and SL. Therefore, in the process of transference between ST and TT translators' competence can reveal the degree of translators' understanding of the source text culture. Also how competent translators are linked in transferring it to the TL. More specifically,

every translated work shows translators' rewriting activity and appears in different cultural contexts as the outcome of TT. In this respect, it is necessary to consider the relationship between language and culture insofar as cultural elements are represented through language.

The discussion on the relationship between language and culture has been produced by many researchers in translation studies (Newmark 1988; Baker 1992; Toury 1995; Hatim and Mason 1997a, 1997b; Nida 2000; Bassnet 2002). Language delivers basically cultural aspects in that culture is a socially established value and language contains a social context. Thus, considering that culture is incorporated in language, a text is a representation of sociocultural characteristics by means of language.

Sociocultural involvement in language is particularly associated with translation processes. Considering that culture-specific texts are translated into TL, producing TT can be a process of interpreting cultural implications. As Nida says, "differences between cultures cause many more severe complications for the translator than do differences in language structure" (2000: 130). That is, it is inevitable that language differences are inseparable to cultural differences since cultural differences are represented by language. With regard to cultural differences, his focus on "communicating the spirit of the message to the audience" (Ibid.: 131) reveals the importance of acceptability of translated texts to TT readers. Acceptability is associated with how texts are readily readable to target culture readers. That is, even unfamiliar elements of the original might be transformed into domestic ones for achieving acceptability. Cultural

differences between ST and TT might be rendered in order to provide acceptability of translated texts.

When translating wordplay or neologism, translators should pay attention to how they can achieve similar effects in the TL to those in the SL. If they want to provide the similar effect as the SL, translators can take three ways. One is to find out the same set of wordplay or neologism in the TL; and another is to add some explanations about the intention of the SL author. And the third is compensation, which is very common way of dealing with wordplay or neologism.

III-1. Translation Strategies and Translators' (In)Visibility

According to Venuti(1995), the most frequently employed strategies for translation are domestication and foreignization. Domestication is a strategy for achieving acceptability to the target text readers. This strategy invites some adaptation and transformation of the TT, even distortion of its content. When reading a translated text, readers can taste naturalness of the target language culture and may not notice translators'existence. In contrast, foreignization takes place in literal translation with or without explanations. This strategy shows an attempt to overcome translator invisibility as the translator is posited to the foreground of a text as part of it.

By comparing individual Korean translators' strategies, two different versions of *Looking-Glass* are analysed. The main concern of this chapter is to investigate different kinds of strategies; that is, what strategies individual translators adopt in the process of translating actual wordplay and neologism.

If translators employ TL-oriented translation strategies, the meaning and content of the original wordplay and neologism can be transformed and reproduced. When animating the texture of wordplay in TT, domestication strategies are adopted. Through domestication a translation is easily acceptable in the target culture, but it can lose tastes of originality of the ST, even deviating from the meaning of the ST. In addition, effects of exotic characteristics of the SL may be considerably reduced or disappear. Domestication is linked with acceptability and adequacy of TL in the target culture although the meaning of ST may be deviated or distorted. Thus if a translator risks loss of original meaning but retains the form for creating new wordplay, this is domestication strategy. This strategy makes translators invisible. Also, paraphrasing is closely connected with domestication strategies.

On the other hand, foreignization is translating in such a way that the target text can give foreign feeling to the target culture readers. This strategy includes adherence to source language form. By adhering to SL form, translators take literal translation. This strategy is foreignization which can make translators visible in a translated text. Since this strategy shows adherence to the form and meaning of the ST, this imparts unfamiliar feeling to TT readers. By adopting foreignization, the original wordplay may be maintained in TT, and its effect can survive as similar forms of ST. In this case, literal translation and paraphrasing can be employed to retain wordplay or neologism to some extent and reinforce its textual distinctiveness. In particular, translating neologism depends on enhancing translational acceptability and adequacy by adopting foreignization strategy. This

strategy guarantees translators' visibility.

Venuti opposes to the domestication. Taking domestication strategy can make translation more familiar with the target text readers. Also this results in the invisibility of translators. Therefore, Venuti advocates foreignization and translators' visibility by asserting the importance of "cultural diversity, foregrounding of the linguistic and cultural differences of the source text and transformation of the hierarchy of cultural rules in the target language" (1995: 309). In this case, translators' knowledge about the SL can be required.

III-2. Analysis of Wordplay and Neologism

Delabastita categorizes types of wordplay into a table. Based on Delabastita's table(1996: 128) for wordplay, aspects of wordplay in *Looking-Glass* are classified as follows:

<Table 1> Typology of puns in *Looking-Glass*

	Homonymy	Homophony	Homography	Paronymy
	=sound =spelling	=sound ≠spelling	≠sound =spelling	≠sound ≠spelling
Vertical	nobody	antipode vs. antipathy	addressing vs. a-dressing	eel vs. heel
Horizontal	see extra hill fast miss ground feather	bough-wough vs. bow-wow flour vs. flower	null	hare vs. mare

First, both translators adopt borrowed sounds when translating homonymy like 'bough-wough' in *Looking-Glass*. Second, adding

explanations corresponds to translating homophonic words. And the examples of compensation are translation of 'hill' and 'feather'; compensation strategy is related to domestication. Basically, the original meaning is somewhat distorted by adding new words or replacement of a word. Examples of paronymy are 'eel' and 'heel', and 'hare' and 'mare'; literal translation with explanation is applied to render them.

Also, by reflecting the contextual meaning, translation not simply convey the meaning of a text. This is true of translating wordplay. Translating wordplay is accomplished in line with close relevance to the overall structure. Literal translation is sometimes appropriate to transport the meaning of the ST, however, in many cases the similarity of sound or other stylistic devices will be lost.

In sum, two translators have in common to employ literal translation plus explanations for translating homonymic and homophonic words. In doing so, homonymic and homophonic wordplay in *Looking-Glass* is literally translated into Korean with explanations. The two translators seem to highlight the importance of the foreignization strategy. Therefore, translators' visibility is noticeable in Korean translations of *Looking-Glass*.

Both TT1 and TT2 translate homophony with adding footnotes. Homophonic wordplay arises from similar pronunciations. Each of them has likeness of sounds but different spellings. Interestingly, due to disparity of spellings, different meanings can inevitably be evoked, but similarity of sound can involve associating similarly pronounced words rather than containing contextual meanings. When a speaker is saying a word, its sound image reaches an addressee prior to the

meaning of a word. The sound image can be a base to assimilate the meaning of a word. Thus, wordplay can change the contextual meaning between addresser and addressee. Through homophony, characters tend to be placed on dissimilar contextual meanings. This phenomenon can happen somewhere in the process of addressing and being addressed. Some words have similarity of sound regardless of different spellings; this can reveal interesting aspects of wordplay. In this case, laughter rather than tension occurs. These examples are found in *Looking-Glass*.

<Table 2> Wordplay of *Looking-Glass* with Back Translation

	ST	TT1 / TT2	Back Translation
1	Bough-wough	바우-와우하고 짖어	Barking Bow-wow
		나뭇가지를 바우 (bough) 라고 하지.	We call the branch as bough.
2	Horse vs. hoarse	말(horse)이나 쉰목소리로(hoarse)	With a horse or hoarse (voice)
3	miss	아가씨 / 빼먹다	Miss / miss the class
4	Addressing	말을 걸고/ 인사드리고	To speak to somebody/ Greeting
	A-dressing	옷입히기	Get Dressed
5	feather	수평으로 노를 저어라	Row in an even way
		깃털로 저어라	Row with a feather
6	extra	특별수당	Special allowance
		시간외 수당	Overwork charge
7	If you see, you've sharper eyes.	볼 수 있다니, 훨씬 눈이 좋구나	You can see so you have a good sight.
		알다니, 날카로운 눈을 가졌군	You can know so you have an accurate sight.
8	I see nobody	아무도	I see a person whose name is nobody.

		아무도안	I see a person whose name is not anybody.
9	fast	번개처럼 단단했다	I'm solid like lightening
		번개처럼 빠르다	I'm so fast like lightening
10	Flour/ flower	밀가루	Flour
		꽃	flower
11	ground	빻다 / 넓은 땅	To pound sth/ a large field
		갈다 / 넓은 땅	To grind sth/ a large field

As a general phenomenon in languages, the translatability of wordplay can draw some attention to the translators' competence. Translators might remain faithful to the original content or create a new text to produce different wordplay. In case of Korean translators, when they chose the former, they translated wordplay literally and added explanations in brackets.

When translating 'bough-wough', both translators translate it into 바우 와우 [bau] [wau] by just conveying its sound. Like this if there are no corresponding words to foreign words in TL, the sound images of the original words can be retained. The word 'bough' has an equivalent word in Korean but is not transformed; "바우" [bau] is just its sound. That is, the word 'bough' can be translated into a 'twig' or 'branch' but borrowing its sound is attempted to produce the effect of wordplay by comparing the sound of 'bow-wow'.

Between the conversation between a sheep and Alice, they accept the same word "feather" in a different way. Considering the contextual meaning, the translated part of Alice's line does not correspond to the whole situation; that is, it does not make sense. In other words, coherence is not maintained. When translating homonymy, the coherence of a context cannot be achieved. Therefore, in this

case, explanation should be added. Without explanation, TT readers are not cognizant of wordplay.

In this example, the expression "I see" is translated as "I know" and "I'm looking at something" with detailed explanation about the author's intention. The same sound between flower and flour can evoke different contextual meaning. Also, the word 'ground' can be used at the same time, but the translator added explanation about the meaning of ground respectively.

The addressee understands "nobody" as somebody's name in ST. In this case, the meaning of this sentence is not "I cannot see anybody" but "I can see a person whose name is 'nobody'". In this respect, the translators translated 'nobody' with a literal meaning. In TT1, this phrase is "아무도" [amudo] but "아무도안"[amudo-an] in TT2. Sohn puts emphasis on 'nobody' whereas Choe adds a suffix '-안'[an] in order to focus on the meaning of 'not'. But the characters follow the patterned structure SVO, not its meaning. For instance, '안 보다'(back translation: do not see) is composed of a prefix '안'([an], means "not") and a verb '보다'([bo-da], means "see"). Therefore, "안" can be used both suffix and prefix meaning "not".

Sometimes many translators are inclined to transfer ST expressions or words verbatim into TT, when they cannot find appropriate vernacular expressions in the TL. Borrowing some words is adopted by imitating the sound of an ST word; they are so-called borrowed words. The words "horse" and "hoarse" are homophonic in ST. The translator renders "horse" into "말"[mal]. Interestingly, the Korean word, "말"[mal] is homonymic; it is associated with a 'horse' and a 'word' simultaneously. So in this case, the translator aims to

have the same effect as the original since translated word "말" can be regarded as a "word" rather than a "horse" even if the translator put the original meaning in a parenthesis.

Using words with similar sounds can be the most effective way to correspond to wordplay techniques. To this effect, it can be difficult to earn the same effect or result, in use of literal translation of wordplay. However, if translators adopt loss and compensation strategies, they can find some possible solutions.

Consequently, both translators' competence and creativity are connected with success of translations. Particular literary devices such as wordplay should be conveyed in an appropriate way. TT1 and TT2 are similarly ST-oriented translations. The translators' intention to produce ST-oriented texts is deeply associated with some linguistic and cultural differences between Korean and English. In this regard, it is shown that Venuti's focus on the importance of translators' visibility through foreignization strategy.

IV. Neologism with Back Translation

When reading Carroll's works, readers find particular poems. It is distinct to find many poems in *Looking-Glass*. In practice, these poems are regarded as the most difficult parts to be translated, due to the difficulty of accomplishing word or sentence level equivalences. In particular, the poem "Jabberwocky" in *Looking-Glass* especially provides a lot of Carroll's neologism. For that reason, this can create far more difficulties to translate. Both translators tend to take the

same strategy to tackle this problem by creating new words.

The examples of Carroll's coinage and the translations in "Jabberwocky" are as follows:

<Table 4> Neologism of "Jabberwocky" in *Looking-Glass* with back translation

ST	TT1 (back translation)	TT2 (back translation)
brillig	저녁 무렵(at dinner time)	지글녁 (broiling time for dinner)
slithy	유연활달 (pliable and cheerful)	유끈한 (slim and licky)
gyre	선회하며 (turning around))	빙돌고 (flying around)
gimble	뚫고 (perforating)	윙뚫고 (buzzing)
mimsy	우울해했고 (feel blue)	밈지했네 (mimsy)
mome raths	침울한 라스 (gloomy raths)	몸 레스 (mome raths)
frumious	씨근덕거리는 (breathing fiercely)	씩성난 (angry-looking)
vorpal	보펄 (vorpal)	보팔 (vorpal)
manxome	맨섬 (mansome)	맨솜 (mansom)
tumtum	텀텀 (tumtum)	톰톰 (tomtom)
uffish	어수선한 (distracted)	뚱탁한 (clumsy)
whiffling	흔들흔들 (shaky shaky)	휙휙 (sound effect of wind)
burbled	의기양양하게 (exultantly)	우쭐겅중 (pompously)
frabjous	기뻐서 (with delight)	기쁨에 넘쳐 (full of delight)

In examples of "mome raths, vopal, manxome, tumtum", both translators have in common in coveying just sound effects. However, the pronunciation of each word can be different according to their decision to follow pronunciation of British and American English. In general, these newly-coined words are the most difficult ones to explain in this research. For example, in order to translate the word "slithy", TT1 creates "유연활달"(back translation: pliable and cheerful) while TT2 produces "유끈한"(back translation: slim and licky), which is not easy to back translate and not accessible to TT readers.

Unfortunately, TT1's choice is not exactly appropriate for the rhyming of the poem although she tried to convey the exact meanings of each word; while TT2's coinage gains rhyming to some extent but is hard to understand. Therefore, both translators cannot provide sufficient and successful results in translating this poem. In this respect, although translating neologism seems to make new words in TL, the meanings of these translated words are not easy to follow without explanations. Thus, neologism in TT as well as in ST might be almost impossible to understand without explanations.

V. Conclusion

As a rewriting process, translation of literature may require thematic and stylistic challenges to the original text. *Carroll's Alice* series analyzed here show difficulties of translation since they have stylistic peculiarities such as wordplay and nonsense words. In this study the main focus is on translational difficulties of linguistic features in *Looking-Glass*. Two translations are compared to show what translation strategies are adopted and how their effects are embodied. In particular, because wordplay has similar sounds, it can cause disparity and miscommunication. If it cannot have correct contextual meaning, textual cracking of coherence may contain. When translating wordplay, achieving equivalence to what extent is controversial. Rather than word-level equivalence, equivalence at sentence-level is more satisfactory. Likewise, translating neologism requires translators to produce new corresponding words in TT. In

other words, Korean translations seem to retain the content of the ST, often alleviating or deviating the spirit of the original book.

Occasionally, their translations maintain faithfulness of linguistic features. However, there are a few examples of domestication where wordplay can be recreated. These two translators' attempts are likely to contain the original intention of neologism in ST. Sometimes translated neologism cannot deliver its own meaning, however, translators' efforts to translate them is fully meaningful to combine the author's intention with their invented words. In conclusion, Two translators mainly adopt foreignization strategies for translating wordplay and neologism through literal translation with explanations. In doing so, translators' visibility is clearly ensured.

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◾ Key words

Through the Looking-Glass, wordplay, neologism, translation strategy, translator's competence

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◼ Abstract

Translational Difficulties for Linguistic Features in *Through the Looking-Glass*

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Lewis Carroll's *Alice* series are filled with distinctive linguistic features such as wordplay and neologism. Two Korean translations of *Looking-Glass* are analyzed to compare how these devices could be translated. These translations seem to retain the content of the original, despite the difficulties. The translators applied literal translation in most cases, often with additional explanations or footnotes, regardless of the types of wordplay. Further translatability of wordplay was achieved by employing homonymy, homophony and paronymy. In conclusion, the Korean translations has shown that foreignization strategies for translating them are mainly adopted. Consequently, wordplay and neologism in these Korean *Looking-Glasses* can be easily identified as translations, and the translators' visibility as well.

◼ Key words

◼ 논문게재일

Integrated Time Consciousness of William Wordsworth in *Immortality Ode*

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I. Introduction

"Ode: Intimation of Immortality from Early Childhood" published in 1807, tried to reflect the philosophical insight and definition of life ranging from human's life and death, and to the world after the death, aside from the constant motif of ego recognition development. However, some readers claim the poet to be difficult due to the metaphor of the language and expanded subject that Wordsworth tried to express. Wordsworth himself claimed in his letter to Clarkson that the poem will be difficult to understand if the readers do not reckon the glorious world of senses in the past or live laws of death (Silencourt 169).

In "Immortality Ode", Wordsworth portrays his lost world of youth dream as a world of nonexistence and a world of celestial light that is isolated from the real world; such lost world of youth as a world that should be restored. This poem has been continuously revised starting from the heydays of Wordsworth. It shows the typical

pattern of his poetry world where there is a progress from a natural poet to philosophical meditative poet through a process of a boy growing into an adult. This poem sheds a spotlight on the change of Wordsworth's poetry world where the life in the state of delight and happiness evolves into the stage of ethical and mental consciousness, along with the essence of life and the time consciousness that lies behind it.

That the interaction with nature in the youth shown in Wordsworth's poetry is the key motif of unity of self that connects the past and the present of the poet himself is a well received fact. In this poetry, Wordsworth defines the mystical interaction with the nature he experienced when young as the source of poetical vision. Through the mental invocation that reminds the glory of the past and the light of the heaven, he hopes to lighten up the lamp of the poetic sentiment.

II. Continuity of Consciousness

Traditionally paired, nature and time are transcend together, as the Ode affirms the imaginations affiliation with the absolute. Wordsworth's Fenwick note correlates his encounters with an "abyss of idealism (Ulmer 118)." According to Wordsworth, "Many times while going to school have I grasped at a wall or tree to recall myself from the abyss of idealism to the reality (Wordsworth 160)." But the Ode itself correlates them on a grand scale by inferring the soul's immortality from the discrete but related experiences of a perceptually projective

brightening, or a perceptually impositional erasure, of the world (Ulmer 118).

In this poetry, I notice that Wordsworth's time consciousness is shown through two types. One is the time in nature where he senses through animism-type of interaction with the nature when young, and the other is the time in human life that he experiences during everyday life after growth. While the "celestial light" or "the glory and the freshness of a dream" in stanza I is shown as the time of nature that satisfies the human at the full level, "shades of prison house" in stanza V is the secular life after growth.

The attribute of the time recognized by humans is a progressive one that entails ongoing change and movement, and time itself is human's fundamental and existential problem that embraces the proposition of death. Accordingly, the nature of time is connected to the subjective world of sensation, and the diversity and difficulty of the time that is reckoned is in fact the essence of time and the nature of human mentality. The speed of movement of time, in the consciousness of humans, is sensed differently; sometimes, the time is surpassed to jump to a great extent and the time sometimes displays non-time where the time is stopped. Therefore, the consciousness of time, in the perspective of individual experience, may transform or change depending on the perspective of different humans and target of recognition.

Wordsworth, regarding these two recognized types of nature of time, has his own process of reinterpretation. In other words, the world of individual experience has a character where the time controls the poet's consciousness as it is left in the segment of

memory, while it also has the element of trying to get rid of the present time. In addition, the poet's consciousness goes through the organic process of an experience where the experience is recreated to be transformed as a subjective experience that leads to the integration of consciousness. Instead of focusing on external "colours" and "forms" that spoke only to the eye, he [Wordsworth] claimed that he had to access a deeper truth of feeling that connected him with higher things: A presence that disturbs me with the joy/ Of elevated thoughts; a sense sublime/ Of something far more deeply interfused" (Butler, J & Ithack, K.G. 118–19).

In this line, the consciousness of past loses its subjective definition and gets integrated with the present consciousness to reach out to the peak of poetic imagination that corresponds to each other. This process of integrated consciousness is a total combined unity that is realized through the poet's intuition, and it could be told as objectified time consciousness.

So, the consciousness of time experienced during youth, which is the beginning of consciousness, is a time that belongs to unconsciousness where one literally does not conceive the flow of time and it does not get controlled by time; there is only time of eternity like celestial time. The main theme of this poetry is the attempt to restore the world of the innocent vision in the past through the memory of the past.

The principle theme of the *Ode* is Wordsworth's sense of former innocence and vision now lost. By saying this we are immediately involved, as we are by the *Ode*'s subtle, in the ambiguity of reference and the fusion of meaning which is the poem's great achievement: for

it is at once about recollections of early childhood and about recollections, or intimations, of pre-existence, and so, immortality (Salvesen 160).

Likewise, Wordsworth aims at continuity of consciousness through memory and reminiscence by tracing back the growth of consciousness from youth, and this is in fact his role as someone who writes a poetry that he tries to actualize. Then, what is the principle of nature that he wanted to interpret as the truth of the world of his own by surpassing the time and space? Nature, to the poet when he was young, is interpreted as a life that lies in the area of god, and the immortality of nature that conveys eternal circulation is the main pillar of creativity. The poet, who could not recognize the time when young, starts to recognize the movement of time in the correlation with the surrounding objects. The moment, which he recognizes the movement of time distinctively, is actualized through two different types of movement and time.

This appeal to a vaguely defined "presence" and primacy of feeling over vision again seems exactly opposite to photography, with its astonishing fidelity to mimetic detail as if for its own sake (Hess 284). In other words, due to the essence of time, there is a huge distance between the present and the past ego, and at this time, the poet recognizes the changed ego consciousness and the flowing time. This is also the moment where the poet recognizes the limited human time which does not stop but continues forward.

Also, the moment where he recovers his lost identity from the divided ego through the power of imagination and integrates the ego by destroying the barrier that exists between the two types of

consciousness is the time where the poet overcomes the flowing time and goes forward to future and eternity. It is also the moment where the poet recognizes the non-continuing time that stretches to the unlimited time. This is also the moment where the poet realizes the celestial time that he experienced during youth, and this is also the world of creative poetic vision, which he has been longing for greatly. By leveraging the two opposite aspects of time, Wordsworth pulls on his poetry world, and this transforms the subjective time consciousness into an objective definition, the poet's own philosophy of time where the poet wants to comprehensively understand the actual life of humans.

So, one would notice that his origin and source of poetic sentiment that he wants to find is the attempt to recover the glory and delight of the youth that has been lost. His chant goes as follows:

> Our birth is but a sleep and a forgetting;
> The Soul that rises with us, our life's Star,
> Hath had elsewhere its setting,
> And cometh from afar;
> Not not in entire forgetfulness,
> And not in utter nakedness,
> But trailing clouds of glory do we come
> From God, who is our home;
> Heaven lies about us in our infancy! (stanza V)

The time experienced during youth is the "divine world" and it is the time before existence where time and space is totally forgotten.

This is also the lost time of life that every organism in this world equally possesses and it is also the subject of great celebration. Such world of dream gets forgotten or disappeared temporarily, but it doesn't disappear for eternally; in fact, it is deemed fountain-light (stanza VI. 155) that could be restored through sensible memoir. Such transcendental time consciousness is a type of mystical feeling that is obtained from the nature, and this is also visionary gleam (stanza III. 56) that recalls poetic inspiration that exists deep in the heart. Likewise, he sets the consciousness and growth process from youth as a model, and he sees the poetic vision's world as the mental journey as the common essence of life that exists equally and attempts at seeking for the eternal life world that breaks away from the subordination of time.

The integrated time consciousness that surpasses time and space that Wordsworth clings to should be interpreted as an attitude that tries to overcome the time element to regain the light by tracing back to the path of trace for his own poetic sentiment, which has been lost due to time flow, rather than interpreting it as a mere confusion between the time and past by distorting the essence of time. The reason is that the desire for gaining back the light of glory is not a regret or distress for the decline in imagination, but in fact it is an expression of consciousness to make it revive again (Huh 275).

For that reason, what he tries to sing is not a feeling of remorse for those that are lost, but is a self- recognition of changes in nature as truth; it is a song where he tries to regain the innocent dream and victory that once everyone owned but now lost. So, Wordsworth tries to recall the holy world of dream given by the nature and gain back

the definite world of eternity and life that no longer exists.

> There was a time when meadow, grove, and stream,
>
> The earth, and every common light,
>
> To me did seem
>
> Apparelled in celestial light,
>
> The glory and freshness of a dream⋯
>
> Whither is fled the visionary gleam?
>
> Where is it now, the glory and the dream? (stanza I, V)

In the poet's emotional world, which feels the glory and dream from 'everything in daily life' and catches the 'celestial light', there is nothing that gets extinct; the world itself is a world of eternity and world of vision. This is also the world that symbolizes mentality that Wordsworth portrayed in his heart; it is a world of order and harmony that does not have any pains or sadness. The poet's insight perceives the celestial light as the lost dream world of everyone, and due to this concept, the poet tries to perceive the precious delight through the life, change and creation of the natural world and attempts at conveying this concept to the people.

Likewise, the human consciousness goes through changes and development upon constant rumination of memories and reminiscence. However, due to the change of time, the human's memory gets obscure and its original meaning may get lost. That is why there are often the cases where the results of memory in one's heart gets confused with illumination. This is based upon the movement of consciousness depending on the nature of time called change.

Memory is a state where the past experience gets uncovered due to accidental stimulus. It is also psychological device that makes one be conscious of continuity between past and the present. Salvesen says that the memory is the continuous creative energy, and he also explains that the loss or regret are the most progressive part of memory (Salvesen 110).

At some point during the human growth, the inevitability of death is reckoned, and such recognition serves as the platform that predicts one's future and induces the search of one's past. For that reason, Frust says that only the past is the truth of human, and the importance and real definition of experience is recognized through reminiscence (Fraser 83). Also, the unity of self that connects the present with the past is only possible through memories. The human memory is another expression of desire and this is shown through the current consciousness (Easthope 57).

Therefore, in the fields of psychology, which emphasizes the comprehensive relationship between memory and ego, they say that one's ego could be searched by understanding the human memory structure. On this account, the humans try to find their eternity through one's own memory, and this process is actualized through the rhetorical correlations between the past and present. Likewise, the relationship between time and ego consciousness are interdependent, and how the memories in one's heart could be grasped as a hole to get eternity is left as a critical problem.

As a result, the moment when Wordsworth searches for ego through contemplation and meditation would be leveraged as a platform for mental growth, as well the first reform stage for

imagination manifestation. The romanticism poets' ego usually entails intuition, and Slavesen argues that to find out the perfection of ego, the unification between the past experiences and the present consciousness is essential.

The expression of Romantic self is something primarily intuitive, a form dependent on a sureness of touch in turn depending on that sureness of emotion which can only come from the immediate fusion of personality and memory, the unadulterated present flowing back into the past (Salvesen 5).

Similarly, the human experience aspect equals to time, and this is left in the consciousness as memory. The retrospect on the past time is a human reaction that attempts at reflecting the time of experience into present; here, the consciousness unification is thus made. The sentiment for retrospect of one's internal experience was in fact triggered by the pre-romanticism poets in the late 18th century like Thomson, Gray and Cowper, whose poetry is often called "retrospective poetry." They evaded from the neoclassicism literature which respects the reason and they usually dealt with the personal emotions like the meditative inspection about the nature with the element of countryside landscape (Durrant 34).

Influenced by such poets, Wordsworth did not go for the sentimental portray or language about the nature, but in fact he developed such poetry into a study that added philosophical thinking. What Wordsworth tried to find through the path of memoirs was the origin of imagination. He writes in "The Prelude":

> The days gone by

Come back upon me from the dawn almost

Of life; ⋯ and I would give

While yet we may, as far as words can give,

A substance and a life what I feel;

I would enshrine the spirit of the past

For future restoration (BK. XI. LL. 334-343).

The free flow of consciousness through memoirs gives his world of poetry new life and it also serves as a role to forecast the future by overcoming the time barrier. In Immortality Ode, he talks about the preciousness of past memoirs as the origin of the poetry world.

The thought of our past years in me doth breed

Perpetual benediction⋯

But for those first affections,

Those shadowy recollections,

Which be they what they may,

Are yet the fountain-light of all our day,

Are yet a master-light of all our seeing; (stanza IX)

Such memory of the childhood is the source of light and the prototype of the mentality. Salvesen claims that the power of memory gives the background of the ego consciousness for the poet and helps him recognize the unification between the subject and the object for him to reach a further expanded consciousness. He also asserts that the childhood memory plays the role of helping the poet recognizing the poet's goal and source with child–like innocent vision and belief.

Memory at once provides the sole authority for self-knowledge and further awakens the sense of unity in outward looking and inward vision⋯ At this stage of man's development the power of memory enables him to speculate about his aims and origins, not only with a child's freshness of vision, but with a new inner confidence (Salvesen 78).

As seen above, the memory plays a pivotal role in the creative emotion outflow that pursues the simultaneity of time by importing the impression or episode from the past into the present thinking. For Wordsworth, the source of memory is the sensible image that he obtained from the beautiful natural landscape he saw when young. The nature seen from the sensible eyes is often felt as life that gives mystery and fantasy and a subject of fear instead of the real beauty of nature. Such emotion of conceiving life is left as memory that triggers the ego conception within his memory.

But for such memory to become the device of integrative consciousness of imagination, it is needless to say that the poet's elevated emotion and meditation should come first. The humans, who live in the time – whether conscious or non-conscious, can affirm their present identity through the memory of the past experience and the emotional interaction that recognizes this. So, the memory, which is one-dimensional recollection, is a problem of a sort different from imagination, and for the memory to become the affirmative poetic element, in-depth contemplation and internal inspection should come beforehand.

Wordsworth, who was once influenced by Locke or Hartley's associationism, objects to the objectification of individual memory

coming from experience into natural philosophy or perception. He classifies memory as one independent and aggressive thinking for individual ego unification. Wordsworth, who sensed the continuity of memory through the movement of time, puts importance on the memory as the source of thought that interacts and responds proactively in the human heart. He also is interested in the role of the memory as a factor that gives a sense of unification or happiness between the past and the present. So, Chase says that the dynamics of memory and feeling provide the source of imagination in Wordsworth's poetry.

The emphasis on imaginative transformation in *The Prelude* is part of a critical response to Hartleyan associationist psychology… Anticipated in the Wordsworthian dynamic passion and memory (Chase 101-2). To Wordsworth, memory is not something that is recorded in one's heart technically and extracted through stimulus; but it is a state where it is reached with the heart by proactively penetrating into the poetic sentiment to those who are conscious.

Wordsworth simultaneously penetrates the image of nature obtained through the interaction between mind and nature into his internal sentiments and emphasizes the power of mentality within this. He also emphasizes that the human's power to produce is the very subject that transforms and recreates a certain object's image. So, the memory about certain nature's image formed during youth is not a fixed one nor is it something that is technically recorded or produced. But in fact, it is expressed in revelation image that is seen through opened heart by the human mind looking back at himself as an independent conscious being. He emphasizes the formative power

of natural imagery and traces images as they move into the observing mind. But he is equally insistent that the reception of such images is itself in action, an excursive affirmation of the human spirit (Sheats 214).

Accordingly, the development of process in youth and the sprouting process of mentality have important meaning as the path to approach in tracing the origin of human mentality. According to Freud's psychoanalysis, memory is an expression of the past ego's desire that is actualized at the present; he claims that in every human's heart, there is an instinct hidden in the unconsciousness that wants to recover the ego by tracing back the origin of the lost identity.

This state is explained through the case of a boy, who has surpassed the infant stage, fretting and crying. A young baby, during the oral stage, would identify himself the same as his mom through the mom's breast, and then he would eventually lose the breast after the genital stage. So, due to the threat of castration, he may show deferred action of trying to go back to the past under the threat of ego loss. So, the human's unconsciousness would eventually be exposed as the desire of infantile libido, and Freud explains that the personal ego consciousness would establish in between such consciousness and unconsciousness (Freud 157). So, the memory is one's own separated image that has been lost due to movement of time or external pressure, as well as the root of one's identity.

As Freud warns, "let us not under-value small signs: perhaps from them it may be possible to come upon the tracks of greater things." Wordsworth's rhymes are such "small signs" that may lead to

''greater things" such as the nature and value of Romantic poetry, and to the claim that in order to read the Ode in the right manner—not only this poem, but any Romantic poem—a constant awareness of the duplicity of language, language as both, at once, animating and killing, medicine and poison, must be present in the mind of the reader. In Wordsworth and in Romantic poetry, every affirmation of "abundant recompence" carries within itself the seeds of its own undoing in the shape of a sceptical and hesitant "I would believe" (Simonson 96-7). Also, the instinctive identification with external subject shown during the childhood is conceived as the fundamental element of the ego consciousness.

To Wordsworth, childhood means special. To him, the loss of his mom's breast is in fact the embrace of nature, and he wanted to look for the maternal conception. After he grew, finding the ego consciousness that has been lost was critical to undertake his role of poet. This recovery of ego is actualized through the refreshment of memory regarding nature and the silent reminiscence of sentiment. The memory about the past experience, the instant connection that does not get disconnected, is the very first function to establish the continuity of ego. For that reason, the act of knocking the door towards memory of the past is another expression of fundamental desire to find himself.

Such start of this memory begins from the state of current ego. The memory is an act of trying to bring the past consciousness into the present by crossing the river of the time in the very present perspective, and since this is an interpretation of desire, it would recall new definitions and associations to change the human

consciousness. In other words, the memory is an aggregate of separated ego, and it is also the voice of the spirit that yells out to the homeland of mentality. The instinctive desire of Wordsworth to search for the lost breast of mom's is shown through the poetic spirit that wants to uncover himself and that aims at writing poems of delight.

However, the experience of nature and the memory of the childhood would lose its color as time passes; it will then eventually lose the original subjective definition and call out changes in definition. The humans will eventually have stronger desire to grow and to evade from time; the reason is that the time by nature has the characteristic of wearing out and de-coloring the original beauty and truth. Wordsworth's consciousness stage, which achieves mental growth through the experience of the natural world, corresponds to the process of time consciousness. For that reason, the time where the poet breaks away from the nature is a time of recognizing the freedom of the mentality and the time that predicts the interaction between nature and humans.

Such paradoxical and ironical setting will be defined as an entry to the stage of imagination where the dynamics of ego and ego consciousness will be forecasted during the process of pursuing the continuity of memory. Originally, the character of time is that it structures the experience upon the human's sentiment, and this is a complex insight system that depends on the internal side of the human, not an object or actual being. Therefore, time consciousness can be interpreted as another type of ego that can be perceived that is broken down and reproduced in the conscious mind based upon one's experience, not as a subject that perceives the external flow. It

is a fruit of human mind that transforms and produces the subject.

Thus, the poet's consciousness world, which went through the harmony and training of the objects, reaches out to a stage where it slowly changes into independent spirit, breaking away from the sensible world. This is also the period where the consciousness is disconnected with the nature and where the consciousness perception gets expanded.

III. Conclusion

Wordsworth goes on a time traveling to search for the continuity of two types of ego by aligning his life in the past into the present consciousness. When talking about his past experiences, he just doesn't simply line up past time; but he induces this into his consciousness for reinterpretation. This could be seen as a creative stage of elevation where it could not be obtained without in depth insight and imagination process. The silent meditation attitude of the poet is a result of the consciousness flow that wants to dramatize the memoirs and reminiscence. The contemplation and mediation time are essential element and stage to feel the delight of the interaction with the nature which has been lost with the flowing time.

But it is the 'meditation' that arose in Wordsworth afterwards–the emotion recollected in tranquility–when the scene had passed away, that transforms it into a point of growth. There is a clear separation made between the primary and secondary stages: perception and meditation (Prickett 39).

So, memory is revealed as the pieces of time experiences that have been accumulated, which leads the path to conception, and thus awakens the internal world of vision to help one reach to the integrated sentiment stage. The reminiscence of one dimensional past is an essential stage for actualization of imagination; for this process, the poet uses the celestial images like life's star (stanza V) or a master light (stanza IX) as the device that connects the past and the present. Now, the poet senses the power of everything in the world in the super natural conditions, not in the visible natural state. Wordsworth overcomes the transcended experiences within the instinct through loss and contemplation and converts it to his own philosophy that has eternity. This could be interpreted as Wordsworth's naturalism philosophy that perceives the greatness of humane spirit to overcome the pain of fatality coming from life and death.

The conflicts or distress seen in Wordsworth's poems usually deal with the loss coming from the flowing time, the abrasion of imagination and the fear of death. Lucy Gray in "Lucy Poems" or the nature presented through "I Travelled among Unknown Men" or "A Slumber Did My Spirit Seal" often appear as a being of disorder that forecasts unlawful damage or death, not a being of mercy and rest for humans. However, Wordsworth realized the holy power that exists within the human mind through the process of the fate of human, a limited existence, in the gigantic order of universe, and he became certain that this is the immortality and eternity that penetrate through the nature and human spirit. The proactive and positive interpretation of the afterlife seen in "We are Seven", the conscious world of the humans actually surpasses the actual world of the present and that

the human life itself is a part of changeable and unlimited universe. Wordsworth was able to overcome the law of death and experience the vision of ego consciousness and eternity by being a philosophical naturalism poet.

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Key words

Immortality of Ode, unity of self, integration of consciousness, ego conception, subordination of time, pre-existence

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▪▄ Abstract

Integrated Time Consciousness of William Wordsworth in *Immortality Ode*

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The major theme of William Wordsworth's *Immortality Ode* is to search for the former visionary gleam that has gone now with the passage of time. For the poet, there was a time when the natural world seemed appareled in celestial light and as the time elapsed he came to the stage of loss of such glorious illuminations. And in this sense of loss and regret for the past time, he tried to recollect and regain his early memories.

During this process of mental development, memories play an important role for the poet to have the continuous creative energy. And this was the very moment he could recognize time consciousness, which is natural time and human time.

In this poem, Wordsworth went on to see the mature understanding of nature in direct relationship with memory which lead to evoke continuity between human time and nature's, and finally he could reach the reflective affirmation of this universe.

In his poetry, Wordsworth defines the mystical interaction with the nature he experienced when young as the source of poetical vision. Through the mental invocation that reminds the glory of the

past and the light of the heaven, he hopes to lighten up the lamp of the poetic sentiment.

■ Key Words

■ 논문게재일

Rhythm of the Trans-Pacific Waves in Asian American Theatre

Hwang, Seung-Hyun

Ⅰ. Introduction

During the 1960s a handful of Asian American artists struggled to establish a foundation for Asian American theatre and attempted to make themselves visible in the theatre world and in American society, which regarded Asians as others or marginal residents. Since that time a growing number of Asian American playwrights have emerged and contributed to the development of a thriving Asian American theatre. Nationality identity issues and economic circumstances have greatly influenced the history of Asian American theatre. Historically, Asian heritage actors have had trouble finding acting jobs, especially with the tendency for the use of yellowface and racial discrimination practices in the theatre and screen industries. Theatre historian Esther Kim Lee explains that for early Asian actors the main and toughest obstacle was the prevailing perception of what was considered the "real" Asian (Lee, *History* 24). Almost all Asian American actors were told by producers and directors that they were

not "real" as "orientals," thus not suitable for Asian roles (Lee, *History* 24; Paik 14). For example, in the early 1960s Japanese American actor Makato Iwamatsu, professionally known as Mako, auditioned for the role of the Japanese Bandit in a television version of *Rashomon*; he was rejected with the contra-distinguishing words: "You gave a great reading, but as a real Japanese, you'd be too conspicuous; All of the other actors are white made up to look Japanese" (Lee, *History* 24). Ironically, he was not cast due to an indirect effect of the use of yellowface. Makato's experience displays the nature of the entertainment media market at that time, that what the viewers expected to see was important as well as the employment of white actors. This trend was also evident in film and on stage.

As a reaction to this discrimination in theatre, film and television, Asian heritage actors formed the Asian American Movement in the late 1960s (Lee, *History* 25). To give Asian American actors more opportunities to perform, theatre artists organized the first four Asian American theatre groups: East West Players in Los Angeles, Asian American Theater Company (initially called Asian American Theatre Workshop) in San Francisco, Northwest Asian American Theatre (initially called Theatrical Ensemble of Asians) in Seattle, and Pan Asian Repertory Theatre in New York City (Lee, *History* 42). With their groundbreaking efforts, the artist established the foundation for the current Asian American theatre, giving Asian American playwrights and actors a space to present their own stories and experiences.

Like waves crossing the ocean and rhythmically ebbing and flowing onto the western shore of America, Asian American dramatic

literature ebbs and flows in relation to the needs and intent of the authors. In defining the identity of Asian American playwrights as to their needs and intent, Velina Hasu Houston uses the imagery of waves rather than categorizing them in terms of generations. In *Politics of Life*, Houston introduces the featured playwrights as: "The writers included in this anthology span two generations, two countries, and two cultures. Iko and Yamauchi (along with Li and Toishigawa Inouye) represent the first wave of Asian American women playwrights. Lim and I are the early part of a second wave" (Houston, *Politics of Life* 23). Lee defines the third wave as playwrights who do not feel responsibility for representing Asian Americans but rather choose their individual stories (*History* 203).

The use of wave instead of generation is appropriate since the theatre and literature trend in which a group of writers articulate their identical and critical thoughts appear differently and uniquely in accordance with their inner wave of thoughts instead of with their age or generational differences. Unlike the concept of generation that is plotted on a chronological continuum, the concept of wave ebbs and flows within or between time periods and even within a generation. Lee explains that generation "emphasizes the age of the participants; 'wave,' on the other hand, connotes artistic movement and style" (*History* 126). Nevertheless, the initial appearance of each of the waves is tied to a specific time. For example, the initial appearance of the first wave, as defined by Houston, occurred in the early 1970s, a few years after the first Asian American theatre companies were established, the second wave in the 1980s, and third wave in the mid-1990s. Building on this line of thought, the first, second, and third

waves, in my opinion, appear as conceptual tides of thoughts instead of specific times or generations. For example, one particular playwright could initially appear as first wave but then move into second wave in accordance with the writer's developing interests and agenda.

Building on the ideas of Houston and Lee, this article methodologically identifies Asian American playwrights utilizing the categories: first wave, second wave, and third wave. These three designations are defined by the playwrights' inner thoughts and intentions of what to bring to their readers and theater audience instead of being based on age, heritage, or locality. I argue that the placement of a playwright in a specific wave is determined by the individual's personal principles and artistic interests which are closely connected to the artist's self identity. According to political scientist Samuel P. Huntington:

> Identity is an individual's or a group's sense of self. It is a product of self-consciousness, that I or we possess distinct qualities as an entity that differentiates me from you and us from them. […] So long as people interact with others, they have no choice but to define themselves in relation to those others and identify their similarities with and differences from those others. (21)

When defining self identity, an individual relies on how he or she perceives the self and how that perception affects choices of behavior. The collective sense of identity constructed by each of the three waves of playwrights differs according to how the playwrights

approach their artistic themes and voices. Similar to how Benedict Anderson explained nations as "imagined communities," cultural or national identities are imagined and constructed self identities (Anderson 5–7; Huntington 22). Self identity is not fixed or unchangeable. Huntington argues that individuals "may inherit their ethnicity and race but these can be redefined or rejected, and the meaning and applicability of a term like 'race' changes over time" (23).

In defining the three waves, the meaning and appearance of self differ depending on the artistic movement and style of the playwrights. The first wave stress visibility to American society with the Asian narrative and embodiment; the second wave step further toward greater political power in American society; and the third wave individualize Asian heritage and stress being American playwrights. The first and second wave focus on the American racial discourse which repeatedly segregated Asian heritage Americans into an ethnic definition of "Asian–American" strongly supporting a binary demarcation of "us" and "others"(Lee, "Asian American" 111). Through their plays the first and second wave playwrights try to establish their narrative and existence as Americans. Lisa Lowe points out "the Asian American necessity—politically, intellectually, and personally— to organize, resist, and theorize as Asian American," but she also suggests that collectivizing could lead to the elimination of recognizing differences among Asian American ethnicities (Lowe 28). In contrast, the third wave playwrights realize the risk of Asian uniformity and stress their individuality as Americans through their artistic voices.

The following sections address the wave of inner thought or

"artistic movement and style" characteristic to each wave of Asian American playwrights. Two playwrights from each wave, designated as representing the wave trend, are discussed. The selected playwrights are Wakako Yamauchi, Frank Chin, Philip Kan Gotanda, David Henry Hwang, Diana Son, and Young Jean Lee.

II. First Wave

Asian American playwrights appear to be late comers to the American stage with an initial appearance of the first wave in the early 1970s. A few playwrights, designated as pre-first wave by Houston, published their works before that time, including Ling-Ai (Glayds) Li's *The Submission of Rose Moy* (1924), considered as the first Asian American play, presenting a woman's confrontation issue with an arranged marriage (Xu 162) and Lisa Toishigawa Inouye's *Reunion* (1947), presenting post-war societal issues. These early works were written mostly in relation to a school journal or class assignment (Houston, *Politics of Life* 21; Xu 162).

The definitional scope of the first wave includes the Asian American playwrights who were involved in theatre with a conciliatory agenda for assimilation and for professional and corporeal visibility on stage. Their major themes and targets were to introduce Asian American issues and experiences to a wider American audience and to create more professional opportunities for Asian Americans. Their intent was to voice their existence and make themselves visible in society through theatrical works. Additionally, they wanted to write

and present their own stories themselves, in contrast to Asian stories interpreted by white playwrights or white actors in yellowface.

In a 2012 article, Houston identified the following as belong to the first wave: Frank Chin, Wakako Yamauchi, Edward Sakamoto, Momoko Iko, Linda Faigao-Hall, Jude Narita, Perry Miyake, and Genny Lim (Houston, "Asian American"). I chose two of these playwrights, Wakako Yamauchi (b. 1924) and Frank Chin (b. 1940), to illustrate the "artistic movement and style" of the first wave of Asian American dramatic literature authors.

Wakako Yamauchi presents her audience with a look into life as a Japanese immigrant and the experiences of living in an internment camp for Japanese Americans during World War II. Through her plays, she presents a more realistic and humanized version of Japanese American life. *Songs My Mother Taught Me* (1994) published by Feminist Press at The City University of New York is a collection of her short stories and plays. Her plays include *And the Soul Shall Dance* (1976) which was awarded a Los Angeles Drama Critics Circle Award in 1977 and produced for television, *The Music Lessons* (1985), and *12-1-A* (1982). Her best known play, *And the Soul Shall Dance*, was first performed by the Los Angeles' East West Players in 1977 (Xu 291). It tells the story of two families during the Depression, living in California's Imperial Valley in a farming community in 1935. The characters face and must deal with societal confrontations and their Japanese roots. Yamauchi allegorically portrays these facing situations as dance. Her play describes the Japanese soul or root as dancing with their existence in American life, through the eyes and feelings of a Japanese American.

Frank Chin through his plays, books, essays, anthologies and role in founding the Asian American Theatre Company was influential in establishing the study of Asian American Literature. The main themes running through all of his works are the awareness of the portrayal of stereotypes and the introduction of Chinese folklore. Chin is the first Asian American playwright with productions on a New York stage: *The Chickencoop Chinaman* (1972) and *The Year of the Dragon* (1974). His other writings include the novels *Donald Duk* (1991) and *Gunga Din Highway* (1994), a volume of short stories *The Chinaman Pacific & Frisco R.R. Co.* (1988), a collection of essays *Bulletproof Buddhists and Other Essays* (1998), and as co-editor of two anthologies *Aiiieeee! An Anthology of Asian-American Writers* (1974) and *The Big Aiiieeee!: An Anthology Chinese American and Japanese American literature* (1991). Through his play, *The Chickencoop Chinaman*, Chin explores language issues in defining Asian identities in connection with assimilation and acceptance to American society. Centering on the main character Tam's identity, Chin presents the difficulties in establishing Asian and Chinese American identity in reference to China's history and the issue of Asian masculinity ("Chickencoop"). In *Year of the Dragon*, he also presents assimilation and acceptance to American society issues.

In sum, the intent of the first wave of Asian American playwrights was to instruct the American public to be aware of the existence of Asian Americans and their culture, plights, and life by voicing their existence in society through their theatrical works.

III. Second Wave

The second wave was not merely satisfied to instruct but rather used their works as vehicles for social and political change to improve or eliminate problems that had accompanied or plagued Asian American culture and American society. In the 1980s, the initial second wave playwrights, who were able to move more towards the center of American mainstream theatre, appeared and challenged the unbalanced mainstream theatre (Houston, *Politics of Life* 23; Lee, *History* 124-25). More often trained and educated at professional institutions and universities, they expressed an active political agenda in their works and activities and started to enter the mainstream directly to confront racial, political and economic issues in the theatre and in society. They fought against racism and discrimination based on negative stereotypes of Asians, such as the passive and submissive Asian woman. For example, Hwang's *M. Butterfly* confronts the shy and obedient stereotype of Asian women; and in her play *Tea*, Houston questions Asian women's experiences of racism, cultural conflicts and cultural citizenship. Until the 1990s, the playwrights frequently located their artistic and cultural identity in their own Asian homeland, far from the United States, and made an effort to find a connection to their ancestry and heritage.

Houston identified the following as "second wave" playwrights: David Henry Hwang, Elizabeth Wong, Philip Kan Gotanda, Jeannie Barroga, Jessica Hagedorn, Cherylene Lee, Alberto Isaac, Henry Ong, C.Y. Lee, Karen Huie, Perry Miyake, Amy Hill, Jon Shirota, Cynthia Gates-Fujikawa, Denise Uyehara, Dan Kwong, and Shishir Kurup

(Houston, "Asian American"). I chose two of these playwrights, Philip Kan Gotanda (b. 1951) and David Henry Hwang (b. 1957) to illustrate the "artistic movement and style" of the second wave of Asian American dramatic literature authors.

Philip Kan Gotanda has been evaluated as a leader in broadening the definition of theater in America and in bringing the stories of Asian Americans to the nation's stages. He holds a law degree from Hastings College of Law and studied pottery in Japan. His works collaboratively cover a diverse spectrum of American theatre from large, dominate mainstream to experimental black boxes and inclusive Asian American-African American theatre. His immense body of work includes *The Avocado Kid* (1978), *Bullet Headed Birds* (1979), *The Wash* (1987), *Yankee Dawg, You Die* (1988), *Fish Head Soup* (1991), *Day Standing on its Head* (1994), *Ballad of Yachiyo* (1995), *Sisters Matsumoto* (1998), *Yohen* (1999), *Floating Weeds* (2001), *White Male Manifesto* (2001), *Natalie Wood is Dead* (2001), *The Wind Cries Mary* (2002), *A Fist of Roses* (2004), *Under the Rainbow* (2005), *White Manifesto and Other Perfumed Tales of Self-Entitlement or Got Rice?, After the War* (2006), *The Angry Red Drum, I Dream of Chang and Eng* (2011), and *Love in American Times* (2011). Gotanda's 1988 play *Yankee Dawg, You Die* powerfully address generational gaps in different social contexts. He was aware that he faced very different issues than those presented in plays by the first wave playwrights. Asian actors during the early history of Asian American theatre had to deal with the harsh reality of stereotype casting and the need for a job. Even though some characters described and reinforced slant-eyed stereotypes, the actors had none if any good alternative options.

In order to work as an actor and have an income, they had to endure the degrading hardship. However, the later generation of actors had more options and a certain power of voice. This play depicts the differences between the two generations of Asian actors. This example clearly distinguishes the second wave from the first wave. As a second wave playwright, Gotanda attempts to understand the first wave playwrights and their thematic subjects and major agenda through the two major characters' advocacy, addressing and making public a societal problem facing Asian Americans.

David Henry Hwang is the most well-known among the second wave playwrights. He was educated at Stanford University and the Yale School of Drama. His Tony Award winning play, *M. Butterfly* (1988) has had immense influence on many artists and theatre experts. A series of his plays and screen scripts demark different issues of Asian American identities and ethnical politics from the first wave playwrights' themes of making themselves visible. His works attempt to actively voice subjects of political correctness. Hwang has produced various works embracing *FOB* (Stanford Asian American Theatre Project, 1979), *The Dance and the Railroad* (1981), *Family Devotions* (1981), *House of Sleeping Beauties* (1983), *Sound of a Voice* (1983), *Rich Relations* (1986), *As the Crow Flies* (1986), *1000 Airplanes on the Roof* (1988), *Bondage* (1992), *The Voyage* (1992), *Face Value* (1993), *Trying to Find Chinatown* (1996), *Golden Child* (1998), *Peer Gynt* (1998), *Aida* (2000), *The Silver River* (2000), *Flower Drum Song* (Broadway), *Tibet Through the Red Box* (2004), *Yellow Face* (2007), and *Chinglish* (2011). Foremost among his works, *M. Butterfly* depicts Hwang's major thoughts about Asian American identity and stereotypes.

He adapted Giacomo Puccini's opera, *Madame Butterfly* (1904), into a strange court story between a French diplomat and his Chinese love of twenty years. Through this plot, Hwang divulges secretly coded stereotypes of Asian Americans as shy, self-sacrificing and submissive women and as feminized and weakened men in American society. The title contains the stereotyping theme of the play: "M" with the double meanings of Madame and Monsieur (Mister).

Even though the artistic movements and styles between the first wave and the second wave differ, the two waves share defensive positions under the broad label of Asian American, identifying with their Asian roots. In contrast to these attitudes and positions, the third wave appears very distinguishable and individualistic.

IV. Third Wave

The third wave is clearly distinguishable from the first and second wave in terms of heritage roots and cultural citizenship. The previous waves focus on Asian heritage issues. The first wave stresses presence and wants to become visible on the American stage and in American society through Asian heritage stories, content, and embodiment. In a similar vein in relation to Asian heritage, the second wave stresses political presence and is eager to have more power to initiate social movement to fix political incorrectness. While most of the first and second wave artists find their cultural citizenship outside of the United States, many of the third wave artists believe their cultural citizenship belongs to America. Lee expands on how the third

wave playwrights differ from the first and second wave:

> It is not that the third wave Asian American playwrights rejected their racial and ethnic identities: rather, they revealed and expressed both the relevance and irrelevance of such labels in their lives. Many first and second wave writers struggled with the dilemma of either writing a play about the Asian American experience or writing non-Asian American or "universal" (often meaning "white") plays. Usually, the writing of an Asian American play signified political awareness and responsibility of the writer while the "universal" plays reflected the writer's desire to be recognized as a serious and talented writer who could write on any subject. (*History* 203)

According to Lee, the third wave of Asian American playwrights reinvented the field and boundaries of Asian American theatre in their new homeland (Lee, *History* 224). Whereas the second wave established the foreground of performing Asian American theatre, the third wave began to expand their artistic boundary, dealing with the border between their Asian cultural heritage and Asian stereotypes in the United States. Consequently, their artistic area and subjects vary widely.

Where the first and the second wave playwrights normally present their own Asian communities and strongly defended them instead of portraying them in any comical light, the third wave decided it was time for a new direction of movement. As American artists having a distance from their Asian heritage, they want to present their own artistic agenda and voice it in their works. For example, comedian Margaret Cho's self-reflecting humor about American society and jokes about her Korean mother and Korean

community broke from the attitude of defense and directly addressed social, political and cultural issues through humor. Her appearance and jokes influenced some of the third wave playwrights. While many first and second wave playwrights struggled with the dilemma of writing plays concerning Asian American experiences and issues or composing scripts connected to universal experiences beyond the range of the Asian American, the third wave rejects the idea of a binary choice and declines the responsibility of representing their entire ethnic group. Instead, they want to tell their individual stories embracing Asian American identity as only a part of their various experiences and story matters (Lee, *History* 203).

Hwang summarizes the change in focus from his second wave position: "Written largely by younger, or 'Third Wave' Asian/Pacific playwrights, these works acknowledge the fluidity of culture itself, declaring it a living thing, born of ever-changing experience and therefore subject to continual reinterpretation" (vii-viii). This group of writers shares the rejection of essential cultural and national identity which is necessarily connected to the questioning of ancestry, history, and nation in terms of belonging or non-belonging. Their dramatic resources and narratives are not limited to Asian America but expand as individual styles to a universal subject matter.

Houston identified the following as "third wave" playwrights: Chay Yew, Naomi Iizuka, Diana Son, Ken Narasaki, Sung Rno, Julie Cho, Prince Gomolvilas, and Aditi Kapil (Houston, "Asian American"). I chose one from this list, Diana Son (b. 1965), and another playwright, Young Jean Lee (b. 1974), to illustrate the "artistic movement and style" characteristic of the third wave of Asian American dramatic

literature authors.

Diana Son challenges the first and second wave writers' common questions of how and do Asian American plays have to be written as representative stories reflecting the entire or a part of Asian American communities. In response, Son has a simple unconventional answer: "Asian Americanness is not required and is only incidental" (Lee, *History* 203). In her play, *Stop Kiss* (1998), she tells the story of a homosexual and inter-racial love between two heterosexual women, an insecure traffic reporter in New York City and an idealistic schoolteacher from St. Louis, who discover their attraction to each other (Liu 323). At the climax of the play, a heterosexual man witnesses the kiss between the two women and becomes angry, and beats only the schoolteacher until she is knocked down and falls into a coma. This play focuses on a very individualistic story and is not reliant on a connection to Asia. Son is more interested in the "conflict between how other people identify you and the more complex way in which you know yourself" (Tanaka 27).

Young Jean Lee expands the topics and subjects of her plays to a wide variety of issues and experiments with the cultural identity of Asian Americans, religion, African American and experiences of racial prejudices. She also addresses gender issues through the naked body and naked text. Lee describes her approach to playwriting as writing the "last play." She asks herself, "What's the last play in the world I would ever want to write?" ("Artistic Statement"). Her answer uncovers uncomfortable topics for herself which she explores to make her audience uncomfortable as they face the social issues Lee places before them. Yearly, she expands her boundaries of experimental

topics. Her works include *Groundwork of the Metaphysic of Morals* (2003), *The Appeal* (2004), *Pullman, Wa* (2005), *Songs of the Dragons Flying to Heaven* (2006), *Church* (2007), *The Shipment* (2008), *Lear* (2010), *We're Gonna Die* (2011), *Untitled Feminist Show* (2012), and *Straight White Men* (2014). In *Songs of the Dragons Flying to Heaven* Lee delivers identity issues of Asian American women similar to the second wave focus; however the play, if deeply examined, exposes a transitional theme, similar to a transition from the second wave to the third wave. Like second wave it contains Asian American women's identity issues but also like third wave it is about American women's issues beyond the skin color or ethnic categorization. Expanding her theatrical agenda to other ethnic groups, Lee delivers the automatization of stereotyping African Americans and the issue of commodity racism in *The Shipment* and the topic of suppressed feelings of Caucasian Americans in *Straight White Men*.

Differing from the artistic movements of the first wave and second wave, the third wave movement is based on the assumption of post-pan-Asianness. Their identity is American first and Asian heritage as an incidental and as individualistic. As American artists they choose any artistic item or theme to express their own voice in diversity, including race, gender, postcolonialism, postmodernism, and trans-nationalism.

V. Contentious Waves

In this research, the conceptual word "wave" is presented as an

inner thought and fluid concept in terms of categorizing Asian American playwrights instead of a chronological term or rigid demarcation. Each wave of Asian American playwrights adds a personal note and beat representing the intent of the inner thoughts of the individual playwright. Collectively the waves as co-existing fluctuations of notes and beats build the melody that is Asian American theater.

Looking to the future, Houston suggests the possibility of a new trend leading to a fourth wave of Asian American playwrights, citing the examples of Boni B. Alvarez, Shane Sakhrani, Lily Ling Wong, Mayank Keshaviah, Reme Grefalda, Weiko Lin, Kristina Wong, and Esther K. Chae ("Asian American"). As the American culture changes with a shift toward the white majority becoming the minority, a change in focus for Asian American playwrights seems inevitable. It is still too soon to detect sufficient demarcating differences between the third wave and possible fourth wave. An understanding of the initial three waves and their overlapping ebb and flow is a precursor to recognizing the future trend of Asian American theatre.

(Kyonggi University)

Key words

First/ Second/ Third Wave, Artistic Movement and Style, Asian American Playwright, Asian American Dramatic Literature

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▪ Abstract

Rhythm of the Trans-Pacific Waves in Asian American Theatre

Hwang, Seung-Hyun (Kyonggi University)

During the 1960s a handful of Asian American artists struggled to establish a foundation for Asian American theatre and attempted to make themselves visible in the theatre world and in American society, which regarded Asians as *others* or marginal residents. Since that time a growing number of Asian American playwrights have emerged and contributed to the development of a thriving Asian American theatre. Like waves crossing the ocean and rhythmically ebbing and flowing onto the western shore of America, Asian American dramatic literature ebbs and flows in relation to the needs and intent of the authors. Each wave of playwright; and collectively as co-existing fluctuations of beats they build the melody that is Asian American theater.

Building on the idea of Velina Hasu Houston and Esther Kim Lee, this article methodologically identifies Asian American playwrights utilizing the categories: first wave, second wave, and third wave. These three designations are examined and defined according to the trend of the playwrights' inner thoughts and intentions of what to bring to their readers and theater audience instead of being based on age, heritage, or locality.

• Rhythm of the Trans-Pacific Waves in Asian American Theatre | Hwang, Seung-Hyun

▪ Key Words

First/ Second/ Third Wave, Artistic Movement and Style, Asian American Playwright, Asian American Dramatic Literature

▪ 논문게재일

『영어권문화연구』 발간 규정

제1조 (학술지 발간의 목적과 성격)

(1) 동국대 영어권문화연구소(이하 '연구소'라 칭함)는 영어권 문화와 문학을 연구하고 교육하는 학자들의 연구활동과 정보교환을 촉진하기 위해 정기적으로 학술지 『영어권문화연구』(*The Journal of English Cultural Studies*)를 발간한다.

(2) 본 학술지는 영어권문화연구와 관련된 논문들을 게재함을 원칙으로 하며 논문의 내용은 영어권의 인문, 철학, 문학, 문화 연구나 학제적 연구의 범위 안에 포괄될 수 있는 독창적인 것이거나 그러한 연구에 도움이 될 수 있는 것이어야 한다.

제2조 (학술지 발간 일정)

(1) [학술지 발간] 학술지는 매년 6월 30일과 12월 31일 연 2회 발간한다.

(2) [원고 접수와 심사] 원고는 수시 접수를 원칙으로 하며 기고자에게 게재 희망호를 명시하도록 요구한다. 논문 접수 마감은 1권은 3월 15일, 2권은 7월 15일, 그리고 3권은 11월 15일로 하고 이때까지 접수된 논문에 대해 해당호 게재 여부를 위한 심사를 진행한다. 기한 보다 늦게 투고된 논문들에 대해서는 편집회의를 통해 심사 여부를 결정한다. 투고 및 심사일정은 다음의 표와 같다. 투고 및 심사 일정에 변경이 필요할 경우에는 편집회의를 통해 결정한다.

호	투고 마감	심사	수정본 접수마감	심사 완료
1권	3월 15일	3월 16일 ~ 31일	4월 10일	4월 15일
2권	7월 15일	7월 16일 ~ 31일	8월 10일	8월 15일
3권	11월 15일	11월 16일 ~ 30일	12월 10일	12월 15일

제3조 (학술지의 발간규정에 대한 심의 및 제/개정)

(1) 학술지의 발간규정에 대한 심의 및 제/개정은 편집위원 2/3 이상의 동의를 얻어 편집위원회에서 확정하고 편집위원장이 이사회에 보고한다.

부 칙

본 규정은 2010년 8월 30일부터 시행한다.
본 규정은 2012년 12월 31일부터 시행한다.
본 규정은 2013년 10월 31일부터 시행한다.

『영어권문화연구』 편집위원회 운영 및 심사 규정

제1조 (편집위원회의 설치목적과 구성)

(1) 연구소에서 발행하는 학술지『영어권문화연구』의 편집과 출판에 필요한 업무를 담당하기 위해 편집위원회를 설치, 운영한다.

(2) 편집위원회는 학술지에 수록될 논문의 심사 및 발간에 관한 제반 사항을 수행한다.

(3) 편집위원회는 편집위원장과 편집위원들로 구성한다.

(4) 편집위원장은 연구소 운영위원 중에서 선임한다.

(5) 업무수행의 효율성을 위해 편집위원 중에서 편집 간사를 선임할 수 있다.

(6) 편집위원회는 10인 내외로 구성한다.

(7) 편집위원은 학문적인 조예가 깊고, 연구소활동에 적극적으로 참여하는 회원 중에서 전문성, 대내외적 인지도, 경력사항, 연구실적, 연구소기여도, 지역 등을 고려하여 이사회에서 선임한다.

(8) 편집위원은 연구실적이 우수한 상임이사나 회원 가운데서 추천을 받아 이사회 2/3 이상의 동의를 얻어 연구소장이 임명한다.

(9) 편집위원의 임기는 최소 2년으로 하고 연임할 수 있다.

(10) 편집위원회는 연구소에서 추진하는 기타 출판 사업과 관련하여 연구소이사회의 요청이 있을 경우, 이를 지원하도록 한다.

(11) 편집위원은 전공 영역을 고려하여 투고 논문을 세부 전공에 맞게 심사할 수 있도록 각 분야의 전문가들로 고루 선정한다.

제2조 (편집위원회 구성원의 임무)

(1) 편집위원장은『영어권문화연구』의 편집과 출판에 관련된 제반 업무를 총괄 조정하고 편집위원회의 원활한 운영을 도모한다. 또한, 학술지와

관련하여 제반 대외 업무를 수행한다.

(2) 편집위원장은 학술지의 편집 및 출판회의를 주관하고, 원고를 투고 받아 관리하며, 심사를 진행한다. 편집회의에 투고된 원고를 보고하면서 각 논문마다 전공분야에 맞는 심사위원을 추천받아, 해당 논문에 대한 3인 이상의 심사위원회를 구성하여 규정에 따라 심사를 진행하고 관리한다.

(3) 편집위원은 편집위원장의 요청에 따라 편집회의에서 논문심사위원을 추천하고 위임받은 논문에 대한 심사를 수행한다.

(4) 편집위원장과 편집위원은 연 2회 이상 학술지의 편집방향과 특성에 대해 협의한다. 특히 특집호를 기획할 경우, 편집위원장은 편집위원 전원의 의견을 수렴하고 편집위원 과반수 이상의 동의를 얻어 예정 발행일 8개월 전까지 편집계획을 수립하고 연구소의 이사회에 보고한다.

제3조 (원고 접수, 논문 심사, 사후 관리)

(1) [접수 및 관리] 원고는 공정한 투고 시스템을 사용해 모집한다. 투고된 원고의 접수 및 심사와 관련된 제반 사항과 절차는 편집위원장이 총괄한다. 편집위원장은 접수된 원고마다 투고자의 인적 사항, 논문 투고 및 심사 현황, 출판 등 사후 관리를 일람할 수 있는 원고 대장을 작성하여 관리한다.

(2) [심사 송부] 논문의 심사는 심사의 합리성, 투명성, 공정성을 위해 투고자와 심사자의 인적 사항을 공개하지 않고(blind test) 인비로 진행한다. 편집위원장은 접수한 논문의 저자에 관한 모든 사항을 삭제한 후 심사위원회에 송부한다.

(3) [심사위원 위촉] 각 논문의 심사위원은 그 논문에 적합한 전공분야 3인의 편집위원으로 연구 기여도, 심사경력 등을 고려하여 편집위원회의 편집회의에서 선정하여 위촉한다. (편집위원 중에 해당분야 적임자가 없을 시에는 다른 회원에게 심사를 위촉할 수 있다.)

(4) [심사 일정] 심사위원은 심사를 위촉받은 후 20일 이내에 심사 결과를 심사결과서와 함께 편집위원장에게 통보한다.

(5) [심사 기준] 논문심사는 1) 학회게재 형식 부합성, 2) 내용의 창의성, 3) 논지의 명확성, 4) 논증과정(문단간 연계성, 인용근거의 정확성, 구성의 밀도, 문장의 명증성, 설득력 등), 5) 주제의 시의성, 6) 논리적 논지전개, 7) 학문적 기여도와 같은 논문의 질적 심사와 8) 논문 형식, 9) 참고자료의 적합성, 10) 영문초록과 주제어가 적절한지 등과 같은 형식 평가를 중심으로 평가한다.

심사자는 평가결과를 연구소의 심사결과서 양식에 따라 서술식으로 평가하고 종합평가 결과를 '게재 가', '수정 후 게재', '수정 후 재심사', '게재 불가' 중 택일하여 판정한 후 논문심사결과서를 편집위원회로 송부한다. '게재 가' 판정이 아닐 경우 그 이유나 수정-보완 지시 및 게재 불가 사유를 구체적으로 서술하도록 한다.

(6) [게재 판정] 논문의 게재여부는 해당 분야에 학문적 조예가 깊은 전공자 3인으로 구성된 심사위원회의 심사결과를 기준으로 결정한다. 심사위원 2인 이상이 '게재가' 혹은 '수정 후 게재'로 평한 논문만을 원칙적으로 게재 대상으로 한다. 각 논문에 대해 2인 이상의 심사위원이 '게재 불가'로 판정하면 그 논문은 해당호에 게재할 수 없다. 그 구체적인 판정기준은 다음과 같다.

가) 게재 가 : 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 "게재 가" 판정이 나왔을 경우.

나) 게재 불가 : 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 "게재 불가" 판정이 나왔을 경우.

다) 수정 후 게재 : 사소한 문제점들이 있어 약간의 수정이 필요한 경우로서, 시사위원 3인 중 2인 이상이 "수정 후 게재" 혹은 그 보다 상위의 종합평가결과로 판정하는 경우.

라) 수정 후 재심사 : 크고 작은 문제점들이 많아 대폭적인 수정을 한

후에 재심사가 요구되는 경우로서, 심사위원 3인 중 2인 이상이 "수정 후 재심사" 혹은 그보다 하위의 종합평가 결과로 판정하는 경우.

(7) [심사 결정 및 보고] 편집위원장은 심사위원 3인의 논문심사 보고가 완료되면 편집위원회를 소집하여 심사보고서를 검토한 후 게재 여부를 최종 결정한다. 편집위원장은 해당 논문에 대한 편집위원회의 결정을 투고자에게 통지하며, 이때 심사위원 3인의 심사평 사본을 심사자 인적 사항을 삭제한 후 첨부한다.

(8) [논문 수정 및 재심사] 심사위원이 '수정 후 게재' 또는 '수정 후 재심사'로 판정한 때는 수정해야 할 사항을 상세히 적어 논문 필자에게 즉시 통보하여, 빠른 시일 내에 수정 보완 혹은 재심을 위해 다시 제출하도록 한다. 재심사는 1차 심사 위원 1인이 참여하고 2인의 신규 심사위원을 위촉하여 진행한다. 재심사의 경우 심사위원 2인 이상이 '수정 후 재심'이나 '게재 불가'로 판정하면 그 논문은 해당 호에 게재할 수 없다.

(9) [심사결과 통보] 접수된 모든 논문은 연구소 일정에 따라 40일 이내에 필자에게 그 결과를 통보한다. 게재가 확정된 논문은 필자에게 유선이나 전자우편으로 게재 확정을 통보하고, 논문의 집필자가 학술지 발행 전에 〈논문 게재 예정 증명서〉 발급을 요청하면 편집위원장은 이 증명서를 발급한다. '게재 불가'로 판정된 논문은 집필자에게 〈게재 불가 통지서〉를 발송한다. '수정 후 게재가'나 '수정 후 재심사'로 판정받은 논문은 편집위원(심사위원)의 심사평과 함께 수정 후 다시 제출할 일시를 적시하여 수정제의서를 발송한다.

(10) [심사결과에 대한 이의 신청] 논문 심사결과에 이의가 있을 경우, 편집위원장에게서 심사결과를 통보받은 후 5일 이내에 서면 혹은 전자메일로 이의신청을 할 수 있다. 논문 제출자의 이의 신청이 접수되면 편집위원회는 해당 심사위원에게 재심을 요청하고, 해당 심사위원은

5일 이내에 재심사 결과를 편집위원회에 통보한다. 단, '게재 불가'로 판정된 논문은 투고자가 이의를 제기하는 경우 편집위원회 ⅔이상의 동의를 얻는 논문에 한해 재심을 진행한다.

(11) [수정제의 수용원칙] 논문 집필자는 편집위원회의 수정제의가 있을 경우 이를 존중하는 것을 원칙으로 한다. 단, 수정제의를 수용하지 않을 경우 반론문을 서면이나 전자우편으로 편집위원장에게 반드시 제출한다. 수정제의를 수용하지 않고 재심요구도 없는 경우와 답변이 없는 경우에는 편집위원회에서 해당 논문의 게재를 거부할 수 있다.

부 칙

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본 규정은 2012년 12월 18일부터 시행한다.

『영어권문화연구』 편집 및 교정 기준

1. 논문의 구성

(1) 제목 : 제목은 논문보다 큰 글자(14 포인트)를 사용하고 부제목 (12 포인트)이 있는 경우에는 주제목 다음에 콜론을 찍고 부제목을 쓴다. 작품제목은 영어로 쓴다.

　　　예: 브라이언 프리엘의 휴메니티 이념: Translations를 중심으로

(2) 논문의 소제목

　　로마 숫자를 원칙으로 하고, 다음의 방법으로 표기한다.

　　　– 서론부분: I. 서론 (영문논문의 경우, I. Introduction)

　　　– 본론부분: II, III, IV. . . (구체적 소제목 명기는 저자의 필요에 따른다)

　　　– 결론부분: V. 결론 (영문논문의 경우, V. Conclusion)

(3) 필자이름

　　‣ 논문 서두 우측 상단에 위치. 한글 성명을 쓴다.

　　　예 : 홍길동

　　‣ 논문 본문 마지막, 주제어 전에 소속 학교 명칭을 넣는다.

　　　예 : 동국대

　　‣ Abstract 경우에는 영문 성명 아래 영문 학교 명칭을 쓴다.

　　　예 : Hong, Kil Dong (or Kil-Dong)

　　　　　(HanKuk University)

　　‣ 영문 성명은 Hong, Kil Dong으로 한다.

　　‣ 공동필자의 경우: 맨 앞에 위치한 필자가 제1필자이고, 그 다음의 공

동필자는 가나다 순 (영어 이름의 경우 알파벳순)으로 기재한다.

(4) 참고 / 인용 문헌(References / Works Cited)

본문이 끝난 뒤 반드시 인용 문헌(11 포인트)이라는 제목 하에 참고 및 인용 자료의 서지사항을 열거하고 인용 문헌이 끝나면 200 단어 내외의 영문 요약을 붙인다.

(5) 영문 요약

논문제목(14 포인트)은 영어로 쓴다. 제목 1줄 밑 오른쪽 끝에는 필자의 영문이름을 쓴다.

예: Myth-seeking Journey in Brian Friel

<div align="right">

Hong, Gil Dong

(Dongguk University)

</div>

The theme of rebirth in Brian Friel is well expounded in many aspects : . . .

Its main objective is. . . .

(6) 주제어

본문이 끝나면 2줄을 띄고, 한글 논문인 경우 "주제어"를 제목으로 하여 5개 이상의 주제어를 한글로 명기한다. 그리고, 영문초록이 끝나고 "Key Words"를 제목으로 하여 5개 이상의 주제어를 영어로 기입한다. 영어 논문의 경우 "Key Words"를 제목으로 하여 5개 이상의 주제어를 영어로 기입한다.

(7) 본문

본문의 글자 크기는 10 포인트로 하되 줄 사이의 간격 비율은 160으

　　로 한다.

2. 한글 논문에서의 외국어 사용

　　– 고유명사의 경우 작품명은 우리말로 번역하고 인명은 우리말로 옮겨
　　　적되 교육인적자원부 제정 외국어 발음 규정을 따른다.
　　– 처음 나오는 모든 외국어는 괄호 속에 원어를 제시하되, 두 번째 부터
　　　는 원어제시가 필요 없다. 작품명과 번역된 저서명은 처음에 번역한
　　　제목을 『 』안에 쓰고 이어서 ( ) 안에 원어 제목을 병기하고, 그 다음
　　　에는 번역된 제목만 쓴다. 한글 논문 제목은 「 」안에 쓴다.
　　　예: 『욕망이라는 이름의 전차』(A Streetcar Named Desire)

3. 강조와 들여쓰기 (Indentation)

(1) 본문 중에서 강조하고자 하는 부분이 있을 때에는 방점 혹 밑줄을 사
　　용하지 아니하고 ‘ ’안에 쓰며, 인용문 중 강조 부분은 원저자의 명기에
　　따르고, 논문 필자의 강조는 이탤릭체로 쓰며 인용문 끝 출처 표시 다
　　음에 한 칸을 띄고 (원문 강조) 혹은 (필자 강조)를 명시한다.

(2) 모든 새로운 문단은 두 글자만큼(타자 철자 5칸) 들여쓰기를 한다.

4. 인용 및 출처 밝히기

모든 인용문은 한글로 번역하고 바로 뒤의 괄호 안에 원문을 덧붙인다.

(1) 직접인용의 경우
　– 한글로 된 번역본에서 인용할 경우에는 “ ”안에 인용문을 쓰고 이어
　　서 ( )안에 출처를 밝히고 괄호 밖에 마침표를 찍는다.

예: 레이몬드 윌리엄즈(Raymond Williams)도 말하듯이, "주인공은 죽지만 비극 의 종말은 항상 삶의 가치를 더욱 확인시켜 준다" (55–56).

– 외국어 원본에서 인용할 경우 " "안에 한글로 번역된 인용문을 쓰고 이어서 ( )안에 원문을 쓴 후에 적절한 문장부호를 사용하고 출처를 밝힌다.

예: "역설적으로, 오닐의 등장인물들은 저급하다고 여겨질 수도 있는 열정을 통해서 자신들의 위대함을 구축한다" (Paradoxically, O'Neill's characters achieve their greatness through passions that might be thought of as base. 428–29).

예: "어제의 고통"(yesterday's pain, 471)

(2) 간접인용의 경우 출처는 문장의 마지막에 칸을 띄우지 않고 바로 이어서 (   )안에 쪽수를 밝히고 괄호 다음에 마침표를 찍는다.

예: 레이먼드 윌리엄즈(Raymond Williams)도 말하듯이 주인공은 죽지만 비극의 종말은 항상 삶의 가치를 더욱 확인시켜 준다고 할 수 있다(55–56).

(3) 독립인용문

– 두 줄 이상의 인용의 경우 독립인용을 원칙으로 하며 이 때 독립인용문의 위쪽과 아래쪽은 한 줄씩 비워 놓는다. 독립인용문의 첫 줄은 어느 경우에도 들여쓰기를 하지 않으나 두 개 이상의 연속된 문단을 인용할 경우 두번째 문단부터 들여쓴다. 또한 독립인용문은 본문보다 작은 9 포인트의 글자를 사용하고 전체적으로 좌우를 5칸 정도 본문보다 들어가게 한다.

– 괄호를 사용하여 독립인용문의 출처를 밝힌다. 본문중 인용과 달리 인

용문 다음에 마침표를 찍고 한 칸 띈 다음 괄호를 시작한다.

예: 길을 가다 영희를 만났다고 그가 말했다. (15)

(4) 인용문중 논문 필자의 첨삭

 – 인용문의 중간부분을 논문필자가 생략할 경우 마침표 세 개를 한 칸씩 띄운다.

예: 길을 가다 . . . 만났다고 그가 말했다.

　　길을 가다 영희를 만났다. . . . (뒤를 완전히 생략하는 경우에)

 – 인용문의 대명사나 논문의 맥락에 맞춰 의미를 논문 필자가 지칭하여 밝힐 때 대명사나 어구 다음 [ ]안에 쓴다.

예: In his [John F. Kennedy's] address, "new frontier" means . . .

(5) 구두점과 인용문

 – 따옴표와 함께 마침표(또는 쉼표)를 사용할 때 마침표(또는 쉼표)는 따옴표 안에 오는 것이 원칙이지만 출처를 병기하여 밝힐 때는 '출처 밝히기' 원칙에 먼저 따른다.

예: 인호는 "영어," "불어"에 능통하다고 "철수가 주장했다."

　　레이몬드 윌리엄즈(Raymond Williams)도 말하듯이 "주인공은 죽지만 비극의 종말은 항상 삶의 가치를 더욱 확인시켜 준다" (55 –56).

5. 영문원고 및 영문요약을 제출하기 전에 반드시 영어를 모국어로 사용하는 사람의 교정을 받은 후 제출한다.

6. 서지 사항

(1) 인용 문헌이라는 제목 하에 밝히되 모든 출전은 저자 항목, 서명 항목,

출판 배경 항목, 쪽수 항목 등의 순서로 적는다. 그리고 항목 내의 세부 사항은 MLA 최신판의 규정을 따른다.

(2) 단 한국어로 번역된 외국 문헌을 명기할 경우 다음의 순서에 따른다.
　– 저자 항목: 원저자의 한국어 발음 이름 중 성, 쉼표, 이름 순으로
　　　　　　　기재한다.
　– 번역자 항목: 번역자 이름을 쓰고 "역"을 붙인다.
　– 서명 항목: 번역된 책 명을 겹낫표 안에 쓰고 괄호 안에 원서 명을
　　　　　　　이탤릭체로 쓴다.
　– 출판 배경 항목: 번역서의 출판 도시, 출판사, 출판 연도 순으로 쓴다.
　　예: 윌리암스, 레이몬드. 이일환 역. 『이념과 문학』(Marxism and
　　　Literature). 서울: 문학과 지성사, 1982.

(3) 하나의 문헌에 관한 서지항목의 길이가 길어서 한 줄 이상이 될 때
　　두 번째 줄부터 6칸 들여 쓰도록 한다.
　　예: Lewis, C. S. "View Point: C. S. Lewis." Twentieth Century
　　　Interpretations of Sir Gawain and the Green Knight. Ed.
　　　Denton Fox. Englewood Cliffs: Prentice-Hall, 1968. 110-
　　　22.

(4) 외국문헌 서지목록에 국내문헌도 함께 포함시킬 때는 국내문헌을 가나
　　다순에 의해 먼저 열거한 다음 외국문헌을 알파벳 순으로 열거한다.

(5) 외국대학 출판사의 경우 University는 U로 Press는 P로 줄여쓴다. 외
　　국출판사의 경우 Publishers, Press, and Co., 등의 약호는 모두 생략
　　하고 하나의 머리 이름만 쓴다.
　　예: Harper, Norton, Houghton, Routledge 등.

예외로 Random House로 표기한다.

(6) 같은 저자의 2개 이상 출판물을 명기할 때는 두 번째부터 저자이름은
다섯칸의 밑줄로 처리한다. (_____.)

(7) 공동저자의 경우, 맨 앞에 위치한 저자가 제1 저자이고, 그 다음의 공
동 저자는 가나다 순 (영어 이름의 경우 알파벳 순)으로 기재한다.

(8) 기타 상세한 논문 작성법은 MLA 최신판을 따르고 그 기준을 한국어
논문 작성법에 응용하도록 한다.

『영어권문화연구』 투고 규정

1. [학술지 발간] 매년 6월 30일, 8월 31과 12월 31일 연 3회 발행하며, 한글논문은 앞부분에 외국어 논문은 뒷부분에 게재한다.

2. [원고 제출시한] 1권은 3월 15일, 2권은 7월 15일, 그리고 3권 11월 15일까지 편집위원장에게 투고 예정논문을 제출한다.

3. [논문의 내용] 투고 논문의 내용은 영어권의 인문, 철학, 문학, 번역, 문화 연구나 학제적 연구의 범위 안에 포함될 수 있는 독창적인 것이거나 그러한 연구에 도움이 될 수 있는 것이어야 한다.

4. [기고 자격] 논문투고 자격은 원칙적으로 영어권문화연구에 관심 있는 대학원 박사과정 이상의 전공자나 연구자로 한다. 다만 석사과정생의 경우는 지도교수의 추천과 연구소장의 결정을 필요로 한다.

5. [원고 작성 및 기고 요령]『영어권문화연구』원고 작성 및 기고 요령을 따른다.

6. [편집요령]『영어권문화연구』편집 및 교정 기준에 따른다.

7. [심사기준]『영어권문화연구』발간 및 편집위원회 운영 규정 제4항 (원고 접수, 논문 심사, 사후 관리)을 적용한다.

8. [논문 게재료] 논문 게재 시 연구비를 지원 받은 논문은 20만원, 일반 논문은 10만원을 논문 게재료로 납부하여야 한다.

9. [저작권 소유] 논문을 포함하여 출판된 원고의 저작권은 영어권문화연구소가 소유한다.

12. [규정의 개폐 및 수정] 본 규정의 개폐 및 수정은 편집위원회의 요청에 따라 이사회에서 개폐 및 수정을 의결한다.

『영어권문화연구』 원고 작성 및 기고 요령

『영어권문화연구』에 기고하는 논문은 아래의 원고 작성요령을 따라야 한다.

1. 논문은 제목을 포함하여 우리말로 쓰는 것을 원칙으로 한다. 한글로 된 논문은 본문에 한자와 영문 등을 쓰지 않기로 하되, 꼭 필요한 경우 괄호로 처리하는 것을 원칙으로 한다. 외국어로 쓰는 경우 보편적으로 많이 사용되는 언어를 사용한다.

2. 외국어 고유명사는 한글로 표기하되, 처음 나올 때 괄호 속에 원어 표기를 제시한다. 작품명은 한글로 번역하되, 처음 나올 때 괄호 속에 원어 표기를 제시한다. 인용문은 번역하되, 필요에 따라 원문을 괄호 속에 병기한다. 운문의 경우에는 원문을 번역문 바로 아래에 제시한다. (인명이나 지명의 경우 해당 언어권의 발음을 존중하되, 결정이 어려울 때는 교육부 제정 외국어 발음 규정을 따르기로 한다.)

3. 각주는 연구비 관련 내용 및 재인용 사실을 밝히거나 본문 내용의 필수적인 부연 정보를 위해서 간략히 사용하고, 인용문헌의 명시에는 사용하지 않는다.

4. 미주는 가능한 사용하지 않는다. 실용논문의 경우 조사 및 실험 내용을 미주의 부록으로 첨부할 수 있다.

5. 컴퓨터를 사용하여 논문을 작성하되, 우리말 논문은 45자×450행, 영문논문은 70자×500행 (출판지면 약 20쪽) 내외로 한다. 논문의 작성은 가능하면 〈아래한글〉프로그램(hwp)으로 하고, 문단 모양, 글자 모양 및 크기 등은 기본양식으로 한다.

6. 직접, 간접 인용 부분의 마지막 구두점이 마침표의 경우에는 출처 표기 원칙을 적용 받아 (따옴표 다음의) 괄호에 이어서 표기한다.

7. 국내 서적이나 논문을 인용하는 경우 본문 중에 괄호를 이용하여 미국현대어문협회(MLA)『지침서』(MLA Handbook for Writers of Research Papers)의 규정에 따라 저자와 쪽수를 명시하고, 논문 말미에 다음과 같은 방법에 따라 인용문헌(Works Cited)으로 밝힌다.

 − 필자(또는 저자).「논문제목」.『책 이름』. 편자. 출판지: 출판사, 출판연도.

 − 영문문헌의 경우에는 다음과 같이 하고 책 이름은 이탤릭체로 한다.

 − 필자(또는 저자).「논문제목」. 책 이름. 편자. 출판지: 출판사, 출판연도.

8. 국내문헌과 외국문헌을 함께 인용문헌으로 처리하는 경우, 국내문헌을 '가나다' 순에 의해 먼저 열거한 다음, 외국문헌은 'ABC'순으로 열거한다. 인용문헌은 본문 중에 직접, 간접 인용된 문헌만을 명시하고 참고(references)로만 연구에 사용된 문헌은 (피)인용지수(impact factor)에 해당되지 않으므로 명기하지 않는다.

9. 기타 논문 작성법의 세부 사항은 미국현대어문협회(MLA)의『지침서』(MLA Handbook for Writers of Research Papers) 최근판 규정을 따르며, 한글 논문의 경우에도 미국현대어문협회『지침서』의 세부 사항을 응용하여 따른다.

10. 심사의 공정을 위하여 필자의 이름과 대학 이름을 논문에 표기하지 아니하고, 본문에 필자의 이름이 나타나지 않도록 한다. 원고 제출시 필자의 신원은 '논문게재 신청서'에 적어서 제출한다.

11. 원고는 편집위원장 혹은 편집간사에게 이메일로 전송하고, 3부의 인쇄본을 동시에 우송한다. 제출할 때, 다음의 기본사항을 명시한 표지를 붙이고, 원고(영문요약 포함)에는 일체 필자의 인적 사항을 밝히지 말아야 한다. 게재 확정 이후 출판 교정 시에 필요에 따라 인적 사항을 첨부한다.

 − 논문 제목 (한글 및 영문)

  - 필자 이름 (한글 및 영문) 및 필자 정보

  - 공동 연구의 경우 제1저자 및 교신저자가 있을 때 명시

  - 필자 소속단체(학교)명(한글 및 영문)

  - 필자 연락처 (주소, 전화번호, 이동전화번호, 이메일 주소)

  - 게재 희망호

12. 모든 논문의 말미에 5개 내외의 어구로 주제어를 명시한다. 한글논문의 경우 논문 말미에 2줄 띄고 "주제어"를 제목으로 한글 주제어를 한글로 명기하고, 영문초록 말미에 2줄 띄고 "Key Words"를 제목으로 하여 5개 내외의 주제어를 영문으로 제시한다. 영어논문의 경우 논문과 영문요약 말미에 2줄 띄고 "Key Words"를 제목으로 하여 5개 내외의 주제어를 영어로 명기한다.

13. 모든 논문 뒤에는 20행 내외의 영문요약을 붙인다.

14. 원고는 접수 순서에 의해 편집위원회에서 각 논문의 심사위원회를 위촉하여 심사하고 게재여부는 원칙적으로 편집위원회 운영 규정 제4조 (원고 접수, 논문 심사, 사후 관리)에 의거하여 결정한다.

15. 편집위원회는 논문을 포함한 원고 필자에게 출판 최종 송고 이전에 논문 형식과 맞춤법에 대한 교정을 의뢰할 수 있고, 의뢰받은 논문의 경우 최종 교정 및 편집의 책임은 필자에게 있다.

원고작성 세부 지침

1. 용지규격: A4

2. 용지여백: 위 쪽: 56.00 mm   머리말: 10.00 mm

                  왼 쪽: 49.99 mm   오른쪽: 49.99 mm

                  아래쪽: 60.00 mm   꼬리말: 0.00 mm

3. 아래의 사항은 편집 메뉴 중 "모양 → 스타일"을 이용하여 정하시오.

구 분	정렬 방식	행간	왼쪽 여백	오른 여백	들여 쓰기	글자 크기	글자 장평	글자 간격	글자모양
논문제목	가운데	160%	0글자	0글자	0글자	14pt			
부−소제목	가운데	160%	0글자	0글자	0글자	12pt			
필자명	오른쪽	160%	0글자	0글자	0글자	10pt			한글: HY신명조 영문: Times New Roman 한자: HY신명조
							90%	0%	
본문/바탕글	혼합	160%	0글자	0글자	2글자	10pt			
인용문	혼합	150%	2글자	0글자	2글자	9pt			
각주	혼합	130%	0글자	0글자	2글자	9pt			
머리말−홀수	오른쪽	150%	0글자	0글자	0글자	9pt			
머리말−짝수	왼쪽	150%	0글자	0글자	0글자	9pt			

* 논문의 시작 쪽에서는 머리말 감추기를 하시오.

접수　제　　호

　　　(심사)　호

수정·보완 의뢰서

　심사 위원 (　)명의 심사와 편집위원회의 의결을 거쳐 회원님의 논문을 『영어권문화연구』제 (　)호에 개재하기로 결정되었음을 통보합니다.
　아래의 심사위원들의 지적사항을 수정·보완하고 교정을 거쳐서 (　　)년 (　)월 (　)일까지 반드시 제출해 주시기 바랍니다.

− 수정시 필수 기입 사항

1. 수정·보완 사항의 항목별로 심사위원의 지적사항을 어떻게 고쳤는지 기록해 주시기 바랍니다.
2. 심사위원의 지적사항에 동의하지 않으시면 그 이유를 상세히 밝혀주시기 바랍니다.

− 제출방법

1. 수정·보완이 완료된 논문과 수정·보완 의뢰서를 영어권문화연구소 이메일 계정(esc8530@dongguk.edu)으로 보내주시기 바랍니다. 출력물의 우편송부는 편집시 그림이나 도표가 손상될 우려가 있을 때에만 한합니다.

　　　　　　　　　　　　　　　　　　　　　년　　　　월　　　　일

영어권문화연구 편집위원장

수정·보완 확인서

논문 제목		
수 정 및 보 완 사 항	논문 형식	
	논문 내용	

영어권문화연구소 연구윤리규정

제1장 총 칙

제1조(목적) 이 규정은 동국대학교 영어권문화연구소(이하 '연구소')의 학술 연구 활동 및 연구소가 간행하는 학술지에 게재되는 논문 등의 성과물을 대상으로 한 연구 윤리와 진실성의 확보를 목적으로 하며 연구원 및 투고자는 학술연구자의 위상을 높이고 연구자에 대한 사회적 신뢰가 증진되도록 본 규정을 성실히 준수하여야 한다. 본 학술지는 학술연구 저작들을 엄정하게 심사하여 선정하고 게재한다. 이에 따라 학술지에 게재를 희망하는 논문 저자뿐 아니라 편집위원(장)과 심사위원들의 연구윤리규정을 명학하게 아래와 같이 정한다.

제2조(적용 대상) 이 규정은 본 연구소의 학술지, 학술행사 발표문, 단행본, 영상물을 포함한 모든 간행물과 출판물 및 심사행위를 적용대상으로 한다.

제3조(적용범위) 특정 연구 분야의 윤리 및 진실성 검증과 관련하여 다른 특별한 규정이 있는 경우를 제외하고는 이 규정에 의한다.

제4조(연구부정행위의 범위) 이 규정에서 정하는 연구부정행위는 연구개발과제의 제안, 연구개발의 수행, 연구개발결과의 보고 및 발표 등에서 행하여진 위조·변조·표절·자기표절·부당한 논문저자 표시행위 및 위 행위를 제안하거나 강요하는 행위 등을 말하며 다음 각 호와 같다.

1. "위조"(forgery, fabrication)는 존재하지 않는 논문, 자료, 연구

결과 등을 허위로 만들어 내는 행위를 말한다.

2. "변조"(alteration, falsification)는 참고문헌 등의 연구자료, 연구과정 등을 인위적으로 조작하거나 임의로 변형, 삭제함으로써 연구 내용 또는 결과를 왜곡하는 행위를 말한다.

3. "표절(plagiarism)"이라 함은 타인의 아이디어, 연구결과 및 내용 등을 정당한 승인 또는 인용 없이 도용하는 행위를 말한다.

4. "자기표절"은 자신이 이미 발표한 논문 및 연구결과물(비학술단체 발간물, 학술대회 발표문, 연구용역보고서 등 국제표준도서번호(ISBN)가 붙지 않는 발표물은 제외)을 다른 학술지에 다시 게재하거나 그 논문 및 연구결과물의 일부나 전부를 출처를 밝히지 않고 자신의 다른 논문 및 연구결과물에 포함시키는 행위를 말한다.

5. "부당한 논문저자 표시"는 연구내용 또는 결과에 대하여 학술적 공헌 또는 기여를 한 사람에게 정당한 이유 없이 논문저자 자격을 부여하지 않거나, 학술적 공헌 또는 기여를 하지 않은 사람에게 감사의 표시 또는 예우 등을 이유로 논문저자 자격을 부여하는 행위를 말한다.

6. 기타 본인 또는 타인의 부정행위의 의혹에 대한 조사를 고의로 방해하거나 제보자 또는 제보대상자에게 위해를 가하는 행위 등도 포함된다.

제2장 연구윤리위원회

제5조(설치) 연구소를 통해 연구를 수행하거나 발표하려는 자의 연구부정행위를 예방하고, 연구윤리규정 준수 여부에 관한 문제제기, 조사, 심의, 판정 및 집행에 관한 업무를 총괄하기 위하여 연구윤리위원회

(이하 "위원회"라 한다)를 둔다.

제6조(구성)

1. 위원회는 위원장 1인을 포함하여 10인 이내의 위원을 둔다.
2. 위원회 위원은 연구소장, 편집위원장, 운영위원장, 연구소 전임 연구원을 당연직으로 하고, 임명직 위원은 편집위원회의 추천에 의해 소장이 위촉한다.
3. 위원장은 임명직 위원 중에서 선출한다.
4. 위원회의 위원장 및 임명직 위원의 임기는 2년으로 하되, 연임할 수 있다.
5. 위원장은 위원 중에서 1인의 간사를 선임할 수 있다.

제7조(회의)

1. 위원회는 위원장의 소집으로 개회하며 과반수 출석에 출석위원 과반수 찬성으로 의결한다.
2. 연구부정행위로 제보, 또는 기타 경로를 통하여 연구기관에 의해 인지된 사안이 있을 경우 위원장은 지체 없이 위원회를 소집하여야 한다.
3. 위원회는 연구부정행위로 인지된 사안에 대한 조사의 적부 판단, 조사위원회의 설치, 조사위원회의 조사결과, 사안에 대한 조치 등에 대하여 심의·의결한다.
4. 간사는 회의록을 작성하고 관리한다.

제8조(조사위원회의 설치)

1. 위원장은 위원회에서 연구부정행위라고 판단한 사안에 대하여 그 진실성을 검증하는 과정의 전문성을 고려하여 연구윤리위원과 외부전문가 약간 명으로 구성된 조사위원회를 설치할 수 있다.

2. 조사위원회는 위원회의 의결에 의해 활동을 시작하며 조사결과에 대한 조치가 완결된 후 해산한다.

3. 조사위원회의 위원장은 연구윤리위원장으로 한다.

4. 연구소는 조사위원회의 활동에 필요한 비용을 지출할 수 있다.

제9조(조사위원의 의무와 자격정지)

1. 조사위원은 심의에 있어 진실함과 공정함에 기초하여야 한다.

2. 조사위원은 심의 안건과 관련하여 인지한 내용을 사적으로 공표하지 않아야 하며, 검증과정에서 제보자 및 피조사자의 명예나 권리가 부당하게 침해당하지 않도록 유의하여야 한다.

3. 조사위원은 심의에 있어 외부의 부당한 압력이나 영향을 거부하여야 한다.

4. 조사위원은 자신과 사안사이에 심의의 공정함을 침해할 정도의 관련성이 있을 경우 지체 없이 이를 위원장에게 통보하여야 한다.

5. 조사위원의 연구 결과 혹은 행위가 심의 대상이 될 경우, 당사자는 즉시 해당 심의 안건의 조사위원 자격이 정지된다.

제3장 연구윤리의 검증

제10조(검증 시효)

1. 연구 윤리성 및 진실성 검증 필요성이 제기된 때로부터 5년 이상이 경과한 연구부정행위는 심의하지 않음을 원칙으로 한다.

2. 5년 이상이 경과한 연구부정행위라 하더라도 그 대상자가 기존의 결과를 재인용하여 후속 연구의 기획 및 수행, 연구 결과의 보고 및 발표 등에 사용하였을 경우 혹은 사회적으로 연구소의 학술

연구 활동의 신뢰성에 심각한 위해를 가한 경우에는 이를 심의하여야 한다.

제11조(검증절차)

1. 연구부정행위를 인지하였거나 또는 제보가 접수되면 위원장은 즉시 위원회를 소집하여 심의를 개시하여야 한다.

2. 위원회는 사안이 접수된 날로부터 60일 이내에 심의·의결·결과조치 등을 완료하여야 한다. 단, 위원회가 조사기간 내에 조사를 완료할 수 없다고 판단할 경우, 위원장의 승인을 거쳐 30일 한도 내에서 기간을 연장할 수 있다.

3. 위원장은 심의대상이 된 행위에 대하여 연구윤리와 진실성 검증을 위해 조사위원회를 설치할 수 있다.

4. 위원회 혹은 조사위원회는 필요에 따라 제보자·피조사자·증인 및 참고인에 대하여 진술을 위한 출석을 요구할 수 있으며, 피조사자에게 자료의 제출을 요구할 수 있다. 이 경우 피조사자는 반드시 응하여야 한다. 단, 사정에 따라 위원장의 판단으로 인터넷이나 전화, 서면 등을 활용한 비대면 출석도 허용할 수 있다.

5. 위원회는 심의를 완료하기 전에 피조사자에게 연구 윤리 저촉 관련 내용을 통보하고 충분한 소명의 기회를 제공한다. 당사자가 이에 응하지 않을 경우에는 심의 내용에 대해 이의가 없는 것으로 간주한다.

6. 위원회는 심의 결과를 지체 없이 피조사자와 제보자에게 통보하여야 한다. 피조사자 또는 제보자는 심의 결과에 대해 불복할 경우 결과를 통보받은 날로부터 14일 이내에 위원회에 이유를 기재하여 서면으로 재심의를 요청할 수 있다.

7. 피조사자 또는 제보자의 재심의 요청이 없는 경우 위원장은 심의·의결 결과에 근거하여 조치를 취하며 조사위원회는 해산한다.

제12조(제보자와 피조사자의 권리보호)

1. 제보자의 신원 및 제보 내용에 관한 사항은 비공개를 원칙으로 한다.

2. 제보자는 위원회에 서면 또는 전자우편 등의 방법으로 제보할 수 있으며 실명으로 제보함을 원칙으로 한다.

3. 연구부정행위에 대한 제보와 문제 제기가 허위이며 피조사자에 대한 의도적인 명예 훼손이라 판단될 경우 향후 연구소 활동을 제한하는 등 허위 제보자에게 일정한 제재를 가하여야 한다.

4. 위원회는 연구부정행위 여부에 대한 검증이 완료될 때까지 피조사자의 명예나 권리가 침해되지 않도록 주의하여야 한다.

5. 연구소와 위원회는 조사나 검증 결과 연구 관련 부정행위가 일어나지 않은 것으로 판명되었을 경우 피조사자의 명예 회복을 위한 노력을 성실하게 수행하여야 한다.

6. 연구부정행위에 대한 조사 내용 등은 위원회에서 조사 결과에 대한 최종 심의를 완료하기 전까지 외부에 공개하여서는 안 된다.

제13조(조치) 연구윤리 위반에 대한 조치는 그 경중에 따라 다음 항목 중에서 취하며 하나 또는 몇 개의 항목을 중복하여 처분할 수 있다.

1. 해당 논문 혹은 연구결과물 게재 취소 및 연구소 홈페이지 서비스에서 해당 자료 삭제

2. 해당 지면을 통한 공개 사과

3. 논문 투고 금지

4. 연구소의 제반 간행물과 출판물 투고 및 연구소의 학술활동 참여 금지

5. 해당자의 회원자격 정지

제14조(후속조치)

1. 연구 윤리 위반에 대한 판정 및 조치가 확정되면 조속히 이를 제

보자와 피조사자에게 문서로 통보한다.

2. 조치 후 그 결과는 인사비밀 문서화하여 연구소에 보존한다.

3. 필요한 경우 연구지원기관에 결과조치를 통보한다.

제4장 기타

제15조(행정사항)

1. 연구윤리 위반 사실이 인정된 경우, 논문 투고 및 심사 등에 사용하기 위하여 받은 제반 경비는 반환하지 않는다.

2. 이 규정에 명시되지 않은 사항은 연구윤리위원회에서 정한다.

부 칙

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