While seeking affinity between Aphra Behn’s and Daniel Defoe’s works may seem irrelevant, Behn’s *Love Letters* and Defoe’s *Journal* in fact betray the same generic ambiguities in oscillating between history and fiction. Behn’s *Love Letters* is based on concrete historical facts and written from the author’s clearly pro-Tory perspective. Behn was one of the practitioners of early modern English historiography informed by the Baconian view that “history should be useful.” However, *Love Letters* discloses traits of fiction too, within the tradition of romance that idealizes characters and lacks verisimilitude of plot. In its fusion of history and fiction, Defoe’s *Journal* is not different from Behn’s *Love Letters*. The *Journal* has historical accuracy in details such as specific characters and anecdotes. Yet, such factual details serve to expose the fictiveness of the narrator’s self-identification. Furthermore, given its serious investment in the narrator’s spiritual reconciliation, the *Journal* cannot be read as a pure historical writing. In brief, Behn’s and Defoe’s works reflect the contradictory requirement of the era when history and fiction penetrated reciprocally.
and linguistic codes. An autobiographical "I" cannot be the same as a real self, the unitary subjectivity. Therefore, an autobiographical "I", to a large extent, registers the textual, metonymical, and constructed subjectivity, and it is never able to escape from the predominant discourses.

From this point of view, Margery in The Book of Margery Kempe is not her real self represented without any distortion. Especially, as a female subject in the medieval period, Margery needed strategies to claim the authority of her own self. Hiring male scribes for the Book is one of her writing strategies to gain an authority as a female mystic. Because her eccentric religious behaviors functioned as a threat to orthodox Catholic church, she was always in danger of being burned as a heretic. Thus the priest, the male scribe of her Book, could be a good source to guarantee the authority of her text. More importantly, her image of subjectivity which seeks to adapt herself to the predominant religious discourse reveals her effort for negotiation with the world of male authority.

As the autobiography of a female subject, The Book of Margery Kempe shows a process of constructing a female subjectivity. It is meaningful that Margery claimed her subjectivity in the medieval patriarchal society through the writing process of her transgressive mystical experience. She was, however, only a lay person, not a nun, a professional meditator, nor a radical feminist. Margery Kempe, represented in her Book, is an eccentric and subversive subject, but seeks a reintegration into the predominant male discourse.

3. 고강일

논문 제목: Restoring Immigrant Voices: Salman Rushdie's The Satanic Verses
게재 학술지:『인문언어』9권1호 2007년12월
학진등재후보지
[영문초록]

In his most controversial work, The Satanic Verses (1988), Rushdie criticizes discrimination against colored immigrants in British society where ethnic minorities have to be silenced. This paper addresses how Rushdie reveals in the novel the distorted representation of racial Others
in white discursive practices. In addition, my arguments focus on the 
author's attempts to subvert the linguistic hegemony of mainstream 
British society.
In the work, Rushdie explains that the dominance of white class is 
backed up by the support of racist language. He demonstrates how the 
British media and authorities manipulate the images of immigrants by 
demystifying the conventional language that has been thought to be 
objective truth. Rushdie also sheds light on immigrant existence in British 
history by employing a variety of words that mirror the hybrid history 
between Britain and India. The hybridized English that the author employs 
in the novel, that is, Angrezi, presents an instrument to challenge the 
authority of white mainstream society.

2. 김혜연
논문 제목: "반 아동성과 성장에 대한 두려움: 디즈니 만화 영화<백설공주>와 <잠자는 숲속의 공주>를 중심으로"
<문학과영상>, 제8권 3호
[영문초록]
This essay aims to discuss how the Disney animation excludes the 
elements that encourage children"s growth represented in original fairy 
tales. Depicting old men as the archetype of blind wickedness, the Disney 
animation inscribes the danger of growth in the psychological life of 
children. Into the unchanging innocence and purity of the childhood, the 
Disney"s world projects an adult"s longing for everlasting springtime. 
Thus, the animation offers uneasiness to children under growing process. 
It can be said that in the Disney animation, the hatred of the aged does 
harm equally to the natural course of children"s growing. 
The anti-development aspect of the Disney animation is clearly revealed 
in its early works, Snow White and Sleeping Beauty. The two animations 
omit from Grimm"s fairy tales significant incidents of sexual growth and 
make the heroine"s growing process meaningless. In the animation, 
deathlike sleep, symbolizing the heroines" transformations into mature 
beings, is considered just as the obstacle to maintaining the heroines' 
innocent and happy life. Also, unlike original fairy tales, the heroines" 
unconscious activities to break the myth of innocence and partake of adult 
society are fully obliterated in animations. What stands out in animations 
is innocent heroines described just as passive and helpless against the 
temptation of evil beings. Therefore, the animations only teach children
the danger of evil, and encourage them to be aloof from the “evil” process of growing into an

6. 고광윤, 박정준
논문제목: 중학교 영어교과서의 어휘 적 연계성에 대한 코퍼스 바탕 연구(주저자아님)
계재학술지: <영어학연구> 24호
학문등재지
[영문초록]
This study is a corpus-based analysis of Korean middle school English textbooks and it aims to verify whether their English vocabulary is presented with sufficient educational continuity by examining the five most widely used series of middle school English textbooks (7th–9th grades). In particular, the study analyzes TTR (type-token ratio), the distribution of new words, average sentence length, and other relevant factors in the 15 middle school English textbooks in order to evaluate the continuity between different chapters of each textbook and between textbooks of different grades. The results of this study, above all, show that more continuity is needed in the introduction of new words and their distribution although there is no significant problem in other aspects of vocabulary between English textbooks of two consecutive levels.

뒷면에 계속
Many critics have pointed out the self-reflexive character of T. S. Eliot’s early poetic work “The Love Song of J. Alfred Prufrock.” With few exception, these critics have read the failure of poem as its main theme. On the contrary, I argue that the apparent failure of meaning-production on the surface level of the text derives from the deliberate choice of the persona called Prufrock who in many ways resembles the young poet behind him. Though yearning to linguistically articulate and resolve the psychic tensions clouding his mind, Prufrock refuses to accept both the readily-available resource of conventional language and the temptation of Romantic illusions. Against both the standardizing, homogenizing forces of the ready-made language and temptation of mystification, he attempts to carve out a room of his own in which he can prolong his quest for alternative ways of symbolization. In this respect, the apparent timidity and anxiety impeding his action are more of pretexts than defects. As in physical symptom in whose guise the repressed psychic impulse awaits for its moment of verbal representation, Prufrock’s inability to communicate with others is a strategic front under which poet’s ego prepares to usher in his unnamed self. Prufrock’s love song is not dedicated to anyone real—either within or outside the text—but to this unexpressed self seeking for a name. His inaction is a testament to this labor struggling to defend this creative space and to maintain his fidelity to the unknown self.
For Whom Prufrock’s Love Song Is Sung?
On the Meaning of Love in “The Love Song of J. Alfred Prufrock”

Abstract

Many critics have pointed out the self-reflexive character of T. S. Eliot’s early poetic work “The Love Song of J. Alfred Prufrock.” With few exception, these critics have read the failure of poem as its main theme. On the contrary, I argue that the apparent failure of meaning-production on the surface level of the text derives from the deliberate choice of the persona called Prufrock who in many ways resembles the young poet behind him. Though yearning to linguistically articulate and resolve the psychic tensions clouding his mind, Prufrock refuses to accept both the readily-available resource of conventional language and the temptation of Romantic illusions. Against both the standardizing, homogenizing forces of the ready-made language and temptation of mystification, he attempts to carve out a room of his own in which he can prolong his quest for alternative ways of symbolization. In this respect, the apparent timidity and anxiety impeding his action are more of pretexts than defects. As in physical symptom in whose guise the repressed psychic impulse awaits for its moment of verbal representation, Prufrock’s inability to communicate with others is a strategic front under which poet’s ego prepares to usher in his unnamed self. Prufrock’s love song is not dedicated to anyone real—either within or outside the text—but to this unexpressed self seeking for a name. His inaction is a testament to this labor struggling to defend this creative space and to maintain his fidelity to the unknown self.

Key words: self-reflexivity, symptom, love, labor, symbolization, poet, poem-makin
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