The language of English newspapers in Korea, though grammatically almost perfect, shows many different types of “nonnateness”. This paper is a corpus-based analysis of the language of Korean English newspapers, and its main goal is to show how its verbal valency patterns differ from those in the language of American English newspapers and to characterize the differences and/or similarities observed in the comparison. The discussions of this study are mainly based on the analysis of high frequency verbs from the Korean English Newspaper Corpus (built for this study from the three major Korean English newspapers including The Korea Herald, The Korea Times, and JoongAng Daily) and the press categories of the Frown Corpus (Categories A, B, and C).

The language of English newspapers in Korea may seem grammatically perfect, partially due to the editing and correction of English-speaking proofreaders, but still shows some interesting ‘non-nateness’ of many different kinds. This paper is a corpus-based study of the language of English newspapers in Korea and its main goal is to show what is behind the ‘non-nateness’ of the English language found in Korean English news. The discussion of this study is mainly based on the analyses of high-frequency function key words from Korean English newspapers and the comparisons with the uses of those function keywords in the news register components of Frown Corpus. The results of this study, above all, show that the ‘non-nateness’ found in the language of Korean English newspapers can be best explained on the basis of linguistic differences and their transfer on a deeper level.
5. 김혜연
게재학술지:<한국 예이츠저널> 29권

[영문초록] W. B. Yeats in his whole life suffers from his introvert or passive self that hesitates to take action. In his agony, he creates his anti-self that boldly expresses his instinctive rage, and the anti-self is concretely established as a “fiery mask” in his poems. However, not oppressing the introvert and passive self completely, the fiery mask frequently conflicts and clashes with the passive self. Therefore, this paper explores how the fiery mask conflicts with the passive self in his “September 1913” and “Easter 1916,” and how in “Crazy Jane Talks with the Bishop,” the fiery mask overcomes such a discord represented in the two previous poems.

In the first poem, the poet is indignant at political Irish nationalists who are unable to appreciate the true valuable arts. Attacking the political nationalists through the fiery mask, however the poet reveals his hidden self that hangs back from taking action. In the second poem, such hidden self under the fiery mask becomes undisguised, and the conflict between the fiery mask and the passive self is exacerbated and maximized. Such conflict is dissolved through a female mask, crazy Jane in the third poem. Usually, mad woman’s angry voice makes a strong impact on society even though she does not take a proper act from asocial responsibility of her rage such as revenge. Therefore, the fiery mask of crazy Jane makes the poet escape from his duty to take action resulting in the solution of the conflict between the fiery mask and the passive self. Ironically, Yeats’s ideal anti-self is completed in the mad female mask, crazy Jane, not in the courageous male mask.

5. 김혜연
논문제목: “한국의 테마파크와 아도르노의 문화 산업론”
게재학술지:<비평과이론> 13권 1호
[영문초록]
The aim of this paper is to expose the fascism of the typical theme parks in South Korea, Lotteworld and Everland through T. W. Adorno’s criticism on the "Culture Industry." Adorno insists that the mass culture is already determined and dominated by a few powerful manipulators of the culture industry. And he tries to reveal the mechanism of the way how the mass consumes the cultural commodities and contributes to the continuation of the monopolistic system of the culture industry. This paper argues that such strategies of culture industry operate in Korea’s most famous theme parks, Lotteworld and Everland. Both theme parks owned by large corporations, Lotte and Samsung, reduce all persons to the inferior and innocent consumers. In Lotteworld and Everland, the
mass as a subject in the system of theme parks, continuously consumes the copies or imitations that are produced under the same standards or criteria. Such subjugation of the mass is accelerated by postponement of satisfaction, and the power does not leave the customer alone. Furthermore, the theme parks display diverse violences in amusing and comic shows in order that the customer of the theme parks laugh observing the violence. In laughing, the customers forget that they are actually mutilated and fragmented themselves by the violence. Therefore, Lotteworld and Everland are the condensed and concrete model of subjugation of the mass in the late capitalism.

Key Words: Lotteworld, Everland, consumers’ culture industry, the mass consumption

6. 고강일
계제학술지: <인문학연구> 74권
[국문초록]

1975년 『그리머스』의 출판 이후, 샬먼 루시디는 폐쇄적인 민족주의나 종교적인 근본주의와 같은 독단적인 이데올로기에 대해 끝없는 비판을 수행해 왔다. 그의 가장 논쟁적인 소설인 1988년 작인 『악마의 시』에서 루시디는 이슬람 극단주의에 대해 성찰한다. 이 논문은 '언어'의 관점에서 『악마의 시』에 나타난 이슬람 근본주의에 대한 루시디의 문제의식을 고찰한다.

여언자 마호메트의 삶을 신비화하고 그의 경건을 축적적으로 해석하는 근본주의자와는 달리, 루시디는 이 작품에서 여언자 마호메트의 인간적인 면을 부각하고 언어의 다양한 특성을 활용한다. 이 같은 작업을 통해 그는 역동적인 이데올로기로 작동하는 원리주의에 균열을 떨며, 종교적으로는 근본주의자들의 언어에 대해 대안을 제시한다. 다시 말해, 루시디는 다양한 집단들 간의 공존과 상호이해를 도모할 수 있는 세속적 언어를 그 대안으로 제시하고 있는 것이다.

7. 고강일
논문제목: '김훈의 <칼의 노래>와 정신분석학의 윤리'
계제학술지:계제 학술지: <비평문학> 29권
학진등재지
[영문초록]
Jacques Lacan read Antigone”s burial of her brother against the law as an act
based on her "pure desire." From Lacan's perspective, Antigone's act is "ethical" in the sense that it separates the subject from the Symbolic Order. This paper begins with the premise that the readers can identify the same ethical acts in the representation of Yi Sun-shin in Kim Hoon's Song of Sword. In the novel, Yi performs ethical acts which cannot be subsumed into the Symbolic. The paper examines how Yi resists the signifying chain of the Symbolic. In analyzing his subversive acts, my arguments follow the ethics of psychoanalysis that Lacan and Zizek address. It is with the theoretical frames that the paper examines performative mechanism of the power and the symbolic death of the subject. This paper concludes that Song of Sword presents a subject of the Real separated from the Symbolic.

8. 윤낭희
논문 제목: "엘리자베스 윙의 인종 정치학: <Kimchee and Chitlins>에서의 극적 전략을 중심으로"
계제 학술지: <현대영미드라마> 21권 2호 8월
학전등재지
[영문 초록]
Elizabeth Wong, an Asian American female playwright, stands out as a strong representative of the racial minority of dramatists. Her second play Kimchee and Chitlins has been described as a "prophetic drama," as it adumbrates the 1992 Los Angeles riots in Koreatown. The play not only raises the racial issues between African Americans and Korean Americans, but is concerned with the innate prejudices of mankind in general. In the play she discards her journalistic objectivism, and adopts a sympathetic stance toward the Asian American population. However, the play involves more than racial problems; it covers financial and gender issues as well. Wong adopts several unique dramatic strategies and implements the metadramatic element in Kimchee and Chitlins, utilizing lighting, chorus, role-doubling, and a play within a play. Humour and discomfort are Wong's principal objectives, thus the play is permeated with humour giving the play a light touch. Another characteristic is the staging of the play as a metaphor of the mass media with its simulations of technical difficulties; commercial breaks and news reports; the portrayal of the news editing process that debunks the myth of the news media's impartiality.

The title Kimchee and Chitlins derives from Wong's idea of food as being a representation or reflection of the culture in which it originates. Thus, Korean culture and African culture are represented by kimchee and chitlins.
respectively. Her point is that different cultures can come together and exist in harmony with the medium of food, and therein lie the message and vision of her play. Wong criticizes the media for manipulating the truth of things, courting their viewers by caving into their tastes and preferences, but, more than that, by interpreting events subjectively such as the 1990 African American boycott of Korean groceries aroused in Brooklyn, which were fundamentally racially incited but were put in, and thereby, explained in a social context by the media. However, *Kimchee and Chitlins* is not limited to the riots of the 90's USA but pertains as much to the 21st century.

9. 최혜원

논문제목: “피터팬이라는 환상: 불안에 대한 방어기제로서의 피터팬”
게재학술지: 《현대영미드라마》21권 2호

This paper examines the role of Peter Pan inscribed in J. M. Barrie’s Peter Pan or *The Boy Who Would Not Grow Up* from a psychoanalytic viewpoint. The Lacanian meaning of “fantasy” is a kind of defense mechanism for covering over the lack of the Other. In other words, fantasy is a defense for the unbearable fact that the Other, which has been regarded as totality, or something able to fill the void or lack we have, also has its lack and therefore cannot cover over our lack. Peter Pan, in this sense, represents the anxiety of adults, not the dreams of children. It is the fantasy which simultaneously covers over while reveals the anxiety of (adult) audiences, and also defers and brings about the encounter with the lack they have. It is a defense mechanism against the anxieties of sexuality, death, and origin in a narrow sense, as well as a defense and exposure of the encounter with the real resulting from the lack of subject and the Other in a broad sense. In this sense, Peter Pan is the void signifier, which designates the place of the unsignifiable objet (petit) a, or the phallic signifier used to reveal the lack of the symbolic structure itself.

10. 김혜연(박사과정)

논문제목: "Subtlety as Evil and Milton's Enemies"
게재학술지: 《밀턴과 근세영문학》18권 2호 11월

The purpose of this study is to analyze the nature of subtlety in John Milton's attack of the prelates in his antiprelatical prose and in the character of Satan in *Paradise*.
Lost. In the antiprelatical tracts, Milton severely criticizes the prelates as subtle demons or serpents that eschew clear, plain and most simple Truth. And in Paradise Lost, Milton portrays Satan as the subtlest fiend, full of vagueness, crookedness and ambiguity, as "involved in rising mist." The prelate, by which Milton means especially a bishop of the Church of England, is a "subtle Janus" (a subtle person is one "who cleverly uses indirect methods to achieve something"). He is an "eternal disturbance" of simple truth who disguises himself as truth and emphasizes the indirect way to attain truth. He transforms the plainest and easiest truth into abstruse canons and insists on the necessity of interpreter for truth. Similarly the serpent, which Satan chooses for his disguise in the temptation of Eve, is appropriately called "the subtlest beast of all the field," almost as an epithet, for Satan's task is to make the most obvious truth ambiguous and elusive by the subtlest means possible, thereby ensuring his success in corrupting Man. Satan's close affinity to the corrupt prelates in the antiprelatical tracts makes it difficult to view him as a tragic or an epic hero. The ambiguity whether Satan is a hero or only a perversion of it is another obvious evidence of Satan's subtlety against absolutely clear Truth.

11. 조윤경
논문 제목: "피터잭슨의 <킹콩>: 저항의 텍스트 되어가기"
계재 학술지: <문학과 영상>9권1호 2008년9월
학문 등재지
[영문 초록]
King Kong films have been loved for decades by film audiences around the world. This paper discusses how Peter Jackson's King Kong (2005) becomes a subversive text, adopting a race representation which is different from Cooper and Schoedsack's original King Kong (1933). Studies on the original King Kong have focused on the racial issue of the film, on the assumption that the film embodies anxiety in white American society. There is no doubt that cultural activities such as art, music and film are influenced by the society and the period to which they belong. Since Hattie McDaniel, the first African-American Oscar awardee, overcame strong racist objections in 1939, there have been prominent changes in the film market. Many African-American actors and actresses have been recognized in their field, and audiences see them playing even the leading roles in
various films. The new century has created a new version of *King Kong*. Jackson’s *King Kong* not only showcases highly advanced cinematography, but also assumes a different attitude to the racial issue. It condemns the violence of white American society, which is followed by inversion of positions between the subject and the other. Furthermore, it subverts racist discourses which have been an important strategy to reproduce and reinforce the hegemonic order in the white dominant society. The conclusion of this paper is that Jackson’s *King Kong* released in 2005 is founded on the defiant attitude toward racism.

12. 구자언

논문제목: “Children in Anti-war Films: Guillermo Del Toro’s [The Devil’s Backbone](2001) and Pan’s [Labyrinth](2006)”
게재학술지: <문학과 영상> 9권3호

This paper discusses how children’s coming of age is described through different styles of monstrosity in Guillermo del Toro’s two films: The Devil’s Backbone and Pan”s Labyrinth. Because both films are set in the late stage of the Spanish Civil War and its aftermath, the paper begins with a brief survey of historical context in Spain and beyond the country. Employing Jeffrey Jerome Cohen’s theory of monstrosity and the notion of “liminality,” the paper examines various representations of monstrosity and its role in the children’s coming of age. The child protagonists’ discernment between the imaginary threat and the real one shows their growing knowledge of the chaotic war-time society. In the former film, Carlos confronts the real danger by overcoming the imaginary one. In the latter film, Ofelia becomes aware of the similarity between her imaginary world and that of the war-time society, and she refuses to belong to any society run by strong classism and violence based on the political ideology. The paper concludes that children’s perspectives and their war experiences in their coming of age deliver the theme of anti-war to the audience without rendering the films party-political propaganda of republicans.