THE TRANSLATION OF CHILDREN'S LITERATURE FROM ENGLISH TO KOREAN, WITH PARTICULAR REFERENCE TO MARKED THEME, CONCEPTUAL METAPHOR AND METONYMY IN ANNA FIENBERG'S *TASHI SERIES*

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Abstract

The conceptual image of a protagonist developed by readers of children's literature differs according to cultures. The image is therefore a problematic domain in translation.

A key question about children's literature read in translation is whether young readers of the target language (here Korean) enjoy the same aesthetic experience as readers of the source text (here English). Since the language of the surface structure of each piece of writing itself employs multi-dimensional components such as cultural, personal, and linguistic variations, there is always an equivalence issue in the field of translation study due to language differences.

Accepting the cognitive linguistics argument that language is a product of the mind informed by psychological mechanisms and processes, this study explores how various linguistic structures and semiotic codes perform in readers' minds as a result of translation. The concept of the schema is initially considered to be a central domain in which to identify emerging differences, in that text comprehension is mediated by schemata. A reader activates particular action schemata (or 'scripts') for such components as how participants are expected to interact, how effect flows from cause, and what outcome is expected. Schemata are cognitive structures that enable readers to understand the essential features in the text in the process of reading, to interpret the story, and even to perceive significance beyond the actual information given. As a culturally and ideologically integrated element of memory, schemata also supply extra or missing information as they are cognitively modified and integrated in the mind.

The study is divided into two parts. The first part is based in linguistics and the second is more literary in approach. In the first part I analyze the translation of a fiction series for young readers, with particular attention to the language of literature. I begin with the concepts of "Themes" and "Marked Themes" proposed by M.A.K. Halliday: linguistically positioned in the beginning of a clause, theme is characterized as "what the message is concerned with: the point of departure for what the speaker is going to say". Halliday and Hassan argued that, "The choice of 'Theme' is significant because the interplay between the Theme and Rheme or Given and New is directly related specially to building up cohesion in texts, which determines that the story events fit together meaningfully and the sense of the text is delivered clearly and pleasurably to readers". My study will focus in particular on marked temporal and spatial themes and the impact these have on the development of the image of a hero in the process of reading in two differently structured languages or as result of reading. Given "the key to understanding issues of literary value and status and meaning lies in being able to have a clear view of text and context, circumstances and uses, knowledge and belief" (Stockwell 2002:4), linguistic tools offer us a means of achieving this understanding. The second part is mainly about the differences and a few minor similarities identified as a result of linguistic analysis of marked spatial and temporal themes. In order to explain those differences, I will explore three domains as they are elucidated by the analysis of the marked spatial and temporal themes – 1) "conceptual metaphor and metonymy" mainly introduced by cognitive linguists Lakoff and Johnson, 2) schema theory, and 3) M.M. Bakhtin's theory of chronotopes.

The chosen source text (ST) is Anna Fienberg's *Tashi series (books 1-10)* and their translated Korean version as the target text (TT). The original Australian series is very widely read, but was not attractive to many young readers in Korea. Although the popularity of a children's book or any other literary work depends on various factors, it is likely that the difference between linguistic structures in combination with socio-historical elements are one of the most fundamental motives for that difference in popularity. Through the thesis I consider that first, as a heuristic tool, linguistic analysis in combination with a cognitive approach to translation could be an important, innovative way to deal with how conceptual images form in readers' minds. As the heroic image of a protagonist results not only from sociocultural values and beliefs but also from linguistic choices in the text, the study suggests that an idiosyncratic way of using semiotic codes is one of the key factors in stimulating reader imagination through schemata, and should be more investigated in the field of children's literary translation.

STATEMENT OF

I certify that the work in this doctoral thesis titled

"The Translation of Children's Literature from English to Korean, with Particular Reference to Marked Theme, Conceptual Metaphor and Metonymy in Anna Fienberg's *Tashi series*"

has not previously been submitted for a higher degree nor has it been submitted as part of requirements for a higher degree to any other university or institution than Macquarie University.

I also certify that the thesis is an original piece of research and it has been written by me.

In addition, I certify that all information sources and literature used are appropriately acknowledged in the thesis.

Hyung-joo Park
28 April 2017

CHAPTER 1: *Introduction*

> *Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions (Toury 1978: 200).*

The study of literary translation is an interdisciplinary activity in that it incorporates a wide range of areas that include literary studies, linguistics, cognitive science, and other disciplines, as language has embodied within it cultural, social and personal features. Literary translation is also regarded as artistic as it entails the particular writing style that a translator employs to present to readers a text written in another language. The way a translator develops the stylistic features is manifested in a story text whereby a distinctive style prompts readers to pay special attention to a certain situation in a story.

The specific language constructions a translator selects in the process of transferring meaning from the source to the target text for a particular literary text are a matter of stylistic concern as they are the components that deliver the meaning to the target text readers. In this context, then, the main focus of this study is to address an intriguing problem: can the aesthetic experience of the source text language culture be experienced by readers of the target language culture in a similar way? Or, can readers of both the source and the target language culture share the similar aesthetic experience as those who read it in "the original text (the source text)"?

To begin a consideration of how we should deal with literary translation in the area of children's literature, we should hold a clear idea of what constitutes a literary text.

A literary text is, above all, composed of language. Accordingly, understanding the nature of that language and what a language does in a literary text is a crucial factor in understanding a literary work. In other words, the functional aspects of language are important in interpreting the message of a literary text. According to Reiss (1977/1989), a literary text is an example of "an expressive text type" that exists to enable readers to have an unconscious interaction with "language-in-text" (in Snell-Hornby 1989:69), and to imagine the world created by the author. The possible features of a literary text are well summarized by Francis R. Jones (2009):

> They [Children's books] have a written base-form, though they may also be spoken; they enjoy canonicity (high social prestige); they fulfill an affective/aesthetic rather than transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform; they have no real-world truth-value – i.e. they are judged as fictional, whether fact-based or not; they feature words, images, etc., with ambiguous and/or indeterminable meanings; they are characterized by 'poetic' language use (where language form is important in its own right, as with

word-play or rhyme) and heteroglossia (i.e. they contain more than one 'voice' – as with, say, the many characters in the Chinese classic *Shui Hu Zhuan / Water Margins Epic*); and they may draw on minoritized styles – styles outside the dominant standard, for example slang or archaism. (p. 152 in Huang, 2011: 13).

In addition to the fact that language is closely inter-related with culture, language is a key component in the formation of a story whereby readers interact with and are stimulated by language in text. Defining what language is in ordinary sense, language is comprised of signs and symbols - semiotic codes - that are used by the author for communicative means and by the reader for understanding of a story. Such codes - specifically, syntax, semantics and pragmatics[1] exist in both artificially constructed and natural languages and are key elements of literary translation. In particular, the overall writing style (e.g. idiosyncratic or sparse), and the specific way the author expresses main events are vital elements in interpreting literary texts. They are also crucial points in literary translation work.

Given that the signs and symbols in a text contribute to the communication realized with readers, all texts possess their own messages and so have communicative value in their own way. The unique linguistic style employed by one author in his/her language of writing impacts to a certain extent upon readers' ability to interpret meaning and understand the story. Let's take the simple example of *active voice vs. passive voice* in English: *I write a letter* vs. *A letter is written by me*. This syntactical layout results in a shift of emphasis in meaning: In the active voice, "I" is emphasized as the performer who writes the letter; while in the passive voice the focus is the "letter" which is being produced. With this shift in subject, the readers' viewpoint moves from one to the other in the sentence although the meaning is intended to be the same. The syntax, in other words, influences not only the tone of the sentence and its meaning, but also the semantic interpretation of a literary work because even a single semiotic code can evoke a schema in the minds of readers that connects them to the "storyworld".

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[1] In this regard, Barthes (1964) defines what language is and what language does by claiming that "the (dichotomic) concept of language/speech is central in Saussure" (p.13). He further articulates the different roles between the language (langue) and the speech (parol): I.1.2. *The language (langue): A language* is therefore, so to speak, language minus speech: it is at the same time a social institution and a system of values. As a social institution, it is by no means an act, and it is not subject to any premeditation. It is the social part of language, the individual cannot by himself either create or modify it; it is essentially a collective contract which one must accept in its entirety if one wishes to communicate. Moreover, this social product is autonomous, like a game with its own rules, for it can be handled only after a period of learning. As a system of values, a language is made of a certain number of elements, each one of which is at the same time the equivalent of a given quantity of things and a term of a larger function, in which are found, in a differential order, other correlative values: from the point of view of the language, the sign is like a coin,' which has the value of a certain amount of goods which it allows one to buy, but also has value in relation to other coins, in a greater or lesser degree. The institutional and the systematic aspect are of course connected: it is because a language is a system of contractual values (in part arbitrary, or, more exactly, unmotivated) that it resists the medications coming from a single individual, and is consequently a social institution.
I.1.3. *Speech (parole)*: In contrast to the language, which is both institution and system, *speech* is essentially an individual act of selection and actualisation; it is made in the rst place of the 'combination thanks to which the speaking subject can use the code of the language with a view to expressing his personal thought' (this extended speech could be called *discourse*),.and secondly by the 'psycho-physical mechanisms which allow him to exteriorise these combinations.' It is certain that phonation, for instance, cannot be confused with the language; neither the institution nor the system are altered if the individual who resorts to them speaks loudly or softly, with slow or rapid delivery, etc. The combinative aspect of speech is of course of capital importance, for it implies that speech is constituted by the recurrence of identical signs: it is because signs are repeated in successive discourses and within one and the same discourse (although they are combined in accordance with the infinite diversity of various people's speech) that each sign becomes an element of the language; and it is because speech is essentially a combinative activity that it corresponds to an individual act and not to a pure creation. (1964:14 - 15)

The syntactical concern or linguistic style can be understood as a system of choices in language used by an individual writer (Leech and Short 1981:25). This system of choices is impacted by the social norms and beliefs the people of each culture assume, norms and beliefs internalized by the writer as well and reflected in the writing itself. Thus, careful consideration of linguistic *style* in literature is crucial in translation. Some studies in the field of translation, therefore, emphasize the importance of language structure and form in text. For example, Roger T. Bell explains:

> A language is a formal structure – a code – which consists of elements which can combine to signal semantic 'sense' and, at the same time, a communication system which uses the forms of the code to refer to entities (in the world of the senses and the world of the mind) and create signals which possess communicative value. (1991:6)

In a similar manner, Anne Cluysenaar (1976) points out that the translator is required to look into 'each individual structure' regardless of genres, as each linguistic sign or structure implies a certain meaning of the text (on this point, see also Aristotle, Vladimir Propp (1928/1968), Ferdinand de Saussure (1966), Claude Levi-Strauss (1967), Seymour Chatman (1978), and Mieke Bal (1985)[2]. Christina Schäffner also asserts that as linguistic structures compose texts, analyses of such structures must be undertaken in order to ascertain "the intended aims and purposes which the author wanted to achieve with the text for specific communicative situations in a specific sociocultural context for specific addressees" (2002:2).

I. *Translating for Children*

Reading is a transactional process that goes on between a particular reader and a particular text at a particular time, and under particular circumstances. All of these factors affect the transaction. (Rosenblatt 1986:123)

Children's literature is mainly produced for children by an adult writer to help the former develop their knowledge and understanding about the world and take up their membership in the cultural, social and global community. However, this is almost a contradiction of Jones' contention.[3]

Writing for children has both educational and aesthetical purposes in a sense that children are situated as readers in a way that encourages them to 'react' to the text. The

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[2] These structuralists argue that the pivotal mechanism is a language itself, producing a text.
[3] See page 1

distinctive ways of writing for children employ both aesthetic and educational values. In other words, as readers, children have an opportunity to enjoy reading whereby literary texts elicit emotion. At the same time, as children, they should be given an opportunity to be educated for their development whereby children's literature enhances their development as participants in society. Louise M. Rosenblatt is perhaps best known for arguing that literary experience is both aesthetic and efferent:

> The predominantly "aesthetic" stance, covering the other half of the continuum, designates an attitude of readiness to focus attention on what is being lived through in relation to the text during the reading event. Welcomed into the centre of awareness are not only what the words point to, their public referents, but also the rest of the triadic symbolization, the qualitative aspects associated with the verbal signs and their referents. "Organismic states" receive attention. The sound of words, their rhythmic repetitions and variations, may be listened to in the metaphoric "inner ear." Inner tensions, sensations, feelings, and associations accompanying images and ideas may colour imagined scenes, actions, and characters. The experienced evocation is felt to be the poem, the story, the play corresponding to the text. This lived-through "work," this "evocation," is what the reader "responds to" as it is being called forth during the transaction, and as it is reflected on, interpreted, evaluated, analyzed, criticized afterwards. Any text can be read either efferently or aesthetically. Hence "literariness" or "poeticity" cannot be said to reside in any traits of the text alone. If the text of Shakespeare's Sonnet 70 is to be read as a poem, an aesthetic stance is required: Admitted into the centre of selective attention must be, of course, the referents of the particular words, but the shutters must be opened wide to admit also their experiential aura. There will be no dearth of ideas and of logical relationships, yet they will be inextricably inter-fused with their lived-through, qualitative colourings and textures. (1938:124)[4]

Hence, when translating for children we should consider relaying to such readers not only the primary value of the literature itself but also the messages within concerning desirable social behaviours.

Bearing in mind the importance of language itself in literary translation, as discussed earlier, we must consider two critical aspects in translating children's literature: one is achievement of equivalence between the source and the target texts as a result of the translation; and the other is encouragement of children's cognitive reaction to literary texts through evocation of accessible schemas.

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[4] Louise M. Rosenblatt outlines this content, "the meaning evoked during the aesthetic transaction constitutes "the literary work," the poem, story or play. This evocation, and not the text, is the object of the reader's "response" and interpretation" both during and after the reading event. (1988:5)

Translation Equivalence in Children's Literature

Translating children's literature like any other literary translation is an attempt to develop the same story by seeking out different linguistic features between one language and another—that is, the source and the target text.[5] Translating children's literature is a multi-dimensional work, as Riitta Oittinen affirms:

> Situation and purpose are an intrinsic part of all translation. Translators never translate words in isolation, but whole situations. They bring to the translation their cultural heritage, their reading experience, and, in the case of children's books, their image of childhood and their own child image. In so doing, they enter into a dialogic relationship that ultimately involves readers, the author, the illustrator, the translator, and the publisher (2000:1).

Regardless of whether translating for children or for adults, that one language is different from the other always poses equivalence issues in terms of whether readers in the TT culture can understand a particular literary text in a way similar to ST readers' understanding of the original text. Defining or clarifying the definition of equivalence could be elaborated based upon its own purpose - e.g. equivalence[6] in terms of literary style or social and cultural concerns. However, even if we emphasize the functional purpose of equivalence suggested by Nida, that "the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did" (1993:87), there remains ambiguity in defining what, exactly, equivalence *is*. As Schäffner puts it:

> Equivalence is probably the most controversial notion in Translation Studies. Some translation scholars reject this notion outright, arguing that by retaining 'equivalence' in the vocabulary, translation scholars sidestep the issue that "it is difference, not sameness or transparency or equality, which is inscribed in the operations of translation" (Herman 1998:61). This view is also expressed in current approaches that are inspired by postmodern theories and Cultural Studies, which argue that texts do not have any intrinsically stable meaning that could be repeated elsewhere (e.g., Arrojo, 1998; Venuti, 1995). For Venuti, the target text should be

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[5] I refer to the source language as ST and the target language as TT hereafter.

[6] In fact, there are suggestions that it is a dead issue: "Equivalence, however, has since been surpassed by a range of alternative paradigms. It became no more than a special-case scenario for German-language *Skopostheorie*; it was a banal constant for Toury's Descriptive Translation Studies; it has long remained at loggerheads with indeterminism, and its implicit essentialism has become an easy pop-shot for deconstructionist approaches. As a result, the equivalence paradigm has come to be regarded as naive or limited in scope." (Pym 2007: 272).

"the site where a different culture emerges, where a reader gets a glimpse of a cultural other" (Venuti, 1995:306, in 2004:1255).

More specifically, what language does in literary translation, in general, reminds us of two points. First, that translation is scientific work where we seek out the most appropriate TT words for the readers from the ST language, given that it is always by language that translation is carried out for the target readers. Second, that translation is artistic work to be readily apprehended and appreciated by those who speak the language of the TT.

Once priority is given to the importance of linguistic choices in literary translation study, the contrast between different language systems raises concerns about equivalence in translation, and thence the desire for 'equivalence probability' to maximize 'readability' in a target culture (Hatim and Mason, 1990). If we regard literary translation as artistic work, in particular, the idea of equivalence seems inapplicable. This is because the unique characteristics that each language employs lead to different implications of figurative language (e.g. metonymy and metaphor) in readers' minds. In other words, readers map their personal and cultural schemas onto a text in the process of reading.

Although some may argue that equivalence is just the acceptance of the source domain reflected in the target domain and the pursuit of understanding, equivalence between the ST and the TT can still be problematic, particularly in literary translation. In other words, in the complex work of translation, it seems rare for any literary translation to fulfil the goal of equivalence between the target text and the source text. In order to determine and understand what differences appear between the ST and the TT, it is necessary to ascertain what changes have been produced as a result of translation itself.

It should be that there are similarities and differences between the two texts. Putting the similarities aside for a moment, we might assume that such differences between the ST and the TT can create significant variances in drawing out certain images in the ST due to contrasts in languages and reader schemas. In other words, conceptual outcomes—such as metaphor, metonymy and image—can be generated through the interaction between semiotic codes throughout a text and via the reader's schemas. Recognizing such differences between the ST and the TT can allow us to help TT readers understand the ST in an appropriate manner and as similarly as possible to ST readers. For example, by recognizing reader variances in imagining a protagonist's image, behaviour, attitudes or beliefs in the ST, we as adults can help children understand the ST better by minimalizing the misunderstandings that could possibly occur between the two texts.

So far as linguistic aspects are concerned in literary translation on children's literature, there are at least three reasons why the TT readers may draw out different images as a result of translation when we translate the ST to the TT, as "English philosopher John Locke observed in 1690 that in any language, there is a 'great store of words ... which have not any that answer them in another [language]'. Such language-specific words, he said, represent certain 'complex ideas' which have grown out of 'the customs and manner of life' of the people" (in Goddard and Wierzbicka, 2004: 128)[7].

Each of the reasons demands an understanding of the concept of equivalence and the function of language in literary translation. First, the different systems that a language employs impact how readers appreciate "the artistic value of the message which the literary work conveys" (Widdowson 1975:116). Second, the different choices a writer makes in a particular language system impact a reader's schemas and instantiate certain images through a reading process at the level of the collective unconsciousness. Third, cultural and historical factors, which often represent attitudes, values and circumstances have major impact on the relevance to the reader of certain events in the story.

Translation Equivalence and Reader Response

As translation equivalence is problematic and controversial in literary translation, it seems desirable to understand the interaction between a text and the reader's response or mindset in the aspect of linguistic and cognitive theories. In other words, textual interpretation in translation demands a more detailed approach since meaning is vulnerable to changes according to linguistic codes built by a reader's schemas. Taking a more detailed approach would enable us to fill the gaps between the ST and the TT and by extension allow readers to infer the desired meaning and aesthetic responses while reading the story.

Since readers respond to linguistic codes in a text based on their schemas, it is necessary to examine how readers' cognitive capacity interacts with linguistic codes in the process of reading a literary work. This interaction between the reader and a literary work is a vital element in the translation field as readers' cognitive responses change according to the different linguistic codes appearing in the TT as a result of a translation. Emphasizing a cognitive approach to literary work, Nikolajeva (2014) acknowledges that while reader-response theories deal with how readers interact or transact with fiction, cognitive criticism also encompasses the question of why this interaction/transaction is possible (p.8). Given the

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[7] Cited in René Dirven, Marjolijn Verspoor (2004: 128), Cognitive Exploration of Language and Linguistics, John Benjamins Publishing

importance of reflecting on the concept of equivalence in translation and readers' cognitive reactions to literary works, reader responses should be maximally understood in translating children's literature.

Since Roland Barthes asserted "the death of the author" in the late 1960s, a common focus in literary interpretation has been on the text-reader relationship over the author-text one, marking a major paradigm shift in the history of literature towards critical evaluation (Holub 1984). Unlike other literary theories such as Formalism, Structuralism, and the New Criticism by which a text is considered a unified form and the reader, passive, the reception theory stresses the role and the position of readers, and tries to explain the response of the reader in the process of reading a text.

Reception Theory was a revolutionary approach to contemporary literary criticism (ibid.) in the early 1980s, and diverse approaches in reader response criticism were continuously developed and articulated into the 1990s. As Richardson points out:

> Reader response criticism, for a while the most exciting development in literary theory and criticism, reached something of an impasse in the early 1980's. At that time it became evident that most of the theoretically articulated approaches to the subject fell into one of two camps, one largely monistic, fairly prescriptive, and generally compatible with a formalist perspective; the other subjective, personal, relativistic and said to be more theoretically current and politically progressive. More recently, a medial position between these two extremes seems to be emerging. James Mellard suggests that Paul B. Armstrong's Conflicting Readings and Wendell Harris' Interpretive Acts might be the first of "eventually many books that will attempt to occupy the middle ground" between the two better established stances.[8] After all, now that Umberto Eco, the original spokesman of "the open work," is arguing for interpretive constraints, it would seem that a new paradigm shift may well be underway.[9] (1997:31)

Iser's reception theory positions the literary text as having different functions compared to other types of discourse, and highlights how the text and the reader interact with each other in the reader's process and the importance of cultural factors in determining textual interpretation. According to Iser:

> Reception theory was a reaction to what appeared to be a stalemate in literary studies. Of paramount concern for this theory was the impact a piece of literature has on its readers and the responses it elicits. Instead of asking what the text means, I asked what it does to its potential readers…. The message (of the text) that was no

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[8] James M. Mellard, review of Paul B. Armstrong, *Conflicting Readings*: Variety and Validity in Interpretation, in *Style* 25 (1991): 636, Cited in Richardson (1997)

[9] See Eco's *The limits of interpretation* (Bloomington: Indiana University Press, 1990), Cited in Richardson (1997)

longer to be ascertained triggered interest in what has since been called text processing—what happens to the text in reading. (2000:311)

This is the decisive shift in literary theory; it is a shift from meaning to the aesthetic processes constituting it:

> Consequently, aesthetic response, as the hallmark of reception theory, is to be conceived in terms of interaction between text and reader. I call it aesthetic response because it stimulates the reader's imagination, which in turn gives life to the intended effects. (ibid.)

This idea, emphasized by the practitioners of reception theory such as Robert Jauss, Wolfgang Iser and Stanley Eugene Fish, asserts readers as not merely passive receptacles of a text but as actively interacting with it, reshaping the text in the process of reading it. In other words, the meaning of a text is created through this interactive relationship. Fish, for example, contends that it is the structure of the readers' experience rather than any structures available on the page that should be the object of description (1976:468). Fish further claims that meaning is also created when a group of readers shares a similar or the same cultural background, that "the interpretive community" that invests a text with meaning creates a reality of its own. "The interpretive community is made up of those who share interpretative strategies not for reading but for writing texts, for constituting their properties" (1972:218). Though Fish later abandoned his argument, this may imply that the signs of discourse within the text itself contain a multiplicity of meanings, and that they await readers to interpret their meanings.

Iser argued about the aesthetic response of the reader's imagination through the interaction between text and reader. In particular, Iser focused on "the act of a reader reading a text" (Hamilton and Schneider 2002:642). This approach in a way spurred the development of cognitive criticism, which combines linguistics, literary criticism and cognitive science. According to Hamilton and Schneider (2002), "going cognitive" was a response to Iser's reception theory and its restrictive focus on the relationship between the text and the reader. Such a shift from reception theory to "going cognitive" is set out by Mark Turner in his book, *Death is the Mother of Beauty*, published in 1987. Turner's argument is based on the assumption that human cognition transforms every expression from any text or any circumstance into metaphorical and metonymic terms through conceptual blending or mapping, which involves the interaction with one's environment and society. That is, the meaning eventually becomes conceptually integrated when readers interact with a text.

Although there exists a common theoretical framework within which various research on children's literature in translation has been examined in the field of translating children's literature, reader response to the language shift that occurs as a result of translation and what influences that has on the reader's mind have only marginally been dealt with. In addition, while new studies on translation have emerged over the past years accompanying its recognition as a global interdisciplinary academic field, in particular, as an integral part of applied and general linguistics, translation studies generally are still in the nascent stage and one finds even fewer linguistically-based studies in the field of translating children's literature.

Language and Conceptual Image in Children's Literature

Images that are associated with a particular event, scene, animal, and even person in the source text may be differently created in the target text reader's mind because "that image may be rather different from the reality in question, not necessarily, or even primarily because translators maliciously set out to distort that reality, but because they produce their translations under certain constraints peculiar to the culture they are members of" (Lefevere 1996:139). As discussed, different linguistic systems and different cultural elements in children's literary text also contribute to altering a certain image. From a cognitive perspective, an image can be considered a mental constitute that is conceptualized in one's mind. Mark Johnson and George Lakoff (1987) call it a kind of "image schema". In other words, while we define an image as a visual representation of objects, such an image schema is a conceptual image referring to something that does not instantly invoke a direct similarity or likeness between the word expressions and the thing described. Such a conceptualized image has a mental representation without our being conscious of understanding the context we experience.

The conceptual image is instantiated from the cognitive system by which the reader reads, interprets, and retrieves information in the reading process. Such an image can be "an image metaphor" which is "another type of metaphor that maps conventional mental images onto other conventional mental images by virtue of their internal structure" (Lakoff 1987:219). In this regard, the act of interacting with semiotic codes in a text may also evoke a certain schema which creates an image. As Ahn points out:

> One assumption about schema activation is that some words, or groups of words, or the title of a text, are highly suggestive and they can signal a certain schema. Textual stimuli affect a schema in two ways. If a stimulus is highly suggestive of a certain schema, that schema as a whole can be

activated. For instance, the mention of a fire brigade may activate a "fire accident" schema. (2013:131)

Images are part of the storyworld that exists between the source and the target domain. The initial images modify, evolve, transform and become one specific image through the interaction of a text with a reader's schema—and this occurs in both the source and the target readers' minds in the field of translation. In the same manner, the conceptual image is a metaphorical image which is generated through the interaction between semiotic codes in text and readers' instantiation of schemas, because "metaphors are a means of understanding one domain of experience (a target domain) in terms of another (a source domain)" (Schäffner 2004:1258). Schäffner further points out, "The source domain is mapped onto the target domain, whereby the structural components of the base schema are transferred to the target domain (ontological correspondences), thus also allowing for knowledge-based inferences and entailments (epistemic correspondences)" (ibid.).

II. *About the Project*

> *In the development of the child as a social being, language has the central role. Language is the main channel through which the patterns of living are transmitted to him, through which he learns to act as a member of a 'society' – in and through the various social groups, the family, the neighborhood, and so on – and to adopt its 'culture', its mode of thought and action, its beliefs and its values (Halliday 1978:9)*

Children's literature is a text that retains not only national but also its idiosyncratic features. In fact, texts are rhetorical creations—they are scripts that spur the reader to create images in their minds in response to the varying motifs, roles and action presented in a text. Texts do this by entering into a dialogic relationship with the reader, and it is through this relationship that readers develop images based on their own schemas in the process of reading the story. In translation, however, "translations create the 'image' of the original for readers who have no access to the 'reality' of that original" (Lefevere 1996:139).

Three Key Ideas for the Project: Relevant Theories of Textual Interpretation in Translating for Children's Literature

Children, in particular, are often encouraged to imagine themselves within the situation a storybook describes and illustrates in order to experience a specific role. They are often motivated and enabled to create their own images about the characters as well as about the story. In this regard, it seems that translation of children's literature is a more complex task than any other literary work in the sense that the translating activity involves not only a translator's creativity but also his or her awareness of the still-developing cognitive system of young readers. But it is not just the images which can be developed by a child in the process of reading that we should be concerned about, but also the created and re-created textual layouts within a text that are carefully sorted for educational and aesthetic purposes.

As mentioned earlier, interpreting a literary text requires understanding the semantic codes within a text that activate the schemas that help readers understand the story. When readers' schemas are activated in the process of reading a story, one schema is created and connects with another, bringing out conceptual metaphor and metonymy and eventually creating different images in a reader's mind. In other words, each schema that is activated in the reader in response to his or her recognition of semantic codes in a text becomes a larger schema, creating an image. In this way, schemas and the function of semantic codes within a text are pivotal mechanisms in translation.

Thus, the main framework of this thesis is based on two theories - linguistic and schema theories - which contribute to the differing semantic interpretations of the protagonist's behaviour, psychological stance and attitude reflected in the ST and the TT. In order to understand the relationship between the function of language and schema within a text, I will first explain the meaning of "text" in this study. I will then introduce the function of *theme and marked theme* (Halliday 1994), the linguistic tools that provide the critical framework for this study. Finally, I will introduce the types of schemas that inform the results of my analysis.

1) Text

In simple terms, "a text is what is read" (Silverman 2001:54) and its organization signifies the message to the reader, though a text is often designed and arranged according to the writer's intention and emphasis on a particular word(s). Rosenblatt states:

> 'Text' designates a set or series of signs interpretable as linguistic symbols. ... [It] is not simply the inked marks on the page ... The visual ... signs become verbal symbols, become words, by virtue of their being potentially recognizable as

pointing to something beyond themselves. ... in a reading situation "the text" may be thought of as the printed signs in their capacity to serve as symbols. (1994:12)

Rosenblatt regards a text as "an object of paper and ink until some reader responds to the marks on the page as verbal symbols" (1994:23). That is, until someone recognizes and responds to semiotic signs, the text awaits readers in order to become meaningful. In a similar manner, Goodman points out that:

Texts are constructed by authors to be comprehended by readers. The meaning is in the author and the reader. The text has a potential to evoke meaning but has no meaning in itself; meaning is not characteristic of texts. This does not mean the characteristics of the text are unimportant or that either writer or readers are independent of them. How well the writer constructs the text and how well the reader reconstructs it and constructs meaning will influence comprehension. But meaning does not pass between writer and reader. It is represented by a writer in a text and constructed from a text by a reader. Characteristics of writer, text, and reader will all influence the resultant meaning. (2014: 45)

A text is written in a language, in which various linguistic codes chosen by the writer are interwoven throughout the text, and contains messages that are composed of "the expression of a range of socio-cultural meanings" (Hatim and Munday 2004:86). Hence text is a crucial factor in translation because it is through the text that the message is delivered from ST to TT readers whereby the TT readers enjoy the corresponding feeling that the ST readers might feel. Also, the TT "fulfils the intended aims and purposes which the author wanted to achieve with the text for specific addressees" (Schäffner 2000:178)[10]. As Schäffner considers 'a linguistic structure in a text' the critical element for text interpretation, Trosborg also claims that "a text is no longer seen as a static specimen of language but as verbalized expression of an author's intention; translation is not seen as mere transcoding process but as a cross-cultural event" (2002:41). So, translating a literary text is more than decoding a meaning between at least two cultures which transcend images, feeling and ideas that the readers could be involved in the process of reading a translated literary text.

Generally, a text is a pattern of linguistic signs; hence, a literary text is a text that enables us to expand our mental world and to engage with a storyworld. Instead of

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[10] Schäffner argues, "Understanding a text reflects "the linguistic structures which a text displays, realizing the structure chosen by the text producer is (to be) seen as the most appropriate one to fulfil the intended aims and purposes which the author wanted to achieve with the text for specific addressees" (2000:178).

receiving information from the text, we inevitably confront an invisible, imaginative situation that resembles a real situation. For this reason, unlike technical translation that deals with an information-centred context from ST to TT, literary translation moves far beyond the delivery of information. As Lander (2001) points out, "literary translation can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul" (2001:7).

2) Linguistic Theory: Marked and Unmarked Themes

Given that "the key to understanding issues of literary value and status and meaning lies in being able to have a clear view of text and context, circumstances and uses, knowledge and belief" (Stockwell 2002:4), linguistic tools offer us a means to achieve this understanding. A core linguistic device in narrative construction is *theme-rheme* and *marked theme* structure. From the perspective of Halliday (1994), the initial position, *theme*,[11] is characterized as what the message is concerned with: the point of departure for what the speaker is going to say. Theme is a starting point that "the speaker has chosen for the message" (in Butt et al 2000: 136), "it functions as a starting point or signpost, that is, the frame the speaker has chosen for the message" (136). Eggins (2004) also points out that the identification of Theme is based on order: Theme is the element which comes first in the clause (p. 299). Its discourse function is to orient "the listener/reader to the message that is about to be perceived and provide a framework for the interpretation of that message" (Fries 1995: 318).

In light of what "theme and marked theme" is and do in a text, the ST, English, and the TT, Korean, have different arrangements in terms of "Marked Themes" as a result of translation, which in turn causes different semantic functions in delivering the message. Such differences have been also mentioned by Mira Kim (2007). Basing her research on a study by Thomson (2005) and Teruya (2007) on theme in Japanese, Kim has suggested a boundary for the system of Theme in Korean.[12]

Marked Theme as Linguistic Style in Semiotics: Theme, Rheme and Marked and Unmarked Themes

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[11] I will use the term, "theme" for the word(s) allocated in the beginning of a clause or a sentence rather than "given" and "topic". However, this does not wholly support Halliday's concept of 'theme' defined as "the front position" of a clause. Also, I will continuously use Halliday's term, "marked theme", throughout this study.

[12] For the analysis on Theme and Marked Themes in English and in Korean, I add the methodology part in Chapter 4 of this study. Kim (2006) did a good work on Theme analysis for Korean but she did not point out about how marked themes could be analyzed.

The fronted position of a so called 'Theme', 'Given' or 'Topic' in a sentence or a clause has been considered to be important for many decades among structural linguists. Although those terms have been defined in various ways, most people have agreed that 'what is chosen to stand in the initial position is an important indicator that enables us to realize what comes next in the message' (Firbas 1974: 12). The main ideas of those studies have shown that 'the movement from the initial notion to the goal of discourse reveals the movement of the mind itself' in language, no matter how languages differ in terms of syntactic order, which contributes to the notion of function of language associated with textual interpretation' (ibid).

The term 'theme' is primarily connected to Halliday's Systemic Functional Grammar. According to Halliday, "theme is characterized as 'what the message is concerned with: the point of departure for what the speaker is going to say'. He emphasizes that "the choice of clause Themes plays a fundamental part in the way discourse is organized" (Halliday 1985:62). The concept of theme originated, however, with H. Weil and the Prague School Linguists. Weil (1887)[13] insisted that 'as long as thought and word followed each other closely or immediately the very instant of perception, the unity of speech would correspond exactly with the unity of thought'(1887: 29). What is implied by Weil is that there are at least two minds present in a clause or a sentence. One is the common ground in which the listener and the speaker can share the idea that is usually located in the initial position (Maynard 2002: 102-103). The other statement states something known to the listener or the reader. The first is known as 'theme' and the second is 'rheme' in Systemic Functional Grammar. Some still call this concept 'given' and 'new' or 'topic' for theme and 'focus (comment)' for rheme, although the definition is slightly different.

Given that the choice of the first words is a factor which impacts upon the rest of a clause and a sentence boundary, 'themes and marked themes' of 'thematic organization' or 'thematic structure'[14] situated at the beginning of a clause or a sentence in creative writing can be regarded as a crucial element. In this regard, the thematic structure brings out a schema that helps the readers readily perceive and visually construct the physical world. Eventually, they enable the readers to imagine and anticipate the subsequent narrated events because they are vital in the organization of a clause or a sentence. For this aspect, Martin (1992) claims that 'coming first in fact constructs a particular angle of interpretation on the topic of each text

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[13] I will return to Weil in chapter 4.

[14] According to Halliday's (1985, 1994) definition, the term theme is characterized as 'what the message is concerned with: the point of departure for what the speaker is going to say'. He also points out that 'the theme is a function in the clause as a message'. Halliday and Hassan (1976) claimed that, "The choice of 'Theme' is significant because the interplay between the Theme and Rheme or Given and New is directly related especially to building up cohesion in texts, which determines that the story events fit together meaningfully and the sense of the text is delivered clearly and pleasurably to readers" (p.296)

which resonates with other aspects of discourse organization' (Martin 1992b:154)[15]. In a similar way, Halliday and Hasan (1976) point out that 'the choice of 'Theme' is significant, because the interplay between the Theme and Rheme or between the Given and New is directly related to building up cohesion in texts, which determines that the story events fit together meaningfully and that the sense of the text is delivered clearly and pleasurably to readers' (Halliday and Hasan 1976: 296). In addition, the notion of Theme is important as it stretches out the analysis of a text beyond the syntagmatic structure, integrating with the author's intention in the discourse level, as Davies indicates:

> Theme may be seen at a level between the grammatical constraints on allowable sentence patterns, and the high level, goal oriented discourse constraints (1988:179).

While theme is words simply designated as allocation of a syntagmatic boundary, 'Marked theme', is initial words "selected specifically to reground a particular element as the topic of the clause or its point of departure" (Baker1992:131). Shaped by the author's purpose and presented in the text, in particular, the marked themes may function as an influential schematic apparatus to impact upon the degree of dramatization, creating a stylistic significance of literature as it has an emphatic function to evoke a particular meaning in the readers' mind in the process of reading the story. For example, "I went to school this morning" is an ordinary SVO English structure, which does not have "a marked theme" in the sentence. As an alternative, however, "this morning I went to school" can be often used in order to emphasize "this morning". In this case, "this morning" is "a marked theme", which helps readers pay attention to this temporal adverbial phrase and map out a special schema for the following situation. Especially in the area of literature, a marked theme is more meaningful than other elements because it foregrounds the special semantic concern and choice that the writer intended. In this regard, Butt et al (2000) point out that 'because all choices are meaningful, when we find marked Themes we look for the purpose behind the speaker's patterning' (p.139). Hence, although all choices of linguistic elements are meaningful, a marked theme is a more forceful factor in foregrounding the special semantic choice the writer intended. Unsworth (2000) claims that 'a marked theme draws the readers' attention to what is being dealt with at this point in the text' (p.127). Having emphasized the significance of the marked theme, he further exemplifies it: "in some picture books, marked themes signal the episodic development of the story" (p.127). So, the marked themes often have idiosyncratic prominence by the author or by the linguistic system in a language, and a

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[15] He further explains that the choice of 'theme' in English is a critical element located in the initial position of the message, and it is a vital stylistic factor in text because 'theme in English means more than what the message is about' and 'significant patterns of information flow through theme in ways that are critical to an interpretation of the meaning of a text'. (Martin: 1994).

semantically emphatic function in literary narrative, which attracts the reader's attention and spurs the reader's mental activity toward the comprehension of a particular story development.

Although it is only a prominent linguistic arrangement located at the front position within a sentence or a clause, such an unusual pattern attracts a reader's particular attention and creates an emphasis which enables readers to understand the subsequent message. Its function is to emphasize a specific element in a sentence so as to influence the semantic interpretation. Such a function as a result of a particular linguistic choice foregrounds and impacts upon the degree of dramatization, which creates a stylistic significance. The display of the choice of "the marked theme" does not only associate with stylistic considerations, but also generates a semantic effect on the flow of the story dynamics created by the inscribed marked themes in a sentence within a text. In literary narratives, marked themes may control a reader's response to the configurative imagery created by the visualization of objects and then may shape the mental image of a protagonist. Reading is a cognitive activity which requires the evocation of memory and image schemas – that is, prior knowledge, background experiences, and vocabulary through which readers predict and create images. If the marked themes are seen as the topic or the point of departure to direct what a clause or a sentence is about, they can change the textual framework and hence generate the effects for the readers.

If 'marked' and 'unmarked' themes are important in the development of semantic interpretation, certain problems arise when translating the ST (English) to the TT (Korean). Comparison of the marked themes in ST and TT depends on the fact that Korean has SOV in language structure, whereas English is primarily SVO in structure. One of the problems in translating English to Korean is that Korean often omits the Subject, as "Korean allows sentential elements that are predictable from the discourse context or situation to be omitted" (Sohn 1999:269). That is, if the situation is understood, the subject, particularly if it could be a pronoun, frequently tends to be omitted in Korean. As Sohn (1996) indicates, Korean commonly uses 'a zero pronoun in the discourse context rather than actual text'. Instead, Korean writers have a tendency to place elements such as adverbial phrases in sentence-initial position to introduce new information. For example, 'I went to school' in English is translated as 'to school went [*Hakgyo-e* (to school) *Gatda* (went)]' in Korean. Another example is, "I went to class after I met one of my friends" (English order), which in Korean is apt to be "after (I) met one of my friends [*Chingu-reul* (a friend) *manago nan- hu* (after meeting)], (I) went to class [*Sueop-e* (to class) *Gatda* (went)". In these examples, the starting point is different. Although we can realize that "I" is omitted in Korean, the starting point of the written Korean text is still 'to school' or 'to class', which is different from English, or readers may not be aware that there is an ellipsis in Korean because they are used to such a discourse

pattern. In this sense, when translating a text into Korean, such a shift of the initial position seems to be a serious problem in translating the meaning in the TT when applying the concept of the marked and unmarked themes.[16]

3) Schema Theory: Types of Schema

A schema is a cognitive framework or a knowledge structure which is related to mental representations stored in our memory system, facilitating the interpretation of information and expediting the comprehension process. It is continuously modified and integrated as new information is collected, or when some missing information is added or filled in. Because the schema represents our awareness, it encompasses all levels of information including ideologically and culturally embedded knowledge which structures experience and expression. Moreover it unconsciously shapes our perceptions and reasoning processes to understand and interpret literary books. Thus, it is very useful to those in the act of comprehending a text in which their prior knowledge is important in the process of reading. Each person's schema in turn influences the formation of a new knowledge structure. In translation study, also, schema theory seems critical as the schema helps not only translators and critics but also the readers understand the differences between ST and TT though most of the young child readers aren't making such a comparison[17]. That is, while the same comparable content in the ST and the TT is activated from a schema the meaning could be differently interpreted due to the reader's schema.

In relation to reading process, a schema helps readers understand the interaction of key elements. When a text presents semiotic codes to readers, the meaning of the story is created by the reader's schema. As Herman (2004) states, "Creative works involve a further level of connectivity between the pre-stored, dynamic knowledge representations bound up with everyday life and the stereotypic plot structures that readers use to anticipate the unfolding story logic of creative works" (Herman: 89-91). In other words, the reader's understanding of a text is mediated by his or her schemata. A reader activates particular "story-schemata" for such components as "how participants in the story interact and what this means, how cause relates to effect, and what are desirable outcomes" (Stephens 1996:17). It is the structure that enables readers to understand, interpret the story, and even imagine it beyond the actual information.

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[16] Although there seem to be a number of examples of things to show the differences in language structure between ST and TT, I don't provide variety types of examples here because the emphasis of this part of the study is to demonstrate the transformation occurring between two texts as a result of translation.

[17] Children readers aren't making such a comparison. Rather, it's a matter of importance to translators and critics.

Thus, through their schemas, readers can anticipate what is needed to comprehend and enjoy the story. In particular, young readers are able to form such a conceptual framework, and build up their knowledge and interpret the meaning that a particular story denotes. In relation to children's cognitive ability, Stephens points out:

> Cognitive research carried out with children as young as three and four has indicated that they already organize their knowledge and experience of the world and their understanding of typical narrative forms by means of such schemata (see also Thorndyke and Yekovich: 1980; Mandler, in Hudson and Shapiro: 1991; Crawford and Chaffin: 1986), though it is much later before they are able to use schemata to generate their own fictive stories (1995: 853).

There are certainly various ways that schemas are used in reading comprehension, as they are the mental device that informs readers of meaning and expectation. The kind of schema I have been discussing is variously referred to as a *script* (Stephens 2011), an *event schema*, or an *action schema (*Keunen 2000). It is distinct from an *image schema* (or *object schema*), which is a schema for a thing or object. Early in the story, "The Mountain of White Tigers," Tashi has a brief encounter with his recurrent antagonist, the wicked Baron: "he was grinding his gold teeth, and he pushed me out of the way. I picked myself up and … I dusted my pants off." The incident instantiates an event schema for the self-absorbed behaviour of an angry person, although the anger is demonstrated, not stated, and must be inferred from the schema. That readers expand an event schema from prior knowledge is further seen, for example, in the gap between "pushed me out of the way" and "picked myself up": readers supply the information that Tashi was pushed so violently that he fell. Image schemas may be embedded within event schemas and may shape a reader's instantiation of the event schema, as in "his gold teeth": beyond the literal description is an image schema that instantiates notions of status, wealth and power. A subset of event schemata are motivic chronotopes, a category of marked temporal and spatial themes.

Event Schemata

In a different view about what schema does in a text, Rosenblatt (1994) regards reading activity as *an event* (p.16). Rosenblatt indicates that:

> Schemata are not viewed as static but rather as active, developing, and ever changing. As readers transact with text they are changed or transformed, as is the text. Similarly, the same text refers to different meanings in transactions with different readers or even with the same reader in different contexts or times (1994:1078).

Rosenblatt emphasizes that reading is the process of knowledge transfer between a reader and a text. Rosenblatt shows how schema works in reading comprehension in the transactional model that takes into the account language activities and both aesthetic and cognitive values in reading and writing:

> Every reading act is an event, or a transaction involving a particular reader and a particular pattern of signs, a text, and occurring at a particular time in a particular context. Instead of two fixed entities acting on one another, the reader and the text are two aspects of a total dynamic situation. The 'meaning' does not reside ready-made 'in' the text or 'in' the reader but happens or comes into being during the transaction between reader and text. (1994: 1063)

Schank and Abelson employ the term *script*, by which they usually mean *an event schema*, "a predetermined, stereotyped sequence of actions that defines a well-known situation" (1997: 41). It is associated in one's memory in the forms of place, names, the things one has done, scenes and so forth, and helps one learn and process new information. There are two important notions in what Schank and Abelson argue in relation with scripts. First, scripts are identical with memory and processing. Second, a script is a set of expectations. A script thus has the potential to play an active role in the reading process because it is a natural consequence of a cognitive process instantiated in the process of reading comprehension.

Motivic Chronotopes as Action Schemata

Bakhtin's concept of chronotopes is often associated with schema. In Bakhtin's essay (1937-38), "motif" triggers certain images in literary plot in the sense of "individual motifs that are included as constituent elements in novelistic plots" (1981:97). Bakhtin explicitly states that "these motifs are chronotopic" (ibid). In this regard, Keunen (2000) states:

Bakhtin's view on generic structures in literary history clearly constitutes the central focus of his essay (see Todorov, Les Genres 47; Holquist 145; Clark and Holquist). In addition, however, he also mentions historical phenomena that are not generic structures and he yet calls them chronotopes. He refers to textual elements where a setting (space) intersects with actions (i.e., a temporal sequence) -- elements that are "cinematic" combinations of the three spatial dimensions with the fourth, the temporal, dimension. In his essay such images are viewed as "individual motifs that are included as constituent elements in novelistic plots" (Bakhtin, "Forms" 97). Bakhtin explicitly states that "these motifs are chronotopic." (p. 8)

Keunen initially regards this idea as chronotopic schemata or ***motivic chronotopes*** which are instantiated within larger chronotopes - time and space – and are plot elements. Such schemata might be a form of the "image schema embedded within script" structure. He argues:

Chronotopes, in this sense, are not purely formal phenomena but mental constructions that take shape in the pragmatic interaction with texts. Although time and space are embedded in texts, they do not unite until they enter the minds of concrete writers and readers. This shift in perspective allows Bakhtin to redefine literary communication in an evolutionary way (2000: 5).

A schema accounts for how temporal and spatial connection is structured within the whole organization and how they influence one another in the process of understanding new information. According to Keunen, "Time and space, however, are not only textual features; they also function as a mental unit that constitutes the backbone of the writing and reading processes" (2000: 3). What he considers is that the chronotope is "a supratextual device that gives unity to the disparate spatial and temporal elements of a text".

Schema theory provides two related definitions of "schema" that seem to correspond with two basic functions of Bakhtin's chronotopes: First, the definition of superstructural schemata can be associated with the genological function of chronotopes and second, the definition of "action schemata" can be linked to the chronotopes which Bakhtin calls "motifs." This corresponds with Freundlieb's distinction between schemata "which represent discourse structures and those which represent typical events, actions, processes, etc..." (29) and with the difference between "language-knowledge" and "world-knowledge" approaches (Habel 122; Habel is associating the former with

Rumelhart, Mandler, Johnson, and Van Dijk, and the latter with Minsky, Abelson, Schank, Wilensky, and Winograd) (ibid.: 3).[18]

Thus*, an action schema* is a schema instantiated by chronotopes - time and space. It is instantiated by "motifs" of time and space which are specially set as "the chronotopic constructions that writers and readers associate with the text" (Keunen 2000:5) though "the term *action schema(s)* originally refers to a central concept of Piagetian epistemology and intellectual development as well as to a variety of techniques and languages for modelling sequential decision-making problems within the realm of machine learning and artificial intelligence" (*Encyclopedia of the Sciences of Learning*:73-75). [19] However, Keunen considers this action schema as a schema instantiated by chronotopes so that readers conceive schematic construction of time and space and have communicative interaction with a literary text.

While Keunen (2000) points out that the chronotopic schema is instantiated by interrelated temporal and spatial expressions in the literary plot, Rosenblatt considers a schema as an internal structure instantiated in the process of reading. For my project, I will consider a script as *an event schema.* I will also adopt Keunen's idea about schema (2000)—i.e. *Motivic Chronotopes as an action schema,* which can be linked to the chronotopes which Bakhtin calls "motifs." In other words, the term "schema" used in this project indicates **the action schema**[20] that is activated by the impact of an object—e.g. a word or a picture —upon the action and the association that is instantiated. In turn, it creates another association through such schema. In this project, the *action schema* helps to develop the image of a protagonist based on chronotopes through the stylistic factors of marked temporal and spatial themes. It is recognized and developed by way of a strong congruence between marked temporal and spatial themes and the reader's prior knowledge and cultural background, and ultimately generates a chronotopic metaphor.

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[18] While he is mostly interested in 'action schemas' because they best fit his argument about Bakhtin, Keunen is well aware they are just one type: 'When Bakhtin writes that "any motif may have a special chronotope of its own" (Bakhtin, "Forms" 252), we can replace the concept of motifs by 'textual triggers' and chronotopes by "memory schemata." Thus, the motif of meeting with the beloved (a feature of the adventure novel) can be seen as a trigger activating an action schema (the reader's prior knowledge of love affairs).'

[19] "In both fields of application, the basic assumption is that intelligent systems are active beings, that impact consciously and intentionally their environments. As a means of action regulation, the schema of an action is defined as the structured whole of the universalized characteristics of this action, i.e., the characteristics which enable intelligent systems to repeat the action and apply it to new contents. Closely related with actions schemas is the concept of action slips defined as the performance of actions which are not intended but carried out". (Encyclopedia of the Sciences of Learning pp 73-75)

[20] I regard "Action schema" as an extremely limited sub-category for "Event schema" for this study.

III. *Project Approaches*

With a focus on the reader and reading process as well as on the interrelationship between social, cultural and historical aspects in combination with certain linguistic features in the construction of meaning, the overall aim of this thesis is to explore and understand the transformation of a protagonist's image that results from translation.

Specifically, I will explore and show how textual interpretation can be transformed in the target reader's mind through the application of linguistic, literary and cultural approaches to the source text. "Themes" and "marked themes" as linguistic tools will be applied to Anna Fienberg's *Tashi* series (Books 1-10), a widely-read Australian children's series,[21] as the source text and its translated Korean version as the target text.

The project will analyse cross-linguistic data in the ST (English) in comparison with the TT (Korean), with a specific focus on markedness in relation to the representations of Tashi as a heroic figure in the series. The research question focuses on the differences between the marked themes appearing in the ST and the TT. The project will further deal with how a certain linguistic system—the marked temporal and spatial themes — impacts the image of the protagonist in the ST and the TT and how the readers of each are likely to be influenced in the process of reading.

To explain the differences and the similarities between the ST (English) and the TT (Korean) versions of Anna Fienberg's *Tashi* series, I apply as a critical framework marked and unmarked themes. Specifically, Chapters 5, 6 and 7 will explore how cognitive differences may arise in a reader's understanding of the story and creation of the heroic image of Tashi, the protagonist. The study focuses particularly on the marked temporal and spatial themes found in the declarative sentences of Tashi's narrations, which are most commonly used to relay information to readers. These marked themes are further reflected in micro and macro-level perspectives through the framework of Bakhtin's chronotope.

On the basis of the aforementioned analysis, textual interpretation will then be grounded in the theory of *conceptual metaphor and metonymy* (Lakoff and Johnson 1980) and conceptual blending (Fauconnier and Turner1998, 2002)[22] as it "occurs at the moment of perception when existing ways of thinking meet and create a new meaning" (p.149). Such a conceptual

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[21] Though the Australian version (ST) of the *Tashi* series was translated into Korean (TT), it was not as popular with young Korean readers as it was with young Australian readers. While recognizing that the popularity of a children's book (or any other literary work for that matter) is dependent on many factors, it is assumable partly or mainly because the difference between linguistic structures in combination with socio-historical factors is the fundamental reason for this gap in popularity.

[22] Blending is a common cognitive activity, closely related to analogy and metaphor (Fauconnier, 2001); it occurs in verbal and visual domains such as advertising, as well as in metaphoric and non-metaphoric contexts such as everyday language.

blending can be considered as a metamorphosed or a transformed aspect in TT readers' minds because any shift as a result of translation changes the semantic interpretation of the ST. That is, such a metamorphosed aspect or transformation is idiosyncratic because "culture-specific topographies" (O'Sullivan 2011:34) or localization [23] through blending with otherness exist in the comparative nature of literary studies whereby the representation of characters within a literature ultimately draws upon significant local cultural and historical connotations. One of good examples is Harry Potter who is described as a traditional White and the Anglo-Saxon juvenile hero can evoke a different image in readers' mind. Regarding Harry Potter series, Rana points out that the series is full of instances of cultural and national otherness:

> The *Harry Potter-* novels are full of instances of othering – for a good (socialpsychological) reason: Harry is deeply unsure about his new identity, first as a wizard, then as a member of Hogwarts and Gryffindor and finally as the 'Chosen One'. Caught up in the transition between childhood and adulthood which 'seems to dislocate us from everything that has previously formed our identity' (Heidemann 2009: 57), Harry is constantly trying to find his position in the world, to create his own identity as wizard, family member and hero. Different Others help him along this way, while Draco, the Slytherins and Voldemort serve as the evil Other and exhibit the dark character traits that Harry is denied, enforcing his virtue and heroism. The girls and women's incapability to act independently and to protect themselves allows Harry to show his heroic side, and Hagrid, the house-elves and the centaurs, all of which are presented as inferior in the novels, give him the chance to act benevolently and nobly and thus reinforce his heroic image (2011:46).

Language represents its culture, creating conceptual blended message through translation activity. Within conceptual blending, thus, the idea of conceptual metonymy and metaphor shall be explained. I will apply Bakhtin's theory of the chronotope in order to specify the differing features of Tashi's heroic image in both scripts (ST and TT) in terms of the analysed marked temporal and spatial themes. Bakhtin considers the chronotope within a script as a fusion of "spatial and temporal indicators … into one carefully thought-out, concrete whole" (1981: 84). With this analysis, the study will further seek to uncover the association between such temporal and spatial figurative languages and the expressions used in the hero's narrations in the ST and the TT. I will then attempt to interpret and compare their metonymic and metaphoric functions with those forms of linguistic expressions, which will allow for insight into the cross-cultural writing strategies employed in developing and delivering a story. The study suggests that certain linguistic strategies often control the reader's perception of a protagonist's mind and behaviour, and it also illuminates why – regardless of such strategies,

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[23] According to Nikolajeva (2005:239), "localization implies a form of domestication through changing the setting of book to a more familiar one"

whether they are conscious or unconscious on the part of the writer or translator, certain literary texts are better received than others. Finally, the thesis will conclude with additional questions and relevant thoughts for future research on children's literature in translation.

IV. *Project Organization*

Within the understanding of theme-rheme and marked themes structure in SFL as an element of textual organisation and cohesion, 'marked themes' (which I consider a semiotic aspect) may function to evoke differences in the signification of an image and its related semantic interpretation because of its interaction with schemas and with socio-cultural factors. This study, thus, accounts for the crossing of linguistic and cultural borders in children's literature translations in two ways: one is through linguistically-based literary analysis and the other is by way of textual interpretation with a particular focus on the heroic image of Tashi, the boy hero reflected within both the ST and the TT of the series. This multidisciplinary approach allows for the uncovering of gaps and asymmetries between the ST and the TT, upon which an overall critical framework can be built.

The study will attempt to answer the following questions.

On the macro level—i.e. conceptual metaphor and metonymy by marked themes—the study asks:

1. In what ways do certain aspects of the linguistic system—especially marked temporal and marked spatial themes — facilitate conceptual integration and schema theory?

2. How do these marked temporal and spatial themes highlight metaphor and metonymy?

3. What norms and rules (whether personal or shared with community group members) produce the compression (systemic compression) that gives rise to metaphor and metonymy?

At the micro level, the study shall examine how conceptual integration networks for the hero concept shape possible responses by the ST and the TT readers in the process of reading. Such questions shall be answered within Bakhtin's chronotope and the stylistic functions of marked temporal and spatial themes. In particular, the study asks:

1. Given that metaphor and metonymy are drawn in the process of reading, how do ST and TT readers respond to and manipulate potential meaning?

2. How is semantic interpretation created through the interaction between marked temporal and spatial themes and influenced through the interaction between the reader and the text?

3. How is Tashi's heroic image likely or probably formed by both the ST and the TT readers?

Chapters

In this chapter I have, by and large, introduced the critical ideas that undergird my thesis. By arguing that translation covers multidimensional aspects in language, including personal, social and cultural factors, I suggest that translation studies in the children's literature area require new approaches that combine linguistic or semiotic codes in a text with cognitive criticism. More specifically, I briefly introduce two theories—the theory of marked and unmarked themes and schema theory—because joining these two theories enables an understanding of the differences and similarities between the ST and the TT and helps us narrow down or "fill in the gaps" as for the reasons for the differences. To demonstrate how differences occur as a result of translation, the books selected for the case study is author Anna Fienberg and illustrator Kim Gamble's *Tashi* series (Book 1 to 10), a series for young readers published since 1995.

Specifically, the chapter introduces and explains how linguistic devices are granted interpretative positions in the translation of children's literature and their importance in understanding the heroic image of Tashi in the *Tashi* series. "A marked theme deliberately chosen by the writer is more meaningful in semantic interpretation than others, as it is unusual and should be noticed because of the way it stands out" (Butt et al. 2000:139); "when we find 'marked Themes' we look for the purpose behind the speaker's patterning" (ibid). In connection with literary narrative, marked theme is a pivotal stylistic unit that influences the degree of dramatization, and creates a stylistic and semantic signification in literature, as literature always seeks the sense of the text that is delivered clearly and pleasurably to readers.

Chapter 2 describes *Fienberg's Tashi Series* as an example in the context of the general concept of the hero in children's literature, and then briefly introduces culturally related hero images in both the ST and TT cultures. With regard to images in relation with the language structure of the text which is filtered through the readers' schemata, I shall attempt to demonstrate how those differences may affect the target reader's cognitive world in the process of reading in terms of image, and the readability of the protagonist of the series by applying Chatman's view of discourse as a "form of narrative expression" (Chatman 1978:23). On the basis of Chatman's view, I argue that readers are able to acquire more information

based on the manifested layers in the text with their own mental and physical experiences. This argument will be further explored in Chapter 5 in relation to Lakoff and Johnson's theory of conceptual metonymy and metaphor. In this regard, I argue that narrative should be treated as literary discourse in order to develop a clear sense of how readers interact with it, and of the linguistic phenomena that occurs in the text. In particular, cognitive stylistic approaches to the language of literary text are critical in understanding the representational significance of a particular text, as textual meaning in narratives is not only derived from "a structure with a content pane (called 'story') but also from an expression plane (called 'discourse')" established in the text (Chatman 1978:146).

This chapter will be the basis for the other chapters of my study within which I will discuss the possible responses of readers by defining and identifying possible or likely images conjured in the minds of young readers while they are reading a story.

Chapter 3 reflects theoretical essentials about how we can possibly locate children's literature in translation study and introduce the relevant theories. Given that "significant differences in literature lie in an author's syntactical manoeuvring" (Warfel 1960: 252), I shall argue that syntactical devices can contribute to bringing about a certain semantic emphasis. I also argue that syntax is considered a semiotic code or a visual linguistic system that allocates word(s) in a meaningful way. Thus, I will first describe the nature of literary narrative and how it can be applied in the area of translation, specifically in terms of conventions and genre and how it can be represented to readers. In doing so, I shall argue that there are two aspects of narrative in terms of the construction of the meaning—the literary and the linguistic— which are emphasized and elaborated through semiotics in a translation. Second, while emphasizing linguistic codes as being critical to understanding a literary work, the study claims that in translating literary texts the translator works with language in a text. As Stephens points out:

> The critical study of language is central to the methodology, since it is through language that the subject and the world are represented in literature, and through language that literature seeks to define the relationships between child and culture   (1992: 5).

Chapter 4 further elaborates and sets up the method and techniques for "marked and unmarked themes" proposed by M.A.K. Halliday, as linguistic devices for literary analysis. It attempts to provide a detailed description regarding how I apply the idea of "marked and unmarked themes". In doing so, I shall argue that sentence onsets are of particular importance for text comprehension by very young readers (mid-primary school) since they

not only draw attention to what is being dealt with at this point in the text (Unsworth 2000:127) but may also embed an indication of the larger significance of the text in cases where marked theme incorporates metonymy, although "the choice of clause Themes plays a fundamental part in the way discourse is organized" (Halliday 1985: 62). In examples of the kind to be discussed here, marked theme—sentence beginnings that place components such as temporal indicators before the subject proper—is thus not only meaningful in indicating the speaker/writer's point of departure, but expresses added dimensions of meaning. Thus, I shall explore the differences and similarities of Fienberg's *Tashi* series both in the ST (English) and in the TT (Korean) by analysing the marked and unmarked themes in terms of the differences and the similarities between the ST and the TT.

Chapter 5 describes the differences and similarities between the ST and the TT. On the basis of the analysis, in this chapter I adopt the concept of "conceptual metaphor and metonymy" mainly introduced by cognitive linguists Lakoff and Johnson (1980, 1980, 1999).

By emphasizing the shift of marked temporal and spatial themes as a result of the transformation of the original message in the course of translation, the study explicates how culturally related expressions in the ST and the TT generate different metaphors and metonymies in the process of reading. The chapter shows that metonymy has primarily a referential function so that it allows us to use one entity to stand for another, but, as Panther and Thornburg (2007) point out, it is not just a figure of speech but 'a cognitive process that operates within *one* cognitive domain or domain matrix and links a given *source content* to a less accessible *target content*' (p.240). It is thus not merely a referential device but also serves the function of providing understanding (Lakoff and Johnson 1980: 36). When a marked theme incorporates metonymy, the point of departure becomes enriched with possible meanings which may be instantiated within a reader's conceptualization. By focusing on the marked temporal and spatial themes in children's literary narrative, the study explores how such themes could be mapped onto metonymic and metaphoric functions. At the same time, the study attempts to elicit how young readers who have different linguistic and cultural backgrounds are likely to embed their perception and conception in the act of interpreting a narrative.

Chapters 6 and 7 will organize and describe the significant differences between the marked temporal and spatial themes of the ST and the TT within Bartlett's memory schemata and two of the four significances of Bakhtin's chronotopes. I will particularly tease out the spatio-temporal perspectives within the framework of Bakhtin's chronotopes, as chronotopes within a text can be considered the fusion of "spatial and temporal indicators … into one carefully

thought-out, concrete whole" (Bakhtin 1981, p. 84). To explain the interactive relationship between a text and readers, I will focus on the marked temporal and spatial themes selected from the ST and the TT in the *Tashi* series, as Chronotope is very helpful in understanding the study of literary translation since it offers a way to understand the intra-textual world – that is, the discourse and the story of the particular text – and monitor how the interconnections of the time–space matrices are embodied in the behaviour of a protagonist. In Chapter 6 I shall investigate how the ST and the TT show different conceptual images under a common script within the macro and micro scale of temporal and spatial axes in the story and discourse time.

In Chapter 7 I shall examine how those differences may affect the target reader's cognitive world in the process of reading the story. I will examine how Tashi's heroic voice could be perceived by both ST and TT readers within Bakhtin's chronotope. In doing so, I shall demonstrate that differences in the perception of Tashi may generate different image metaphors (Lakoff, 1987) on the part of the reader by mapping out the discourse within historical and sociocultural norms.

Chapter 8 shall conclude that linguistic analysis in combination with a cognitive approach to translation of children's literature could be an important way to deal with not only children's literature but also any literary work since it enables the drawing out of certain images that may be reflected in the reader's mind. As Hume says:

> "All the perceptions of the human mind resolve themselves into two distinct kinds, which I shall call *impressions and ideas.* Those perceptions which enter with most force and violence we may name impression and under this name I comprehend all our sensations, passions and emotions, as their first appearance in the soul. By ideas I mean the faint images of these in thinking and reasoning.[24]

In the investigation of how Tashi's heroic image can be transformed in the TT cultural context as it crosses a cultural border in the process of translation, it is considered that there are at least two functional aspects in a text. On the one hand, the words in the text emphasize a linguistic phenomenon whereby a writer's choice of language, namely linguistic practice, is expressed throughout a text. On the other hand, the text works on readers' minds so that the linguistic practice always goes along with the sociocultural circumstances and personal experiences of the reader - brought into play through the reader's schemas. Furthermore, by showing the differences in Tashi's heroic image in terms of defining certain behaviours and situations in the ST and the TT, I conclude that the conceptual image of heroes and heroines

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[24] *Treatise*, Pt. I, sec. I. Quotations from Hume's *Treatise* are taken from the LA. Selby-Bigge edition (OUP, 1888), henceforward referred to in the notes as S-bB.

in narrative not only corresponds to sociocultural values and beliefs but is also illuminated by particularly focused on "marked themes" – linguistic choices in texts—upon which readers map out their own images in their minds.

CHAPTER 2: *Translating a Heroic Image in Children's Literature*

I.   Introduction

One of the predominant themes in children's literature, and indeed in the cultural and literary traditions of both the West and the East, is the story of the hero. Heroes and heroines are common subjects in children's literature around the world because they stand as role models–those who fulfil the highest of societal expectations. Such stories have traditionally been an effective means to teach children social traits and values—they are familiar to children. However, translating the image of a hero reflected in a story is a problematic domain because that image varies according to cultures and languages, even though arguably there is a transcultural concept of heroes. The hero image is conceptualized through cognitive processes culturally specific to particular societies and semiotic codes in texts. Specifically, a different image is derived not only because readers belonging to different cultures respond differently to stereotyped descriptions of heroes but also because the different linguistic systems represented in translation result in different instantiations of the hero by the source and the target readers. If we regard a language as culturally associated codes with which people communicate, a language that has distinctive features different from another language generates a standard aesthetic value. Hence, the image of a hero who undergoes the same trial during the hero's journey inevitably has a different impact according to the culture to which the reader belongs. In other words, an event the hero experiences in the story may be valued and imagined in different ways by different readers.

II.   About Anna Fienberg's[25] *Tashi* series:

The *Tashi* series (Book 1 to Book 10) by author Anna Fienberg and illustrator Kim Gamble has been serially published since 1995 for young readers. Cheng (1995) introduced this book as follows:

> Author Anna Fienberg and illustrator Kim Gamble have created the *Tashi* books, a series for younger readers that are loved by kids around the country. The books are often based on existing tales. They are exciting, have good messages, are fun reads, and contain Tashi's stories as told to his real friend Jack. Tashi comes from a magical land far away and has adventures that can be a little dangerous, but he always outwits demons, warlords, genies, or monsters. (p.11)

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[25] Born in 1956 in England, Anna Fienberg moved to Australia at the age of three.

The stories were written as first-person narration and reflect typical Australian culture in the story time. By setting familiar schemata in the story time, the author of a series of stories creates new stories in the discourse time. Each of the *Tashi* books consists of two of Tashi's adventures – one is narrated by Tashi and the other by his friend, Jack. A boy – Tashi – emerges as a hero as stories develop in each volume. Fienberg has drawn upon schemata such as Dragon, Giant, Genie, Pirate, Pied Piper, which can be easily seen in children's folktales and literature, and upon story motifs, such as an adventure which involves traveling on the back of a bird, the rescue of a princess, the bird's repayment of kindness, and so on (Tsukioka and Stephens 2003:186). Tsukioka and Stephens also claim that the idea of "Tashi" is constituted as an intertextual field of adventure (ibid.:186)[26], continuously developing a schema which enables readers to understand the story. The schema is instantiated in readers' minds. Tsukioka and Stephens (ibid.:185)[27] state that:

> To address young readers whose prior knowledge is limited, writers may initially confront these questions: "How do children understand text?" "How can writers make their text understood by children?" In his examination of how a text and its adult readers coproduce the meaning, Peter Hunt concludes that "children are outsiders to the adult secrets of text" (222). According to Hunt:
>
> Understanding a text requires two skills: understanding what the language signifies—what it refers to—and understanding the rules of the game—how the text works. All of these understandings depend on allusion: allusion to things, and allusion to rules. (218)
>
> What Hunt regards as requisites for understanding a text here—"allusion to things" and "allusion to rules"—are enabled by the underlying "schemata for things" and "schemata for story." His suggestion that "to help [children] become insiders [to the adult secrets of text] . . . we must attend not only to what they know but also to just how those meshes are made" (222) is well met by Anna Fienberg's *Tashi* books, in which Fienberg both plays with familiar schemata and creates new ones, thus providing a good example of letting children know the way texts work and enabling them to "become insiders." Fienberg not only gives children the pleasure of reading, but also attempts to impart abstract concepts.

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[26] They point out that;
> The intertextual field isn't confined within the series itself, of course, but relates to numerous pre-texts found in folktales, fairy tales and children's literature more generally through characters (Dragon, Giant, Genie, Pirate, Pied Piper, witch figures, and so on); things (red shoes, a bell which informs people of disaster, and so on); and story motifs. It is through the dialogue with these pre-texts that Fienberg composes her texts. For example, Fienberg often brings humour to her story through her playful manipulation of schemata that are provided by these pre-texts and which are probably familiar even to young readers. On the other hand, Fienberg also has established a macro schema for *Tashi* stories and its subschemata, through which she manipulates how children understand texts.

[27] Cited in "Reading Development across Linked Stories: Anna Fienberg's *Tashi* Series and *The Magnificent Nose and Other Marvels*," *The Lion and the Unicorn* 04/2003; 27(2):185-198. DOI: 10.1353/uni.2003.0027"

Such schemata into which ""all knowledge is packaged," represent concepts which underlie objects, situations, events, sequences of events, actions and sequences of actions" (Rumelhart 1980:34).

Tashi's heroic episodes are serially described for the readers in the series. Then, they are mediated, activated and interacted by the readers' schemata to understand the story. Therefore, by briefly introducing Anna Fienberg's *Tashi* books, the following part shall explain how Tashi's voice could be heard in the readers' mind in both ST and TT cultures, which will be demonstrated according to cultural, historical framework and values in culture. Also, it will throw light on how the national stereotypes of a hero image could be combined with new information throughout the script in the process of reading.

III. Tashi as a hero: Tashi, a boy hero and the image in Australian version (ST) and Korean version (TT)

The Korean versions of the Tashi series were translated in 2004 by Woo-il Mun and published by Kuminbooks. While the original version of the Tashi series had been published at intervals, the 10 series of the Korean versions were published in 2004 through 2005 –book one in October, 2004, and book ten in July, 2005. Unlike the Australian versions of the Tashi series,[28] the translated Korean versions have not been as popular as the original versions.

In the series of the ST, Tashi is typically characterized as a hero by bravery, moral action, faithfulness and whatever characteristics a hero possess and do good things for his village people. So, Tashi appears a hero to be stood out among ordinary people like in any literature regardless of any regions, like other heroes and heroines who are distinguished from ordinary people. He demonstrates courage and reliance in order to protect the people. Featuring differences from the ordinary people, Tashi is often bound and determined, quick-witted, and optimistic about what they believe. Also, he often has a journey through which he demonstrates a magical power which challenges evil forces over which he triumphs. As Guerin (1966)[29] indicates, in the quest, "the Hero (Savior or Deliverer) undertakes some long journeys during which he must perform impossible tasks, battle with monsters, solve unanswerable riddles, and overcome insurmountable

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[28] Fienberg has also won the Alan Marshall Award for Children's Literature in 1993 for *Ariel, Zed & the Secret of Life* and the 2003 Aurealis Award for best children's short fiction for *Tashi and the Haunted House*, cited in https://en.wikipedia.org/wiki/Anna Fienberg

[29]Cited in Foster. (2005:104); Foster points out, "Of course, every quest has its hero, so Guerin's description of the first of his 'Hero Archetypes (archetypes of transformation and redemption)' (1962:12) is relevant. Guerin lists another hero archetype, that of initiation, in which 'the Hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood'(p.121). The physical journey and its spiritual counterpart take place together and the two quests are fulfilled contemporaneously.

obstacles in order to save the kingdom and perhaps marry the princess (1966:121). Additionally, Campbell (1949) claims:

> Typical, the hero of the fairytale achieves a domestic, microcosmic triumph, and the hero of a myth a world-historical, macrocosmic triumph. Whereas the former – the youngest or despised child who becomes the master of extraordinary powers – prevails over his personal oppressors, the latter brings back from his adventure the means for the regeneration of his society as a whole. (p.38)

Although the image of a hero is centralized as "a set of binary oppositions: the qualities ascribed to the hero on the one hand and to his 'wild' opponents on the other" (Hourihan 2007:15). However, there is still a national stereotype, as Emer O'Sullivan claims, "it is a kind of literary shorthand which triggers a set of associations in the reader's mind (O'Sullivan 2007:293). In this sense, Tashi's heroic image is also represented as "national-and hetero-images in literature"[30] (Leerseen 2007:27; Beller & Leerseen 2007: 13) set by the author.

The first person narration in Tashi's voice[31] in the discourse-time is presented as his eyewitness account. The textual representation of his voice often presents him as a heroic boy who makes not only comments on those situations but also tells Jack and Jack's family about his courageous adventures he experienced while living in his homeland. Such episodic events that are portrayed in the readers' mind are judged by the way of observing a situation, the tone of voice, the tension he feels, and the attitude toward a certain situation. Although readers are always ready to follow each event of the story, however, how they interpret such an event is based on what they already have in their mind. That is, through "a dialogic imagination" (Bakhtin 1981, 1994), readers may construct their own image about Tashi, a boy hero. At the same time, the pre-existing knowledge and experience which are socio-culturally and historically associated are consciously or unconsciously embedded in readers' minds. All of these components prompt readers to interpret Tashi's voice, which results in the creation of the image of Tashi as a hero. Accordingly, as for readers, the image of Tashi is a combination of the voice of Tashi as a hero within the script of the story and the image of a hero which the readers have in their minds:

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[30] It could be named as 'a conceptually blended image' or 'hybridity' which is derived from national and foreign elements in a person's schema.

[31] The script I have extracted is Tashi's narration mostly in the discourse-time. I selected this part to emphasize "Tashi's point of view in relation with his narrative voice as hero".

The interpretation of Tashi's voice in readers' minds
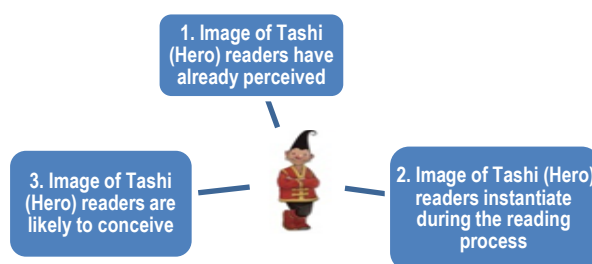
Tashi's heroic voice in readers' mind

In the perspective of readers, Tashi's voice was introduced as an externalization of his interior voice. The personification occurs because what the readers perceive is only based on semiotic codes namely linguistic apparatus in the text that denote literal meaning to readers. The text itself can be a medium to bridge the gap between the story and the readers whereby what readers perceive in the beginning is not only such assigned codes – or "signifiers" in Saussure and Jakobson's terms - in the story, but "signified" in the sense developed by Saussure and Jakobson.[32] In fact, what those codes do is help readers to develop schema of the image of protagonist when it interacts with the readers. So, by externalizing this interior voice in an unfair society that needs reformation, Tashi's voice in the script is simultaneously echoed in the minds of readers. The readers thus desire to understand and imagine the story – e.g what the story is about, what is going on, and so forth - which stretches to their own interpretation coming from all of the knowledge and experiences they have so far in combination with those signifiers in the text. That is, this process is not only expressed by language but also the personal concept about a hero by calling upon all of their memories and experiences deeply rooted through their historical, sociocultural or sociopolitical framework and values in their own culture, which result in the different interpretation about the character and episodic events.

In Chatman's terms (1978:152), this could be explained as the readers' "conceptual point of view". Beyond this stage, readers reach an "interest point of view" where they have established

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[32] According to Ferdinand de Saussure (1857–1913), a sign as an inseparable unit by which we transfer information has a dyadic element: the signifier and the signified". The signifier refers to a form of the sign and the signified to its meaning. Later, Roman Jakobson (1896–1982) sharpened the idea on this notion by emphasizing that the interpretation of any text depends on the sign system existing in language for communication. (See Saussure, Ferdinand de. *Course in General Linguistics* (1916) and Roman Jakobson (1971), "Language in Relation to Other Communication Systems", pp. 570–579 in *Selected Writings, Volume 2*, Mouton, The Hague

their image of a hero Tashi and truly enjoy the story[33]. Tashi's voice is understood and he has emerged as a hero in the readers' mind – namely the third stage occurring from the movement of the reading comprehension, i.e. "Reader's interest point of view" (Chatman, 1978) or "the Imaginary" (Lacan, 1966)[34] - in which readers become fascinated with an image as a total and a coherent entity derived from all of the apparatuses on the script related to the composition of a text such as linguistic devices, sociocultural, historical and personal components immanent in a story.

In this way, Tashi's expressions as a heroic protagonist in combination of all episodic events are delivered to the readers, and stimulate readers' mind to create the image. In other words, this desire for the images produced from the script forces the readers to create this stage. The following diagram explains the contents of the script, which means that the story events take place within this box of the schema. The signifiers describe the script, reside in the readers' mind, and result in the interaction with the readers' emotional feeling:

Tashi in readers' perspective of view

i) Readers' perceptual point of view

i) Readers' conceptual point of view

iii) Readers' interest point of view
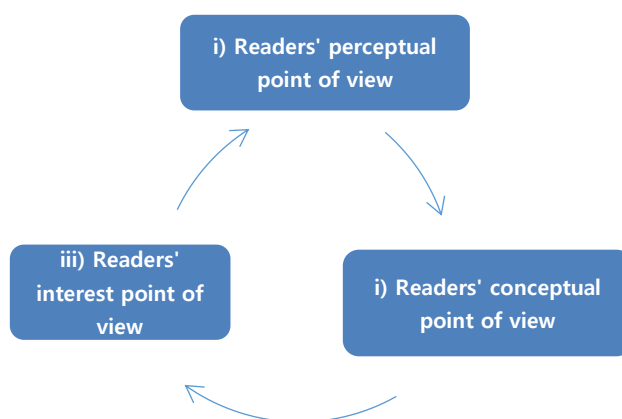
Frame of readers' mental image about a boy hero

[referred from Chatman (1978:152)]

Chatman asserts that:

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[33] Chatman implies that the audience has an ideological investment in the character and the story outcome.
[34] This term "the Imaginary" is Lacan's. For him, it refers to a fantasy which is the platform ideally positioned in our comprehensible perception of self, culture, discourse, which is identifiable from others. It precedes the Symbolic, so it is identified in the Imaginary juncture where the readers are free from those unconscious desire and restriction and enjoy the story. "Lacan regarded the 'imago' as the proper study of psychology and identification as the fundamental psychical process. The imaginary was then the dimension of images, conscious or unconscious, perceived or imagined" (Sheridan 1977: 279). I will add more explanation in the beginning of this chapter. When mentioning this term, I will refer it as "the Imaginary" hereafter.

To understand the concept of narrator's voice – including the case where one is "not" (or minimally) present – we must first distinguish it from "point of view", one of the most troublesome of critical terms. Its plurisignification must give pause to anyone who wishes to use it in precise discussion (1978:151).

Chatman (1978) claims that there are at least three distinctions as above. That is, he concatenates such concepts with three senses:

1) literal: through someone's eyes (perception);

2) figurative: through someone's world view (ideology, conceptual system, *Weltanschauug*, etc.);

3) transferred: from someone's interest-vantage (characterizing his general interest, profit, welfare, well-being, etc.) (pp. 151-152).

Consequently, i) Readers' perceptual point of view indicates literal, ii) Readers' conceptual point of view figurative and iii) Readers' interest point of view is regarded as transferred. As an example, Tashi's description of Wang Mah, Lotus Blossom's grandmother, who came to report that she lost her dear little Lotus Blossom (*Tashi and the Dancing shoes*) – *"Her face was wet with tears and strands of hair from her bun were plastered across her cheeks"* (p.7). The sentence has a very high cliché level so the readers see Wang Mah was troubled because she had lost her granddaughter. The readers understand the situation from the linguistic association in the text in combination with the depicted illustration:

Then, signifiers or semiotic codes created by the language evoke an image about a situation which readers construct based on their own experience, "attitude and conceptual apparatus" (Chatman, p.152) in the process of reading. In this sense, readers can feel that poor Wang Mah is heartbroken because of her lost granddaughter. Third, once such a

signifier or a meaning derived from linguistic devices are added to the readers' mental world and modified according to related experiences, beliefs, attitudes and so on, they finally restructure the new form of the schema – *"an old lady who cries for finding out her dear granddaughter and is devastated to get her back"*. In creating the image of a certain aspect that the script implies, the readers may thus try to figure out what is going to do, how she recovers from this situation, which may result in the image far beyond the script of the text from such a broken hearted, desperate-look Wang Mah.

The typical expression for Wang Mah in shocked, sad image – *"face wet with tears"*, *"plastered across her cheeks"*- seems a normal collocation in expression in the ST cultural context. In the TT context, however, the way that ST readers understand Wang Mah's situation can be dissimilar from that of TT readers through a dialogical interaction between the readers and the script, which tends to reinforce the cultural schema [35] between ST and TT. The way of understanding about the Wang Mah's sadness and desperation can be interpreted in a different way by forming as a culturally blended image which might represent a most traditional image of an old lady in picture books in TT cultures. As Stephens and Lee (2006) claim that Children's picture books, by virtue of their dual coding as verbal narrative and visual evocation of situated culture, are apt to pivot on a core emotional tension between the drive toward self-understanding and the understanding of one's relationship with the external worlds" (p. 2). It is inevitable for the readers to cross cultural boundaries in the process of reading a story. For example, *Red Bean Granny and the Tiger* that is one of the most popular tradition Korean children's storybooks illustrates a poor granny from being eaten by the tiger as a desperate and sad old lady. On a summer day, a granny was about to be eaten by a tiger. So, she asked the tiger to save her and convinces him to wait to make him a delicious read bean porridge. Shocked, scared, and desperate granny was crying because she will be eaten after the tiger finishes the bowl of porridge:

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[35] Cultural schemas refer to cognitive structures in memory that consists of a certain collection of knowledge, information and experience for interaction in a certain cultural context (see Nishida, 1999) or a certain cultural group, which gathers and accommodates the new information in learning process as incoming stimuli.

From *Red Bean Granny and the Tiger*

The old lady in *Red Bean Granny and the Tiger* who appears sad with her hair tied up and decorated with a hairpin called *dwikkoji* (뒤꽂이). Though she is in a fearful situation, she looks unruffled but crying. In fact, traditionally in the Korean culture, people have been educated that the visible emotional expression may not be a good attitude to the other person or people in reality. People control emotions and feelings, which lead to a stern face over any circumstance in a real situation. In this regard, Kim (1993) asserts:

> Confucianism and its emphasis on respect for the head have long prevailed in the Korean culture. Any part of the head, such as the face or the beard, is given importance and respect. Consequently, snatching off top hats or headbands would be considered to be far more offensive than any other form of physical assault. In the past, it was taboo for Korean females to expose their faces in public. They either covered their faces with a long mantle, or they could not leave the house until after sunset. Their faces were not even exposed even after their death. It was easy to tell the sex of a body drifting down the river: A body with the face down was a female's. One of the most authentic and original devices of seeking death at one's own hand used by Koreans was to cover the face with several layers of wet, durable paper. As the paper dried, it would eventually stop breath. By doing this, the Korean was able to preserve his precious inheritance, the body, for ancestors. (p. 40)

So, in the eyes of the Korean children, Wang Mah's unspoken visual expression may appear to be one of unusual experiences when interacting with the script, because "Koreans use uniquely secretive tactics on the face during their communication which outgroups may not appreciate: shame and guilt maybe intermingled, sadness and smiles coexisting, attachment and detachment interwoven, and self-control and social control combined" (Kim 1930:39).

Hence, the schema about the illustrated Wang Mah's troubled face may contribute to the different reaction for the TT readers. Rather, this particular illustration function with "face wet

with tears", "plastered across her cheeks" creates another new experience to form a new schema and denote the ironical, contrast image:

In translation, such dialogical interactions with the readers cause a significant concern. Especially, the image of Tashi as a young hero of the ST is likely to be transformed to a different image in the readers' mind owing to those different components in language and the schema, the pre-existing sociocultural and historical features as well as personal experiences and beliefs inbuilt in the minds of the TT readers. As this transformation is likely to occur in the process of reflection between readers and the story discourse, the heroic image of Tashi in the ST is fused into the TT readers' mind to become a different hero Tashi in the TT[36]. Accordingly, what Tashi does in the ST is not the same in the TT, which is actually a reflection of what we feel through the dialogues. What is more, although the heroic image of Tashi created by the author contains universal characteristics about a hero in various degrees, that image is influenced and inspired by the author's own belief that is culturally inherited and embedded in her mind over her lifetime, which results in building up the image of Tashi, the Australian boy hero image in the narration[37]. But if we take this conventional nature that the genuine text itself has this kind of influence from the author, it should be "a problematic kind" (Leerseen 200:285)[38] in translation.

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[36] I am going to clarify how the image of Tashi is transformed from the later chapter, chapter 5 through chapter 7 in this thesis.

[37] Australia is regarded as a country socio-historically influenced by the West rather than the East, and has many heroic images that the other Western countries have. At the same time, there exists an Australianess in literature in a hero story. For example, "they symbolism of the forest and its guardian monsters has flourished in the literature of Australia […] Probably the most famous of all Australian short stories, Henry Lawson's 'The Drover's Wife' (1892), is a simple, emblematic hero tale which evokes a sense of the vastness of the bush and its indifference to the fragile impact of white civilization" (Hourihan 1997:26)

[38] This expression is used when Leerseen (2000) argues about the rhetoric of national character. What he emphasizes is: Even the authors of the *Encyclopédie* were already aware that national characters are schemata, intertextually established commonplaces, ''uneespece de proverbe.'' But if we take the commonplace, conventional nature of such characteristics to be a type of intertextuality, we should add that it is of a problematic kind. For the intertextuality of cliché is peculiarly unspecific. A textual utterance invoking or triggering a current ''everyone knows'' consensus as to the nature of a given nation does not need to involve any specific source references to author *X* or description *Y* but rather refers to an unspecified ''discourse,'' to a scheme, to general knowledge in the abstract, or to received opinion,

Concept of a hero in a culture

The hero-concept is diverse as a society seeks its seemingly role model worthy for its function. People in every culture are instructed and inspired by such common traits inscribed in the story of the hero and his quest. Some of the wide variety of heroes' lives are good models and worth imitating for readers, as they help create new potentials and visions, and skills to apply to their real life that best suit them. The story about a hero varies according to historical and cultural backgrounds despite similarities in defining the concept of a hero. It has been developed within the Western culture (Hourihan 1997) and literary tradition, which has shaped the Western thoughts and values. Starting with the myth, "The Epic of Gilgamesh" to Harry Potter, a hero story has been always with Western culture whereby stories and functions impact the readers to infuse into the perception of reality. Also, it has often passed traditional values to a new generation such as moral education, bravery, and faithfulness to the good people.

The image of hero is conceptualized relevant for a society although there is a universal concept of hero or heroine. Taken an example from Joanne K. Rowling's *Harry Potter series*, Harry Potter is known as a hero in children' mind throughout the world. At the same time, he reflects the image of a national hero relevant for England, as Köhler claims:

> The protagonist of the *Harry Potter* series could be seen as the embodiment of the idea of the English gentleman. This autostereotype started to evolve after the Norman Conquest of England in 1066, after which only the eldest son could inherit land and title. Younger brothers had to content themselves with the label 'gentleman', a classification which comprised a certain code of conduct including courage and respect for superiors as well as subordinates (Spiering 2007:145–46). These are all character traits which apply to Harry Potter. With the exception of Professor Snape, he generally treats teachers and other figures of authority with politeness, never makes rude remarks about girls or maltreats house elves, and the series provides countless examples of his courage which is always employed for the welfare of others. (2011:17)

The universal image of a hero and a heroine is usually presented with a problem and adventure, and challenged to take up more quest over the time. When he/she comes back to the ordinary life, they bring some benefits of which the people take advantages for the sake of their life. Blended by the imaginative hero in myths, legends and epics such as Iliad, Odyssey, Beowulf, etc. it

whose vague, textually unspecific nature is indicated by the terminology one encounters: ''collective memory,'' ''cultural memory,'' ''cultural literacy,'' or a ''reader's competence,'' which rests on the collective-anonymous hearsay of *on-dit*, *discours préalable*, *discours social opinion du public*, or even *ideolo/*—all of them terms20 that in fact boil down to an acknowledgment of ignorance as to the precise textual provenance and consistency of this intertextual referencing (p.285).

usually focuses on a particular individual though various characters appear in the story and a grand scale of the back drop flash back and forth. It seems that the national image of a hero is often influenced by the natural, historical, cultural environment of a society. For example, there appear many bush backdrops in Australian children's literature, as Foster (2005) points out, "Most early Australian fantasies for young readers, such as *Dot and the Kangaroo* (Pedley 1899), *The Magic Pudding* (Lindsay 1918), *Snugglepot and Cuddlepie (Gibbs 1918)* and even up to *Blinky Bill: The quaint little Australian* (Wall 1933), adhered to the bush tradition with their animal characters and, usually, human antagonists" (2005:105).

The quest in such fantasies was about a hero and a heroine who is courageous and wise when having trouble, for an example of a 5-year-old girl Dot who has been lost in the outback, is approached by a red kangaroo and becomes a good friend who helps her escape the wild to be home safely. The backdrop of this story features the Australian wild, and so the story inculcates a sense of nature friendly concept in children, appearing Dot as a heroine:
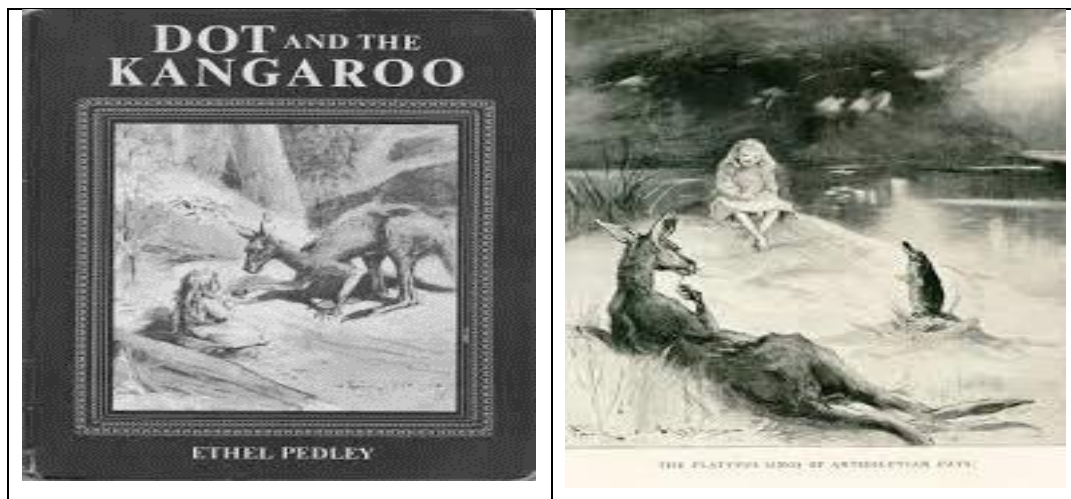
Dot and the Kangaroo (Pedley 1899)

Another example from Sonya Harnett's novel, *Forest* (2001) indicates that the Australian landscape and environment is framed with the characters' identity and heroic activities like most Australian adventure stories do. Although the fantasy depicted in *Forest* is not about a human hero but about abandoned cats in a forest, it embodies the relationship with the bush and forms the tension between the characters' will and the wild bush whereby they eventually appeared as a hero and a victim to the readers. Compared this image to a hero and a heroine in Korea, a hero also tends to be recreated in literature based on various types of myths. The image of a hero in Korean literature seems to be much more related to a war so it appears as a war-hero on the basis of national myths, as there have been historically a lot of invasions from the neighbouring countries. A good example is *Jumong or Jumong Taewang* who is the founder of the kingdom of "Goguryeo" after unifying the neighbouring tribes. The story is based on the myth and tradition,

Dongmyeongseong of the kingdom of "Goguryeo'. However, a typical male heroic model in Korean modern literature which is written in Korean[39] by Heo, Gyun is *Tale of Hong Gildong* (홍길동전) and *Tale of Jeon Woo Chi* (전우치전)[40] during the Joseon Dynasty:

| **Hong Gildong-jeon (Tale of Hong Gil Dong)** | **Jeon Woochi-jeon (Tale of Jeon Woo Chi)** |
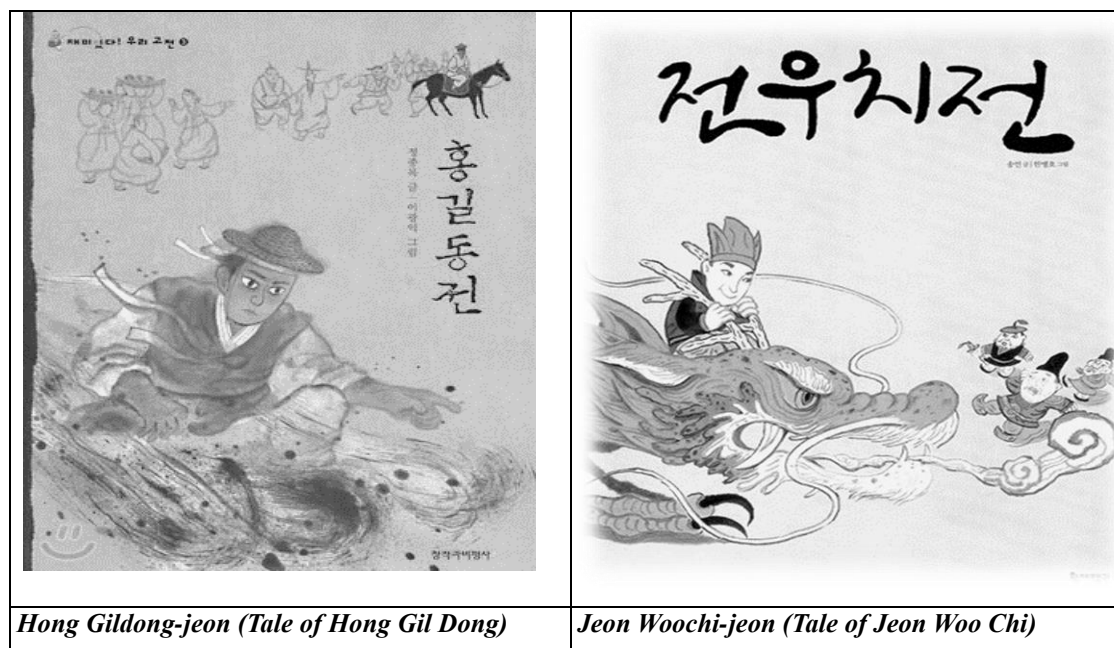
The two stories are not limited to the young readers and the two protagonists are young heroes like the *Robin Hood*. *Hong Gil Dong-jeon* and *Jeon Woo Chi-jeon* are very common and traditional folk tales of Korea for all reader of ages. Hong Gildong is "a man of flesh, and was capable of cloning himself", and he is (…) "legion and his mutability and omnipresence", combined with his essential unknowability" (Montgomery 2013)[41]. In this note, Montgomery regards Hong Gildong as "a representative figure in Korean literature while also a character that represents its incredible breadth and depth, and the many shades and shadows the literature, and the character, contains". According to Park, Jong-hyung's study on *Hong Gildong* (1986), he was a real person who lived during the Joseon period. Based on a real person during the Joseon Dynasty, *Jeon Woo-chi* who is The Taoist Wizard uses tricks to beat up villains and take their revenge. Hong Gil Dong and Jeon Woo Chi are depicted as heroic young men who are known for very smart, righteous protagonists who are willing to help the poor and the weak in need while traveling throughout the nation across rivers, mountains and valleys. In this sense, it seems that somehow both Jeon Woo Chi and Hong Gil Dong in the two stories are portrayed as young heroes who create a dynamic situation throughout episodes like the protagonist Tashi in ST

[39] Many of the heroic stories had been written in Chinese characters before Hangeul was invented by King Sejong.
[40] It was written by an anonymous author. But it had been said this story was also written by Heo, Gyun during Joseon Dynasty.
[41] The source is from Charles Montgomery (2013), "*Hong Kildong* as the 'Impossible Key' to Korean Literature, Korean Literature: in translation http://www.ktlit.com/korean-literature/hong-gildong-as-the-impossible-key-to-korean-literature

versions. Just like the white flowing beard of Gandalf from *Lord of the Rings*, Hong Gil Dong was taught some tricks by an old man with a long and white flowing beard one night when sleeping under a tree so he could use some tricks to defeat the villains and help the people in need around. For example, when Hong Gil Dong was asked to show how strong he was, he picked up the largest rock and flung it like a basketball to faraway mountains until the rock disappeared completely from their sight. While Robin Hood is considered as a hero of Western literature, both Hong Gildong and Jeon Woo-chi are righteous outlaws who had fought against the greedy, unfaithful rich and protect the common people from those villains and the unjust society. Because they have talents such as magic, martial arts and the power and wisdom that learned from the old man, they receive respects from the common people in story.

Such national stereotypes of image about a hero are not only vital in the cross-cultural literary discourse, but also they disclose "their aesthetic potential if they belong to the national tropes of the target audience" (Köhler 2011:16). So, for the image of a hero, there is a universal image of a hero on the one hand and there is the national image on the other hand. At the same time, the idea of a hero could be a conceptual blending, in the sense that the commonness and the otherness co-exist within subjects, ideas, some references and so on which account for the concept of a hero. However, as readers do not always share and conceptualize the same historical, cultural, and political background. Also, they do not use the language system, the interpretation becomes different from one to another through translation activity. For example, if comparing the book covers of Rowling's debut novel Harry Potter Book 1, *Harry Potter and the Philosopher's Stone*[42] by which readers are stimulated and encouraged to buy and read the following series, we can simply notice that they are different according to a culture:

Harry Potter Book 1
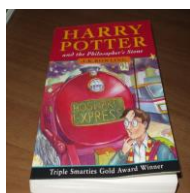
| English(England) | Korean | Finnish | Italian | German | Japanese |
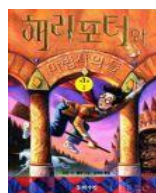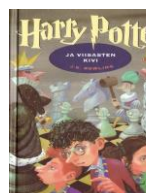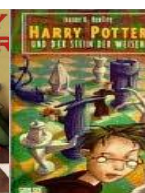
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[42] The book was published on 26 June 1997 by Bloomsbury in London, and it became one of the best-selling children's stories all over the world. Then, it has been translated into many different languages.

The book covers often instantiate readers about subject and contents of the book and help grasp a comprehensive story in a single image, which ideally evokes the words through the cover, although commercial purposes exist for the sake of the markets' needs and wants. In this, the image of a Harry Potter is depicted in a different way, and can cause such a conceptual blending with which readers develop their schema and understand the story.

This conceptual blending occurs owing to cultural, historical, and ideological differences. At the same time, it seems that the differences are aroused because of a difference in languages. That is, the image of a hero is different as a result of translation because it is not only difference in sociocultural, historical environment values and expectations from a hero or a heroine but also the image emerged from differences in linguistic apparatus within the script. Such uniqueness is manifested according to cultural variations, cultural stereotypes of a hero and linguistic discrepancies in languages.

IV. Conclusion

Author Anna Fienberg and illustrator Kim Gamble's *Tashi* books that have been serially published since 1995 for young readers depict the protagonist, Tashi as a heroic boy. The first-person narration that Tashi recites through the story brings out the typical Australian image in the story time of the script. The new events that took place in the Tashi's homeland are continuously recited with Tashi's voice in the discourse time of the script. Both the discourse and the story time of the script continuously develop a schema in the level of the micro and macro perspectives. The voice of Tashi is surely heroic, but it seems that the image from the voice could be heard in a different way in the TT comparing with the ST. So, in this chapter, apart from the linguistic differences written in the ST and the TT, I briefly introduced the series, Tashi, and attempted to account for how Tashi's voice could be differently interpreted for the ST and the TT readers. That is, I attempted to explain how both ST and TT versions of the Tashi series could be read and imagined in the readers' perspectives. Also, I tried to demonstrate that there is a difference concept about a hero in each culture, which is likely to be transformed in the act of translation.

The concept about a hero varies according to culture though there is surely the worldwide idea about it. In the translated version, such a concept may occur as a blended and a transformed image in the process of reading the story. The universal and the national notions of a hero are generated to be blended or different through the process of reading. So, what we should consider in defining concepts of a hero in narrative is not an authentic image but a conceptually blended

and transformed image of a hero which is constructed through the interaction of readers' schema and the semiotic codes that describe every moment within the story in the text.

CHAPTER 3: *Theoretical Grounding of the Study*

Translation is a complex act of communication between a source language and a target language reader because translation is "a cross-cultural event" (Snell-Hornby 1988:41).

I. Introduction

Children's literature like any literary text is an artistic product organized in a distinguishable way of writing in comparison with others, and linguistic topographies within a text can be interpreted by the young readers' minds during the process of reading a literary text.

The literary text is linguistically articulated by the author who chooses words in forming sentences and figurative expressions. It is also plotted by the writer to create a specific image and mood, waiting to be a story instantiated by readers. In addition, providing language is a part of cultural aspects which is shared by a group of people, it is a dynamic social system which always influences one's belief, attitude, and values. Any one-to-one correspondence or even any language expressions in a language connote different meaning. For example, cultural specific words have no direct equivalence in languages.

While the author writes a story for the source text reader, it is the translator who delivers the meaning of a source text to the target text reader. Accordingly, the translator is always challenged by how to translate its cultural and ideological stance Accordingly, the translator is always challenged by how to translate the cultural and ideological stance of the source text, and how to substitute the linguistic codes of the ST with linguistic codes appropriate for TT readers.

Adding to the awareness of a particular meaning is the possibility that the image reflected in a storybook is also controlled by pre-existing cognitive structures. In other words, linguistic choices assigned within the text are likely to evoke a particular image shaped by a cognitive system, a schema. As the cognitive psychologist Ulrix Neisser (1967) points out, "Not only reading, but also listening, feeling, and looking are skillful activities that occur over time. All of them depend upon pre-existing structures called schemata, which direct perceptual activity and are modified as it occurs" (p.14). Hence, our pre-stored knowledge and experience instantiate schemata that determine our response to the new information we encounter while reading the story.

Reading a narrative is an ongoing activity involving all the linguistic devices displayed in the text. It works with our mindset in a variety of ways, performing within space, time, social

context and activating the schema which is a vital element to generate the comprehension of the story and the discourse regardless of written or spoken text (Kintsch, 1977a; Van Dijk, 1977a; Kintsch and van Dijk, 1983) and then reaches to the imagination. Our imagination keeps following linguistic features presented in the text and impels our cognitive energy, evoking an imaginary world where readers experience excitement and expectation in the mind while a story develops and stimulates our thinking. As readers perceive and interpret the story text through all its contents and layouts by responding to the story, the imagination eventually reaches far beyond language itself while reading a book.

The concept of the schema is initially considered to be a central domain in which to identify emerging differences, in that text comprehension is mediated by such a schema. A reader activates particular action schemata for the components in the text. As a culturally and ideologically integrated element of memory, schema also supplies extra or missing information as they are cognitively modified and integrated in the mind.

With the linguistic differences and readers' schemata in translation act, it is a reasonable hypothesis that a different linguistic structure is likely to have an influence on readers' understanding of a story, as "the surface language plays an important role in providing a context for interpretation, especially in determining the meaning of the semantic components of the referents of a metaphor" (MacCormac 1985:4). What is more, whatever their apparent purposes, linguistic codes as semiotic codes arranged throughout the text motivate readers to keep chasing a story and its consequent significance because the structure of language conditions our perceptions and understandings (Sapir-Whorf Hypothesis), which underlines that some thoughts in one language cannot be replaced by the other so people are affected by their mother tongue in understanding and interpreting a text.

Many elements such as personal, sociocultural, and historical features, as well as explanatory words and phrases, seem to be added to a translated work in the process of translating, because language consists of multidimensional elements. In that product, in addition, the writer uses her/his own strategies and devices to link all the sequences of events of a story in order to be implanted in readers' minds.

In this sense, the whole system of the linguistic or semiotic codes within a literary text is considered to be a cornerstone in interpreting the message of the story. The story is an interwoven thread that has been carefully organized, patterned, and constructed in a text, affects readers' minds, souls and emotions. Given that a significance of translation lies in the interpretation, thus, there is always the possibility that the translated text may be altered or at

least transformed for target readers due to different linguistic systems and socio-cultural aspects in language together with readers' schemas.

The translation of children's literature is grounded in linguistic codes and cultural elements. A culture whose verbal expressions are a language is deeply intertwined with the linguistic codes throughout a text. As linguistic phenomena have significant correlation with rhetorical devices such as metaphor and a pun in literary expressions, such linguistic, cultural concerns generate the issue of equivalence in translation that can be regarded as one of matters that language generally entails. By employing script and schema theories to examine some basic assumptions about that process of translation, therefore, based on the argument that language is the outcome of the mind informed by schemata, this chapter proposes a reflection on the issue of how the process of translating literary narratives interacts with linguistic styles as semiotic codes in our mind in the field of translation. The principle argument is that every text has its own linguistic code system so called style that accounts for the way the writer describes the events in story whereby the questions and the suggestions are drawn: 1) How should we approach translation of literary work for children? and 2) How do linguistic differences between languages impact upon young readers' minds as a narrative script is transferred from ST to TT? Also, 3) how possible is it for readers to create a specific image while they are reading the story. To establish the role of semiotics in literary translation on children's literature, accordingly, the following discussion will address aspects of how literary narratives can be composed of and how the translation is concerned with the use of words, interpretation and transformed or manipulation of the message in readers' mind.

II. Relevant Theories

1. Literary Narratives

Any speech act, and therefore any production of meaning, can never be merely paradigmatic. Whether or not the speech act is identifiably metonymic in a syntagmatic representation, any utterance depends upon a syntagmatic context to frame meaning. (McQuillan 2000:8)

To my mind, both narrative theory and language theory should instead be viewed as resources for - elements of - the broader endeavour of cognitive science. The result: a jointly narratological and linguistic approach to stories construed as strategies for building mental models of the world. (Herman 2002:2)

A literary narrative is a rhetorical mode and creates a communicative act with readers. A variety of linguistic devices and figurative expressions are inscribed whereby readers can learn about other cultures and readers become emotionally involved when reading a story. To impact readers in a specific way, novelists may develop a distinctive writing style and so any literary text tends to have a unique writing style. Such a writing style is influenced by at least three factors. First, a particular language system belonging to a specific culture tends to have its own peculiar way of delivering a message to readers. Second, a writer's lexical choices are one factor in creating a distinctive writing style, which contributes to his/her own idiosyncratic style when characterizing a person and when describing distinctive settings and events. The writer may deliberately choose special words or phrases to express what he/she plans. Third, selection of syntactical devices within a language system may inherently make writing styles differ from one another. With those three aspects in translation constraints, the following discussion will cover how such stylistic concerns result in multidimensional aspects in literary translation when considering fundamental questions in the act of translation.

Literary narratives in translation

Language is polysemous and fraught with connotation so that there is apt to be unintended meaning, especially in creative writing. Such connotations combine with the interlinguistic domains and intralinguistic features such as sociocultural, ideological, and historical features that also impact on readers in the process of reading the translated book. When, in order to determine 'a good translation', we examine what language contains and how it operates in a literary work, we first note that a language encompasses at least culture, ideology (personal and social) and various linguistic codes:

TEXT
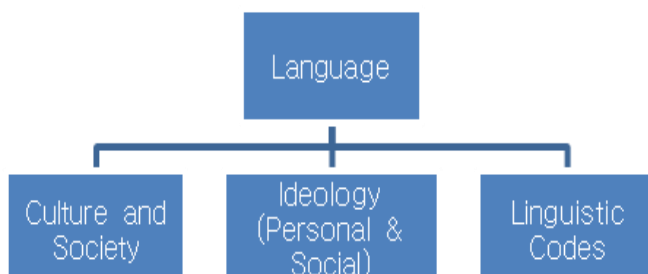
Once this distinction is made, language may be further categorized into linguistic components which are essential for making meaning at the sentence level. Further, they are built into a form and discourse within which ideology is reflected. Finally, based on these

factors, an image is conceptually drawn out in the act of communication between readers and text. All of these factors co-exist and interact within a text boundary, creating a distinctive linguistic stylistic and semantic representation. The following diagram clarifies what components a language expresses to readers, and how such script works and images are created in readers' minds.

①substance

② syntagm

③ discourse

④ ideology

⑤ image
(conceptual image)

.
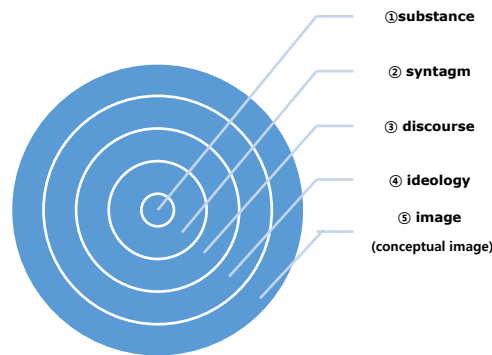
In the above diagram[43], ① Substance involves those elements which are structured in order to represent meaning. ②Syntagm is a linguistic structure or framework namely syntactical alignments that represent or signify any meaning from word to sentence level. For substance and form, Chatman claims:

> As for narrative content, it too has a substance and a form. The substance of events and existents is the whole universe, or, better, the set of possible objects, events, abstractions, and so on that can be "imitated" by an author (film director, etc.). (1978:24)

③ Discourse indicates that if "the story is the *what* in a narrative that is depicted, discourse is the *how*" (Chatman 1978:19). So it is for communication of thoughts, which is linked through linguistic signs. ④ Ideology always infuses a narrative and is consciously or unconsciously reflected through language, as Stephens (1992) contends, "A narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language" (p.8). If discourse is a way of describing a story, ideology, then, spontaneously permeates it. For example, when we talk about a particular situation, what we describe for the situation is determined by the attitudes, beliefs, and values in which we have been educated. ⑤ Finally, Image in this diagram refers to an illusion that comes out of linguistic signs within the script

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[43] The ideas informing this diagram are derived from Chatman, *Story and Discourse* (1978).

of a story text and out of the socio-cultural, historical and personal essentials in the language. The image, which may be defined as a conceptual image in this study, thus, is a by-product or a cognitive outcome for which we perceive and conceive through the interrelationships of those elements in a language, and can be regarded as a communicative power that readers ultimately achieve.

There are two aspects in literary narrative texts, the linguistic aspects and the literary view of the narrative. The linguistic view of narrative is focused and intensified by particular linguistic arrangements to impact upon readers. Some linguistic patterns make literary narrative dynamic to stimulate imagination in association with cognitive aspects such as metaphor and metonymy, which connect readers to an imagined or re-imagined world. As David Herman suggests, "narrative comprehension is a process of (re)constructing storyworlds on the basis of textual cues and the inferences that they make possible," and the process itself requires "a synthesis of narratological and linguistic paradigms for its description and analysis" (Herman 2004:6). We need to account for elements such as the overall structure of the narrative and the process of interpretation as a reader reacts to the unfolding story, what knowledge a reader requires to comprehend the story, and how one reader may interpret the story differently from other readers. In this light, a linguistic view of literary narrative consists of at least two components interconnected with literary craft as significance: the discourse and the structure.

Chatman (1978) claims, "Precisely the narrative is discourse. Story is the content of the narrative expression, while discourse is the form of that expression" (p.23). If a text is what is read, a story is something inferred from the discourse. According to Chatman:

> Narrative discourse consists of a connected sequence of narrative statements, where 'statement' is quite independent of the particular medium. It includes dance statement, linguistic statement, graphic statement, and so on.... Narratives are communications, thus easily envisaged as the movement of arrows from left to right, from author to audience (1978:31).

The narrative story is a literary discourse which tells a particular event to readers and "a discourse model can be defined as a global mental representation enabling interlocutors to draw inferences about items and occurrences either explicitly or implicitly included in discourse" (Herman 2002:5; see also Emmott 1997; Green 1989; Grosz and Sidner 1986; McKoon et al. 1993; Webber 1979).

The form and meaning articulated in the story text perform a communication with readers. Without either form or content, a literary narrative cannot be established. It has sequenced time which goes along with images and objects, pushing forward the story events. What the form does throughout the text dynamically expresses meaning and interacts with the readers. Literary narrative has the option of selecting from diverse modes to represent a series of events: for example, it may employ narration or dialogue, first, second, and third person narration, or it may vary representation of speech/thought by selecting and shifting between options such as direct, indirect, or free indirect speech.

In regards to linguistic structure, Olson (1990) asserts:

> There is nothing natural about narrative; it is a linguistic form analogous to rhyme. Narrative form, when applied to experienced or imagined events, creates a story. These stories are constructed and interpretive in nature, memorable, functional, and entertaining. Good narratives are all four. (p.101)

Olson (1990) is concerned with how modes of discourse react with syntagm of thought, as the plot of a story is constructed with the syntagm and its related meaning. That is, selecting language structure either automatically inscribed by the rule of a certain language or specially selected by the writer is fundamental in creating a story. So, the choice forming a semiotic representation is the matter of the expressions.

Linguistic structure is a bridge to connect our minds to language as syntagm. While discourse is 'any coherent succession of sentences, spoken or written' (Matthews 2005:100) and represents a mental experience and observation, linguistic structure involves lexical signals to help discourse to emerge in form. In other words, such syntactical choices are used to govern sentence structure of language to become discourse as written communication between the text and the readers and as a type of social practice.

Such a point of view helps us to reflect on the idea that narrative is a text which is a well-organized written form and owns a distinctive writing style. In the literary view, a narrative is a cognitive artifact and exists to be perceived, interpreted and evaluated by a reader. It enriches our imagination through schema. A creative narrative text incites readers to be dynamically involved in the story world. The readers interpret the story-world by participating in building the logic of a story.

The relationship between the narrator and the reader seems similar to the relationship between the speaker and listener in our daily life. To put it differently, one could say that both undergo a cognitive process that makes us think, imagine, and react through reading and

listening. As readers and as listeners, we create an image through reading literary narratives as well as through listening to our daily narratives. A narrator is positioned to deliver an event or a series of events to readers, entertaining and attracting readers and engaging their interest. Although the message of the text may seem elusive, listeners pay attention to it and interpret it on the basis of their own understanding and experiences. All these facts, in turn, establish the importance of the narrative text, rather than simply focusing on the importance of the narrator, because the narrator can exist only within a narrative text where all the extratextual and intratextual items carry the message. At this juncture, it is pertinent to ask how and why the literary narrative text stimulates its readers.

2. Translation and Textual Interpretation

If we emphasize the quality of translation, the theory of equivalence or the concept of equivalence is always a central, controversial issue particularly in the field of literary translation. When summarizing the general concept about equivalence, the innovative researchers in the field of translation such as Vinay and Darbelnet (1958), Jakobson (1959), Nida and Taber (1964), Catford (1965), House (1977), and Baker (1992) attempted to interpret and define 'equivalence' in a translation, and provide resourceful ideas for further translation study. Those researches are divided into three categories: (i) a linguistic approach (i.e. Vinay, Darbelnet, Jakobson, Catford), (ii) a functionally purposed approach (i.e. Nida, Taber), and (iii) the view of House and Baker which seems to stand in the middle of these two approaches

Unlike technical translation which deals with an information-centered context and so renders the information of the ST into the TT, literary translation must go far beyond the delivery of information. Lander (2001) points out that 'literary translation can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul' (p.7). Hence, researchers more concerned with literary translation, such as Holmes, Lefevere, Levý, Even-Zohar, or Toury, endeavored to discover what is invisible in the ST, and to make the TT as close as possible to the ST. Consequently, one of the most important ideas, the 'Polysystem theory', was proposed by Itamar Even-Zohar in the period 1970 to 1977, and developed by Gideon Toury.

Polysystem theory was introduced for "the aggregate of literary systems including everything from 'high' or 'canonized' form (e.g., innovative verse) such as poetry to 'low' or 'non-canonized' forms (e.g., children's literature and popular fiction) in a given culture"

(Gentzler 2001:106). The crucial idea of Polysystem theory is that we need to look at a translation as a cross-cultural communicative activity, and so we need to deal with not only language but also with all other features related to language - such as culture, norm, society or ideology - in literary translation, because 'the correlations between literature and other cultural systems can be seen as functional only within a cultural whole' (Even-Zohar 1990). The difference between Polysystem theory and the early translation studies is that the aesthetic presuppositions of the translator and translation are governed by "the social norms and literary conventions in the receiving culture ("target" system)" (Gentzler 2001:108). Given the cultural issue in literary translation, Even-Zohar inquired into "how texts to be translated are selected by the receiving culture and how translated texts adopt certain norms and functions as a result of their relation to other target language systems" (Even-Zohar, 1978:22). On the assumption that translation should be based on the target culture, however, Toury later argued that translation must be an empirical matter so that the TT must be functionally adequate for the target readers. Although both Even-Zohar and Toury's work is within the Polysystem category, Even-Zohar is more theoretical, while Toury's approach to translation is more empirical so that it focuses on descriptive work as a result of translation.

Despite the development of Even-Zohar and Toury's approaches to literary translation, there still remains skepticism when dealing with equivalence. Despite Toury's attempt to take a new perspective on translation, those studies are more likely to be concerned with the actual translation process than with the outcome of translation, as far as the development of the concept of equivalence is concerned. In short, what they looked at was translation as 'process rather than product' (Hatim and Mason1990:3).

In pursuing how the ST and the TT can be more equivalent, deconstructionists later reinvestigated what the fundamental concept of translation is. While the previous literary studies had tried to investigate the concept of equivalence by focusing on the process of translation, deconstructionists place more emphasis on the transformed product as a result of the process of translation. Jacques Derrida, for example, considers that language is used for language itself rather than for a secondary purpose. According to Derrida (1985:120), "what does exist are different chains of signification – including the "original" and its translations in a symbiotic relationship – mutually supplementing each other, defining and redefining a phantasm of sameness, which never has existed nor will exist as something fixed, graspable, known, or understood." The idea of deconstructionists in translation study allows us to consider what text is, what text contains, how text is organized and what images the readers are able to get through reading text through a translated text. This concept has been derived from the idea that 'a text is what is read' (Silverman 2001:54), and its organization signifies

the message to the reader. The message of a text is composed of 'the expression of a range of socio-cultural meanings' (Hatim and Munday 2004:41) and the individual writing style, which is presented by linguistic patterns.

Translation as a process and a product

The knowledge of how language within a text is configured to deliver a story to readers provides the overall framework for understanding the relationship between the ST and the TT in translation performance. The translated text produces the mental (cognitive) performance of readers and their mental and emotional responses during the process of reading. Two concepts inform this translation performance – translation as a process and translation as a product.[44] As Bell argues, "clearly, a theory of translation, to be comprehensive and useful, must attempt to describe and explain both the process and the product" (1991:13). In other words, while "translation as a process" is about how a literary narrative works in the process of translation and what a translator brings to a text translation, "translation as a product" is about what is involved in a linguistically governed rule system of the text and what creates its associated cognitive world through reading a story to impress readers. With these underlying properties that a language contains and that literature pursues for the target language readers, it is important to understand translation as a process in which a translator's background deeply influences the translation or a stylistic phenomenon may intrude during translating, and as a product which results from the translation process, consequently influencing children's cognitive world by or in which the images can be developed by a child in the process of reading**.**

Translation as a process

Translation as a process refers to an activity of communication whereby linguistic, cultural factors are incorporated in order to understand the source text and recreate it as the target text produced by a translator. Given the primary concern for this activity in translation, the translator tries to maintain the authenticity that the source language entails in story. Thus, one of the most significant strategies in translation has been the recognition and the identification of the most appropriate meaning from the source to the target language, and the delivery of this meaning to the target readers. No matter how hard the translator tries to translate the ST into the TT, however, transformation occurs beyond the challenge of delivering a language in

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[44] According to Bell (1991, p.13), there are three distinguishable meanings for translation:
① *translating*: the process (to translate; the activity rather than the tangible object);
② *a translation*: the product of the process of translating (i.e. the translated text) translation;
③ *translation*: the abstract concept which encompasses both the process of translating and the product of that process.

the process of translation, and so the translated product (the translation) does not keep the same meaning as the ST.

The semantic shift can occur in the process of translation. It is done not only by a linguistic transplant by a translator but also a transcultural activity, which can be done through a mutual understanding of ST and TT cultures and their languages – a culture in a language or a language in a culture. Translation is an attempt to "render the meaning of a text into another language in the way that the author intended in the text" (Newmark 2001: 5), and translating normally produces a text for the purpose of cross-cultural communication between two cultures at least. Because of socio-cultural differences between the two languages, the acquisition and expression of another language is peculiar to a culture so that both translator and target readers may often encounter circumstances whereby a different image and hence miscommunication might be generated.

In addition, translation is an attempt to communicate with readers on the basis of the equivalent semantic transportation, "a translator always tries to adopt adequate techniques in order to reproduce the sense and experience of the ST in the TT". In doing so, the TT is constructed by means of omission, adaptation, substitution, transcription or even neologisms from the process of translation, creating the effect of equivalence in translation. When translation involves a literary book which is more concerned about the aesthetic value, the challenge of transformation becomes more serious and the gap between the ST and the TT becomes wider. In this aspect, there is a greater challenge to translators in the propensity for creative fiction (e.g.) to be figurative, thematic, polysemous, full of gaps, preferring implication to information, requiring readers to make inferences.

A priority in literary translation is usually to deliver the original meaning in the source text faithfully to the target text readers so that they can comprehend the unaltered image of a particular story that the author may intend, even though it will probably be substantially reshaped by the ideology of the TT culture. 'Translation as a process' makes demands on translators to achieve a translation with the necessary literary features and devices in form and meaning that inhere in the ST.

In this process, a translator has to make choices in selecting words for the target readers. That is, it is a translator's task to select the most appropriate words that will be acceptable and understandable for target readers. First, a translator needs to be an interpreter who understands well such an interwoven text with the various linguistic codes in the script and also needs to be able, effectively, to reconstruct a text in order to perform a good translation activity. What they need is a deep, sound knowledge of the target language and culture on

which they can base their interpretation of a text. Second, translators are mediators between two cultures – the reality of the ST and the opportunities of the TT. To narrow the barrier between these two cultural incompatibilities, the translator sharpens the insight and opens the door to such a foreignness of the other culture throughout the act of translation. In this sense, the translator is a mediator who perceives the differences and alleviates the tension between the two cultural contexts. Third, the translator is a decision maker who chooses the most appropriate expressions for the target culture and readers.

Translation as a product

Whereas translation as a process is to understand formulating the TT from the ST, Translation as a product is to recognize differences and similarities between the ST and the TT, which involve the transportation of linguistic codes in the text. In other words, the idea of 'translation as a process' helps us to understand the general process of how translation is performed by a translator's hands, whereas that of 'translation as product' is considered to be an artifact which is a complex, delicate, stylistic phenomenon no matter under what circumstances the text of a story is translated. Such a product composed of linguistic, cultural differences in language and the translator's ideological dissimilarity is different from the original text.

In this regard, linguistic codes that every text presents have an independent semantic unit that cannot be identical with any other piece of text, which results in a unique created piece of writing, as Octavio Paz explains:

> Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to certain point, is an invention and as such it constitutes a unique text. (Octavio Paz, quoted in Bassnett 1991:38)

'Translation as a product' is the outcome of the process of translation whereby different linguistic codes are transported into the TT from the ST. One of the most important concerns is with how such a translator's choice of linguistic devices impacts upon the children's cognitive world. The written linguistic layout within the TT text helps them create a certain image reflected in the ST.

With such various linguistic codes within a product, readers understand and interpret a story based on their background knowledge and experience. Examination of a translated

text as a literary product can thus show how the ST and the TT are stylistically similar to or different from one another in dealing with the message. That further enables us to understand how a certain image is likely to be changed, reinterpreted, and represented in the target readers' minds even though this process varies depending on the reader. The re-interpreted and recreated outcome becomes another literary artifact that has a peculiar way of representing a textual embodiment.

Though the integration of the process into emotion and imagination assists in an unconscious part of the cognitive level, the reconstructed (refolded) product can to varying degrees result in alteration or misrepresentation of the source text image of characters at a reader's unconscious level.

3. Schema and Semiotics in literary translation

Literary meaning comes from semiotic codes through activation of schemata. If semiotic codes are inscribed linguistic layouts in a text whereby schemata activate the textual meaning, a translated work is an artifact done through the interaction between such semiotic codes and schemata. As mentioned earlier in this study, schemata are cognitive structures that enable readers to understand the essential features in the text as they read, to interpret the story, and even to perceive significance beyond the actual information given. Such semiotic codes or signs in text have specialized functions, which could be central to interpret and understand the meaning both in text and in context.

Linguistic style as semiotic codes in translating literary narratives

Semiotics refers to "the theory of signs" or "the analysis of systems using signs or signals for the purpose of communication (semiotic systems) in a simple term, − the most important semiotic system is human language, but there are other systems, e.g. Morse code, sign language, traffic signals" in general term[45]. It is about a style or a way of presenting linguistic codes that a language presents throughout a text. In fact, semiotics could be anything with which a person or a writer delivers meaning for communication in speech or writing. Every sign − including linguistic codes, gestures and images − is included in the concept of semiotics. Further, it could be expanded from a word to a whole text level, including cultural symbols in association with connotative and denotative meaning as a whole. In this sense, Hatim and Munday (2004) describes semiotics as:

> A dimension of context which regulates the relationship of texts to each other as signs. Semiotics thus relies on the interaction not only between speaker and hearer

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[45] Refer to Longman Dictionary of Language Teaching and Applied linguistics.

but also between speaker/hearer and their texts, and between text and text. This intertextuality is governed by a variety of socio-cultural factors and rhetorical conventions (e.g. the way news reporting is handled in a given language) (2004:348).

Semiotics is also "a communicative item, including its pragmatic value, as a sign within a system of signs" (Hatim and Mason 1990:57). Morpho-syntax, semantics, and pragmatics in language description are linked to the 'semiotic function' (p.57), and "semiotic approach to text, context and translation supports the 'common ground' view" (p.105). It covers not only sign structures but also those functions upon which translation work is done.

In the area of classical literary study, the formalists and structuralists have developed a semiotic approach that focuses on "generic codes and stylistic convention" (Scholes 1982), as he suggests:

> The formalist and structuralist emphasis on codes has led to the development of a semiotic approach to literary study that has proved quite compatible with the rhetorical approach of our own Chicago Aristotelians (1982:12).

When semiotics refers to the whole system of communicative signs, the style of a text is related to a way of presenting that system to readers, which informs us how we ought to interpret intertextual components, and how to explain the implicit meaning resulting from its referential linguistic codes in the literary text. Nodelman and Reimer argue:

> Building on the idea that all the activities and artifacts of a culture mirror its central structures, some theorists focus on the ways in which objects of all sorts act as "signs" – as, in Umberto Econ's words, "something which stands to somebody for something else in some respect or capacity" (Blonsky 176). To give an obvious example: the color red doesn't inherently mean danger, but drivers stop at a red light because "red light' is a sign and has a particular meaning for them, learned from previous experience of their culture.
>
> Critics who approach literature from a semiotic point of view observe that readers' ability to find meaning in stories and poems depends on their knowledge of numerous codes and signs: the dictionary meanings of words, the meanings indicated by the position of words in sentences, the connotations attached both to words and to the objects they represent, methods of consistency building, an understanding of story patterns, expectations of genre, and so on (2003:234).

The semiotic codes are considered one of the stylistic aspects for the readers pay attention to a particular expression, interpret and understand the meaning. If we consider that the meaning of expressions relies on those stylistic features with which readers' schemata are activated in the process of reading a story, defining what style could do and how it could be inscribed in the script become important in translating literary narratives as they often transform - simplify or maximize - their meaning of expressions. Such stylistic variation is not only based on linguistic structure that each culture has but also on personal and cultural preferred choice of linguistic signs, at least to some extent.

While the definition about style is not clearly specified, though, style is indisputably linked to a language and its use, as Erik Enkvist states:

> Style as a shell surrounding a pre-existing core of thought or expression; as the choice between alternative expressions; as a set of individual characteristics; as deviations from a norm; as a set of collective characteristics; and as those relations among linguistic entities that are statable in terms of wider spans of text than the sentence. (1973:78)

Although he later rejects them all in favour of his own formulation, he proposes that linguistic style is concerned with semiotic codes inscribed in a text amongst a variety of definitions regarding style in literature. Accordingly, such a style can be defined as "a unique and standardized dynamic configuration of expressive features in the text, represented by thematic and linguistic means" (Steven Tötösy de Zepetnek 1998:239)[46]. It is an outcome with which meaning is closely related based on the linguistic system of a language regardless of clause, sentence and further text formation. Such a linguistic style as salient typological component in linguistic layouts in text along with its sequencing leads to a textual formation and its related meaning and function, which may further give metaphorical affects to the target readers, as Schäffner claims, "Different linguistic manifestations point to different conceptualization" (2004:1266).

Second, we might consider every of writing is a reflection of what a writer's personal thought when such stylistic factors are personal, as Savory asserts "the outcome of the

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[46] Also see Steven Tötösy de Zepetnek (1999): He put up a taxonomy for the study of translation. Here, Steven Tötösy de Zepetnek points out in "Taxonomy for the Study of Translation in Comparative Cultural Studies" in *CLCWeb: Comparative Literature and Culture, published by* Purdue University Press:
Style A unique and standardized dynamic configuration of expressive features in the text, represented by thematic and linguistic means. This configuration of expressive features depends on TP2's communicative attitude. The paradigmatic aspect of style is an expressive configuration while the syntagmatic aspect is represented by a specific arrangement of style in the text:
1) *Individual style* An expressive arrangement of the text motivated by the expressive propensities of the originator of the literary communication (translation);
2) *Style of a literary historical period* An expressive arrangement of the text in accordance with the contemporary factors of the literary system such as stylistic conventions, expectations, and habits of RR2. With respect to the literary canon each text exerts an influence upon the literary conventions; it may change the literary canon and thus the expressive stylistic standard of that period;
3) *Style in translation* A relation of the stylistic arrangement of elements in TT1 to their stylistic counterpart in TT2 and their arrangement in TT1 without regard to linguistic and thematic correspondences:

writer's personality and his emotions at the moment" (1957:54). Within units of language arrangement, writer's thoughts can be expressed throughout a text, as Spencer (1967) explains:

> A writer's style may be regarded as an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him. To understand and to make explicit his linguistic creativity, to appreciate in full the alchemy by which he transmutes the base metal of everyday language into the gold of art, it is first necessary to recognize and where possible to specify the ranges of language within which he is working, and upon which he is able to draw (p.11).

The result of these concerns [whatever it is …] imparts a stylistic value to syntax in the sense that the uses of word expressions in language influence the way the writers, the translators and even the readers perceive the world. To the exclusion of the obvious fact that every writer has different linguistic style in writing, the different linguistic choices in writing are considered to be one of cultural things that language itself contains and with which language is always associated. The linguistic style in literary text seems to be closely linked to cultural preferences. Such differences lead to culturally associated and preferred metaphor, as "metaphor is a tool which connects to our cognitive world" (MacCormac 1985: 6). He further argues, "Metaphor can be described as a process in two senses (1) as a cognitive process by which new concepts are expressed and suggested, and (2) as a cultural process by which language itself changes" ibid). On top of that, as in a metaphor, it appears that there is cultural preference in terms of linguistic choice and its structural arrangement, as Hoey also claims, "there appears 'a culturally popular pattern of text organization' in text formation" (2001:115).

In the area of translation, style has been mostly concerned with syntactical questions that result from the shift from one language to another; "syntax is perhaps the most stringent and least flexible of all the constraints translators must work under since it regulates the order of the words to be translated and because few liberties can be taken with that order before the text veers into the unintelligible" (Lefevere 1992:78). Because of the differences in syntactical aspects in language, the problem arises in translation when a translator changes the wording to find the same meaning in the process of translation.

For example, some people whose language has the SVO language structure tend to put an adverbial phrase to emphasize a given situation instead of allocating a noun phrase. A sentence such as "I was in Paris last night" could be said as "Last night, I was in Paris" when time needs to be emphasized. Normally, a noun phrase is positioned at the front in most of the SVO structures, as in English. Such emphasis can be preferably or unconsciously assigned at the front position of a clause and a sentence according to different linguistic systems. In

addition, there could be the culturally preferred form of a sentence or a clause, and so culturally related schemata may affect readers. Liu argued that:

> Culturally transmitted rhetorical structures have considerable impact on readers. Given the increasing flow of textual information between countries, we need to be attentive to how these rhetorical structures affect readers' comprehension. (1997:6)

Liu's study investigated the differences between "Chinese and American readers in their responses to an essay organized according to Chinese rhetorical principles". Although this study was neither related to translation nor concerned about literary stylistic matters, the findings of the study revealed that some of the meanings tend to be unique depending on a cultural language style that expresses meaning in particular ways. Hoey (2001) explains that this culturally transmitted style is related to schemata used in the process of writing. When the cultural process is under way, "each of these processes would seem to be permitted by an underlying system of significations" (Eco 1979:8).

For example, Korean tends to or prefer to adopt the adverbial phrase in the front though it has SOV structure in which nominal groups are usually positioned in the front like English, as in Korean, "its free-word-order property, the position of adverbs in a sentence is relatively free" (Young Ae Seo et al. 1006:803). In other words, Korean language is likely to employ more marked themes as the front positon in a sentence if we apply Halliday's (2004) model of thematic organization:

> In a declarative clause, the typical pattern is one in which Theme is conflated with Subject; … We shall refer to the mapping of Theme on to Subject as the unmarked Theme of a declarative clause. The Subject is the element that is chosen as Theme unless there is good reason for choosing something else.
>
> A Theme that is something other than the Subject, in a declarative clause, we shall refer to as a marked Theme. The most usual form of marked Theme is an adverbial group … or prepositional phrase … functioning as Adjunct in the clause. Least likely to be thematic is a Complement, which is a nominal group that is not functioning as Subject — something that could have been a Subject but is not … Sometimes even the Complement from within a prepositional phrase functions as Theme. (Halliday & Matthiessen 2004: 73-74)

Given the initial viewpoint which is located in front of a sentence plays an important role in focusing on what messages are about and contributes to the readers' conceptualization for interpreting the message, as Martine argues, the choice of what comes first is "a textual resource systematically exploited to effect different patterns and the different patterns and meanings made by the choice of Theme can be manipulated and exploited, consciously or unconsciously, by the writer in order to convey their 'angle' or viewpoint" (Martin 1992:12),

it is inevitable that such marked themes in Korean that have relatively higher frequency than those in English. In other words, some English words can be translated into Korean as less or more emphasized marked themes, which make the Korean young readers understand the same story in a different way.

A text is recognized through the procedures of such a substantial semiotic system as a style: i.e. 'identification, information, explication, and transformation' (Hatim and Mason 1990), when semiotics as a linguistic style in translation supports the interpretation of any literary text. Studies based on a semiotic approach have been conducted for a translator training program by Trosborg (2001) and Nord (1999, 2006). For example, Trosborg's method is mostly based on Halliday's register analysis (e.g. Halliday, 1978) with a combination of genre analysis (e.g. Bhatia, 1993; Martin, 1984; Swales, 1990). Neubert (1992) whose approach is not coincident with Trosborg's, but which is quite similar in terms of needing to deal with a text as a code unit in translation for equivalent semantic effect, suggests that from the point of view of the theory of a text, translation must be considered a semiotic category, comprising a syntactic, semantic and pragmatic component. Similarly, Culler (in Chandler 2002) also argues:

> Semiotics is probably best known as an approach to textual analysis and in this form is characterized by a concern with structural analysis. Structuralists' analysis focuses on the structural relations which are functional in the signifying system at a particular moment in history. It involves identifying the constituent units in a semiotic system (such as text or socio-culture practice) and the structural relationship between them (oppositions, correlations and logical relations). This is not an empty exercise since elations are important for what they can explain: meaningful contrasts and permitted or forbidden combinations. (p. 79)[47]

Semiotic dimension has proved to be conducive to the equivalence issue resulted from the relation between the linguistic codes or the signs arranged in text and their semantic function. Such stylistic variations in language and their effects can be easily seen in the act of translation if we consider, "Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted." (McGuire 1980: 2)

III. Theoretical Challenges

Bakhtin's chronotope as a tool of literary translation

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[47] See also Culler 1975:4

Bakhtin (1981) suggests the following statements in the "Concluding Remarks" to the chronotope essay:

> The work and the world represented in it enter the real world and enrich it, and the real world enters the work and its world as part of the process of its creation, as well as part of its subsequent life, in a continual renewing of the work through the creative perception of listeners and readers. Of course this process of exchange is itself chronotopic: it occurs first and foremost in the historically developing social world, but without ever losing contact with changing historical space. We might even speak of a special *creative* chronotope inside which this exchange between work and life occurs, and which constitutes the distinctive life of the work. (p. 254)

In this remark, Bakhtin explains the intricate connection between a work of art and its socio-historic context, which implies that a work of art can be interpreted through the dialogic interaction with its readers. Bakhtin considers literature to be a dialogue between a text and the prior knowledge of a reader and a writer through cognitive interaction. Such a cognitive interaction contributes to the conceptualization of a semantic element.

Such concept of chronotope brings up the significant matter regarding the way temporal logic is related to spatial logic in encoding semantic information. There are at least two critical aspects in the field of literary translation study – one is that Bakhtin's concept of chronotope refers to the interactive relationship between a work of art and readers and the other is that readers activate their knowledge and experience stored in their memory system - so called "schemata" - so that they can interact with those visual signs in a situation and interpret such signs and forms throughout the text.

While Bakhtin refers to the interactive relationship between a work of art and readers in general, I would particularly bring up the interpretation of literary narrative in translation where readers engage in the process of reading. Such an act is mostly done within the boundary of various socio-cultural contexts and readers' personal experiences so that the work of art can be re-created within a particular context. The concept of chronotope is a useful tool to explain an intertextual relationship particularly for the literary narrative. In addition, it also provides a tool to examine how linguistic codes function in literary narrative in translation, which explains a semantic shift and any changes of temporal and spatial framework as a result of translation in terms of different historical, cultural perspectives with the linguistic characteristics.

Bakhtin's concept of chronotope in the novel is productive for translation study, because it provides us not only with a "temporospatial framework" (Collington 2010) to understand the story but also with the examination of a meaning shift owing to chronotopic change within

the narrative structure. As Collington (2010) points out, "a change of the dominant chronotope, the overlapping of chronotopes, or the introduction of a new chronotope in subsequent versions of the same story reflect cultural preoccupations and can account for the diversity of audience reactions to retellings of the tale". (p.184)[48] As such, the concept of chronotope helps to explore how the ST and TT are differently interpreted in terms of time and space in combination with social, cultural, and aesthetic aspects within the script.

The term "chronotope" in literary study – a concept from Bakhtin (Bakhtin 1981, Todorov 1984) – refers to the relationship between time and space. That is, the spatial and the temporal setting mutually interact, functioning as a sense-making element in literature. The spatial and temporal frame of a narrative plays a key role in the production of meaning, as the matrix of situated meaning-making, roles, identities, values, boundaries and crossings, cultural classes of discourse and tools (Deleuze 1984, 2006). What is important for literature, is that chronotope theory brings up the significant matter of how temporal logic operates in relation to spatial logic, in encoding semantic information. Moreover, in the sense that "a literary image is produced and structured according to a reader's and writer's previous knowledge and experience" (Keunen 2000:3), the theory of the chronotope has a close connection with Bartlett's memory schema theory, and it further reinforces the marked spatial and temporal themes in literature. Memory schema, as defined by Bartlett, belong to the prior knowledge with which readers strive to match old to new information and accommodate it into their perpetual form of knowledge that is stored in the memory system. In doing so, the temporal logic is combined with spatial logic. Bart Keunen argues that there is a parallel between Bartlett's theory and Bakhtin's claim that literary images are modelled by the structures of prior knowledge in the minds of readers and writers (2000:3).

In the sense that time is always associated with historical and biographical circumstances, and space is always associated with social attributes in literature, the chronotope is defined as historical, biographical and social relations as well. Accordingly, the chronotope is a concept that substantially engages in the confluence of the two properties in literature, spatial and temporal, helping to make the story world visible and understandable to readers.

The essential concept of 'chronotope' is to understand "a story in which events unfold in their chronological order" (Holquist 1994:113). The interplay of temporal and spatial connections develops the movements of the story and the plot in literary narrative.

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[48]In "The chronotope and the study of literary adaptation: The case of Robinson Crusoe" (2010), Collington shows how Bakhtin's chronotope can be applied to adaptation studies, "specifically with regard to perhaps the most central treatise in the field of literary adaptation, Gérard Genette's *Palimpsets: the second Degree*, and to draw attention to perhaps one of the most overlooked works in the field of adaptations studies, Caryl Emerson's chronotope-inspired *Boris Godunov: Transpositions of a Russian Theme*.

Chronotopes are semantic elements of texts according to Bakhtin's thesis on "Forms of Time and of the Chronotope in the Novel" (1984). At the same time, they could be developed as cognitive strategies by a writer and a reader, mutually interacting with the text in a story world. In other words, the reader and the writer have a dialogic relationship with the text, sharing their own knowledge and developing another cognitive world in which readers create their own imaginative understanding of the text. The interaction is conceptualized within this literary communication, manifesting diverse semantic allusions which remain a long time in readers' memory. Because of such chronotopic functions, transformation occurs in a story in correlation with "a distinctive type of temporal sequences" (Bakhtin 1984: 113) which helps organize categories of the real world in which one lives, because the author is forced to create the entire space from the real world to the story world. Bakhtin further argues that it is chronotopes "where the knots of narrative are tied and untied" (Bakhtin 1973, 1981, 1991:250). They specially account for in what kind of space and at what particular time a story develops. Some scholars such as Best (1994), Cuevas (2006) and Hoy (1992) regard the chronotope as a 'zoom lens' in the search for an intra-textual world. Holquist perceives a correlation between "a particular, historical intra-textual world and an equally particularized extra-textual world" (1994:112).

Chronotopes: Time and Space in Literary Narrative

> *In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. The intersection of axes and fusions of indicators characterizes the artistic chronotope.* (Bakhtin 1982:84)

The role of the chronotopes is to give an interesting fantasy story to an entire group of young readers, or, as Bakhtin asserts, "[….]the chronotope makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins" (p.250). So, it is an important conceptualization of time and space in literature. It is also a strategic device to describe the "intrinsic connectedness of time and space which are artistically expressed in literary texts" (p. 84). That is, the Bakhtinian conception of the chronotope is understood as a technical, analytical potential in literary texts, transforming frameworks to give a deep, critical insight for the interpretation of narrative. It is "the total matrix that is comprised by both the story and the plot of any particular narrative" (Holquist 1994:113). Chatman (1978,1980) distinguishes

these core concepts of plot from story, "the events of a story are traditionally said to constitute an array called *plot* (p.43). He further explains that plot, story-as-discourse, exists at a more general level than any particular objectification, any given movie, novel or whatever (ibid). In other words, while *story* refers to a bigger concept which highlights a certain event in story, "plot" sequences events to enlighten the things that happen in the story so that it focuses readers' attention on a particular episode the characters experience and enables them to follow and understand the story. In relation to time and space, Chatman states:

> As the dimension of story-events is time, that of story existence is space. And as we distinguish story-time from discourse time, we must distinguish story-space from discourse-space. The distinction emerges most clearly in visual narratives. In films explicit story-space is the segment of the world actually shown on the screen; implied story-space is everything off-screen to us but visible to the characters, or within earshot, or alluded to by the action. (1980:96)

Holquist asserts that Bakhtin uses the term 'chronotope' to show the relation between the four elements of time, space, the value of time and the value of space (1994:157). In short, every single event is tied by chronotopes, time and space, which create a new event and move forward to another new event. The interaction of time and space is thus essential in the development of story. For Bakhtin, time and space exist only when a change happens (p. 113). Their value is co-related, and there is no time or space without value. "The state between "what was" and "what is" constitutes an event which constructs change" (p. 152). Therefore, time and space, which is created with this movement between what was and what is, encapsulates value (Holquist 1994: 154). In its fundamental sense, a chronotope is a way of understanding the plot of the story, the nature of events and actions along with temporal and spatial expressions. It could be a specific ideology to connect to experiences connected to the inner and outer world. Bakhtin borrowed the idea, "chronotope (time space)", from Einstein's Theory of Relativity widely known and used in mathematics, and applied it to the literary field. However, "For Einstein there is no chronology independent of events. The movement of the clock's hands, if that movement is to be an event – if it is to mean anything to a human being perceiving it – must always be correlated with something happening outside the clock. An event, in other words, is always a dialogic unit in so far as it is a co-relation: something happens only when something else with which it can be compared reveals a change in time and space [.....] (Holquist 1994:116)

The function of chronotopes within literary narrative is a conceptualized framework which enables us to understand the entire semantic entity of a particular literary work by or through

analytical insight for elements such as "philosophical and social generalizations, ideas, analyses of cause and effect" (Bakhtin 1981:250) in the literary world. For example, Bakhtin identifies the "chronotope of the road" as a significant aspect in Western literature in his discussion of specific kinds of chronotopes (Bakhtin 1981:244). The protagonist takes a journey, where time flows in relationship with a type of events on the way. Also, the chronotope represents a metaphorical inner journey that expresses "the course of an individual's life (at its major turning points), and "choice of a real itinerary equals the choice of 'the path of life'" (Bakhtin 1981:120). He exemplifies the road chronotope with Apuleius' *The Golden Ass*, in which the protagonist Lucius is transformed into a donkey and wanders in search of a way back to his original state, acquiring new perspectives on Roman society along the way. Bakhtin argues that the protagonist evokes this metaphorical relationship to chronotopes and projects it further to the whole of the narrative.

IV. Conclusion

Literary narrative is a story text which presents the mind with abundant words and structures of language, creating a communicative act with readers. It is a cognitive frame which stimulates readers' soul and mind. It is a craft built up with individual, social, cultural elements and describes a comprehensive world. It could even be a reflection of mind and society. Furthermore, literary narrative exists in multidimensional aspects composed of language, text, writer, culture and readers, ultimately becoming a rhetorical craft so that it touches the human mind. The application of such a notion of what literary narrative is and how it works in the mind points to 'artistic' and 'aesthetic' significance. The 'artistic' value involves 'a writer's interpersonal craft', while readers realize the 'aesthetic' as 'a cognitive artifact' (Herman 2002). Accordingly, the narrative text is the 'interpersonal craft' (ibid.) and the culture of a society that the writer engraves throughout his/her discourse, carrying out a communicative act through language. The craft values the author's artistic talent as a relatively distinctive product. The 'aesthetic value' is appraised by readers in the sense that people communicate through, by or with an intricately patterned text assembled of all the linguistic codes.

For a distinction between "artistic" and "aesthetic", Iser (1972, 1988) argues:

> The literary work has two poles, which we might call the artistic and
> the aesthetic; the artistic refers to the text created by the author and the
> aesthetic to the aesthetic realization accomplished by the reader. From
> this polarity it follows that the literary work cannot be completely

identical with the text, or with the realization of the text, but in fact must lie halfway between the two. The work is more than the text, for the text only takes on life when it is realized, and furthermore, the realization is by no means independent of the individual disposition of the reader – though this in turn is acted upon by the different patterns of the text. (p.22)

Because a literary point of view relates to an imaginary world, and an artistic quality and a linguistic point of view is associated with aesthetic appeal to attract readers, linguistic and literary points of view are brought to a literary narrative text to explore how we should deal with literary narrative in translation in theory and practice. At the same time, given that a language consists of a culture (society), ideology (personal and social) and various linguistic codes, the study argues that linguistic choices are a vital consideration in the act of translation because the linguistic differences between the ST and the TT may result in a different impact on children's cognitive worlds in understanding their society and expanding their conception of the outer world.

A text should be understood as the way linguistic elements are given or assigned by the writer. Its literary interpretation should also be significantly based on a linguistic analysis. In other words, it is necessary to employ linguistic tools to analyze a story text and to evaluate whether those components and arrangements of a different language could work in a translated work, and what their impact may be on children's cognitive worlds, what the impact could be on the readers of the target text due to its different layout of linguistic codes, and what image could be derived from the translated version compared to the original text. Stephens (1992) argues:

> The critical study of language is central to the methodology, since it is through language that the subject and the world are represented in literature, and through language that literature seeks to define the relationships between child and culture. Hence fiction produced for children is an important area for discourse analysis, in order to disclose the processes and effects of those representations and definitions. At the same time, though, the discourses of fiction incorporate crucial features not normally present in actual spoken discourse, and unless these are included in the critical methodology analysis will proceed on wrong premises (p.5).

The syntactical layout of language in literature is critical to connect to the image of not just a protagonist but a story itself, because it is closely associated with the perceptual device, *schema*. Schemata, which might be described as items of perceptual knowledge gained through one's experiences and through the historical and cultural understanding with

which one can observe an object, determines discourse comprehension in language. Also, comprehension in texts of any type is affected by means of expressions in phrases, clauses, sentences, paragraphs and connections beyond the paragraph. Those texts are composed of conventional linguistic structures in delivering a message to readers. In combination with that structure, readers have a conventional way of understanding those expressions due to their cognitive capacity to instantiate pertinent schemata (Kintsch and van Dijk 1975; Meyer 1975; Thorndyke 1977).

By suggesting that translation study should give priority to semiotic analysis in the act of translating children's literature, I have implied that translation should entail consideration of how those linguistic layouts work out in the readers' cognitive world in the process of reading and the extent to which they communicate and enable understanding of authorial intention. As was implicit in this argument, it is important to examine how those linguistic codes are stylistically similar or different in delivering the message from the source to the target language text and how the readers' mental images about characters can be changed in combination with the conventional norm and ideology prevalent in the target readers' cognitive world, and what can be reproduced so that ST readers and TT readers can share a common perception of the text. Thus, the following chapter shall set up and elaborate a methodology to further analyze the role Tashi plays as a narrator within the story.

CHAPTER 4: *Method and Data*

1. Introduction

> *Meaning, choice, and markedness are interrelated concepts. A linguistic element carries meaning to the extent that is selected. Meaning is closely associated with choice, so that the more obligatory an element is, the less marked it will be and the weaker will be its meaning.* (Baker 1992:129)

If we consider the idea, "writing is thinking" (Dawkins 1995:548), a text is the linear inscription amalgamated in an expression and represented in an idiosyncratic way, not only in forming the meaning of a text but also in interpreting its meaning and function.

Theme, rheme or marked theme is an apparatus which spurs reader's understanding of a story. On the basis of the concept that a literary text is a form with linguistically and aesthetically interlocked components – linguistic form and literary effect –this chapter seeks to explain how linguistic form associates with literary effect. It also aims to ground the analytical techniques available for theme, marked theme and rheme within the subdiscipline of language study known as style or stylistics.

It seems that there are at least two textual considerations when analyzing literary text for the purpose of communication between the readers and the text. First, I will consider two conventional textual rules – syntactical rules as to arrange words in a clause and a sentence - in analyzing a text, which is a clause versus a sentence. My claim is that both of them are crucial in denoting the message to readers, and so they are considered to be stylistic factors in responding to the interpretation of a text regardless of whether the choices a writer has made were intentional or more conventional. However, I argue that a sentence is more appropriate in the analysis of "theme" and "marked theme" units than a clause. Second, the way that punctuation is used in a text is also one of the key stylistic factors as a rhetorical device to allow and manipulate the production and the reproduction of meaning in its potential. Both punctuation and syntax are key semiotic elements in forming the meaning of a text. However, while syntax is a linguistic system that allocates words in a meaningful way, punctuation is a graphical device which connects words in order to make a text more dynamic and rhythmical in reading; as if it replicates pause, intonation and accent in spoken forms of language. Hence, I will take up the analytical method on the basis of those two significant factors for the analysis for the part that *Tashi* narrates – 1) a sentence is more

appropriate as the unit of analysis than a clause in the analysis for theme and marked theme in literary narratives and 2) punctuation is a rhetorical device[49].

II. Procedures

The Analytical Tool

The analytical tools for the analysis of this study are derived from the concepts of theme, rheme and marked theme in functional grammars. The central issue in relation to "theme" and "marked theme" is that the special element within the syntagmatic boundary is critical for the readers to understand the following message of a story. Hence, the fronted position of a so called 'Theme', 'Given' or 'Topic' in a sentence or a clause has been considered to be important for many decades among structural linguists (or functional linguists). Although those terms have been defined in various ways, most people have agreed that 'what is chosen to stand in the initial position is an important indicator that enables us to realize what comes next in the message. The main idea of those studies, known as the theory of Functional Sentence Perspective (FSP), has shown that 'the movement from the initial notion to the goal of discourse reveals the movement of the mind itself' (Firbas: 1974). According to the theory of FSP, there are two aspects in terms of interpreting a sentence, no matter how language is different in terms of syntactic order, contributing to the notion of function of language associated with textual interpretation – *Theme* and *Rheme*:

1) *Theme* is a point of departure of an utterance by a linear position in the communicative act.

2) *Rheme* is what is being said about the topic or what is new about the topic within an utterance in communicative act, which can be identified from a given context (e.g. see Firbas 1964).

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[49] The analytical method regarding punctuations on which I categorized here for the study is simply taken for maintaining validity of the framework. In fact, most of the declarative sentences I selected from Tashi's narrations in *Tashi* series don't appear many noticeable stylistic features by making pun on punctuations. Especially, given that semicolons had almost disappeared by the end of the nineteenth century it would be astonishing to find any in a modern children's book. In writing, however, 'conventional punctuation marks (apostrophe, colon, exclamation mark, semicolon, comma, dash, hyphen, parentheses, period, question mark, quotation marks) are used to represent suprasegmental features like intonation, tempo, timbre, stress, intensity, and to signal the pragmatic meaning of utterances (e.g., interrogation, exclamation)' Ferenčík (2004). As punctuational concerns for the analysis, as such, I categorize "dash" and "free-standing Noun Phrases" to the analysis.

Principles of Analysis

This study focuses on declarative sentences in order to analyze 'theme' and 'marked theme' of Tashi's narration both in the English (ST) and in the Korean versions (TT). The conceptual framework for the analysis is principally based on two linguistic concepts: 1) the fronted chosen words located at the beginning of a sentence. 2) the usage of punctuation marks in organizing a sentence structure.

The study analyzes the book 1 through book 10 in the series, but it shall select the books which show distinctly differences in the usage of marked temporal and spatial themes in the late chapters – chapter 5, chapter 6 and chapter 7 – for the purpose of the discussion.[50]

Sentence as the unit for Theme Analysis in literary narrative text

The first position of a clause or a sentence has been defined as various terms such as 'theme' or as 'topic', but it is always vitally important in written discourse for three main reasons at least. First, 'coming first in fact constructs a particular angle of interpretation on the topic of each text which resonates with other aspects of discourse organization' (Martin 1992b:154). Second, the interplay between the 'theme and rheme' is directly related in particular to building cohesion in texts, which determines that the story events fit together meaningfully. Finally, as Jan Firbas has argued, the relationship between theme and rheme is related to "communicative dynamism".[51]

Halliday has distinctly contributed to conceptualizing the definition of theme and rheme in text analysis. However, the notion of theme-rheme was extensively used by the Prague school linguists, who in turn derived it from the work of Henri Weil. Weil argued in his thesis of 1844 that:

> There is … a point of departure, an initial notion which is equally present to him who speaks and to him who hears, which forms, as it were, the ground upon which the two intelligences meet; and another part of discourse which forms the statement (l'énonciation), properly so called. This division is found in almost all we say. (Weil 1844:29)

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[50] This study examines how the identified differences in terms of marked themes may affect readers' comprehension and the construction of the image in the act of translation. That is, the main focus is not the shift in images but the functions of marked themes in literary interpretation the field of translation. So, *Tashi series* is used as a sample. As such, the study limits the corpus within which to explore differences in the representations of the image of the hero Tashi.

[51] Daneš (1974:107); Firbas (1964:270. Firbas defines communicative dynamism as "the extent to which the sentence element contributes to the development of the communication" (1964: 270). Firbas also argues that the rheme carries higher communicative dynamism than the theme.

Weil had not insisted that the unit of the division be based on either a sentence or a clause, but the clause has been always the unit for analysis in Systemic Functional Grammar in demonstrations that theme is a signpost in delivering the message, as the following examples show:

1) "the choice of clause Themes plays a fundamental part in the way discourse is organized" (Halliday1985:62)

2) "To analyze and discuss textual meanings we need a simple and distinct metalanguage: we call the first element THEME and the rest of the clause RHEME" (Butt et al 2000:135)

3) "the identification of Theme is based on order: Theme is the element which comes first in the clause" (Eggins 2004:299).

Systemic Functional Grammarians generally maintain that "in all human languages so far studied, the clause is the fundamental meaning structure in our linguistic communication with each other" (Butt et al 2000:33). For the analysis of the concept of theme – rheme, theme and marked theme in literary narrative text, however, an individual clause unit seems to be not so obviously the applicable unit of analysis. Instead, it would be better if a boundary of an idea should be based on a sentence in the analysis of literary narrative text. Accordingly, it would seem better to assume or accept that sentences in English literary narrative seem to have two parts, 'a theme (or topic) and a rheme (or comment)' (McCarthy 1991:55), and it is quite customary that "in spoken narrative and anecdotes, speakers will often front-place key orientational features for their listeners" (ibid).

The reason why the clause unit is a bit thorny in applying theme-rheme to the literary narrative is that the clause unit is too syntactical based whereby those frames of clauses form a message unit in syntactic constituents, though the literary narrative is fully based on discourse so that it is meant to have communicative function with readers. Further, literary narrative does not reproduce 'natural' language, but is highly constructed: a 'complete' idea is formulated as a sentence. In fact, the text is structured, revised, seeks appropriate rhetorical forms, and so on. So, mental shapes are mapped as sentences. A good example is that an incomplete clause such as a dependent clause limits an expression of a complete idea or thought:

1) Through the crack in the door, Tashi could see her moving towards him.
2) When the moonlight disappears you will know how great he is and you will be afraid.

3) But just then, while they were both still staring, the house rose up high on its legs and scurried out of the forest, flying over the mountains and away, never to be seen in Tashi's village again.

4) One day my mother threw down her spoon and said she was tired of trying to cook without eggs.

Both a clause and a sentence unit are meaningful in the sense that each foregrounds key participants and information when we produce conversation. In comparison with a sentence, however, a clause does not always have a complete idea or thought, so that it often needs some other words to make it into a finished idea or thought. An incomplete clause known as a "dependent clause" limits an expression of a complete idea or thought. For example, the sentence 1) has one clause within a sentence, but the sentence 2) holds two clauses, consisting of the subordinate clause - "When the moonlight disappears" and the main clause - "you will know how great he is and you will be afraid" as in the sentences 3) and 4). These two clauses cannot be separated in delivering the message.

At least in the analysis of literary narrative, it seems to be not a clause but a sentence that is the unit of theme-rheme organization. That is, a sentence always equates to a complete thought or idea, and it, thus, is a fundamental unit for analysis of the theme/rheme unit and marked themes for the analysis of the literary text, as Martinet asserts; 'The sentence,' writes Martinet, 'is the smallest segment that is perfectly and wholly representative of discourse,'[52] He further adds:

> Discourse is a unit that performs a meaningful element set by its own rules called grammar. Within a sentence organisation, every single unit cooperates to become meaningful. Then, these correlated units describe an event of story. (ibid)

Literary text is often intended to produce communicative effect between the readers and the text itself. Given the role of such a syntactical effect and its importance in semantic interpretation, therefore, the sentence should be the minimal unit in the analysis of theme-rheme and marked theme in literary narrative.

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[52] Cited in André Martinet, 'Reflexions sur la phrase,' in Language and Society (2000:111)

Boundary of 'marked theme' of a sentence in literary narrative

While theme is simply designated as a location of a syntagmatic boundary, marked theme is a deviant grammatical element in which initial words are chosen by the writer or by the purpose[53] of the naturalness or the habitualness of a language that stresses discourse rather than the rule of language structure. Accordingly, it is a stylistic factor to represent specific functions which contribute to the overall interpretation of the given situation.

As discussed earlier, the meaning of a sentence is strongly influenced by the location of these elements. In addition to this, punctuation is also an operational system in expression, along with lexical and syntactic practice in text. For instance, syntactically, the declarative sentence structure of English is SVO (Subject+Verb+Object)[54], and a noun or a nominal phrase in the normal occurrence is usually positioned first, which is considered to be an unmarked theme. However, the above dependent ('adverbial') clause units in 4) and 5) functioning as subordinate clauses such as *if*-clauses, *although*-clauses, *because*-clauses, etc. that are commonly located at the end of a clause or a sentence, are often situated in the first position in literature so that they enable readers to get more attention followed by a main point or action. Positioned at the beginning, the role of such a subordinate clause is to direct emphasis to the following clauses. That is, those dependent clauses are called 'circumstances' in the term of Systemic Functional Grammar, which can't be separated from the following main clauses in semantic interpretation. Instead, they are 'themes' and are considered to be 'marked themes' because their location is optional and thus determined by the writer, who may place them either at the beginning or at the end of a sentence. For example, the subordinate clause in the sentence 3) and the adverbial phrase 4) are marked; 3) "But just then, while they were both still staring, the house rose up high on its legs and scurried out of the forest, flying over the mountains and away, never to be seen in Tashi's village again" and 4)

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[53] As mentioned, Korean is a good example for this, as it is a discourse-oriented language.

[54] 1) Korean is a language with a nominative-accusative case marking system (Sohn 1999), and its word order is SOV (Subject+Object+Verb) as a rule in a declarative sentence. However, the word order does not always comply with this rule. It is rather flexible particularly in spoken forms. As such, I have already argued that it seems that Korean has more marked themes because subjects in a declarative sentence are often omitted in communication, which indicates that thematic positions are also omitted. Korean often employs objects and adverbial phrases in the beginning of a declarative sentence. When dealing with Tashi's narration for this study, thus, it is common that more marked themes exist in the TT compared to the ST.

2) I also need to make it clear that even verbs can function as themes if they are fronted and nominalized according to Halliday's argument (1994). For this project, I am only focusing on declarative forms as mentioned so the typical pattern of theme is word(s) in the subject position, as Halliday & Matthiessen (2004: 73 - 74) claimed:

In a declarative clause, the typical pattern is one in which Theme is conflated with Subject; … We shall refer to the mapping of Theme on to Subject as the unmarked Theme of a declarative clause. The Subject is the element that is chosen as Theme *unless there is good reason for choosing something else*. A Theme that is something other than the Subject, in a declarative clause, we shall refer to as a marked Theme. The most usual form of marked Theme is an adverbial group … or prepositional phrase … functioning as Adjunct in the clause. Least likely to be thematic is a Complement, which is a nominal group that is not functioning as Subject — something that could have been a Subject but is not …. Sometimes even the Complement from *within a prepositional phrase* functions as Theme ….

"One day my mother threw down her spoon and said she was tired of trying to cook without eggs".

An Exceptional Use for the unit for Theme Analysis in literary narrative text

As mentioned above, a sentence is considered important in building the semantic stance in literature, and is the unit for theme analysis in literary narrative text. However, there appears an exceptional case in the analysis. For example, a compound sentence in English that consists of two independent simple sentences linked by coordinate (subordinate) conjunction such as *for, and, nor, but, or, yet*, and *so* is such a case. This compound sentence often carries two independent clauses, and so has two themes. Hence, for this case, they will be classified and analyzed for the analysis according to the usage of theme within a sentence by extracting the semantic unit within each sentence. For example, the sentence 8) below has three different subjects – *they, their teeth, I* - which are regarded as themes for each clause;

5) They were even fiercer than I had been told, and their teeth were even sharper in their dark wet mouths, but I was ready for them.

6) Third Aunt was just putting a match to the kitchen fire, and she almost dropped the poker when she saw me.

7) The mist swirled and rose up in the air.

Each clause of sentence 5) has different themes within the same compound sentence. However, the sentences 6) and 7) have one theme – Third Aunt for 6) and the mist for 7), which acts as a point of orientation to help the rest stretch out to the further information.

Punctuation as a rhetorical device

As mentioned earlier, punctuation as a syntactical device helps a story to be more meaningful or to accentuate a certain element within a sentence unit. Punctuation marks become also important when emphasizing a certain expression in a sentence. Like pause, rhythm, and intonation in spoken language, punctuation enables readers to envisage such effects as spoken text contains. In addition to the systemic role of punctuation, it often shows a writer's attitude and further ideology in association with word(s) according to the writer's semantic and rhetorical purpose, as the writer uses punctuation for the purposes

of intention and emphasis. Punctuation even manipulates semantic interpretation in literature, developing "the dynamism of literary language" (Warfel 1960:253), as punctuation is "a system of nonalphabetical signs that express meaning through implied pauses, pitch shifts, and other intonational features" in writing.[55] Accordingly, it creates rhetorical effect in literary writing.

> 1) Angus did like, and his information about Egyptian medicines and the hooks used for removing brains from mummies was enjoyed by all − well, everyone except Alex Pickle, who was sick into the pot plant in the corner.

> 2) Then Lotus Blossom helped suddenly as her foot went through a rotten floorboard.

> 3) Luk Ahed and I ran all the way back down the mountain and hurried to his house to see if my horoscope had changed.

In sentence 1), all clauses within this long sentence cannot be semantically separated from each other. Instead, all the clauses are interconnected by the selection of incomplete implication with hyphen and comma, two punctuation markers. Here, the writer located the important clause at the beginning of the sentence before the dash, and the remainder is to add information to emphasize the first clause. So, the first clause before the dash seems to be marked to produce a definite semantic impact upon the given situation. As a result, because the first clause is semantically incomplete, readers are prompted to speculate about the rest of classmates' silence, which makes this clause a 'marked' clause within this sentence because it builds up a certain tension so that the readers ponder about the rest of the students' reaction. In contrast, the sentences 2) and 3) have no such a punctuation mark, but only a period at the end within the sentence structure, which implies that the writer does not intend to emphasize any particular word(s) within the sentence given language structure itself though there is emphasis, produced by semantic repetition: 'ran all the way back down the mountain and hurried'. The sentence, though it is slightly long, rather denotes the complete sense of meaning.

Data and Analysis

Procedures (Methods)

The study is mostly subject to strictly linguistic forms of declarative forms of sentences. With this idea, first, the study attempts to extract Tashi's narration (monologue) that usually

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[55] New Princeton Encyclopedia of Poetry & Poetic (1993:1006)

unfolds his experiences to Jack's family, normally beginning with "It was like this". Then, based on the notion of '"The sentence is the smallest segment that is perfectly and systematically representative of discourse" (André Martinet 1961),[56] each sentence is examined as a discrete unit, and topical themes are identified and classified. Marked theme is classified according to the definition set out above. Third, all of the marked Themes are categorized into five, and then are subcategorized into ten items:

   (1) spatial items: ①place (location)

   (2) temporal items: ②time

   (3) structural (dependent clause): ③ cause(reason), ④ purpose, ⑤ condition, ⑥ concession

   (4) interpersonal: ⑦ intensifier (emphasizer)

   (5) state: ⑧ emotional state, ⑨ situation, ⑩ behaviour (action)

   Those ten features are categorized based on the concept of Labov (1967). According to Labov, "at the outset, it is necessary to identify in some way the time, place, persons, and their activity or the situation", as far as the features of literary narrative are concerned. Because this outset could account for cognitive and emotional explanation, those items are chosen on the basis of not only structural, but psychological stance in the interpretation of the story. After the first step of the analysis, then, those marked temporal and spatial themes are selected. According to Halliday (1985), there are three types of themes, which are textual, interpersonal, and topical themes. However, the analysis of the marked and unmarked theme is restricted to topical themes although there are three sub-categories of topical theme – Participants, Circumstance and Process:

  Topical themes

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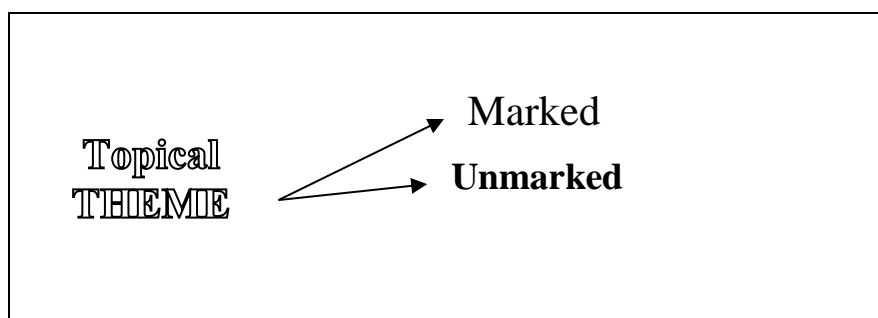
[56] "Réflexions sur la phrase," Language and Society (Copenhagen, 1961), pp. 113-18 (cf. book no. 13, pp. 222-229).

The English structure is SVO and the Korean SOV, so the position of Theme is often occupied by the subject which is always a nominal group. However, this is not always the case. The theme is sometimes replaced by an adjunct phrase – an adjunct phrase is, after all, usually a marked theme. That is, the marked theme is the circumstantial adjunct. The Circumstantial adjunct describes conditional, situational and other important aspects within a sentence boundary of the study.

Typical Unmarked Themes within Declarative Sentences in English (ST) vs. Korean (TT)

MOOD of Sentence	Typical('unmarked') Theme	
Declarative	**ENGLISH (ST)**	**KOREAN(TT)**
	Nominal group functioning as Subject	Nominal group functioning as Subject + subject markers[은(eun),는(neun),이(i),가(ga)]
Notes: **English (SVO) (Halliday:2004 and Butt et all: 2000)** Selected Area: Theme and Rheme in Declarative sentence = Unmarked and Marked Topical Theme **Korean SOV (Halliday:2004 and Sohn:1999)** Selected Area: Theme and Rheme in Declarative sentence = Unmarked and Marked Topical Theme		

Within English declarative sentences, the unmarked themes are based on the grammatical subject that functions as: 1) nominal group: pronoun as Head – e.g. "*They reached the Baron's window and peered in.*", 2) nominal group: common or proper noun as Head – e.g. "*Tashi could see her moving towards him.*" and 3) nominalization[57] as Head – e.g. "*The three friends watched his face.*" or "*Then a tremendous rattling noise of thunder made the men hold their hands to their ears, but the sky above them was clear and still as a piece of blue silk.*" (The second big big book: p.91). Whereas the marked themes function as adjunct: (1) adverbial group: adverbial phrases and clause – e.g. "*As they moved through the forest, the men grew quiet and jumpy*" or "*Suddenly they heard a low wailing and whistling like a whipping autumn wind.*" and (2) prepositional phrase – e.g. "*By the dim light coming from the open door above, I could see that I had fallen down into the King's secret burial chamber.*" In contrast, the unmarked themes of Korean declarative sentences are based on the

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[57] Nominalization usually refers to "the process or result of forming a noun or noun phrase from a clause or a verb" (Merriam Webster). For example, *Watching a nice view will bring you a good feeling*. *To know the origin place where she comes from is therefore my top interest*. Quirk et al (1985: 1288) define nominalization as a noun phrase which has a systematic correspondence with a clause structure. The head of such a noun phrase is normally related morphologically to a verb or to an adjective.

grammatical subject that functions as: 1) nominal group: pronoun as Head – _나는 이틀을_ _걸었어_ (_I worked for two days_), 2) nominal group: common or proper noun as Head - "_타시가 이야기를 계속했습니다_" (_Tashi keeps on telling the story_) and 3) nominalization – and these nominal groups and nominalization are indicated by subject marker [은(eun),는(neun),이(i),가(ga)] – _가게에서 일하는 둘째 사촌 누나가_ 내 동전을 찬찬히 살펴보더니 소매에 쓱쓱 문지르더라 (_The second cousin working at the shop_ _looked at the coin carefully and rubbed it on her sleeve_.). Like English, the marked themes function as adjunct groups: (1) adverbial group: adverbial phrases and clauses – 그랬더니 그 속에서 누군가 침을 튀퉤 뱉으며 마구 고함을 치지 뭐야 (_So, from inside, someone spat and shouted loudly_). Also, the prepositional phrases added with subject markers [은(_eun_),는(_neun_),이(_i_),가(_ga_)] are the marked themes: adverbial group and prepositional phrase + those subject markers. For example, 발굴 현장에는 볼 것도 많고 할 일도 많았어요 (_In the excavation site' d - neun was so much to see and do, with amazing finds_). _발굴 현장_ (_the excavation site_) is a place which is a nominal phrase for which the time and the place particle ~에(_e_) is added. Such phrases normally become adverbial phrases just like _the excavation site_ for which _in_ is added to show that it is a place in English – _in the excavation site_. Accordingly, 에(_e_) functions as prepositions _in, at, on_ in English. However, in Korean, if adverbs are fronted as a subject, the subject particles [58] - 은(eun),는(neun),이(i),가(ga) – are always added to become a subject in a sentence. In this case, _in the excavation site –neun (발굴현장에 - 는)_ became a subject with the addition of subject marker – _neun_ and is located at the front of this sentence.

Categories of Speech Presentation for the development of the method

For the analysis in relation to marked Themes and thematic patterns, firstly I categorize into 1) Sentence types and 2) Punctuational concern. Then, taking account of syntactical features, I group each sentence into types such as (1) Simple sentence (2) Compound sentence

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[58] "Particles" are very important in Korean language structure to indicate what the subject or object is within a sentence.

(3) Complex sentence. Finally, considering punctuational aspects of the language, I sub-categorize (1) dash and (2) Just Phrase; Free-standing Noun Phrases

Sentence type

Simple sentence

A simple sentence is an independent clause which consists of a subject and a predicate, solely expressing an idea or a thought. Although it also sometimes involves a compound sentence, a predicate has always the same subject. As such, theme is the expression located in the beginning like sentences 11) and 12) in English.

> 11) <u>I</u> saw the warrior's eyes glow with joy.
>
> 12) <u>They</u> crowded closer to listen.

The sentences 13) and 14) below are the examples for simple sentence in Korean.

> 13) <u>우리는</u> 다시 날라 온 돌로 성을 만들었지.
>
> (<u>We</u> built castles with them)
>
> 14) <u>내 주변의 모든 것이</u> 잠시 정지해 버린 것 같았거든.
>
> (<u>Everything around me</u> went still for a moment)

Compound sentence

A compound sentence is a sentence in which two independent clauses are linked by a coordinator such as 'and', 'so', 'for', 'but', etc. If two clauses are joined by these coordinate conjunctions within a sentence, a writer gives an equal relationship to the two clauses. Contrary to a simple sentence, a compound sentence always contains two different themes joined by a coordinator. Accordingly, when analyzing a theme boundary, it is mandatory to divide a sentence into two independent clauses separately and to select the theme of each clause. For example, the sentence 15) is a compound sentence, but it has only one theme because the two subjects of two clauses have the same agent for two verbs – 'rolled' and 'pushed'. However, the sentences 16) and 17) have two themes as the sentences have two independent clauses linked by conjunction 'and'. Additionally, the second clause of 17) has a marked theme where a temporal expression was marked within a clause boundary - <u>every time I visit them</u>, their eyes seem to glow with happiness. Likewise, 고(-*ko*) and 랑(-*rhang*) in

Korean have the same function as "and" in English, so these are regarded as compound sentences.

15) I rolled myself over to one, **and** (I) pushed it up against the edge of the coffin with my shoulder.

16) (You see), he lived quite far from the village **and** his wife was tired of having to trudge all that way for their water.

17) My two warriors still stand side by side **and** every time I visit them, their eyes seem to glow with happiness.

18) 아 추는 황금 용이 새겨진 그릇을 발견했**고**, 활짝핀연꽃은 내 옆에서 아름다운 청동호랑이 상을 발견해 붓으로 흙을 살살 털어 내고 있었어.

   - Ah Chu found a bowl decorated with a golden dragon **and** then, right next to me, Lotus Blossom gently brushed the soil away from a beautiful bronze tiger.

19) 이상하게 생긴 동전과 무기들, 금으로 만든 허리띠**랑** 진흙을 빚어 만든 수레와 말도 있었어요.

   - But there was so much to see and do, with amazing finds each day: strange coins, weapons, buckles of gold, and even a terracotta chariot **and** horses.

Complex sentence

A complex sentence contains an independent clause and at least one dependent clause. Consequently, the clauses in a complex sentence are connected by a subordinator such as 'because', 'since', 'as', 'when', 'although', etc. or by relative pronouns such as 'that', 'who', 'which', etc.

20) *As soon as* school was over, we raced home to collect the food.

21) But I still remember how they trembled *when* he shook my shoulder.

22) The villagers were so eager to show their faith in Tashi *that* they all put their hands up *before they realized they had been tricked into agreeing*.

23) 큰삼촌은 조금도 부서지지 않고 원래 모습을 그대로 간직한 사름 크기의 테라코타

병사 하나를 발견하더니 사람들한테 일을 멈추라고 했어.

   - When Big Uncle himself uncovered a full-sized terracotta warrior, he told everybody to stop work.

24) 낮에는 일꾼들이 다 나와서 근처에서 예기하고 노래하니까 괜찮지만, 밤에 혼자 무덤에 가기는 무서웠거든요.

   - It was fine in the day when all the workers were talking and singing around me, but I must say I didn't like the idea of coming alone to the tomb at night.

A subordinate conjunction

A "subordinate conjunction" or a "relative conjunction" introduces by a subordinate clause, which always assists the main clause. After all, a subordinate clause is wholly dependent on a main clause within a sentence. There are four types of subordinate clauses: "nominal clause", "relative clause", "comparative clause" and "adverbial clause". The role of each clause depends on how these subordinate conjunctions perform, and what parts of speech they function as within the sentence. In the case of a nominal clause, for example, it functions as a noun, so it can be subject, object, and subject or object complement within a sentence structure. Similarly, the speech role of the relative clause is also as a noun, and it helps to join ideas and to follow the message smoothly by using relative pronouns. A relative subordinate clause is thus used to modify a nominal group or pronoun, at least at the clause level, and it apparently acts as a noun. Unlike an adverbial clause, however, it should be located after the main clause. Third, there is a comparative clause that is a postmodifier adjective, and it is used with 'as' and 'than', expressing a comparison. Finally, an adverbial clause is an adverb and can be located at the beginning or at the end within a sentence. It is always used with an adverbial conjunction, which tells us time, space or place, condition, concession, reason, purpose and result. Although the adverbial clause is not a complete clause, it always adds circumstantial information to the main clause, which function plays an important role in relation to 'marked' and 'unmarked' themes.

Adverbial clauses

"Adverbial clauses" are important especially when we talk about marked and unmarked form in narrative story among the four subordinate clauses. This is because the location of the adverbial clause is often chosen by the writer. They are usually place at either at the beginning or at the end of a sentence according to emphasis. For instance, syntactically, the declarative sentence structure of English is SVO, and a noun or a nominal phrase is usually positioned as the subject of a clause and the adverbial clause is located in the end, as in 25) and 26) below:

25) <u>The rest of the family</u> are busy digging and planting for spring *though they don't need to*.

26) *<u>활짝핀연꽃은</u>* 대단한 장난꾸러기예요.

    - <u>She is a pest</u>.

In general, adverbs or adverbial phrases modify most parts of speech such as a verb, an adjective, another adverb, a phrase, or a clause. When emphasizing the meaning of such an adverbial clause, however, it is positioned in the beginning. If adverbs or adverbial clauses or phrases are located at the beginning, their role is to emphasize the following, and they are considered as 'marked themes', as in sentence 20) – *As soon as* school was over, we raced home to collect the food – or sentences 26) and 27) below:

26) Then one winter's evening, Ah Chu's father caught up with us on the way home.

27) Meanwhile, I wriggled out of Ning Jing's dress.

28) 다음 날 오후에 활짝핀연꽃은 이런 일에 자기가 빠질 수 없다며 우리를 따라나섰어요.

   - Well, Lotus Blossom came with us that afternoon because she hates to miss out on anything and, besides, she said she would tell Ah Chu's father if we didn't let her come.

The adverbial clauses of sentences 29) and 30) are unmarked, those clauses 29-1) and 30-1) are marked and the writer tends to emphasize them more. In other words, the time expression of sentence 29-1) is highly emphasized for the rest of the clause and similarly, the concession is more focused within the sentence in sentence 30-1):

29) He choked and gasped and his fine black coat grew pale and wispy until he was just a shadow, melting into the stones.

30) I hoped we would manage to get out before it reached the ovens.

29-1) Of course, when I told the teacher that I had to miss a day at school, Ah Chu and Lotus Blossom wanted to come too and help.

30-1) Although he did have a very large moustache, he was a big, beefy man with hardly any neck,

Taking another example, the condition is more focused, and it is the marked theme in sentence 33):

31) If the ghosts got no attention, they'd probably go away.'

32) 아저씨가 서둘러 집으로 가시자, 아 추랑 나는 샛강을 막아 둑 만드는 놀이를 계속했어요.

   - 'Wah! He hurried on his way and we went on making our dam in the creek.)

33) 아저씨는 숲에서 숯 굽는 일을 하시기 때문에 손에 검댕이 묻어 까맸어요..

   - He'd been in the forest burning charcoal and his hands were black with soot.

Combination of a coordinate conjunction and a subordinate conjunction

In all types of sentences that are a combination of a coordinate conjunction and a subordinate conjunction, the theme is the first positioned phrase in the sentence. For example, the underlined words of sentence 34) are an unmarked theme because they are an ordinary SVO structure but in sentence 35) an adverbial phrase is located in the first position. So it is a marked theme.

34) Tashi stopped for a moment, <u>because he couldn't help shivering at the terrible memory of his uncle, and also because Jack was jumping up and down on his seat in outrage</u>

35) But <u>before he could bring it down</u>, the door flew open and Princess Sarashina burst into the room.

36) <u>눈이 차츰 어둠에 익숙해지자</u> 잿빛 먼지가 마치 줄처럼 서까래에 길게 매달려 있는 모습이 보였는데, 꼭 유령 같았어요.

- <u>When my eyes grew used to the dark</u> I saw dust hanging in long strands from the rafters like ghostly grey ribbons.

Punctuational concerns

Dash

The dash is often used to link related words, phrases or clauses. Both of them function to give additional information within a sentence structure so as to emphasize certain information. A coordinative conjunction is used to give equal importance to the two clauses within a sentence. As such, the previous expression is the theme of the sentence, and the remaining part is the rheme. Accordingly, there is normally another theme which is highly marked within this theme clause. For example, the underlined clauses of sentences 39) is theme and the bold words are the most highly marked.

39) **'It was blazing fiercely'** – <u>the windows were red with the glow of fire inside</u>, and a great grey cloud of smoke climbed above it.

"A dash is a mark of separation stronger than a comma, less formal than a colon, and more relaxed than parentheses" (Strunk Jr. and White 2005: 9). A dash has a function to stress information. That is, a dash is often used to emphasize some other extra information within a sentence. In fact, other punctuation marks such as commas, colons, or parentheses are normally used, but a dash is applied when the writer wants to add other information which is considered to be important. Like a clause linked with semicolon, the first clause can be theme, and the rest is rheme. It also has another theme within a theme clause. For example, sentences

40) and 41) have a clause theme. In the case of 40, the sentence has another theme within this clause theme, and the underlined clause is theme and the bold words are another theme that is the most highly marked theme:

    40) **Once**, I felt sorry for him – his cockatoo had a limp – so I went in.

    41) <u>He'd captured nearly all the young men for his army</u> – and he had kidnapped six children as well!

Thus, although a phrase or a clause is linked by a dash within a sentence, they are not separately treated when analyzing theme structure, as they are just added information within the boundary of a sentence.

Free-standing Noun Phrases[59]

A free-standing phrase that consists of a head-word and, optionally, one or more modifiers, or a phrase with quotation marks can be regarded as 'a marked form' in narratives. It is considered that other elements are omitted by the writer in order to emphasize this particular information. As a result, the phrases 42), 43) and 44) are 'marked themes':

    42) <u>Another early night.</u>

    43) <u>INTO A ROOMFUL OF ROBBERS!</u>

    44) "<u>어느 날</u>….."

      "One day…"

Data analysis and Results

For the data analysis, a table is designed for each version of the ST and the TT in terms of the number of Marked Themes selected from those declarative forms of sentences of Tashi's narration:

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[59] In fact, most of the examples in *Tashi* series are in direct speech. Most of Tashi's narrations are simple sentences, compound sentences and complex sentences.

The Number of Marked Themes in ST vs. TT

The Number of Marked Themes in ST vs. TT			
Books	**Marked Temporal and Spatial Themes of ST vs. TT**		
	Marked Themes	**ST**	**TT**
Book 1	Temporal	4	9
	Spatial	1	1
	Total	**5**	**10**
Book 2	Temporal	16	18
	Spatial	1	1
	Total	**17**	**19**
Book 3	Temporal	10	31
	Spatial	2	3
	Total	**14**	**34**
Book 4	Temporal	12	24
	Spatial	0	1
	Total	**12**	**25**
Book 5	Temporal	11	18
	Spatial	3	2
	Total	**14**	**20**
Book 6	Temporal	19	38
	Spatial	2	2
	Total	**21**	**40**
Book 7	Temporal	14	28
	Spatial	2	8
	Total	**16**	**36**
Book 8 (1)	Temporal	23	31
	Spatial	0	1
	Total	**23**	**32**
Book 8 (2)	Temporal	17	24
	Spatial	2	3
	Total	**19**	**27**
Book 9	Temporal	16	39
	Spatial	2	2
	Total	**18**	**41**
Book 10	Temporal	15	24
	Spatial	0	2
	Total	**15**	**26**

The overall results indicate that the TT tends to have more marked themes, which can be implied that the markedness of the TT does not comply with the ST thematized constructions:

Marked Themes in ST vs. in TT

Marked Themes in ST											
Books	1	2	3	4	5	6	7	8(1)	8(2)	9	10
Temporal	4	16	12	12	11	19	14	23	17	16	15
Spatial	1	1	2	0	3	2	2	0	2	2	4

Marked Themes in TT											
Books	1	2	3	4	5	6	7	8(1)	8(2)	9	10
Temporal	9	18	31	24	18	38	28	31	24	39	24
Spatial	1	1	1	1	2	2	6	1	3	2	2

The above shows that temporal and spatial themes in the ST are less marked than those in the TT, which implies that the TT prefers to choose more marked themes. However, there are some similarities in temporal and spatial themes of both texts as below:

Marked Temporal and Spatial Themes in ST and TT

Marked Temporal Themes in ST and TT											
Books	1	2	3	4	5	6	7	8-1	8-2	9	10
ST	4	16	12	12	11	19	14	23	17	16	15
TT	9	18	31	24	18	38	28	31	24	39	24

Marked Spatial Themes in ST and TT											
Books	1	2	3	4	5	6	7	8-1	8-2	9	10
ST	1	1	2	0	3	2	2	0	2	0	0
TT	1	1	1	1	2	2	5	1	3	2	1

Marked Temporal Themes in ST and TT	Marked Spatial Themes in ST and TT
Notes: 8 → Book 8-1 9 → Book 8-2	**Notes**: 8 → Book 8-1 9 → Book 8-2
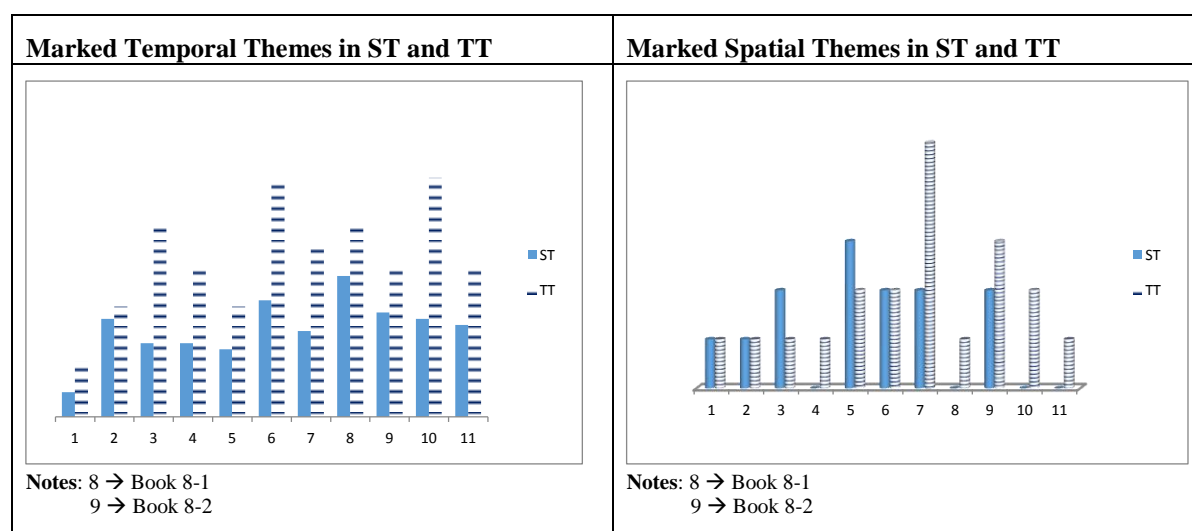
The movement of the pattern indicates that both versions tend to have more temporal

marked themes, which implies that a time interval, the uses of time, and the experience of time is more related to the story development. Yet, there are more marked temporal and spatial themes in the TT, which suggests that there is a greater frequency of emphatic movement in a particular space in terms of consciousness, motion, events and Tashi's inner states.

III. Conclusion

To extract theme, *marked* and *unmarked themes* of the Tashi narrations of the series, this chapter has attempted to show how they are analyzed and clarified on the basis of the sentence types and the punctuational concerns. By teasing out the marked and the unmarked themes of each sentence, also, the results are categorized into five items such as spatial, temporal, structural, interpersonal, and state elements according to each function of the marked themes. For this study, however, the study has only selected temporal and spatial expressions of marked themes and their functions.

The analysis of each version (ST and TT) in terms of spatial and temporal marked themes has shown that on the whole most of the items translated into the TT tend to have more marked themes compared to the ST. Both ST and TT have more temporal marked themes than spatial, but the TT still has more temporal themes than the ST. This difference suggests that the shift of markedness may result in a shift of meaning in the construction of Tashi's image. If marked themes as a signpost of a sentence have specific functions to help readers develop a specific schema, it is desirable to discover how they influence the reader.

Thus, in the following chapters, I will attempt to explore how these spatial and temporal marked themes can perform in readers' minds as stylistic functions of those marked themes. A comparison of the ST with the TT concerning how such linguistic choices of these marked spatial and temporal themes are similar or dissimilar in the ST and the TT helps explain likely differences and similarities in how readers formulate an image. Within the restricted frame available in the analysis, furthermore, the following chapters of this study shall apply a cognitive approach on the basis of the concept of schemas, which is a cognitive framework through which readers interact with the script in the process of reading, and in terms of Lakoff and Johnson's conceptual metaphor and metonymy and Bakhtin's chronotope. As the inextricable linkage of explaining the differences between the ST as the production and the TT as the reproduction that Tashi narrates through the story, the following chapters will investigate and demonstrate how those spatial and temporal marked themes as stylistic

functions are able to function in our cognitive world through schema and be possibly represented in readers' minds.

CHAPTER 5: *Conceptualization of Space and Time in ST and TT: Metonymy and Metaphor*

I. Introduction

> *But our conceptual system is not something we're normally aware of. In most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like. (Lakoff and Johnson 1980:3)*

Conceptualization is the process by which we develop and clarify our concepts, and is represented in verbal expressions. More specifically, it is the act of judging things we do not know based on our own knowledge and experience to formulate a "concept" of those things. To explain this aspect, cognitive linguists claim that our cognitive mechanism instinctively performs most of our real cognitive work, and that its key function is to realize and merge our conceptualization in reality. Hence, applying the concept of conceptualization to the area of children's literature should be regarded as not simply a different technique to understand the literature better; rather, we should see it as critical recognition of the unconscious process of conceptualization that facilitates in young readers' recognition of certain implicit messages both conveyed and implied in a text.

To truly understand the idea of conceptualization requires dualistic views on the translation of children's illustrated books, given that language embodies what such a conceptual system is like for individuals. First, our experience and thought often subconsciously govern our conceptual system through or by the language system in our ordinary life, eventually controlling the language we express. Second, there are some words that have conventional figurative meanings, which are often lexicalized and expressed in a different sense depending on the culture. Basically, the two ideas are interconnected, because language is a critical communicative source grounded on the conceptual system. It is also true that through language, we express our feelings, and that with language, we experience and embody our perception and conception in our own way.

By focusing on those marked temporal and spatial themes in the *Tashi* series, this chapter presents how such marked themes could be mapped onto conceptually metonymic and

metaphoric functions. Furthermore, the chapter demonstrates that certain marked temporal and spatial themes are conceptualized as metonymy and metaphor by ST and TT readers in the course of textual interpretation, a process which enables each set of readers to construct possible meanings.

Conceptual Metonymy and Metaphor

> *Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another. But metonymy is not merely a referential device. It also serves the function of providing understanding. (Lakoff and Johnson 1980:36)*

Metaphor and metonymy coexist in our cognitive world where knowledge and experience are naturally grounded. They are cognitive devices that automatically function in our thought and language because "our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff and Johnson 1980:3). Metaphor thus refers to a linguistic device for the configuration of meaning in a source domain to a pattern of conceptually associated meaning in a target domain through cognitive activities. Or, borrowing from Halliday's term, it is "congruent expression" (1985:321) that suggests a direct matching between the world where we live and our ways of conceptualizing the world we experience. In contrast, metonymy refers to one entity that fits into the same semantic domain. Figurative language, such as metaphor and metonymy, is potentially problematic in the transference of expression from ST to TT because it often signifies specific cultural and social knowledge and norms. Such differences also result in the creation of different cognitive images. Research on metaphor and metonymy has attracted much attention since studies on conceptual mapping theory emerged in the area of cognitive linguistics (Lakoff and Johnson 1980; Lakoff 1987, 1993; Johnson 1987; Lakoff & Turner 1989). Exponents of the theory argue that most of the linguistic expressions that we utter in any given situation do not directly refer to a mere literal meaning in the real world, but to a conceptualized meaning that is created from the speaker's or the writer's background knowledge and experience. In other words, those expressions are possibly conceptualized and interpreted according to the recipient's internal conception during the conceptualizing process. For this reason, cognitive grammarians emphasize that such functions occur in grammaticalization and, as a result, linguistic organization – namely "grammar," which deals with lexicon, morphology, and

syntax – plays an important role in conceptualization and in the operations of metaphoric and metonymic functions.

Conceptual Metonymy

One of the most widely known definitions of metonymy as "a process [that] consists in mentally accessing one conceptual entity (the target) via another entity (the vehicle) within the same cognitive model" is inspired by Langacker (1993: 30), who points out the cognitive nature of metonymy. In other words, metonymy is regarded as one reference-point phenomenon for one conceptual entity through the conceptual system and language within the same cognitive model. Metonymic process involves mental activity in which one conceptual entity is substituted for another entity with which it is closely associated; for example, "The White House" in place of the President of the US or others who work there. In the sense that metonymic process consists in mentally accessing one entity for another to understand a particular meaning, metonymy is not only a figure of speech, but is also a part of people's daily life since it allows us to perceive and conceptualize our world. Furthermore, in the sense that metonymy describes something indirectly by referring to things around it, it is deemed a rhetorical strategy, having artistic or aesthetic purpose in literature.

In the human cognitive system, metonymy serves some of the same purposes as metaphor, and in somewhat the same ways, but it also allows us to focus more specifically on certain aspects of what is being referred to. It is also like metaphor in that it is not just a poetic or rhetorical device, "nor is it just a matter of language" (Lakoff and Johnson 1980: 37). It is a tool in language, reflecting our way of thinking and enriching the language in our daily life. It further explains not only personally but also culturally or religiously related thought in terms of other metonymically and metaphorically motivated grammatical meanings and forms. Metonymy in this sense is pivotal for interpretation of constructed meaning implied in the linguistic structure of a text.

Metonymy is not only reflected in culture and individual experience but also in the domain of linguistic meaning. A good example of referential metonymy is "the taxi is on strike". In this case, "the taxi" indirectly refers to the taxi drivers or the taxi companies depending on the context. Another example is the word "beach". The image for "the beach" in its Australian context cannot be identically used in cultures where there are tsunami warnings, high tides or *dangerous* and deadly marine species living in the waters – such as sharks, moray eels, and so

on – because the concept of "the beach" for the Australian is centred on "pleasure"[60],. As art critic Robert Hughes (2001) claims:

> so much of Australia seems to be about pleasure – made for it. Especially the South East coastline along which the majority of Australians choose to live. The beach has become an integral part of our life and our identity[61].

So if in a text we find the statement, *Let's go to the beach*, whereas most Australian readers would think of a pleasant place of enjoyment, people from different cultures might imagine a terrifying place of disaster or danger – a place where there is often gang fights, for example. In the latter sense the expression *Let's go to the beach*, taken to the extreme, could imply "asking for a fight." Metonymic evocation occurs for *going to the beach* as either a pleasant place or a horrifying place so such an expression may be metonymically understood. Metonymic expressions are widely seen in lexicons as well as in idioms. In particular, a wide range of metonymy occurs in literature owing to different cultures. As Wierzbicka (2008:7) points out: "[...] the meanings of words provide the best evidence for the reality of cultures as ways of living, speaking, thinking and feeling which are widely shared in a particular society."

Conceptual Metaphor

Metaphor is understood to refer to a conceptually associated correspondence for one entity of sense expressed in language to another. Lakoff and Johnson point out:

> The primary function of metaphor is to provide a partial understanding of one kind of experience in terms of another kind of experience. This may involve preexisting isolated similarities, the creation of new similarities, and more. (Lakoff & Johnson 1980: 154)

With the publication of George Lakoff and Mark John's *Metaphors We Live By* in 1980, metaphor came to be regarded not merely as a linguistic but also as a conceptual phenomenon [62] in many areas such as linguistics, psychology and literature. These cognitive linguists challenge the classical approach to metaphor as mere ornamentation of speech rather than thought or action by situating metaphor as a pivotal aspect of our ordinary conceptual system. Given the fundamental notion of our ordinary language, conceptual metaphor is an abstract concept that reflects not merely language but also

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[60] Emotions have changed since Hughes wrote, however, there were 17 shark attacks at Australian beaches in 2016. The highest number has been in 2015, when there were 22 attacks, accounting for more than 22 per cent of the worldwide total. (see http://www.abc.net.au/news/2017-01-15/sharks-never-sleep-shark-attacks-fear-facts/8180252)

[61] Cited in Bonner, McKay and McKee 2001:270

[62] See also Ungerer and Schmidt 1996; Gibbs 1994; Steen 1994

other aspects of human cognition as it is expressed in words and other linguistic expressions, and manifested in the concrete conceptual domain of our daily life.

Cognitive linguists argue that our thought processes are largely dependent on a conceptual system that is metaphorically structured and defined. That is, the linguistic expressions we use are metaphorical because the metaphorical system exists within our cognition. The language we use every day entails metonymic and metaphoric functions in the way it maps thoughts in the conceptual system. As Lakoff claims:

> Metaphors are mappings across conceptual domains…. Each mapping is a fixed set of ontological correspondences between entities in a source domain and entities in a target domain…. Mappings are not arbitrary, but grounded in the body and in everyday experience and knowledge. (1996: 245)

For example, *My mind keeps changing about the menu* is a "Thinking is Moving" metaphor (See Lakoff and Johnson 1980 and 1999). because the schema for this sentence is conceptualized as motion. Similarly, Freeman (1999) takes the following excerpt from Shakespeare's *Antony and Cleopatra* to represent a "CONTAINER" metaphor[63]:

Nay, but this dotage of our general's
O'erflows the measure….
His captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper
And is become the bellows and the fan
To cool a gypsy's lust.
(1.1.1-2, 6-10)

Specifically, on this verse, Freeman claims:

> The scant tolerance that the hard-edged Roman military code allots to a general's dalliance is metaphorized as a container, a measuring cup that cannot hold the liquid of Antony's grand passion; but before Cleopatra distracted him, as Philo recalls, Antony's heart had been a container with such enormous capacity for the liquid of courage that it burst the containing fetters of his armour (1999: 43).

Every usage of words in our language has metaphorical functions. That is, language we use in our daily life is metaphor, as Lakoff and Johnson (1980) assert:

> At best, metaphor is treated as if it were always the result of some operation performed upon the literary meaning of the utterance. The phenomenon of

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[63] See Johnson 1987:113-27 and see Lakoff and Johnson (1980 and 1999)

"conventional metaphor," where much of our ordinary conceptual system and the bulk of our everyday conventional language are structured and understood primarily in metaphorical terms, has gone either unnoticed or undiscussed. (p. 453)

II. Marked Temporal and Spatial Themes in Tashi's Mental Space and Time

Conceptual metaphor occurs in specific temporal and spatial expressions. In fact, time and space are intrinsically attached to one another in physical reality. Time employs a space, and space is existent in time. That is, they coexist in a place, in association with each other. In terms of a literary perspective on time-space interaction, as time and space interact with each other time is represented along a spatial range affiliated to a linear form, and space is embodied and mediated with such temporal flows. The verbal embodiment always has such ontological categories, which enable us to perceive aspects of events, characters, and objects in literary narratives in combination with time and ideology, thus creating a fictional world. Likewise, marked spatial and temporal themes also contribute to the conceptualization of space and time in a way that is not likely to be visible from the conventional viewpoint.

Tashi's mental space and mental time in ST vs. TT

In order to discuss "spatial-relations concepts" (Lakoff and Johnson: 1980) in the *Tashi* series, this study categorizes the text into four spaces: ① text; ② story space and time; ③ discourse–space and time; and ④ Tashi's intrinsic space and time, as illustrated in the diagram below:

④ Tashi's intrinsic space and time

③ Discourse - space and time = embedded story

② Story - space and time = frame story

① Text
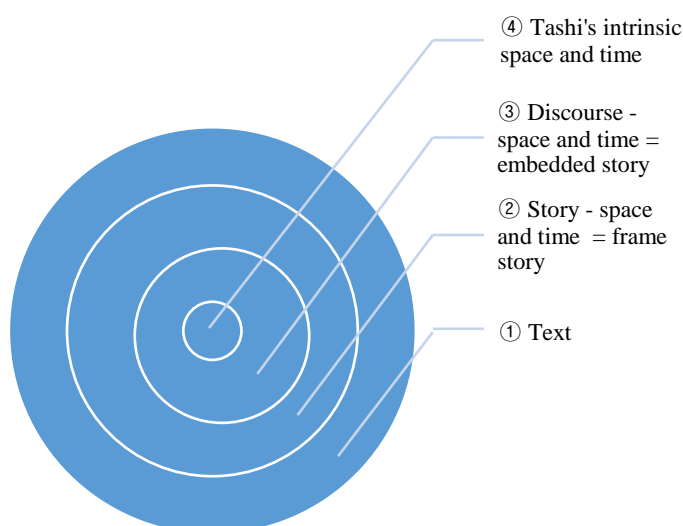
Space and time is created over the course of Tashi's narration, and readers perceive and conceive the story through their mental activity. In this process, readers consciously and unconsciously impose the "spatial-relations concept" through their cognitive belief system which is characterized by the assumptions, beliefs, ideas and knowledge that readers employ to understand a particular event or situation.

First, space and time in the ST and TT versions account for the reader's entire relationship with story, plot, characters and related themes and motifs. In this way, the "pre-stored knowledge representations that we use at a train station are comparable to the stereotypic plot structures that readers call upon to anticipate the unfolding story logic of creative works" (Herman 2002:89–91; Stephens 2011:14). In this case, space and time situate Tashi as the protagonist, the current place as the story-space and time, the homeland place as the plot-space and time, and the script including the illustrations as the background. Second, the narrative frame for story space and time is set in Australia where the conversation between Tashi and Jack takes place, developing readers' interest in the stories of Tashi's homeland that follow. Third, the discourse space and time locates Tashi's homeland as a central space where various events take place, and employs diverse spatial expressions that contribute to the unfolding of Tashi's intrinsic space. Finally, Tashi's intrinsic space and time is embodied not only in various linguistic expressions but also in his cognitive system over the course of the description of each event.

The diagrams below show the movement of marked spatial and temporal themes from Book 1 to Book 10 in ST and TT:

Total number of marked spatial themes in ST and TT	Total number of marked temporal themes in ST and TT
Marked Spatial Themes — ST, TT	Marked Temporal Themes — ST, TT
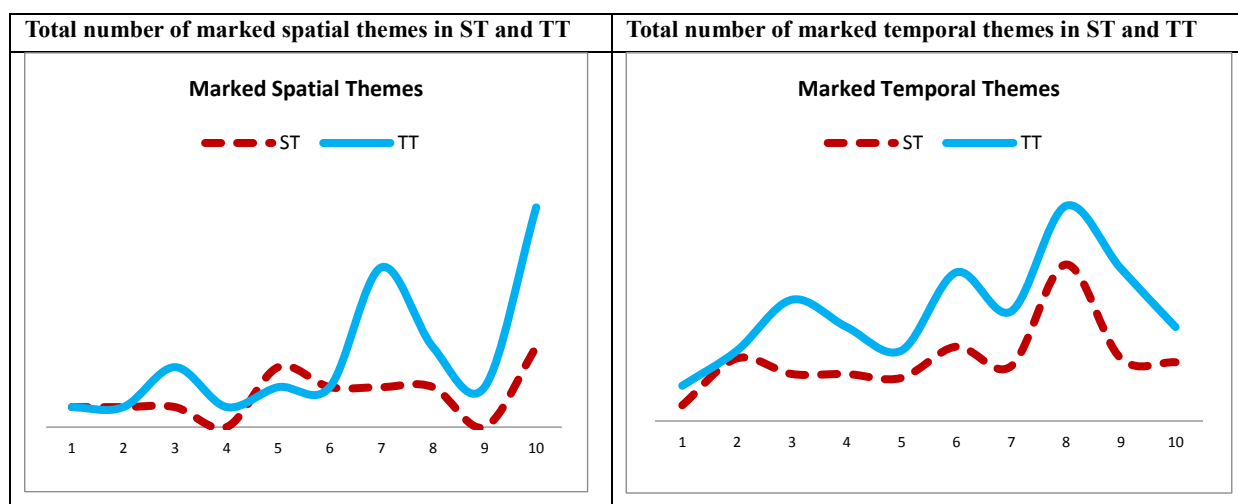
The movements of spatial and temporal themes shown in the diagrams are quite differently shaped, indicating that more marked themes are created in the TT version except for a few

sections in the marked spatial themes of the ST. The total spaces created by marked spatial expressions indicate that the beginning and the ending of the book series (Book 1 through Book 10) have similar patterns, but some sections – e.g. Book 3 through Book 9 – have different patterns, implying that certain artful, subtle linguistic variances in marked spatial expressions contribute to the differences between ST and TT in the creations of those spaces. Also, it seems that such altered spaces in the TT entail peculiar conceptual entities and they are not likely to be substituted for others with which they are closely associated.

Within the spaces created in both the ST and the TT, Tashi's narration expresses the course of time development which leads readers to take different perceptions into account. The marked temporal expressions for time set up a kind of mental journey from the present space and time to his homeland throughout space and time. Mental time travel means "the faculty that allows humans to mentally project themselves backwards in time to re-live, or forwards to pre-live events" (Suddendorf & Corballis 2007: 299). In Tashi stories, the pre-living time does not exist, but the re-living that is "autonoetic awareness" (Tulving 1985)[64] is occupied in Tashi's autobiographical memory by his narration. While the series extends the story time to the discourse time, readers experience the qualities of mental time travel with Tashi's narration and stretch their capacity of mental space from the real and familiar to the imagined time and the new in association with their sensory attributes combined with individual real concerns and goals. Furthermore, such a newly created space and time impacts ST and the TT readers' perceptions, spurring in each different images of the story. Three books of the series were selected – Book 3, Book 7 and Book 10. These three books exhibit wider gaps between the ST and the TT, which can be attributed to the more distinct ways each implements the marked themes to deliver the story's message to readers.

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[64] Cited in Hanna Winfield, Sujeev K. Kamboj (2010), "Schizotypy and Mental Time Travel," in *Consciousness and Cognition*, 19.1 (2010) 321-327

Story Time in the *Tashi* series

Marked Spatial Themes in Story Time	Marked Temporal Themes in Story Time
----- ST ——— TT B3 B7 B10	----- ST ——— TT B3 B7 B10
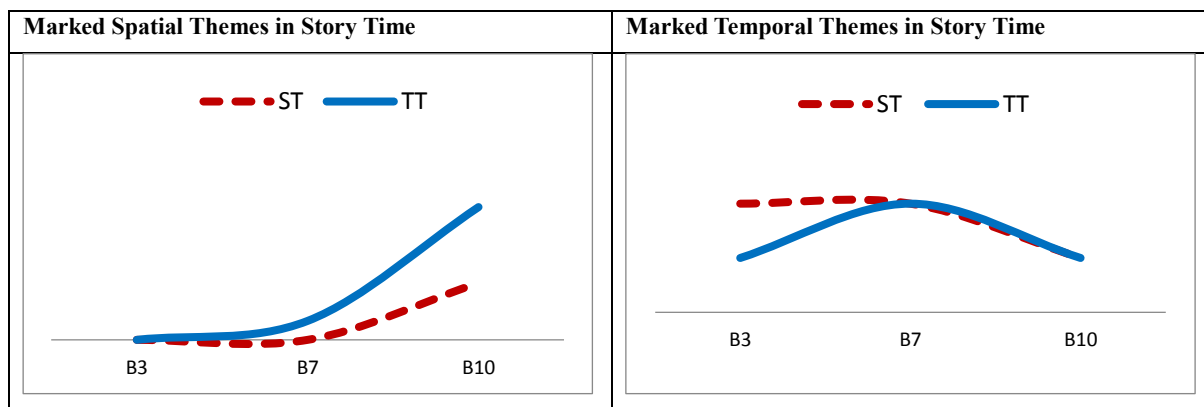
Notes: B3, B7 and B10 refer to Book 3, B7 and Book 10

The "story time" of one of Tashi's stories, i.e. "the actual temporal length of the story" (Nikolajeva 2001), is usually one day, and its progressions are quite similar in the beginning and the ending points (or onset and resolution in Stephens' terms (1995)).[65] The 'story space' is usually the place where Tashi and Jack's conversations take place.

The story time of the series usually begins with the dialogue between Tashi and Jack, either at Jack's place or at school. Comparison of the ST and the TT yields no remarkable differences. As discussed earlier, the narrative suggests that the series depicts the ordinary settings commonly seen in the Australian lifestyle – more specifically the lifestyle of Sydney – by presenting the ferry, the wharf, the schoolyard surrounded with big trees, etc. in the illustrations. The scenes usually describe a peaceful, stable environment except for some abrupt actions by the father and the uncle, breaking the 'too ordinary', dull mood and creating a vivid atmosphere for readers to be actively responsive to the subsequent narration and to 'construct or re-construct' (Chatman 1978: 27) those settings in their minds.

Those items and the events in the story-space and time are quite familiar for Australian young readers, but some are quite far removed for Korean young readers, even though, admittedly, very few Australian children (or adults) have tasted crocodile. "*Funny how crocodile tastes almost exactly like chicken, remarked Dad*". "*Tashi was spending the day with him, and they were going for a ferry ride.*" "*Jack and Tashi ran up the wharf and hurtled*

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[65] "Writing By Children, Writing For Children: Schema Theory, Narrative Discourse and Ideology" In: *Revue belge de philologie et d'histoire*. Tome 73 fasc. 3, 1995. Langues et littératures modernes - Moderne taal-en letterkunde. pp. 853-863

onto the ferry." In this way, the backdrops denote an aesthetic experience that even Korean young readers can enjoy, despite their lack of direct experience.

Discourse Time in the *Tashi* series

Marked Spatial Themes in Discourse Time	Marked Temporal Themes in Discourse Time
ST ●●● TT ▬▬▬	ST ●●● TT ▬▬▬
B3　　　　B7　　　　B10	B3　　　　B7　　　　B10
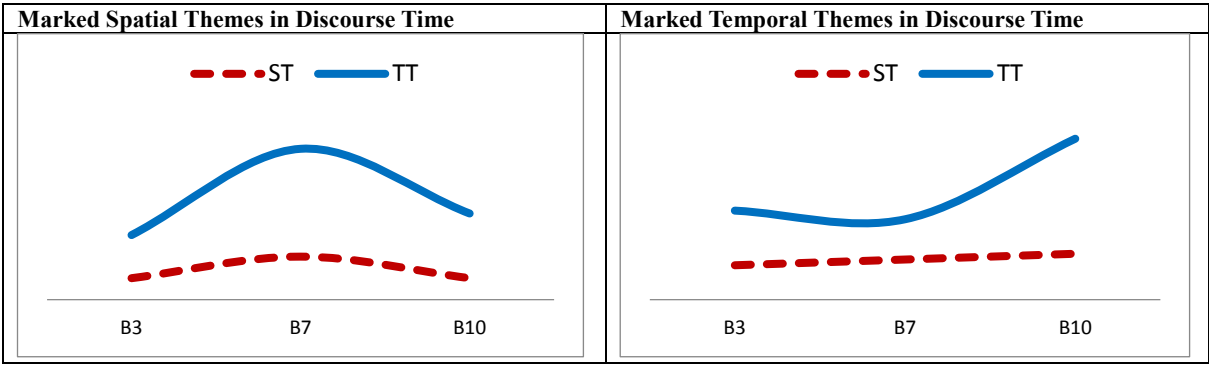
Notes: B3, B7 and B10 refer to Book 3, Book 7 and Book 10

Usually starting with "It was like this", the stories stretch out to include tales of Tashi's homeland as told by Tashi. When comparing the ST to the TT, the TT version has much more marked temporal themes. This implies that there is a certain effect to the plot, rendering it more "visible and palpable" (Bakhtin 1981: 250).

According to the movement of the plot in terms of the marked spatial and temporal themes above, the TT has more dramatic or progressive patterns while the ST shows a flashback pattern which conveys the steady progression of memory-based descriptions. Given this fact, it seems that some of the spatial and temporal expressions for the TT are frequently highlighted, creating space and time effects on the specific movements of events in parallel with Tashi's narration of his inner state and actions. Moreover, it appears that specific usage of those expressions connotes certain conceptual metonymies and metaphors by aligning with the reader's schema in the process of story reception, as readers perceive and understand the story based on their experience and concepts in line with the culture to which they belong and the sociocultural norms which they are accustomed. On top of that, this rich and powerful usage of marked spatial and temporal themes from the internal syntactic structure in language in the TT version possibly evokes different imagery for TT readers.

More marked spatial and temporal themes are created in the plot-space, creating a certain aspects from the script. Regardless that the author's specific intention is in those usages of the marked spatial and temporal themes, the created incidents by them in a story influence readers' interpretation, as O.B. Hardison Jr. (1968) asserts:

> The author can arrange the incidents in a story in a great many ways. He can treat some in detail and barely mention or even omit others, as Sophocles omits everything that happened to Oedipus before the plague in Thebes. He can observe chronological sequence, he can distort it, he can use messengers or flashbacks, and so forth. Each arrangement produces a different plot, and a great many plots can be made from the same story. (p.123)[66]

Likewise, the translator might consciously or unconsciously create more marked themes for the same story so the tendency that the ST and the TT readers may enjoy the same experience might decrease for the same story.

The following diagrams show certain salient features emphasized with more marked temporal themes in the story and the discourse-time in both of the ST and the TT.

Story space and discourse space – space and time in ST compared with TT

The diagrams below visualize the relationship between the story and the discourse time in terms of marked themes:

Marked Temporal Themes of Story-time and Discourse-time in ST	Marked Temporal Themes of Story-time and Discourse-time in TT
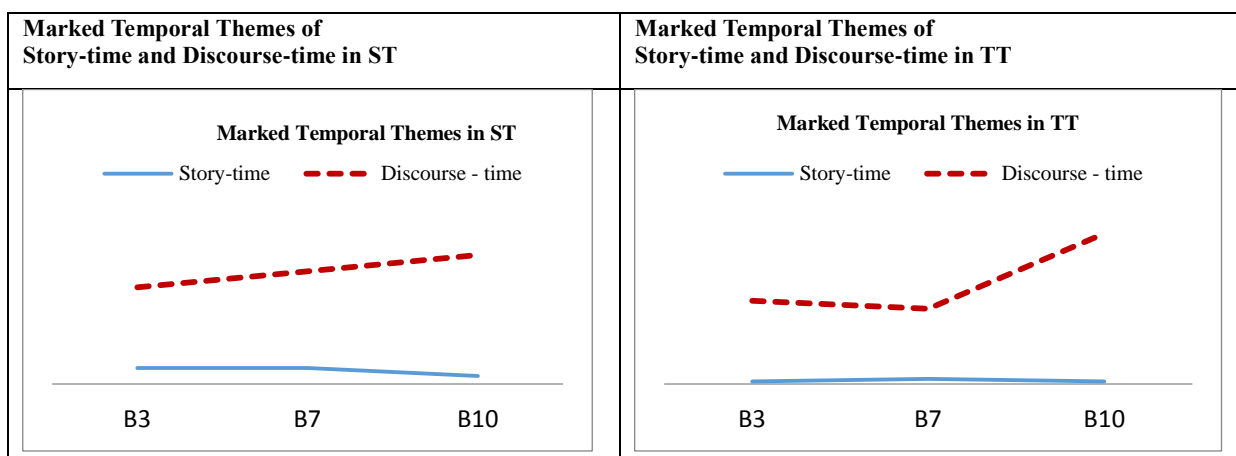
Notes: B3, B7 and B10 refer to Book 3, Book7 and Book 10

On the whole, the Discourse time in both the ST and the TT has more marked themes which show slight changes along the progression from Book 3 to Book 10, while the story time presents mostly flat and linear progressions which indicate little variation. It is therefore assumed that both versions represent two parallel realities in the story time, enabling readers to conceive that Tashi, the protagonist, entails a similar temporal background in terms of the progression of his mental travel. That is, Tashi's mind

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[66] O.B. Hardison Jr., "A commentary on Aristotle's Poetics," *Aristotle's Poetics* (Englewood Cliffs, 1968), p. 123. appearing in Chatman (1978:43)

occupies the same reality within the story time. In contrast, within the discourse time, Tashi of the ST and the TT appears to experience a different type of mental travel.

Therefore, in the next section, I will attempt to explain the difference in the ST and the TT in terms of metonymic and metaphorical expressions space and time derived from those marked temporal and spatial themes. Such conceptualized metonymy and metaphor here are applied and referred according to most cognitive linguists' views including Lakoff and Johnson's theory of metaphor and their reasoning based on the conceptual system of language.

Metonymization of Space in terms of Marked Spatial Theme

> *Spatial-relations concepts are at the heart of our conceptual system. They are what make sense of space for us. They characterize what spatial form is and define spatial inference. (Lakoff and Johnson 1999: 30)*

(De) construction of marked spatial expressions as metonymy in the perspective of readers

Metonomy demands that we take our outer and inner worlds as references to determine the meaning of the representation given. In the literary aspect, metonymy has the semiotic potential to illuminate a certain aspect of an event. Essentially metonymy is a word or a phrase that uses one entity for another associated one recognized as such through a cognitive process. In literature it helps to create among readers the empathic imagination required for them to cognitively invoke visual images and/or a schema. The following three examples are offered by Panther and Thornburg (2007): ① Referential metonymy; ② Cross-cultural metonymy; and ③Metonymy and implicature. ① Referential metonymy and ② Cross-cultural metonymy relate to speech act functions; while ③ Metonymy and implicature relates to the concept of conversational implicature in Gricean and Neo-Gricean pragmatics.

①Referential Metonymy (metonymy as reference)

The TT of Book 7 tends to create more marked spatial expressions. They are shown below:

TT: Village	ST: Village
Castle / From Only Brother's stomach / In Chintu's Stew / Downstairs where the cake is / In Kitchen / From Kitchen	Castle / In Kitchen
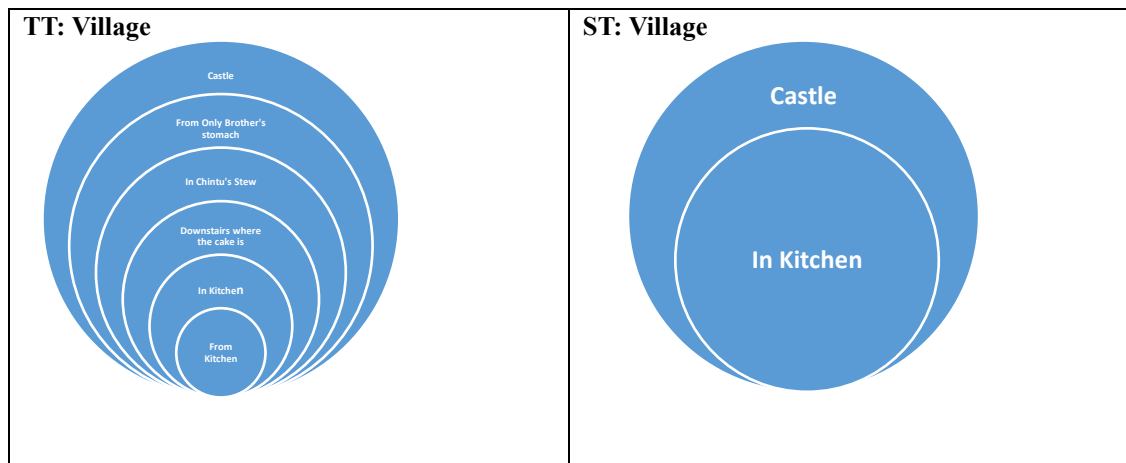
The creation of places generally enables readers to mentally picture what people are usually supposed to do in there, since territories support social roles among a community; that is, specific contexts are related to specific roles (Prohansky et al., 1970). In other words, a particular place will endow people with exclusive rules, so that people have sets of responsibilities suitable for that place.

If I take the example of a kitchen below, Tashi's narration might lead readers to imagine a particular role in a kitchen:

When I arrived at Chintu's castle I stopped and listened. There was a great muttering and clanging of spoons and forks coming from the kitchen. I made my way towards it and pushed open the door. (That took a while – giants' doors are heavy!)

There, in the kitchen, was Mrs Chintu. When she was rolling some dough, her face creased with bad temper. I ran over and tugged at her skirt. (2001: 386-387)

친추의 성에 도착해서, 나는 가만히 서서 귀를 기울여 보았어. 부엌 쪽에서 투덜거리며 숟가락과 포크를 맞부딪치는 소리가 요란하게 나더라. 나는 부엌에 가 보기로 하고 부엌문을 힘껏 밀었어. 거인들 문은 묵직하기 때문에 문 여는 데도 꽤 시간이 걸려! 역시 부엌에는 친추 부인이 있었어.

부인은 반죽을 이기고 있었는데, 파르르 화가 나서 얼굴이 일그러졌더라. 나는 냉큼 달려가 부인의 치맛자락을 잡아당겼지."

> When I arrived at Chintu's castle, <u>I</u> stopped and listened. <u>From the kitchen,</u> there was a great muttering and clanging of spoons and forks coming from the kitchen. <u>I</u> made my way towards it and pushed open the door. Because giants' doors are heavy, that took a while. <u>In the kitchen,</u> there was Mrs. Chintu. While she was rolling some dough, her face creased in a bad temper. <u>I</u> ran over and tugged at her skirt. (Direct translation)

It goes without saying that the normal image schema for a kitchen in children's literature instantiates a place of contentment and pleasure. The kitchen is, historically, the site of the hearth and hence a symbol of home. For modern young children, for whom it is assumed the home is the spatial centre of their lives, the kitchen is associated with pleasure and security. An excellent example of a kitchen schema (set about a century back in time) can be found in Susan Hill and Angela Barrett's, *Beware Beware* (1995).[67] However, the *Tashi* text and the accompanying illustration present readers with an image of something about to go badly in the kitchen of the castle or Mrs. Chintu's annoyance expressed through the "*great muttering and clanging of spoons and forks*", which suggests a failed attempt on the part of Mrs.Chintu to carry out her kitchen duties for whatever reason. Also, it is expected that such created marked places, in this case "*the kitchen*", lead readers to raise certain images for what the kitchen is like.

Tashi's narrations in the ST and the TT localize the kitchen as a marked theme. In the ST, the place of the kitchen is marked only once, but it is marked twice in the TT. While the narration emphasizes what is happening in the kitchen in the ST at the beginning, it focuses on the kitchen as a place where something is happening in the TT. In other words, when Tashi arrives at the castle, readers pay attention to the ongoing action of Mrs. Chintu in the kitchen in the ST, but to nothing other than the kitchen in the TT since the TT implies that something is happening in the kitchen that we do not usually expect to happen there. In other words, to draw readers' attention, the kitchen is depicted in the TT as a place where some important activity that one is not normally able to observe in that setting will occur sooner or later, and this aspect is emphasized through the repetition of the word "*kitchen*". Mainly, all of the marked spatial expressions in the TT enable readers to expect that "something happens in

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[67] The book explicitly contrasts the kitchen and an outside world of danger. When the kitchen is disrupted (as in the kitchen of the Duchess in *The Adventures of Alice in Wonderland*) the significance is family chaos and dysfunction – as of course is the case in this episode of *Tashi*. (Refer to the appendix at the back)

each place", so the whole process of events features a specific function that helps readers to formulate an image of the events in their minds.

②Metonymy as cross-cultural function

Literature is inevitably infused with cultural and social values as well as political and ideological frameworks. It is produced and read within solitary settings. Children's books are no exception. The difference between children's books and other genres of literature is that in the former, language is selected and organized by adults for the purpose of children's education and/or pleasure. The selected expressions that complete the creation of the story invariably connote good moral values for educational purposes. These expressions are, furthermore, carefully chosen within the cultural norms and ideologies deemed suitable for the context. For example, an illustration in Book 7 depicts Chintu's Brother's stomach-ache after he ate too much of the stew that Mrs. Chintu made. After a while, he fidgets and farts at the table:

Only Brother liked the stew so much he had six big bowls of it. And sure enough, after a while, when he and Chintu were sitting drinking their tea, the beans did their work. "BLAT, BANG, PARG!"

Great gusts of wind exploded from Only Brother's bottom. They were like bombs going off. And the spices we'd added to his stew made the explosions terribly, horribly smelly. (2001:398)

하나뿐인 아우는 그 콩죽을 참 좋아해서 여섯대접이나 비웠어. 그러더니 조금 뒤 친추랑 앉아서 차를 마실 부렵에 콩죽이 효험을 나타내더군. '부륵, 뿌우, 팍!' 하나뿐인 아우 배 속에서 세찬 바위 폭풍이 일어나더니 폭발해 버렸어. 방귀 소리가 폭탈 터지는 소리 같았어. 우리가 하나뿐인 아우 콩죽에 넣은 양념 때문에 방귀 냄새는 소름끼치도록 불쾌하고 고약했어.

Only Brother liked the stew so much he had six big bowls of it. After a while, when he and Chintu were sitting drinking their tea[,] the beans did their

work. "BLAT, BANG, PANG!" <u>Inside Only Brother's stomach</u> (there) was a great gusts of wind, and (it) exploded. The gas sounded like bombs going off. Because we'd added the spices to his stew, the explosions smelt terribly unpleasant, stinky. (Direct translation)

In the ST, the description of the process is only until Only Brother farts and there are no marked spatial themes, but "*<u>Inside Only Brother's stomach</u> great gusts of wind exploded*" is marked in the TT. This marked theme focuses readers' attention, and denotes that fact that "there is something wrong inside Only Brother's stomach". The central function of this marked theme is for readers to imagine what is going to happen soon or what seems to be going on in his stomach, emphasizing "*stomach*" as "*a space*" to locate the reader's imagination for the message that follows. Additionally, the word "*bottom*" is changed to "*stomach*" in the TT whereby a metonymic relationship is set for TT readers, though this is not directly associated with marked spatial themes here. However, such word shifting might be a sub-category for unmarked to function as a marked expression for TT readers. Another issue in relation to Korean culture is that the word "*bottom*" can be used in different ways: the image for "bottom" may be evoked from making a facetious remark for the hip depending on context[68].

In contrast, the text below in the ST and the TT of Book 3 – *The Mountain of White Tigers* - in which the Baron has asked Li Tam to leave her house exhibits no change in terms of marked spatial theme, but there is a shift from the pronoun "*it*" in the ST to the word "*statement*" in the TT because the Korean language tends to omit pronouns:

<u>On it</u> was written a promise from the old banker that she could stay in the house for as long as she pleased. The Baron's face had grown red and that is why he'd stormed out, knocking me over as he went. But Li Tam was worried. "Tashi," she said to me, "I just know he won't stop at this. He'll try to find a way to push me out of my home."

<u>그 증서에는</u> 그 나이 든 은행가와 숙모가 한 약속이 적혀 있었는데, 숙모가 살고 싶은 만큼 그 집에서 오래오래 살아도 된다고 쓰여 있었어요. 증서를 본 남작은 얼굴이 새빨개졌고, 문을 박차고 나오다가 저를 떼밀고 간 거예요. 숙모는 여전히 걱정을 했어요. '타시야, 남작은 결코 포기하지 않을 거야. 나를 이 집에서 몰아내려고 온갖 궁리를 다 할걸.'

<u>On the statement</u> a promise was written from the old banker that she could stay in the house for as long as she pleased. After reading the statement the Baron's face became red, and that is why he'd stormed out, knocking me over as he went. But the aunt still worried. 'Tashi, the Baron will never stop at this. He'll try to find a way to push me out of my home.' (Direct translation)

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68 Also, there appear many expressions relating to "bottom" (궁둥이[Gungdungi] or 엉덩이[Eongdeongi] in Korean children's literature), which show funny, comical ways in describing a certain action and behaviour – e.g Detective Bottom (엉덩이 탐정), published by Munhaksucheop in 2016, Your bottom has horns (엉덩이에 뿔났다), published by Cheonggaiguri, 2015 and so forth: the titles are directly translated.
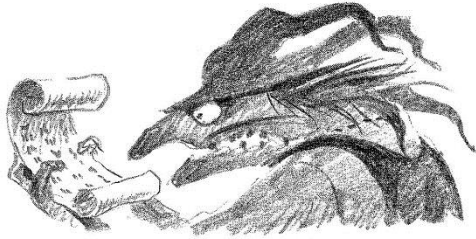
The reason why there is no change in terms of marked spatial theme is because the interaction that occurs between Li Tam and the Baron at Li Tam's place is explicitly depicted by each illustation whereby "on it" in the script is marked because the important message is written "*on it*". According to the given situation, the most vital message is written "*on it*", and hence it is marked to gain readers' attention. And the illustration of the iconic image describing Li Tam's anxiety and the Baron's temerity helps the TT readers enjoy the same information with ST readers on the basis of social beliefs and moral standards.

③*Metonymy as Implicature*

Metonymy also has a function of "implicature," as introduced by Gricean and Neo-Gricean pragmatics (Grice 1975; Levison 2000; Panther and Thornburg 2003). According to Grice (1975), conversational implicature functions as an important role in conversation. That is, it is "the total signification of an utterance" (Grice 1978;1989b: 41). Basically, it is the concept

wherein what is just said could imply more than what is meant in basic conversation. Recipients can understand even highly complicated or senseless utterances in conversation by means of implicature when they have the right context – that is, when speakers intentionally make an effort to convey a certain meaning by using appropriate pronunciation, intonation, and sometimes body language. By means of such cooperative communication between speaker and hearer, the conversation is continuously able to be carried out and the information communicated. Much information provided by the speaker, however, can connote a different sense of meaning depending on cultural and contextual settings. In other words, interpretations could differ because there exist different knowledge, beliefs and expectations, causing miscommunication between the speaker and the recipient. Lakoff (1980) points out that communication in an ordinary situation could be interpreted as extraordinary implicature due to differences in knowledge, beliefs, and expectations between the script and TT readers, especially in the case where a suspicion underlies a given context (167-169).

Likewise, the relationship between ST and the TT readers is the same as that of speaker and hearer in a conversation. For example, the illustration below represents a big stinker, Chintu's Only Brother in *Tashi and Big Stinker* of Book 7, who is standing before a cake in front of which he is asked to just watch, salivating in the cellar.

I waited untill Chintu was out of sight and then went to find Only Brother. I described the beauty of the cake and Only Brother's eyes glistened. "Would you like to see it?" I asked. "Just to look at, not to touch, of course." Only Brother would.

We went downstairs to the cellar and Only Brother stood before the cake, mouth watering. I quietly slipped away. (2001: 394)

나는 친추가 나가기를 기다렸다가 하나뿐인 아우한테 갔어. 가서는 생일 케이크라 얼마나 아름다운지 자세히 말해 줬더니 눈을 반작이더군. '가서 한번 보실래요?' 내가 물었어. '그냥 보기만 하고, 절대로 건드리지는 마세요. 하나뿐인 아우는 그러겠다고 했어.

우리는 계단을 내려가 지하실로 갔어. <u>거기서</u> 하나뿐인 아우가 케이크를 보더니 고
앞에 딱 멈춰 서서는 침을 흘리더라. 난 그 자리를 슬그머니 빠져나왔지.

I waited untill Chintu was out of sight and then went to find Only Brother.
Once I described the beauty of the cake, his eyes glistened. "Would you like
to see it?" <u>I</u> asked. "Just to look at, not to touch, of course." <u>(His)</u> brother
would.

We went downstairs to the cellar. <u>In there</u>, Only Brother stood before the
cake, mouth watering. I quietly slipped away. (Direct translation)

There is likely to be discord between the script and illustration and TT readers in the
interpretation of Tashi's utterance. This is because the image for the word "cellar" is not
likely to be easily located on the TT reader's schema. The definition of "cellar" in English is
"a room underneath a building, which is often used for storing things in, or, a person's or
restaurant's cellar is the collection of different wines that they have" (Collins Cobuild Online-
dictionary). Moreover, "in there (in the cellar)" is a marked theme in the TT, since it evokes a
different schema for target readers. Because there is no such place similar to the cellar in
Korea[69], and because it is very unusual for people to keep a cake in the basement[70] in Korean
culture, TT readers could feel confused about why the cake was moved to the basement from
the kitchen[71].

Metaphorization of Time in terms of Marked Temporal Theme

*Time is as basic a concept as we have. Yet time, in English and in
other languages is, for the most part, not conceptualized and talked
about on its own terms. Very little of our understanding of time is
purely temporal. Most of our understanding of time is a metaphorical
version of our understanding of motion in space. (Lakoff and Johnson
1999:139)*

*Time in our culture is a valuable commodity. It is a limited resource
that we use to accomplish our goals. (Lakoff and Johnson 1980: 8)*

According to Lakoff and Johnson (1999), unlike in physics where motion appears to be
moving over time, our time is not temporal but spatial in conceptualization, as motion is the

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[69] Cellars are also very rare in Australian houses (more common in England and North America). They are used for storage. A cellar is
usually cooler than the rest of the house and has a more constant temperature (which is why they are used to store wine, but also
vegetables (potatoes, pumpkins, onions, and root vegetables generally)). For ST readers, they are perhaps a literary feature – sometimes
scary, because dark, and in literature often used as a place of confinement.

[70] The closest meaning for "a cellar" is "a basement" in the direct translation of English to Korean. Also, the schema for a basement in
Korean culture could be a place for a storage in which a family keeps miscellaneous articles they don't use in daily life. (PHJ)
[71] A 'basement' is the lowest level of a building, especially if it is partly or wholly below ground level. The original text reads: "we must
be sure Only Brother doesn't see this before dinnertime! I'll hide it in the cellar." In other words, the ST indicates that a cellar is an
unusual place to put a cake, but a good place to hide one.

basis on which time is metaphorically conceptualized. Such motion detects our perception of time, directly applying our concept of time to become structured as space. We often understand social and personal phenomena based on other concepts, as "most of our normal conceptual system is metaphorically structured; that is, most concepts are partially understood in terms of other concepts" (Lakoff and Johnson 1980:56). As such, marked temporal themes activate readers' schema on which they set conceptualized metaphors in the process of reading. Thus, the following three examples are given by Lakoff and Johnson (1980, 1995, 1999): ① Ontological Metaphors - Container Metaphor vs. Moving Object Metaphor; ② Moving Entity Metaphor – Moving Time Metaphor and Moving Observer or Time's Landscape Metaphor; and ③ Money metaphor as Resource Metaphor.

①*Marked temporal themes as ontological metaphors: Container Metaphors vs. Moving Object Metaphors*

According to the quoted text below, the ST employs Container Metaphors (Ontological Metaphors in Lakoff and Johnson's terms (1980)). As Lakoff and Johnson (1980:26) claim, "Ontological metaphors serve various purposes, and the various kinds of metaphors there are reflect the kinds of purposes served. Take the experience of rising prices, which can be metaphorically viewed as an entity via the noun *inflation.*"

In the ST version, what Tashi tells us during his narration is a description of his experiences in his homeland in Book 1:

> *'Well, it was like this,' said Tashi. 'I walked across the field to the river and caught five fish for dinner. I was just putting them into a couple of buckets of water to keep them fresh when I saw a cloud of smoke. It was rising from a cave, further up the mountain. (2001: 36)*

In this fragment, there are no particular marked themes. Instead, it shows that Tashi portrays his memory, recalling and presenting one episode to carry out the further successive event. However, three marked temporal themes are added to the TT version:

> '들어봐. 나는 들판을 지나 강에 가서, 저녁거리로 쓸 물고기 다섯 마리를 잡았어. 그리고 양동이 두 통에 물을 담은 뒤, 물고기가 상하지 않도록 물통 속에 놓고 있었지. 바로 그 때, 산 위에 있는 동굴 쪽에서 연기가 모락모락 피어 오르는 거야'. 타시가 말했습니다. (2004: 43)

> "Listen. After (I) walked across the field to the river, (I) caught five fish for dinner. And after I was just putting them into a couple of buckets of water, to keep them fresh. At that time, (I) saw a cloud of smoke rising from a cave, further up the mountain.'" (Direct translation)

The schema for this scene in the TT creates a dynamic flow of time until Tashi sees a cloud of smoke rising from a cave, as Tashi seems to be constantly preoccupied with the passing of time as indicated with marked temporal expressions; in contrast, the schema for the ST appears static and subtle. Also, the movement of time in the TT is intensified, heightened, compelling readers to be actively involved in the event that follows (in the TT version).

(ST) I walked across the field to the river ⟶ at that time

(TT) after walking across the field to the river ⟶ after putting them into a couple of buckets of water ⟶ at that time

As Lakoff states, "it has often been noted that time in English is conceptualized in terms of space", and as "time is understood in terms of things (i.e. entities and locations)" (1992:30), the conceptual metaphor for this scene as in the ST has "a Container Metaphor" because its situation is "within a bounding surface and an in-out orientation" (ibid.). In the ST the river is imposed as "a natural environment" or as "a territory" where Tashi himself is doing something until "he saw a cloud of smoke". In other words, Tashi explains what is happening in the river, viewing himself as a person situated inside the container: the river as a situational space or as an environment. He is moving in that particular container, describing his mental action as moving around, in the same way "we conceptualize our visual field as a container and conceptualize what we see as being inside it" in real life (ibid:30). In contrast, the marked temporal expressions in the TT version are represented as "Time as a Moving Object Metaphor" with the future moving toward us. "Moving objects generally receive a front-back orientation so that the form is in the direction of motion (or in the canonical direction of motion, so that a car backing up retains its front)" (Lakoff and Johnson 1980:42). In other words, the temporal positions in the TT version are mostly located in front of sentences, moving forward with respect to time movement. For example, the sentence "After (I) walked across the field to the river, (I) caught five fish for dinner" implies that "(I) caught five fish for dinner" occurs later than is followed by "after (I) walked across the field to the river".

②*Marked temporal themes as moving entity metaphor: "The Moving Time Metaphor" and "The Moving Observer or Time's Landscape Metaphor"* (Lakoff and Johnson 1999)

According to Lakoff and Johnson (1980, 1999), our expressions of time are directly linked to bodily experiences (i.e. image schemas) and universal sensory-motor processing operations (Barsalou 2008; Boroditsky 2000). There are two metaphoric systems: The Moving Time

Metaphor and The Moving Observer Metaphor, and both are conceptualized on the basis of the relationship between temporal language and spatial metaphors.

Time-moving metaphor identifies that the observer of the events moves from the future via the ego, to the past. "What the Moving Time mapping does is use information in the spatial schema to give us an understanding of time as moving" (Lakoff 1999: 142). In this case, the observer is in a deictic centre, moving over toward the past from the future. Ego-moving metaphor identifies that the observer of an event moves forward along the timeline toward the future, where an event can be observed from the past via the present to the future. As Lakoff and Johnson state, "the observer is moving and facing toward the future" (ibid:148). In other words, in the time-movement metaphor, front is assigned to an earlier event in the past. For example, "the class was over before dinner" implies that the class is the earlier event, but in the ego-moving metaphor, front is assigned to an event in the future, for example, "the class will be over before 2 pm", which implies that the class is a later or future event:

Moving-time Metaphor	Moving-observer Metaphor
Past　　　　Future Source　　　　Goal ←-------------------------	Past　　　　Future Source　　　　Goal -------------------------→
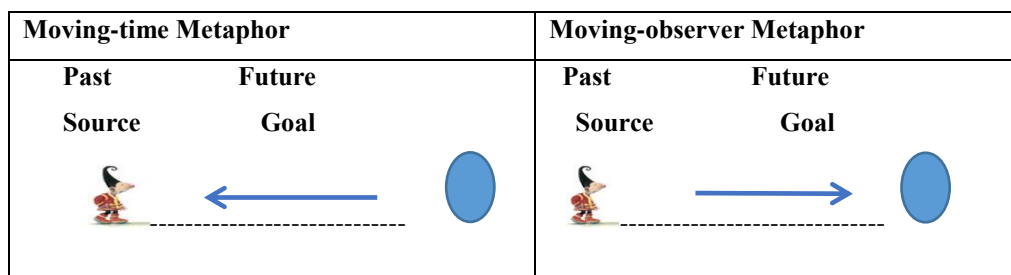
The Moving Time Metaphor Vs. The Moving Observer or Time's Landscape Metaphor

Moving-time Metaphor vs. Moving-observer Metaphor

With more marked temporal expressions fused into the description, the situation like the TT version in *the Mountain of White Tigers* of Book 3 is more episodically and intensively depicted, forcing readers to pay attention. The three added marked temporal expressions appear to have a more complicated function:

(ST) But <u>at last</u> I felt the ground slope upwards, and I could feel my heart start thumping hard as I climbed up the steep path – and suddenly, at the top, I stopped. The path was blocked. I held up my lamp and saw a door, with a gold latch. I pulled at it and whoosh! – the door swung open. (2001: 175)

(TT) 그런데 <u>어느 순간부터</u> 오르막길로 변한 것 같더니, 길이 너무 가팔라서 심장이 쿵쿵 뛰기 시작했어요. <u>그러다가 갑자기 꼭대기에 다다라</u> 딱 멈춰 섰지요. <u>등불을 치켜들고 보니까</u> 금 고리가 달린 문이 보였어요. <u>고리를 잡아당기자</u> 뜻밖에도 문이 '휙' 하고 쉽게 열렸어요.

(TT) But <u>at last</u> I felt the ground slope upwards, and I could feel my heart start thumping hard. <u>Then, as I climbed up the steep path</u>, suddenly, I stopped at the top. <u>When I held up</u>

my lamp, (I) saw a door with a gold latch. <u>As soon as I pulled at it</u>, whoosh! – the door swung open. (Direct translation)

The script of the ST describes how Tashi feels until the door swings open and so the description draws out a climatic situation. In order to make the scene dramatic and transmit to readers Tashi's emotions, the ST passage employs punctuation effects: "*– and suddenly, at the top, I stopped*". Instead of saying "I suddenly stopped at the top", the text twists the phrase with a hyphen and commas to create an instantaneous, irresistible situation before the door opens. However, the TT emphasizes the temporal process until Tashi opens the door by which it appears that the TT script forces readers continuously to expect next events:

(E) at last $\longleftrightarrow$ the door swung open

(K) at last $\longrightarrow$ **[then, as I climbed up the steep path** $\longrightarrow$ when I held up my lamp

   $\longrightarrow$ as soon as I pulled at it**]** $\longleftrightarrow$ the door swung open

One marked theme is positioned in the ST and four in the TT: "at last" in the ST and then, as "at last", "(I) climbed up the steep path", "when (I) help up my lamp", and "as soon as I pulled at it". Spatial time in the ST and the TT is depicted through drawing out the landscape metaphor on Tashi's path of motion, as the schema provides the basis for a metaphorical mapping onto Tashi's specific spatial location with time moving as he perceives "situations within the situation".

Each situation at the time Tashi perceives it possesses a time flow in both the ST and the TT, parallel to his perception of the situation moving into the future. Hence, the Time-moving observer metaphor applies here. Additionally, as for the TT, the schema for Tashi's action in the situation where the path is described as a threatening place evokes in readers a sense of the intensity of each moment and Tashi's inner state. Such a metaphor could be called "multiplicity-to-mass image-schema transformation" (Lakoff 1987: 428-429, 440-444), as "this mapping maps knowledge about amounts of substances onto knowledge about durations of times" (Lakoff 1999: 145). In contrast, the ST appears to have a wider scale of the Landscape metaphor through which Tashi's mental perception is expanded to describe his inner state by applying marked temporal themes to the situation.

   ③*Marked temporal themes as resource metaphor*

"The Time Is A Resource Metaphor is a mapping that applies to a conceptual schema that characterizes what a resource is" (Lakoff and Johnson 1999: 161). "The Time is Money Metaphor arises by taking money as a special case of a resource, that is, by substituting Money for Resource throughout the Resource schema" (Lakoff and Johnson 1999:163). For example, the following script illuminates Tashi's desperate situation before some gold coins are put in his bag. The script in both the ST and the TT implies the imminent threat from which Tashi must escape: the cave where the white tigers growl at him and bare their teeth to force him to put the golden coins in his bag to carry. The desperate situation is drawn out:

> *(ST) But <u>then</u>, I remembered that I'd popped a piece of Ghost Pie into my pocket before leaving home. I quickly nibbled a bit and pushed at the boulder again. <u>This time</u> my hand slid right through it and the rest of me followed as easily as stepping through shadows. I ran inside whooping! There were sacks and sacks of shiny, golden coins! Puffing and panting, I loaded them into a huge knapsack I had with me, and hauled it onto my back to carry.[72] (2001: 180-181)*

> (TT) 그런데 <u>갑자기</u> 집을 나설 때 주머니에 넣고 온 유령구이 한 조각이 생각났지 뭐니. <u>그것을 서둘러 한 입에 베어 먹고</u> 바위덩이를 밀어 보았지. <u>그러자 손이 미끄러지듯이 바위를 통과하더니</u> 나머지 몸도 그림자 속을 지나가듯이 쉽게 빠져 나왔어. <u>동굴 안으로 들어가 보니</u>, '이야!' 번쩍번쩍 빛나는 금화 꾸러미들이 그득하더라! 나는 가지고 간 커다란 자루에 헐레벌떡 금화 꾸러미들을 집어넣은 뒤, 나루를 짊어지고 걷기 시작했어.

> (TT) But then, I remembered that I'd popped a piece of Ghost Pie into my pocket before leaving home. <u>After I quickly nibbled a bit</u>, (I) pushed at the boulder again. As soon as <u>my hand slid right through it</u>, the rest of me followed as easily as stepping through shadows. <u>When I ran inside</u>, *whooping*! There were sacks and sacks of shiny, golden coins! <u>After I loaded them into a huge knapsack I had with me, puffing and panting</u>, (I) hauled it onto my back to carry. (Direct translation)

The schema for this script in the ST is in relation to money as a special resource Tashi should have, arising as "The Time is A Limited Resource" metaphor. Mapping with the marked theme "This time" indicates to readers the "value" of the situation, of the time for Tashi to carry out the important action of hauling "sacks and sacks of shiny, golden coins onto his back to carry" within the given time. As for the TT, "The Time is A Resource Metaphor" is conceptualized for the added marked themes – *once my hand slid right through it*, *when I ran inside*, and *after I loaded them into a huge knapsack I had with me*, as each marked theme given for the situation maps out the value of the purpose until "Tashi hauled sacks and sacks of shiny, golden coins onto his back to carry". In other words, such given times exist as resources to achieve Tashi's goal:

   (E) then $\longrightarrow$ this time $\longrightarrow$ (I) hauled it onto my back to carry

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[72] In the Big Book Tashi.

(K) then ➞ [after I quickly nibbled a bit ➞ once my hand slid right through it ➞ when I ran inside ➞ after I loaded them into a huge knapsack I had with me] ➞ (I) hauled it onto my back to carry

Another suggestion with regards to the schema for this script in the ST is "Causal Precedence Is Temporal Precedence", evident on both a macro and micro level. The element that both precedes and causes this moment (macro level) is Tashi's need of money to thwart the Wicked Baron's oppression of the villagers. The micro level, which also links to "Causation Is Control Over Relative Location", is in two stages:

First, at this moment, to enter the treasure cave he must pass the boulder that blocks the doorway. The temporal flow is: remembering, eating, pushing, and entering the cave; memory *causes* him to eat the pie, which *causes* his ability to pass through the boulder.

The second is coincidence of temporality and causality: "After I loaded them into a huge knapsack"

➞ I hauled it onto my back (effect).

As for the TT, "Causal Precedence Is Temporal Precedence" is conceptualized for the added marked themes – *as soon as my hand slid right through it*, *when I ran inside*, and *after I loaded them into a huge knapsack I had with me*, as each marked theme given for the situation maps out the unfolding relationship of cause and effect until Tashi hauled sacks and sacks of shiny, golden coins onto his back to carry. In other words, the coincidence of temporality and causality acts as a resource that enables Tashi to achieve his goal:

III. Conclusion

Language in the *Tashi* series and in children's literature in general is not only representational but also generates image through conceptualizing language interconnected with socio-cultural, personal, and discourse situations. Metonymy and metaphor are conceptualized in literature through the process of developing, clarifying and simplifying our thinking in relation to literary discourse. In doing so, we understand and experience one thing which would otherwise be another thing. As such, the concept of conceptualizing is one of the most essential tools to determine the semantic value in literature, as it unconsciously enables us to comprehend and appreciate the story.

By adopting the concept of "conceptual metaphor and metonymy" mainly introduced by cognitive linguists Lakoff and Johnson (1980, 1995, 1999) in order to link such linguistic aspects to the literary world, in this chapter, I attempted to show how those marked spatial and temporal themes function as metaphor and metonymy in the both ST and TT of the *Tashi* series through the act of conceptualization. Such an unconscious process enables young readers to recognize implied meaning in a story text. The dualistic views on conceptualization particularly in translation suggest that first, our experiences and thoughts are governed by conceptual systems by means of language in daily life and second, that the figurative meaning that exists within expressions is culture dependent. Both ideas interlock to form a critical communicative source by which young readers can understand the story in their own way.

CHAPTER 6: *Conceptual Image: Chronotope as a Schema in Macro-lens and Micro-lens Perspectives of the Text*

I. Introduction

A conceptual image is a mental structure constructed in reader's mind through schemas and semiotic codes in text. It is evoked by readers' understanding of knowledge and experiences with the semiotic arrangements in the text. In other words, if perceptual image and visual image is an image that is simply derived from our perception through semiotic codes of a text, a conceptual image is an image based on our cognitive mechanism, *schema*, and semiotic codes in text. Hence, as a result of translation activity, that image can be transformed in readers' mind through schema of the text.

Reading comprehension is basically based on the interaction between a reader and a text for which schema is a cognitive mechanism. Schema with semiotic codes in text is a pivotal cognitive tool which helps readers comprehend a story. Schema can be understood not only as a knowledge structure associated with a person's knowledge and previous experience but also a cognitive framework, As Keunen (2000) argues, " the schema parallels with Bakhtin's claim that literary images are modelled by the structures of prior knowledge in the minds of readers and writers" (2000: 3). Keunen further points out that Bakhtin's concept of "chronotope" could be linked to cognitive-theoretical frames of reference because the schemas are indicative of our memory and experience in understanding diverse concepts:

> A body of theories that would especially seem to elucidate Bakhtin's chronotopes is provided by the cognitivist theories commonly known as schema theories. The concept of "schema" as defined by information processing and discourse processing theories is able to clarify the function of chronotopicity in literary communication. It helps to understand why the concept of chronotope is a relevant one in the first place (Keunen 2000: 2)

Schema performs a vital function in comprehending the story, and so it has a potential that alters, emphasizes, contrasts and formalizes a certain semantic pattern and its associated meaning in literary translation. Concerning what schema does in literary narrative, Stephens (2011) states:

> Schemas are knowledge structures, or patterns, which provide the framework for understanding. They shape our knowledge of all concepts, from the very small to the very large, from the material to the abstract. Thus, schemas shape our knowledge of:

(i) objects (e.g, attributes or characteristic spatial and functional relationships –motion along a path, bounded interior, balance, and symmetry (Turner 1996:16);
(ii) situations (personal relationships; gender roles; etc.);
(iii) genres (fantasy; realism; adventure story, a narrative about friendship; etc.);
(iv) cultural forms and ideologies. (2011:13)

The schema also modifies the script whereby it represents the interrelationship of time and space − chronotope in the script. Time develops according to spatiality and the temporal progress is connected to the spatiality in the script. Through schema as a crucial cognitive instrument, the interplay with time and space mirrors how characters, flashbacks and the depiction of events are represented within the temporal and spatial axes. Such temporality is a linkage to connect to events, and so shapes and maintains meaning.

In this chapter, thus, there are two overall goals to demonstrate the influence that the understanding of metaphor has had on the praxis of translation, which will be done in two perspectives, in macro-lens (story space) and micro-lens (discourse space) perspectives of literary texts. To do this, I will first characterize the result of the analysis and apply more recent insights in human conceptual processes, in particular those of, *conceptual image and chronotopic metaphors* instantiated by the functions of *marked temporal and spatial themes.* In doing so, I will introduce Bakhtin's significances of chronotopes (1973, 1981) and the function of marked themes in literary work suggested by Baker (1992). Within such a cognitive framework, I will explain how marked spatial and temporal themes perform in the process of reading. In doing so, I discuss the marked temporal and spatial themes have the potential to transform the meaning through translation, which further analogizes the function of the marked temporal and spatial themes create chronotopic metaphor to focus on readers' attention in the sense that "a metaphor substitutes one expression for another in order to produce an expansion (or a "condensation") at the semantic level. A metaphor is easily recognizable as such because, if it were taken literally, it would not tell the truth (since it is not true that Achilles was a lion)" (Eco 1990: 138-139).

Second, I will introduce optimality principles and relate them to the suggested *chronotopic metaphors* (Keunen 2000), which will account for certain actions, properties and behaviours within discourse space of the ST and the TT. In doing so, I will categorize three types of chronotopic metaphors which will be explained in terms of duration-oriented metaphor vs. order-oriented metaphor, as goal-oriented metaphor and as event-oriented metaphor[73] and

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[73] The term "goal-oriented metaphor" is used by the Ericksonian therapist, anecdotes to achieve a specific goal based on a treatment plan or therapeutic objective. "Lankton and Lankton's book, Talles of enchantment: Goal-Oriented Metaphors for Adults and Children in Theraphy (1989), presents a cornucopia of therapeutic "tales of enchantment" designed to achieve specific therapeutic goals" (Kopp 1995:132). I borrow this term to explain chronotopes as conceptual metaphor.

finally *Time is a landscape we move through metaphor* vs. *Time is something moving towards you metaphor* (Lakoff and Johns 1980). The concept, "duration and order" here is referred from Genette's analytical model (1980) about temporality.

Story and Discourse Space in the Script

As the figure below demonstrates, the number of the marked temporal themes of the discourse space tends to be more than those of the story space that Tashi narrates:
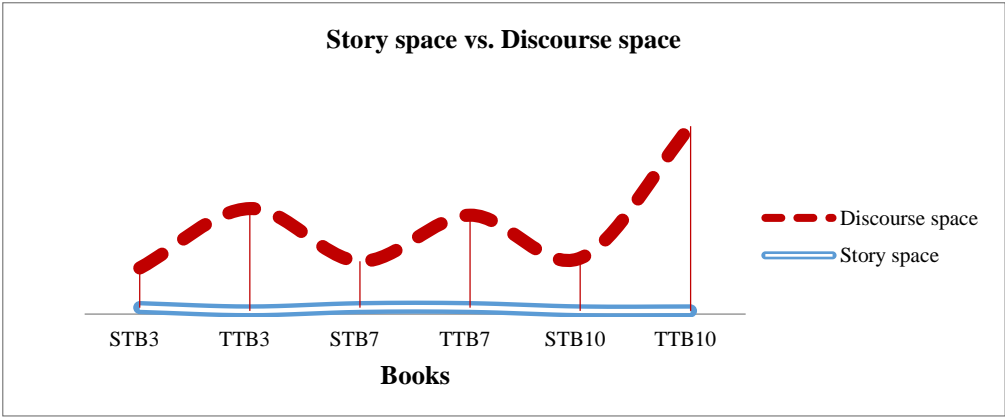
Notes: STB refers to the source text book: STB3 refers to the source text book 3 and TTB 3 to the target text book 3 in the above table.

The above diagram shows that there is little variation in the discourse space in comparison with the story space, so it can be concluded that the TT does not foreground any focused information in the story space of the script. In contrast, the emphasis on the temporal movement tends to be strengthened in the discourse space of the TT.

By comparing the marked temporal themes to the marked spatial themes in total, the number of those marked themes in the TT tends to be consistently higher than those in the ST:
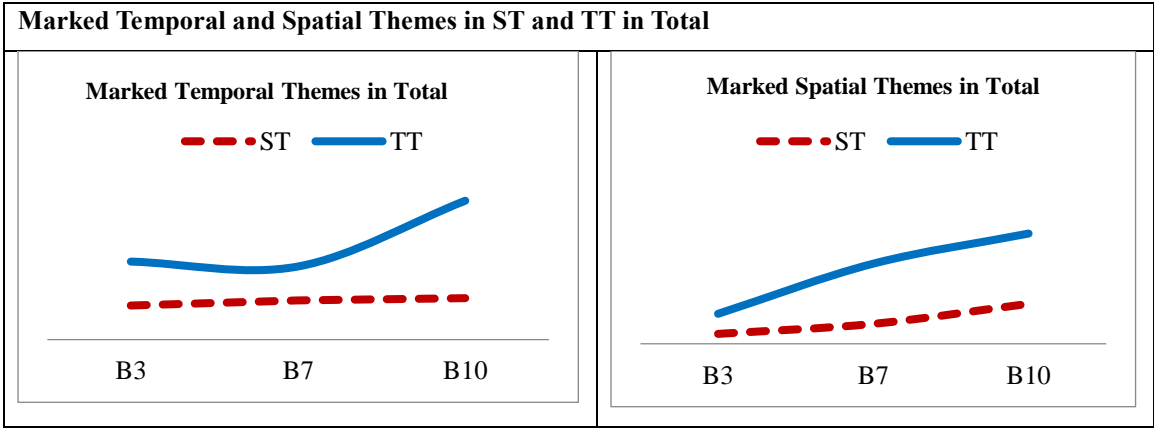
Notes: STB3 refers to the source text book 3 and TTB 3 to the target text book 3

As a result, the study accounts for how the ST and the TT are different in terms of the macro and micro scale of a temporal framework within schemas. The marked spatial themes will not be discussed though they are indicated in the diagram, as it seems that space is already determined in the process of conceptualization. In this aspect, Lakoff remarks that:

> Our metaphorical understanding of time in terms of space is biologically determined: In our visual systems, we have detectors for motion and detectors for objects/locations. We do not have detectors for time (whatever that could mean). Thus, it makes good biological sense that time should be understood in terms of things and motion (1993:218).

In contrast, time expressions certainly show what Tashi perceives, and conceives. They also enable us to predict what is to come in a given situation, as we are aware that time would result from the various "timing mechanisms" in the brain, such as the "perceptual moments" (Evans 2004: 22-27). Evans argues that "temporality is fundamentally internal and hence phenomenological in origin" (ibid.:7) – that is, temporality is the internal structure in language by which we directly examine human conceptual systems.

The macro scale frame refers to Tashi's represented situation in a supposed present time which is regarded as story space (Australia, today). The story space remains constant across the series of books in both ST and TT. They illustrate a similar situation to readers. In contrast, the micro scale frame refers to discourse space, in which Tashi recounts his episodic adventures – the past events he experienced in his homeland. As shown in the diagram above, the ST and the TT indicate substantial differences – e.g. TTB3 (Target Text Book 3) has more marked temporal themes than STB3 (Source Text Book 3).

The previous chapter (Chapter 5) examined how the marked spatial and temporal themes function in our cognitive systems and the marked spatial and temporal themes perform as metonymic and metaphoric functions in literary narratives. I attempted to verify that those marked themes of ST and TT bring out different aspects of connotation in the process of conceptualization. While the previous chapters are more concerned with linguistic aspects in interpreting the story, this chapter focuses upon how those marked themes are interrelated within the macro and micro concept of chronotopes for the ST and the TT as in translation activity. It further suggests that the conceptual image in the *Tashi series* emerges in a different way even though the ST and TT share the same text. There is a salient barrier for the TT readers to understand the ST script owing to the differently assigned marked temporal and spatial themes.

The difference is elucidated for time and space where two texts are simultaneously blended and disconnected from each other as a result of translation. From the macro-lens perspective, schema theory will be used to describe the construction of the story world of the ST. With the micro-lens perspective, the chapter aims to elicit the different image between the ST and the TT as a result of the marked temporal and spatial themes. In his 1973 publication, Bakhtin specified four significances of chronotopes: 1) have narrative, plot-generating significance, 2) have representational significance, 3) provide the basis for distinguishing generic types and 4) have semantic significance (Bakhtin 1973, 1981: 250-251). Based on Bakhtin's description about those four significances, the study will be applied and explained in terms of the four significances. Of Bakhtin's four significances, however, this chapter will apply only two – that is put them here. The other two will be dealt with in chapter 7.

II. Macro- and Micro-lens perspective of the Tashi series in ST and TT

To recognize the differences in how the marked temporal and spatial themes function in the readers' mind, this section applies the concept of Bakhtin's chronotope – time and space in a literary work - to the result of the analysis, as the concept of chronotope is a way of representing time and space in the script. It draws attention to constructed space by the interconnection between time and space in the script so that it prompts us to understand temporal and spatial connection emphasized by the marked temporal and spatial themes.

Chronotope of 'Marked-theme' of literary narrative

> *The chronotope is the place where the knots of narrative are tied and untied. It can be said without qualification that to them belongs the meaning that shapes narrative.* (Bakhtin 1981: 250)

"Temporal and spatial movement is a way of expression of our sense of life" (Stout 1983:4-5). The chronotope which is defined as literary meaning time and space is the fundamental organization for the narrative events of the novel. They are inseparable in the organization of any stories. When considering that a marked theme is selected specifically to ground a particular element as the topic of the clause or its point of departure (Baker 1992:131), this fact can be explained in terms of making the element in question more prominent or emphasizing it whereby some people may find its explanation confusing. Owing to such functions that the marked temporal and spatial themes have, furthermore, it may be argued that they generate unique connections in interpreting the story.

Bakhtin argued that a sense of natural connectedness of temporal and spatial relationship is artistically expressed especially in literature upon which he added, "the significance of all these chronotopes" in the Concluding Remarks, in 1973 which I introduced in the above.

The above four significances bring us to a second principle when considering what the marked themes do in a text as Baker remarks:

> Meaning, choice, and markedness are interrelated concepts. A linguistic element carries meaning to the extent that it is selected. Meaning is closely associated with choice, so that the more obligatory an element is, the less marked it will be and the weaker will be its meaning. The fact that adjectives have to be placed in front of nouns in English, for instance, means that their occurrence in this position has little or no significance because it is not the result of choice. On the other hand, putting a time or place adverbial, such as 'today' or 'on the shelf', say, at the beginning of the clause, carries more meaning because it is the result of choice: there other positions in which it can occur. This is one aspect of the relationship between meaning, markedness, and choice (1992:130).

The fundamental ideas for my application of this principle are based on the similarity of the function of the marked spatial and temporal themes to Bakhtin's four significances (Bakhtin 1981: 250). The analogies are reflected within literary narrative:

(1) They foreground a certain aspect of a plot, making it more "visible and palpable";

(2) They "increase special density and concreteness of time markers";

(3) They form and develop distinct language which mediates certain images of literary narrative;

(4) They function to denote a certain semantic element, evoking a certain image.

However, each of two significances can be attributed to one point of view as they are in cause-and-effect relation in the production of meaning. In other words, when (1) chronotopes have narrative, plot-generating significance in a certain context, (2) the representational significance is intensified and focused because a chronotope endows an image with the power to capture the essential frame for each event in the script. Accordingly, when considering the function of marked themes, both significances foreground a certain aspect of a plot, making it more "visible and palpable" and "increase special density and concreteness of time markers" (Bakhtin 1981:250). In the same manner, because the chronotopes (3) provide the basis for distinguishing generic types and (4) have semantic significance in interpreting a literary text, the function of the marked themes helps the chronotopes form and develop a distinct language

which mediates certain images of literary narrative. The marked spatial and temporal themes which accentuate the starting point of a sentence and a clause focus reader attention on a particular situation. In response to the chronotope evoked, readers could develop a certain image because, as Bakhtin argues, "chronotopes foreground a certain aspect of a plot, rendering it more visible and palpable" (1981:250).

Hence, my approach categorizes those four significances into two, and discusses them in relation with the function of marked themes.

The table below compares Bakhtin's (1973) significances of the concept of the chronotope with my analogies as to how literary work does in terms of functions of the marked themes:

The significance of chronotopes (Bakhtin 1973, 1981:250-1)	Functions of Marked Theme in a literary work	Chronotopes in relation with Functions of Marked Themes in literary work	Remarks
(1) They have narrative, plot-generating significance. (2) They have representational significance.	"…putting a time or place adverbial, such as 'today' or 'on the shelf', say, at the beginning of the clause, carries more meaning because it is the result of choice: there other positions in which it can occur (Baker 1992:130).	(1) They foreground a certain aspect of a plot, becoming it more "visible and palpable" (Bakhtin 1981:250). (2) They "increase special density and concreteness of time markers" (ibid).	The two significances – (1) and (2) will be applied and explained in this chapter. The other two significances – (3) and (4) in chapter 7.
(3) They provide the basis for distinguishing generic types. (4) They have semantic significance.		(3) They form and develop a distinct language which mediates certain images of literary narrative. (4) They function to denote a certain semantic element, evoking a certain image.	

The marked theme usually foregrounds focused information, emphasizing a particular subsequent event and conveying new information. It also has a function which sums up a certain situation in literary discourse – e.g. "*On that morning*, you need to wake up at five" or "*from the beginning*, I was very tired".

As previously noted, the concept of Bakhtin's chronotope in the novel is beneficial in translation study, because it provides us not only with "temporo-spatial framework" (Collington 2010) to understand the story but also with the examination of a meaning shift owing to chronotopic change within the narrative structure. As Collington points out, "a change of the dominant chronotope, the overlapping of chronotopes, or the introduction of a new chronotope in subsequent versions of the same story reflect cultural preoccupations and can account for the diversity of audience reactions to retellings of the tale" (2010:184)[74].

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[74] In "The chronotope and the study of literary adaptation: The case of Robinson Crusoe" (2010), Collington attempted to show how Bakhtin's chronotope can be applied to the chronotope in the context of adaptation studies, "specifically with regard to perhaps the most central treatise in the field of literary adaptation, Gérard Genette's *Palimpsets: the second Degree*, and to draw attention to perhaps one

The following section explores how the ST and TT are different when the idea of chronotope is applied to them, and at the same time, to examine how this approach helps us to understand the story according to social, cultural, and aesthetic aspects within Tashi's narration.

Chronotope of the Tashi series in Discourse space in a comparison of the ST and the TT

> *The adventure chronotope is [...] characterized by a technical, abstract connection between space and time, by the reversibility of moments in a temporal sequence, and by their interchangeability in space* (FTC:100).

The critical concept of Bakhtin's chronotope is to remind us that there exists a peculiar way or a style for a text type and particular genres, creating a generic, thematic and compositional category. In the case of children's literature, "the chronotope of classic children's novels is a safe, secure, and happy place beyond time" (Nikolajeva 2005:139). The common pattern of children's literature presents "the home – away – home pattern" (ibid). She further asserts;

> "It has been pointed out that children's fiction presents home as a privileged place, a timeless sanctuary where the protagonists are encouraged to stay. Whenever home is presented as problematic, a source of trouble from which the protagonist is trying to escape, we are more likely dealing with adolescent or adult fiction" (ibid).

Likewise, the overall setting in the *Tashi* series also exemplifies "the home – away – home pattern". Within this pre-set framework, it has a unique spatial and temporal connection with those illustrations in the series, which distinguishes it from others. The ST version includes two chronotopes: one is familiar to readers – the place inhabited by Jack and Jack's family, and the site where Tashi narrates his stories, and the other is Tashi's homeland, an unfamiliar country where various events occur over the course of the series. The translated version of the TT inevitably consists of the three chronotopes – one is the reality the readers have, two is the reality that Tashi has and finally, Tashi's homeland. Some peculiar features in Australian-ness in the Tashi series as discussed previously in chapter 4 result in aesthetic responses from both the ST and the TT readers, building up their own image on the basis of what they perceive in the book and through inscribing their own experiences or their own identity.

The description of Tashi's homeland constructs a chronotope that is quite similar to that defined by Bakhtin, in the sense that there are characters representing "all social classes, ages,

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of the most overlooked works in the field of adaptations studies, Caryl Emerson's chronotope-inspired *Boris Godunov: Transpositions of a Russian Theme*."

and nationalities" (Bakhtin 1994:243) amongst whom Tashi encounters unfairness, immoral acts, malevolent acts and so on. As such, the chronotope is built up according to the series of events, and such events can become deepened or adumbrated within it. At the same time, those events in the discourse-space and time become more or less interactive within the chronotope as "like the utterance, chronotope is not a term that can be invoked "in general". It must be a chronotope of someone for someone about someone. It is ineluctably tied to someone who is in a situation". (Holquist 1994:151)

Marked spatial and temporal themes facilitate the chronotope of the Tashi series to be more intensified in both of the ST and the TT, and cause the different semantic interpretation between ST and TT.

(1)They foreground a certain aspect of a plot, making it more "visible and palpable"

(Bakhtin 1981: 250).

(2)They "increase special density and concreteness of time markers" (ibid).

Macro-lens perspective of the Tashi series in ST and TT: Story space

The result of the analysis shows that there is little difference in the number of the marked themes in the story space:
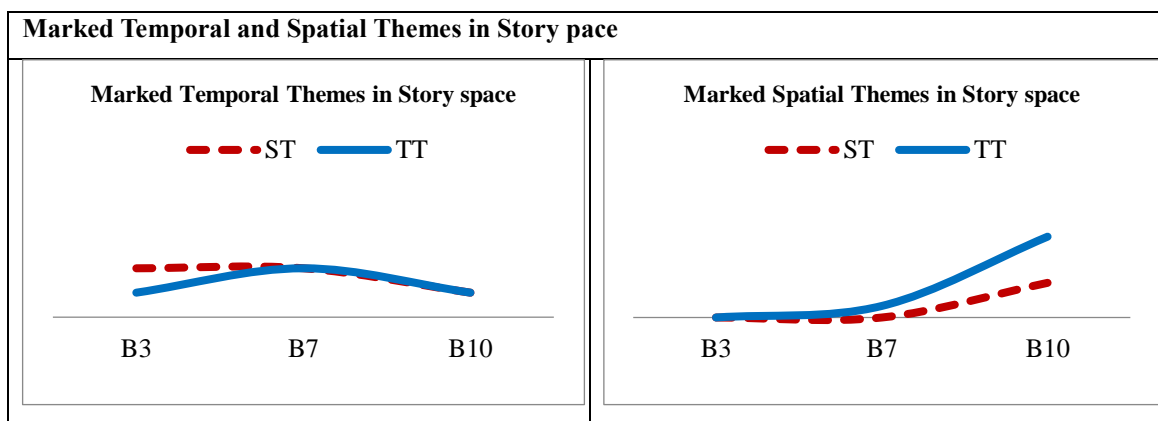
Notes: B3, B7 and B10 refer to Book 3, Book7 and Book 10

In the story space of the *Tashi* series, spatial and temporal movement usually takes place from the present to the past and from the past to the present. The beginning starts in the present time, the script usually consists of Tashi's past experience in his homeland and the ending brings the story back to the present, which appears tri-cyclic in the Tashi series.

The Tashi series extends the present place to his homeland, as most fantasy novels do, as Zarate notes:

Fantasy novels for children and adolescents often feature the protagonist moving from one reality to another: from, for instance, a mundane primary world to a fantastic secondary world – as the Pevensie children do in C.S. Lewis' *The Chronicles of Narnia* – or from a linear present time to a non-linear, mythic or historical time, as the main characters do in Edith Nesbit's *The Story of the Amulet*. (2011: 87)

Tashi's two worlds – the present and the past experience in his homeland – are unfolded through the script as an action schema that underlies all of Tashi's adventures. He often follows a present situation whereby a metaphorical association is built up to link to his past experiences. The schema's catalyst is usually a conversation between Tashi and Jack or Jack's family, and then the scene shifts to his homeland. As a result, the action schema which readers identify is constituted by a space and time whereby the protagonist Tashi is moving from his reality such as the school yard, the classroom and Jack's home located in Sydney, Australia, to his homeland.

Such a schema embraces a particular event that Tashi describes, and the story is perceived and conceived for this temporal period. The schema is extended from the present to the past as the events he experiences intensify during his narration. It also leads readers to locate themselves within the secondary chronotope through interacting with the script as readers read the script. In such a process, the readers' schema is evoked in response to the story through which readers interpret it.

Setting in the Tashi series of a schema

Concomitantly, of course, setting will then have an important function in informing characters and events with particular significance. (Stephens 1994:7)

When we 'see' a landscape, we situate ourselves in it. (Berger 1972: 11)

Setting refers to time, place and ideological position that are socially or culturally related within literary narratives, which instantiate the readers' schema. It is a conceptualized frame, consisting of key parameters such as temporal and spatial connectors in combination with semiotic codes allocated in the script. It also accounts for situations, surroundings, events and

characters depicted in the text, along with ideology such as the beliefs a writer and translator internalize from belonging to a particular culture and society.

Pitkänen states that "For several researchers, including e.g. Labov & Waletsky (1967), Rumelhart (1975) and van Dijk (1980), a setting is a text-initial, structural macro-unit that describes the starting point and surroundings for a story by providing the main characters, the spatio-temporal location and other necessary background information" (2003:1). The following is a simple example from the book 2, *Tashi and the Giant* which demonstrates this effect:

> *Jack ran all the way to school on Tuesday morning. He was so early, the streets were empty. Good. That meant he would have plenty of time to hear Tashi's new story.* (2001:65)

It is explicitly stated that the place of the script is "the streets on the way to school" and the time is "Tuesday morning". The mood of this passage underlies the quietness of place, as "setting can also create a special mood in a story, for instance, the feeling of lack and loneliness, threat, nostalgia, joy, and so on" (Nikolajeva 2005:135). Along with the captivated mood, the readers' schemas for the setting and a 'going to meet a special friend' also bring out that Jack is in an excited condition on the way to school, as "setting is frequently used to symbolize the character's moods and also power position [....] a change of setting can parallel the change in the character's frame of mind" (ibid). Moreover, the ideological position readers may experience through their evoked schema implies that it is good to have plenty of time to hear Tashi's new story before the class, representing Jack's mind. In other words, the whole setting can be perceived as Jack's inner state representing an excited curiosity about Tashi's new story which is composed of this experiences from the homeland, as "in many fantasy novels and picture books, the change between the ordinary and the magical setting symbolizes the inner landscape of the child" (ibid).

Within this setting, a readers' schema is motivated by temporal and spatial marked themes and constructs an essential frame and stimulate readers to interpret the story. Schemas can be evoked for both ST and TT readers in a diverse way in the *Tashi* series. First, they are "instantiated (a) by naming it; or (b) by citing a selection of constituent parts" within our memory reservoirs" (Stephens 2011:14). For example, the animals could be considered to be a familiar animal which is often seen in the vicinity. In the *Tashi* series, the schema for ST and TT readers differ in interpreting "a dragon" in the following example. Here is an extract

from the opening segment of the first story Tashi tells in the book 1, *Dragon Breath* of the series:

> *Anyway, before I set off, Grandmother warned me, "whatever you do, Tashi," she said, "don't go near the steep, crumbly bank at the bend of the river. The edge could give way and you could fall in. And, she added, "keep your eyes open for dragons"* (2001:34).

The knowledge shapes a schema, proving the different concept about the word *dragon* in this case though most of the young readers could often consider a dragon as a friendly, intimate animal. Dragons in the text operate both of ST and TT readers' schemas. the schema for dragons could be represented differently for the ST and TT young readers though it would be the fire-breathing dragon of Western legend, which already appears in numerous picture books. The dragons are one of the popular mythic animals in children's literature and they are commonly featured as a mysterious, powerful creation to enable children to create imagination, as Midkif (2014) puts it:

> Dragons in modern children's literature can still inspire the fear of the uncanny double, the uneasy proximity of another being that could eclipse oneself, carried from their ancestral dragon-lore. While not all take advantage of this option, and plenty of empty neighbour-dragons exist in children's literature, it is important to remember that not all of those dragons may be as innocent as appearances would imply. A little riddling talk might bring out an entirely different (but eerily similar) beast. (p. 52)

While the dragon in ST and in readers' previous knowledge is merged into single output type of a dragon in the process of reading, at the same time, the young TT readers' schema may instantiate a different dragon because their precious knowledge and experience are different.

In Korean culture like other Asian legends, for example, a dragon is usually a symbolic, legendary animal that dwells in mountains, lakes, rivers and the sky. It is a popular imaginary creature that often represents a symbolic power of a person, a kinship and a nation, bringing powerful emotional effects to the children's mind. Because of such a cultural influence, a dragon's efficacy is already internalized within the TT readers' mind, and engenders a natural metaphor to be a mysterious, emblematic creature.

Second, differences in socio-cultural norms and personal experiences transform into diverse interpretations in the act of translation. The ST *Tashi* series have their peculiar styles

in terms of illustration, motif and plot. The initial setting of the *Tashi* series seems to be Jack's place or a school which is located in the Australian countryside, making young Australian readers familiar with the environment. In this regard, Stephens (1994) points out that 'one of the prevailingly depicted landscape types in Australian children's picture books is Town or suburban landscapes'. He continues: "The values embodied in the verbal and pictorial codes of a book bundle together to form broad schemas for Australian life. The relationship between verbal and pictorial codes in picture books thus becomes very important, because audience orientation towards represented space is both outside the image and within it" (ibid.:98). He argues that an ideology unconsciously and unthinkingly pervades the texts on the whole for the inscribed illustration in picture books (ibid.:112).

The positive attitudes for such atmosphere where "the country is associated with a natural way of life, with peace, innocence, and simple virtue" (Stephens 1994:106) are usually depicted in the Tashi series. The motif of such frames seen in the first couple of pages of the *Tashi* series often provides the readers with a peaceful, resting place in which Tashi feels safe and secure so that he no longer encounters any trouble. That is, it is a typical "'Odyssean' pattern, where home is an anchor and a refuge, a place to return to after trials and adventures in the wild world. The patterns refer to Odysseus who returns home after many years of travels. Both *Tom Sawyer* and most of the fantasy novels would fit this pattern" (Nikolajeva 2005:141). For example, after the end of the plot time describing how Uncle Tiki Pu in Book 4, *Tashi and the Genie* who has kept causing trouble, has been taken away by the genie, a sudden stillness covers the next illustration, portraying Tashi and Jack as feeling safe and secure:

> *'Uncle Tiki Pu's face was bulging with rage and his knees sagged, but he staggered out of the shed with his load. As he sailed past, the genie turned and gave me a big wink. "Look out for alligators!" I called.'*
>
> *Jack was quiet for a moment, thinking. He watched people stand up and stretch as the ferry slowed, nearing the city.*
>
> *'I hope nothing with teeth lives in our drains,' he said. 'Well, Tashi, that's amazing! Did you really fly on a magic carpet?'* (2001: 218-219)

However, the illustration, motif and plot and "a natural way of life, with peace, innocence, and simple virtue" (Stephens 1994:106) for the backdrops of the ST version, based on a typical Australian culture, stimulates the TT readers' schema to bring out another schema to recognize the place. For example, such a serene atmosphere depicted in the beginning and the ending of the series may not be a familiar setting, as obviously natural environment in Korea

is different from that of Australia. The settings of most popular Korean folktales and folklore primarily reflect Korean traditional values and beliefs which are a mixture of shamanism, Buddhism, and Confucianism (Joh 2002). Such value and beliefs are deeply grounded in Korean children's literature.

A good example from Korean children's folktales is *The Rabbit's Judgment* (Han 1994). A clever and witty rabbit sits in the middle in the cover of this story where the rabbit saves a man's life from an unappreciative tiger that has been rescued by the man. The rabbit is stereotypically personified to protect the man in danger, as the motif in most of the traditional Korean children's stories attempts to illuminate justice and morality through the stories. Also, 'throughout traditional Korean Folk and Fairy Tales, wisdom and wit are shown as valuable means to overthrow tricksters who attempt to harm good souls'[75]. In a study of Korean Children's Fantasy Books, Kim argues that 'despite the influence of western fantasy fiction, Korean children's fantasy books tend to have distinctive elements with a conclusion that is often harmonious, bringing up themes of self-sacrifice, trust, understanding, compromise, forgiveness, and acceptance' (2001:2), which is different from the typical western fantasy fiction that often describes a clearly dichotomous worldview, a fierce battle between good and evil, or a definite victory or loss. Additionally, because of the cultural background of the Tashi series the schema interprets the iconic features of the illustration. Tashi mirrors a typical Australian landscape throughout the series. For example, in the story time of the ST version in the book 4, *Tashi and the Genie*, the event often takes place in summer, focusing on one of the typical Australia's peaceful atmosphere:

> *Jack and Tashi ran up the wharf and hurtled onto the ferry. They flung themselves down on a seat outside, just as the boat chugged off. Tashi watched the white water foam behind them. The sun was warm and gentle on their faces. Jack closed his eyes. (2001:189)*

In this setting of the story space, a sudden event or conversational moment educes Tashi's memory of his homeland. Then, he builds up a sense of nostalgia for what he had experienced, leading to the secondary discourse time. In the discourse space, then, Tashi's homeland is repeatedly described as a place in which Tashi is needed to solve a certain problem for the village people, for his family, or for himself. In this scene, the ST readers can enjoy the feeling of being transported from an ordinary to a bewildering space. Such a familiar environment that the ST readers experience may make them feel at ease with the surroundings

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[75] Belinda Y. Louie (2005), "Unwrapping the Pojagi: Traditional Values and Changing Times in a Survey of Korean–American Juvenile Literature" *Children's Literature in Education*, Vol. 36, No. 2, June 2005 (2005). See Suzanne Crowder Han's collection (1991) for similar stories

in the *Tashi series*, and structures the framework for understanding the embedded story. At the same time, the schemas shaping their knowledge of personal and social relationships also constantly help the ST readers to become responsive to the comprehension of the movements of time and place. However, the TT readers are obviously not familiar with the Australian life style setting, as schemas do not carry the same connotations in different parts of the world. As Bradford (1995) points out:

> All these elements of setting are based on conventions, and they are culturally dependent. Rain as a symbol for the character's state of mind will be interpreted differently in a Northern country, where it prevents the children from playing outside, and in an African country or in southern California, where it is welcome after a period of drought (1995:113).

Above all, the illustration in the script is exotic for the TT readers whereby the TT readers start to be stimulated by the ferry and the wharf by specifying various relevant components in their memory – probably the blue sea, boat, fishing, an underwater dragon, king and the kingdom, power, etc. Perhaps, they promptly recall some natural environments in Korea in the beginning, and constantly constitute striking components from the other stories. Two representative stories among famous Korean Children's Folk Tales have the sea portrayed in the settings such as *Sim-chung Jeon* and *The Hare's Liver* (The liver of the Rabbit). In the stories, the sea has symbolic space where the King of the underwater lives, and characterizes some magical power to influence people's life. For example, in *Sim-chungJeon*[76] (the backdrop of the story illustrates that the poor Sim Chung is born to her blind father in the village, and she has had to go begging for her poor father since she was a child. Then, she has nothing to enter the underwater kingdom where the dragon lives who has the power to cure her father's eyesight. Accordingly, the TT readers may have this dissimilar mind set about the wharf and the ferry before they get on reading Tashi's narration in the discourse space, which help them construct a different image from that of the ST readers.

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[76] *Sim-chungJeon (Simcheong story)* is one of Korean folktales written by Manjae Song in the time of Sunjo of Joseon Dynasty.

Micro-lens perspective of the Tashi series in ST and TT: Discourse space

Marked Temporal and Spatial Themes in Discourse space
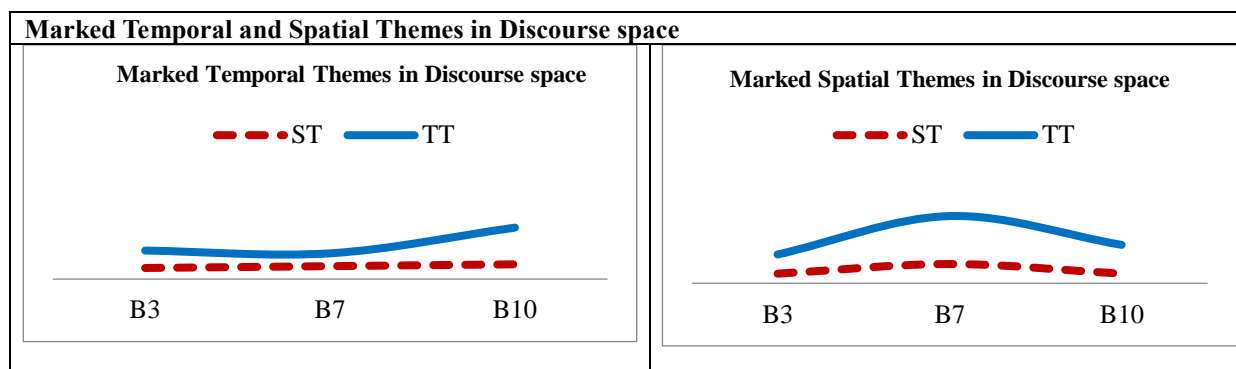
Notes: B3, B7 and B10 refer to Book 3, Book7 and Book 10

When examining the spatial and temporal marked themes in discourse space, each version yields a different result. When the ST and the TT version are compared, the results show that that the TT has an increase in temporal and spatial marked themes though there are a few exceptions.

As discussed in story space above, "the marked spatial and temporal themes facilitate the chronotope of the *Tashi* series in the ST and the TT to be more intensified and cause the difference between ST and TT in semantic interpretation". In the discourse space, also, those marked themes tend to be used for attracting readers' attention particularly in understanding temporality through metaphoric operation for time and space – *chronotopes*.

The function of Marked Temporal Themes creates chronotopic metaphor to focus on readers' attention

Marked temporal themes generate contrastive chronotopic metaphor by forming an instantiated schema. While metaphor is described as "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson 1980:5), it can be argued that chronotope aroused from marked temporal and spatial themes is interconnected with metaphor because both concepts are based on forms of perception in indicating the selection of language which allow for the possibility of substitution. The analogy is referred from two basic linguistic operations, "production and comprehension" (Jakobson 1961) that could be interpreted as "selection and interpretation" through our perceptual operation in reading literature because one has different perception. In this sense, the chronotopic metaphor accounts for a way of perceiving time and space based on conceptual similarity. Although Bakhtin did not clearly interrelate chronotope and metaphor: "The special meaning it [chronotope] has in relativity theory is not important for our purposes; we are borrowing it for

literary criticism almost as a metaphor (almost, but not entirely)" (2000:9). Nonetheless, chronotope is metaphorical when it acts as a concept to which specific temporal and spatial expressions are attributed to the literary interpretation. In short, chronotopic metaphor is a kind of conceptual metaphor where represents a set of mappings – i.e. systematic correspondences between two domains, and where domains are defined as "any coherent organization of experience" (Kövecses 2002: 4).

Chronotopic metaphor is interrelated with temporality in Genette's analytical model (1980, 1988), which allows us to understand the unity of time and space as a frame to understand characterization and image. In other words, it is a frame or lens to facilitate the mindset that the protagonist's behaviour and thought connected to the central point of the whole story. In its inclusivity of marked temporal and spatial themes, temporal motivations encourage readers' perception to extend beyond the conventionally associated temporality, which presents the dynamic association of existence, experience, and perception that people go through in life.

Temporality holds the three components in Genette's analytical model (1980) – "order (in which events are narrated in relation to the story), duration (how narrative time relates to story time), and frequency (how many times an event is narrated in relation to how many times it happens in the story)" — in literature. The temporality is centralized, which is recognized through readers' experience and perception of time when readers encounter events within text in the reading process. Further, "temporality shapes reader' perception" (Bakhtin 1981: 250) whereby narratives are restructured through time and experience as a creative way to understand heterogeneous experiences and recreated by chronotopes. Thus, marked temporal themes extend beyond conventionally associated parameters with metaphorical effects, and evoked readers' schema to be engaged in understanding temporality because marked themes is a specially chosen words to get readers' attention. In this, Baker (1992) claims, "…putting a time or place adverbial, such as 'today' or 'on the shelf', say, at the beginning of the clause, carries more meaning because it is the result of choice: there other positions in which it can occur" (Baker 1992:130).

What is to come here is thus to demonstrate that the marked spatial and temporal themes create chronotopic metaphor by joining the two significances of the chronotopes: (1) They foreground a certain aspect of a plot, making it more "visible and palpable" (Bakhtin 1981:250); (2) They "increase special density and concreteness of time markers" (ibid).

In this part, I present temporal awareness in Tashi's perception that emerged through the process of an event to support situation awareness during his narration. I will do this based on the concept of static vs. dynamic integration of time pointed out by Obsieger, Bernhard:

> The temporality of our perception is truly dynamic in the sense that it is an intuitive giveness of a dynamism or a flow. On the other hand, paradoxically enough, this d "becoming", can only be given insofar as it is already there. In our perception of duration, we perceive the very happening of a temporal event, but we perceive it as a happening that has already happened. The succession that is intuitively given is a succession that already has taken place. In this way, the giveness of succession also has a certain static side. Consequently, one might say either that the phenomenon of duration is beyond the alternative of being static and dynamic or that the distinction between static and dynamic temporality corresponds to the two different sides of this phenomenon. (2014:72)

The concept of static vs. dynamic integration of time representation techniques entails three categories of temporal information features in perceiving, managing and delivering time within a given context. In the following, first, I apply Genette's analytical model (1980) to the concept of the chrononope. Based on this observation, I then develop the chronotopic metaphor that is aroused from the marked temporal and spatial themes, and discuss a contrastive study of three types of temporality – *order-oriented metaphor*, *duration-oriented metaphor* and *frequency-oriented metaphor* – for the ST and the TT. The different chronotopic metaphor further results in different perceptions on the protagonist and creates a conceptual image of the protagonist. Second, I will consider two types of metaphor evoked by chronotopes, *goal -oriented metaphor* vs. *event- oriented metaphor*. Marked temporal themes generate the contrastive metaphor by forming instantiated schema memory representation. Third, I will focus on temporal metaphor pointed out by Lakoff and Johnson (1980) - *Time is a landscape we move through metaphor* vs. *Time is something moving towards you metaphor*. These temporal metaphors are connected to chronotopic metaphors instantiated by the marked temporal and spatial themes. In fact, temporal metaphor is common in everyday discourse. Although Lakoff and Johnson identify a number of prominent temporal metaphors, it can be argued that there are clearly many more. The temporal metaphorical effect can be also observed within a text and even a genre, which contributes to evoke a chronotopic metaphor, although temporal metaphors are often observed within a clause, as Lakoff and Johnson (ibid.) identify a set of seven such "conceptual metaphors" for time:

1) Time is a container (bounded)
2) Time is a landscape we move through

3) Time is something moving towards you

4) Time is a pursuer

5) Time is a changer

6) Time is a resource

7) Time is money

①Duration - oriented Metaphor vs. Order – orientated Metaphor

The following illustration expresses the situation where Tashi is in a small, long, and dark passage and trying to reach the door to arrive at *the Mountain of White Tigers*. While Tashi is going through this fear-provoking passage, the script is very self-consciously narrated by Tashi. Each marked theme highlights Tashi's momentous feeling in one way or another. Within this situation, Tashi's narration represents the consciousness to the stream of his memory. The combination of illustration and text is a good representation of how Tashi's mental state is flowing as time passes while he travels through the passage. The temporal stream parallels with an increase of tension, and reflects Tashi's inner state. In the segment where Tashi's self-consciousness of fear and tension is expressed, the ST and the TT versions differently allocate the marked spatial and temporal themes:
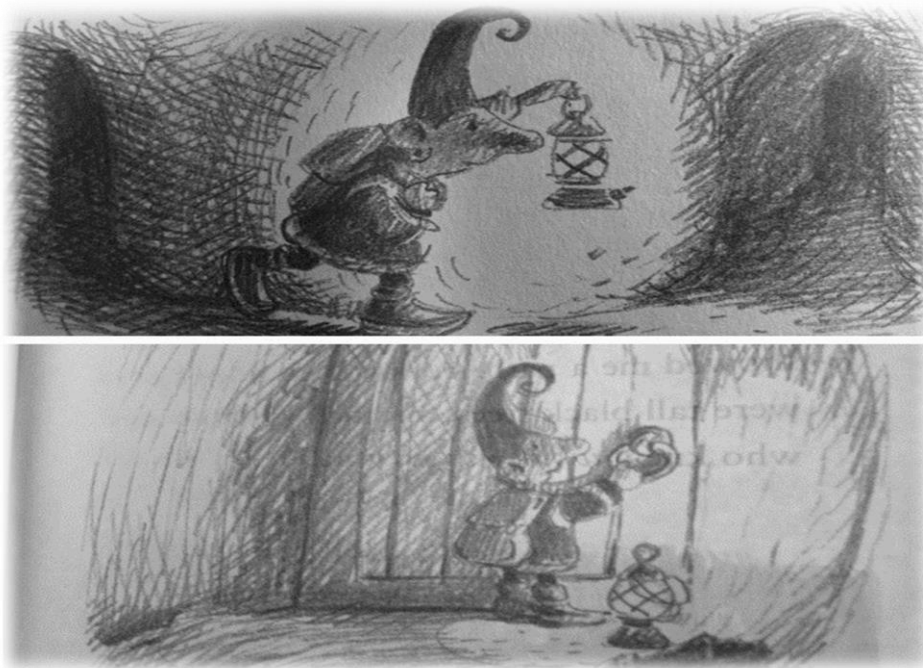
The passage twisted and turned, winding like a rabbit's burrow deep into the earth.
I held my lamp high, but I could only see a short way in front of me, and the

blackness ahead looked like the end of the world. I must admit that once or twice I did think of going back. I had no idea how long I'd been walking, or how much time I had left. <u>But at last</u> I felt the ground slope upwards, and I could feel my heart start thumping hard as I climbed up the steep path-and suddenly, at the top, I stopped. The path was blocked. I help up my lamp and saw a door, with a gold latch. I pulled at it and whoosh!-the door swung open. (2001:174)

<u>통로는</u> 토끼 굴처럼 빙빙 꼬이고 감기고 구부러지면서 땅속으로 깊이 나 있었어요. 등불을 높이 쳐들었지만 바로 코앞만 보일 뿐, 앞이 너무 어두워서 그곳이 마치 세상 끝 같았어요. 사실 한두 번 되돌아갈까도 생각했어요. 도대체 어디까지 얼마 동안이나 걸어왔는지 통 짐작할 수가 없었어요. 그런데 어느 순간부터 오르막길로 변한 것 같더니, 길이 너무 가팔라서 심장이 쿵쿵 뛰기 시작했어요. <u>그러다가 갑자기</u> 꼭대기에 다다라 딱 멈춰 섰지요. <u>등불을 치켜들고 보니까</u> 금 고리가 달린 문이 보였어요. <u>고리를 잡아 당기자</u> 뜻밖에도 문이 '휙'하고 쉽게 열렸어요.

The passage twisted and turned, winding like a rabbit's burrow deep into the earth. (I) held my lamp high but I could only see a short way in front of me, and because of the blackness ahead the place looked like the end of the world. (I) did think of going back once or twice. (I) had no idea until where or how long I'd been walking. <u>But at last</u> (I) felt the ground slope upwards, and as (I) climbed up the steep path-and suddenly (I) could feel my heart start thumping hard. <u>Then, at the top</u>, I stopped. (The path was blocked). <u>When (I) held up my lamp and saw door</u>, there is a gold latch. <u>Once (I) pulled at it,</u> the door swung open *whoosh*! (Direct translation)

The ST and the TT version show each sentence to be indicative of temporal movement as Tashi proceeds along the passage. A comparison of the ST and the TT indicates that the TT underlines the time flow through the temporal marked themes and strengthens each moment in which Tashi feels fear:

Temporal marked themes in ST: The passage – but at last – *I pulled at it and whoosh!-the door swung open*.

Temporal marked themes in TT: The passage – but at last – Then, at the top – When (I) held up my lamp and saw door – Once (I) pulled at it – the door swung open *whoosh*!.

While the ST emphasizes duration wehreby in the period from when Tashi enters the passage until he pulls at the door to open it, the TT strengthens the order of the sequences by the temporal marked themes. The temporality in the ST is reconstructed in the space of the passage. When considering that Tashi's extracts here reflect on his inner space, it is notable that the TT version more explicitly articulates the temporal stream that Tashi feels, much as Miller (2003) observes in the flow of a poem, "like Yeats' perspective, time is a flow punctuated rhythmically by violent instantaneous interruptions, as well as by innumerable smaller events, such as those his poems often register". In the process of reading the narration,

readers are emotionally involved and feel as if they are in the same place as Tashi's monologue moves through time, waiting to be in the space where Tashi is.

② *Goal – oriented Metaphor vs. Event – oriented Metaphor*

Some of Tashi's narration in the ST appears more intricate in form by showing Tashi's inner reaction to the ghost house. While the chronotopic metaphor in ST presents *Goal – oriented Metaphor, the TT shows Event – oriented Metaphor* on the basis of the analysis. The following situation draws upon a tension whereby Tashi feels sophisticated when he meets Ah Chu's father's trembling hands and shaking his shoulder. In the beginning of the ST and the TT in the discourse space, as shown previously, the passage of time was inscribed in the space of the street, introducing a ghost house in the village. This time, Tashi has actually stepped into the house, expressing his feeling in the form of a temporal stream of consciousness. Such a spatial and temporal movement makes the readers receptive to Tashi's mood in the book 9, *Tashi and the Haunted House*. The following example depicts the tension within Tashi:
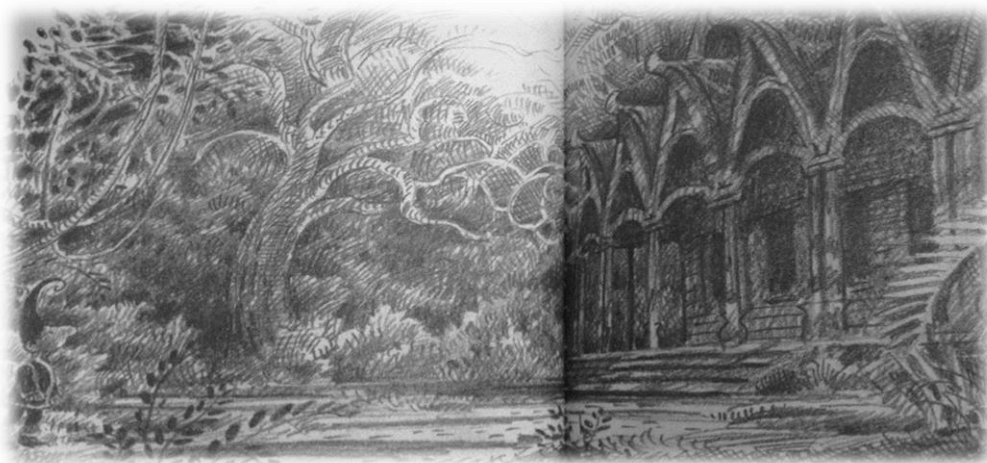
I crept along slowly, over patches of damp green moss and through vines as thick as your fist. The house rose up before me, dark and full of shadows – it was like an animal in its lair, half hidden by the webbed shade of the trees. The latch lifted stiffly in my clammy hand and the door creaked open. "Come on!" I called over my shoulder and waited while Ah Chu and Lotus Blossom pushed each other up the path. I went in, first. It was black as a bat's cave inside, and smelled of mould. The further in we crept, the colder it grew. It was like walking into a grave. Something sticky and soft brushed against my face – ugh!- spiderwebs! <u>When my eyes grew used to the dark</u> I saw dust hanging in long strands from the rafters like ghostly grey ribbons. (2006:172)

저 혼자서 풀빛 이끼가 긴 축축한 마당을 지나 주먹만큼 굵은 덩굴손을 헤지며 조심조심 다가갔어요. <u>그러자</u> 짙은 그늘에 자리잡은 어두침침한 집이 눈 앞에 불쑥 나타났어요. <u>거미줄이 쳐진 나무</u>

사이에는 짐승들이 숨어 살고 있는 소굴이라도 있을 것 같았어요. 내가 진땀이 나서 축축해진 손으로 뻑뻑한 빗장을 들어 올리자 '삐걱!'하고 문이 열렸어요. '빨리 와!' 나는 어깨 너머로 아이들을 부르고 나서, 아 추와 활짝친연꽃을 기다렸어요. 둘은 서로 뒤에 오려고 자기들끼리 밀치며 문 쪽으로 걸어왔어요. 먼저 내가 들어갔어요. 그런데 뭔가 끈적끈적하고 부드러운 것이 내 얼굴을 스쳤어요. 이키! 거미줄이었어요! 눈이 차츰 어둠에 익숙해지자 잿빛 먼지가 마치 줄처럼 서까래에 길게 매달려 있는 모습이 보였는데, 꼭 유령 같았어요.

I myself crept along slowly, over patches of damp green moss and through vines as thick as your fist. Then, the house rose up before me, dark and full of shadows. By the webbed shade of the trees, it was an animal in its lair, (half) hidden. Once I opened the latch lifted stiffly with my clammy hand, the door creaked open. "Come on!" After I called over my shoulder, (I) waited. To push each other, Ah Chu and Lotus Blossom walked up the path. First, I went in the place. (It was black as a bat's cave inside, and smelled of mould. The further in we crept, the colder it grew. It was like walking into a grave.) Something sticky and soft brushed against my face – ugh!- spider webs! When my eyes grew used to the dark (I) saw dust hanging in long strands from the rafters, it was like a ghost (ghostly grey ribbons). (Direct translation)

Temporal marked themes in ST: I crept along slowly, over patches of damp green moss and through vines as thick as your fist:

When my eyes grew used to the dark - I saw dust hanging in long strands from the rafters like ghostly grey ribbons

Temporal marked themes in TT: I myself crept along slowly, over patches of damp green moss and through vines as thick as your fist:

Then - Once I opened the latch lifted stiffly with my clammy hand - After I called over my shoulder – First - When my eyes grew used to the dark - it was like a ghost

The script of the ST implies that Tashi is nervous and terrified in the space in which he is located until the moment he saw dust hanging in long strands from the rafters like grey ribbons. The time flow appears to be static, unchanged so that readers focus on the circumstances that Tashi experiences. Instead of presenting sequential temporal movement, the goal is more focalized at the end – "*When my eyes grew used to the dark I saw dust hanging in long strands from the rafters like ghostly grey ribbons*". In contrast, the marked temporal themes are added to the TT in the above script, and the temporal movement intensifies Tashi's inner fear about the moment he steps into the ghost place. The environment which has emerged from the marked temporal themes appears dynamic in the sense that each temporal situation gives an impression that Tashi goes through a transition until he is

overcome. The focus in the ST is the sequential events whereby every moment is accenterized by the marked temporal themes.

Both of the texts adopts the marked temporal themes, but the ways of emphasizing events are different. The tension of fear strengthens as Tashi persistently narrates the momentous feelings over the time. The explicitness of the marked temporal themes increases the more tension by adding more marked temporal themes to the script, with which such a terrifying situation becomes "visible and palpable" (Bakhtin 1981:250), whereby such chronotopic metaphor "increase special density and concreteness of time markers" (Bakhtin 1981:250) and gives rise to a different impression of Tahi's heroic image.

③ *Time is a landscape we move through metaphor vs. Time is something moving towards you metaphor.*

The following situation grounds the gap between the story and the discourse space which often specifies a meditative space in which Tashi feels secure with the real situation and at the same time infers his recovery from the previous experience in the homeland. Both the ST and the TT scripts present the same metaphorical expression, TIME IS A LANDSCAPE WE MOVE THROUGH METAPHOR. Both scripts show a little difference in terms of using the marked temporal themes, which implies that the chronotopic metaphoric mapping in the TT is similarly established in accordance with the source domain.

For this case, the script illustrated for his narration in the discourse space is usually in comparison with that of the story time. The ongoing implication in the below illustration shows that Tashi suddenly was reminded of his cousin, Lotus Blossom when he met Jack's uncle's girlfriend, Primrose in Book 9. Then, he was asked to talk about Lotus Blossom by describing the background of what he was told by the grown-ups, and continuously explaining about what the children should have done:

Everyone watched as Tashi took a sip of lemonade.

'Go on', urged Mum. (2006:70)

타시가 레모네이드를 마시는 동안에도 모두들 타시만 말끄러미 보았습니다. "어서 계속해 봐라." 엄마가 재촉했습니다.

While Tashi was taking a sip of lemonade, Everyone watched Tashi.

'Go on, 'urged Mum. (Direct translation)

This setting where Jack and Tashi usually have a dialogue represents a typical Australian environment, which makes Tashi feel safe and sound. However, the illustration below shows that Tashi's homeland is set in a small town in an East Asian country where the atmosphere is very different from the setting in the story space:
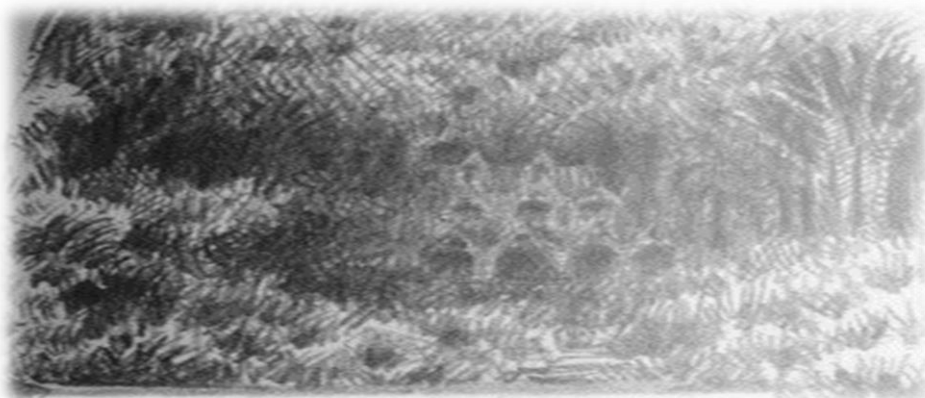
Well, it was like this. Ever since I can remember, the ghost house has been there, crouching in the gloomiest part of the forest. No one from our village had set foot in the place, ever. Well, not for thirty years, anyway. Not since something dreadful happened to the old couple who used to live there. We children could never find out

exactly what happened. The grown-ups would look frightened when we asked and say, "We don't want to talk about it." (2006:170)

제 기억으로 그 유령 집은 숲에서 가장 침침한 그 곳에 계속 웅크린 듯 서 있었어요. 마을 사람 가운데 그곳에 발을 들여놓는 사람은 아무도 없었어요. 적어도 삼십 년 동안은요. 거기 살던 노부부한테 무시무시한 일이 일어난 뒤부터 말이에요. 우리 같은 아이들은 거기서 도대체 무슨 일이 일어났는지 알 수가 없었어요. 우리가 물으면 어른들은 한결같이 놀란 표정으로 이렇게 말하거든요. '그 예기라면 하고 싶지 않구나'.

As I can remember, the ghost house has been there, crouching in the gloomiest part of the forest. No one from our village had set foot in the place, ever. At least for thirty years. (I mean), since something dreadful happened to the old couple who used to live there. We children could never find out exactly what happened. The grown-ups would look frightened when we asked and say, "(We) don't want to talk about it." (Direct translation)

In contrast to the story space, the outdoor in the discourse space described above shows a gloomy, oppressive, unjust environment whereby people sometimes feel unhappy. The village people have suffered from the villain and poverty owing to the unfair society. Given this situation, the village people are anxious for the improvement of their lifestyle. Within this setting, the marked themes play a role to bring about a certain tension in the ST as underlined above. Such underlined marked temporal themes – *Ever since I can remember, not for thirty years,* and *Not since something dreadful happened to the old couple who used to live there –* make known to readers and accentuate that this particular ghost house has been there for a long time. Then, they intensify a situation in which a horrible event happens one day. As a result, the space of the ST script is described as the place in a highly tensioned mood due to such marked temporal themes. In contrast, the marked temporal theme in the TT - *적어도 삼십 년 동안은요 (for at least thirty years)* - does not much highlight a dreadful atmosphere as in the ST. Instead, the TT simply represents what had been happening in the ghost house. The underlined temporal marked themes of the ST script, relatively, strengthen this particular section to become more perceptible and so produce more significant impact on the readers. However, the metaphorical effects occur in a similar way by indicating TIME IS A LANDSCAPE WE MOVE THROUGH METAPHOR, in the sense that both scripts lead readers to perceive and move us to imagine what has happened until the villagers are reluctant to talk about the ghost house - *"The grown-ups would look frightened when we asked and say, "We don't want to talk about it."* Such metaphors turn time into space whereby chronotopic metaphor instantiates the schema and highlights the dreadful situation in the village. Then, Tashi's narration restarts, and the scene takes place in a street of his homeland. Although the

beginning of the narration indicates a slight change of the TT in the usage of the temporal marked themes as in the above, the marked temporal themes of the following TT embody no significantly changed denotation. Tashi's narration goes on:
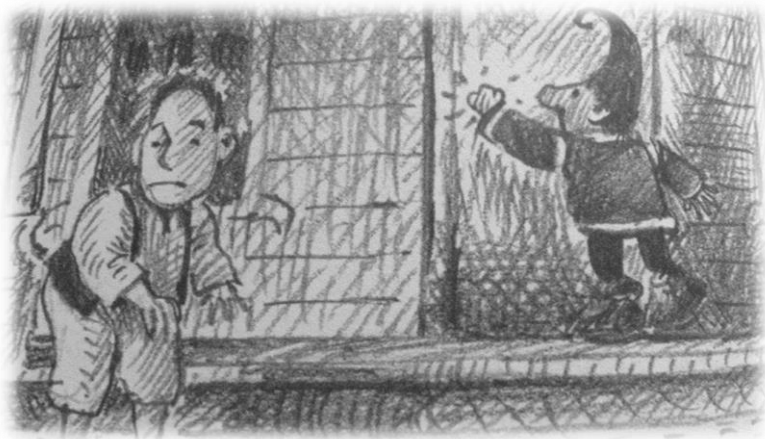
Sometimes we'd scare ourselves sick by running past the house or dare each other to go right up the path. So far only Ah Chu and I had actually dared to creep up and knock on the door. Then one winter's evening, Ah Chu's father caught up with us on the way home. He's been in the forest burning charcoal and his hands were black with soot. They looked a bit like yours, Jack! But I still remember how they trembled when he shook my shoulder. (2006:72)

가끔 우리는 무섭긴 해도 일부러 그 집 앞으로 냅다 달려가 보기도 하고, 한 명씩 돌아가며 유령의 집 문 앞까지 갔다 오기놀이도 했어요. 그런데 그때까지 그 집 문 앞에 가서 문을 두드린 사람은 아 추랑 저밖에 없었어요. 그러던 어느 겨울 저녁, 아 추 아버지가 집에 가시는 길에 아 추랑 저한테 오셨어요. 아저씨는 숲에서 숯 굽는 일을 하시기 때문에 손에 검댕이 묻어 까맸어요. 잭, 네 손이랑 좀 비슷했어!

그런데 지금까지도 분명히 기억나는건, 내 어깨를 흔들던 아저씨 손이 부들부들 떨고 있었다는 거예요.

Sometimes we'd scare ourselves sick by running past the house or dare each other to go right up the path. However, so far only Ah Chu and I had actually dared to creep up and knock on the door. Then one winter's evening, Ah Chu's father caught up with us on the way home. Because he has been in the forest burning charcoal, (his) hands were black with soot. Jack, they looked a bit like yours! But *until now* (I) still remember how his hands trembled when shaking my shoulder. (Direct translation)

The marked temporal themes in the ST and the TT are also adopted in a similar way:

(ST) Sometimes -. So far -Then one winter's evening and (TT) Sometimes – so far – Then one winter's evening – until now

The temporal marked themes are also consistent with the metaphorical concept TIME IS A LANDSCAPE WE MOVE THROUGH METAPHOR by instantiate the chronotopic schema. In this case, the whole circumstance is tipped out and represents the temporal movement until Tashi's memory about *Ah Chu's father's hands shaking with fear – "But I still remember how they trembled when he shook my shoulder".*

III. Conclusion

There is no time or space without value in literature. A language formulates time and space, and what temporality and spatiality do in literature is that they mutually support one for another, by linking one event to another. If we define time as a perpetual entity in our reality, and so is in literature. By the same token, if we state space as a central and universal aspect that all humans experience in everyday life and all events in our life to which people pertain occur in a space, a space in literary work is often considered to be a medium which usually situates events, characters, and objects in literary narratives accompanied by temporal expressions and ideology, creating a fictional world. Within this space, time has dual functions – 'a simultaneous outlook from multiple standpoints, namely an all-at-once point of view and a continuous existence from the past through the future' (see Miller 2003). Without the fluidity of time in space, nothing could possibly exist in literature. In this, the marked temporal and spatial themes play a role in a spontaneous, unpredictable way and on the other hand, in a restrained and continuous way, in unfolding literary significances. Furthermore, within those parallelized spatial temporal marked themes, space and time may sway the literary connotation. Also, such effects may even modify or alter the perception about the story, causing the different interpretation of literature due to readers' schemata that ground a

different way of seeing the story-world in literature. Within a created spatial unit that integrates all existents of a narrative into a certain frame where characters are meant to perform for an event purposed by the writer, time is well-organized, connecting one for another and reflecting the flow that events ensue one from another.

Based on the argument that the chronotope and chronotopic metaphor interconnected with time and space are constructed by temporal marked themes in the text, this chapter has argued that the marked temporal and spatial themes highlight the conceptual image for the situation in the *Tashi* series. The chronotopic metaphor of the *Tashi* series in the English and Korean versions can be set up by Tashi's narration. With the macro- and micro-lens perspectives in relation to those marked temporal and spatial themes as stylistic factors, this chapter attempted to explore the difference in the ways that the ST and the TT of the Tashi series interpret Tashi's narration, although there is little difference in the number of the marked themes. The study has referred to schemas and two of Bakhtin's four significances of all the chronotopes (1973), and explained such a movement within the macro and micro scale of temporal and spatial axes in the story and the discourse time. In doing so, the function of such temporal themes has been important as systematic communicators for an event to come alive in a certain situation because it shows that at least such marked themes as chronotopic metaphor enable readers to pay more attention to what a particular episode becomes when readers interact with the text. At the same time, as an important semantic facilitator, the marked spatial and temporal themes has been seen to be a powerful image indicator for representing normative meaning to become more intensified and focused in a given situation. It is also shown that the marked themes can be a potential altering factor through the act of translation. As a result, although both the ST and the TT shares common scripts, there exist noticeable differences between the two texts.

Literary narrative for children or young-adults within a text becomes a complete entity in connection with time and space, and allows readers to interact with the story. To engender the dynamic relationship for space and time as readers read the story, the marked temporal and spatial themes within chronotope contributes to making this vitality concrete, dynamic, and explicit to readers.

CHAPTER 7: *(The) Conceptual Image of Tashi as Hero.*

I. Introduction

"The image of man is always intrinsically chronotopic" (Bakhtin 198:85)

When reading a storybook, the schemas which are evoked and activated impact readers' minds and increase their comprehension of the story. With this effect, Tashi's heroic image may even at times become mentally or spiritually metamorphosed in TT readers' minds comparing with the ST. In other words, it is as if it were a *metamorphosis*, in much the same way as "the course of Lucius' life is given to us sheathed in the context of a 'metamorphosis,' and…the course of his life…somehow corresponds to an *actual course of travel, to the wanderings* of Lucius throughout the world in the shape of an ass" (Bakhtin 1990:111). Such time flows in a space by a line with 'knots' whereby the transformation arises according to *a distinctive type of temporal sequences* (ibid: 113). Bakhtin continues:

> Metamorphosis serves as the basis for a method of portraying the whole of an individual's life in its more important moments of *crisis*: for showing *how an individual becomes other than what he was* (ibid:115).

The metamorphosis for Tashi occurs in the process of translation. However, it is not a physical but a mental metamorphosis in the sense that the image of Tashi could be changed in the TT readers' imagination. Such metamorphosis is driven as a result of an influx from the marked temporal and spatial themes and the readers' experience in the process of interpreting the story. Thus, the ST and the TT readers perceive the same person, Tashi, but interpret differently the nature of the mind that Tashi manifests through his adventures.

Marked spatial and temporal themes facilitate the chronotope of the *Tashi* series in the ST and the TT to give an empathic function to readers

Marked Temporal Themes in ST vs. TT

The analysis demonstrates that there are more marked temporal themes in the story and the discourse time of the TT than in those of the ST except for minor differences in story time where there are slightly more marked temporal themes in the ST:

Marked Temporal Themes in Total	Marked Temporal Themes in Story Time	Marked Temporal Themes in Discourse Time
Marked Temporal Themes in Total ---- ST ──── TT B3 B7 B10	Marked Temporal Themes in Story Time ---- ST ──── TT B3 B7 B10	Marked Temporal Themes in Discourse Time ---- ST ──── TT B3 B7 B10
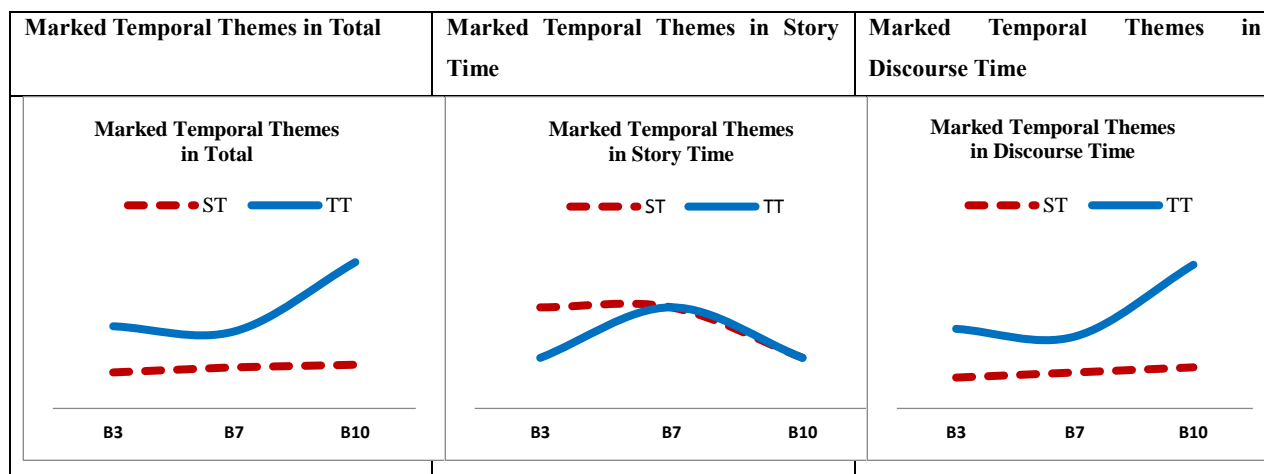
Notes: B3, B7 and B10 indicate Book3, Book 7 and Book 10.

The differently allocated marked temporal and spatial themes are observed by the readers, especially when a schema[77] is instantiated by a chronotope. Because marked themes perform as signposts in a sentence in a literary text, readers pay attention to those marked themes and comprehend the message from the information derived from such themes in combination with the internal schema.

As discussed in the previous chapter, the marked temporal themes within the text can be mediated by the schemas in the process of reading. The reader's schemas evoked also differ according to such aspects, as the different arrangements of the marked temporal themes in the ST and the TT emphasize different aspects in Tashi's narration, the readers' schemas evoked also differ according to such aspects. The temporal themes further facilitate the instantiation of schemas by readers in the course of their efforts to perceive and systematize Tashi's heroic image. In doing so, I also argued that the differences in marked temporal themes in the ST and the TT draw the attention of both sets of readers to what is being dealt with when conceptual metonymy and metaphor are evoked whereby such a difference in turn contributes to the different semantic interpretations when readers read the story.

The structure of those marked temporal and spatial themes as influenced by conventional language systems and as evoked as conceptual metonymy and metaphor maps onto readers' minds by means of language expressions, facilitating the creation of a different conceptual image in the readers' mind which is textually produced – 'the conceptual hero image'[78]. Such

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[77] Schema here refers to *an action schema*. As defined in the introduction of this project, *action schema* is a schema instantiated by chronotopes – time and space. It is also instantiated by "motifs".

[78] I define "the conceptual hero image" (borrowing a formulation from Lakoff) as "another type of metaphor that maps conventional mental images onto other conventional mental images by virtue of their internal structure" (1987:219).

a conceptual hero image is a by-product which is formulated in readers' imaginary worlds in combination with not only the discernment of a certain behaviour and situation but also the stylistic function of marked temporal and spatial themes in the text. In this regard, Wu proposed that marked themes provides, "the effects of natural cohesion, symmetrical structure and sequential information flow" (2012: 200). Accordingly, marked themes can set the setting of a specific situation in the discourse to play a role as a specific function for the message.

Wu claims that the stylistic functions of marked themes are as follows:

> Marked Theme is a marked linguistic element, and style is based on individual linguistic elements and is a feature of texts. Therefore, Marked Theme is likely to represent certain stylistic features and is believed to perform the following specific functions: contrastive, emphatic, perspective-altering, style-formal and aesthetic. (2012: 201)

The contrastive function indicates that the prominent marked words may be contrasted "by marking the relation of contrast and by foregrounding the points of contrast" (ibid). Second, the emphatic function indicates that the marked themes are front-positioned to be emphasized by the writer so that readers unconsciously react to the marked themes and pay attention to the specific meaning. In this regard, the marked linguistic items have emphatic function. Third, the perspective-altering function provides different perspectives in the discourse organization due to the differently located marked themes. For example, the sentence, *Last night, Tashi was sleeping in his Aunt's house* can be changed to *In his Aunt's house, Tashi was sleeping last night.* Relatively, readers pay more attention to the temporal, "last night", in the first sentence than to the spatial meaning emphasized by "in his Aunt's house". As a result, the marked themes perform the perspective-altering in these two sentences. The style-formal function, fourthly, is a function whereby marked themes often adopt clausal elements as the initial position, which "varies in the style and effect" (Quirk et al.1972: 378). Such fronted clausal elements are also regarded as an emphatic function or emphatic fronting of complement which can be pervasively found in literary text (ibid). The aesthetic function, finally, represents aesthetic significance conveyed by linguistic elements such as "phonological system, structural system and semantic system" (Wu 2012:12). The marked themes selected by the writer – whether deliberately chosen or unconsciously inscribed in compliance with linguistic structures – may also primarily offer an aesthetic experience through image, metaphor or just the sound of words. As Leech claims, "the use of language for the sake of the linguistic artifact itself, and for no purpose. This aesthetic function can have at least as much to do with conceptual as with affective meaning" (1974:42).

Given that the marked themes perform such stylistic functions in literary translation, ST and TT have differences in the way that the marked themes are used owing to different language systems. Hence, the TT readers are influenced by the shifted stylistic functions. In other words, for some expressions, the TT readers recognize marked themes as meaning emphasizers while the ST reader would not consider them in the same way. This problem that often arises in translation can change the image of a protagonist in literature. corresponds to how Tashi's heroic image can be developed in the minds of both ST and TT readers. Hence when combining Wu's ideas on the stylistic functions of marked themes with the chronotope Bakhtin defines as *"time-space", i.e. the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature (1981:80),* we see that the interconnection in Tashi's narration contributes to the instantiation of Tashi's psychological stance and attitude in readers' minds.

In the first chapter of this project, I claimed that readers are likely to see Tashi as a hero from the three points of view identified by Chatman.[79] In this chapter, I will explore how this conceptual image is likely to be instantiated in the third stage, *the interest point of view*, which can also be considered as the *readers' imaginary world*. This third stage is reached through the two prior steps whereby readers form images in the process of reading and proceed to interpretation. These two prior steps are, first, the *perceptual point of view*, through which readers perceive the *existents* of the story (that is, characters, settings and events), and second, the *conceptual point of view,* whereby readers perceive and understand the story.

The conceptual image that is produced from the readers' interest point of view is an image blended from universal and national images of a hero within the various realizations of the chronotope instantiated by the function of marked spatial and temporal themes. Such a

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[79] Refer to the diagram in Chapter 1:

Frame of readers' mental image about the boy hero, Tashi

i) Readers' perceptual point of view

ii) Readers' conceptual point of view

iii) Readers' interest point of view
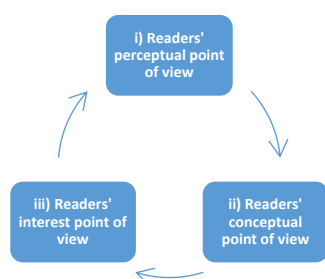
Based on Chatman (1978:152)

conceptual image of a hero can be realized at the moment that the function of the marked themes is grasped and performed in readers' minds, although the image of a hero is initially created in a reader's mind by the interaction of personal understanding and sociocultural norms. The different images perceived by ST and TT readers will further generate different *image metaphors* (Lakoff 1987) by situating a discourse presentation. Also, such a shift of the image metaphor (re-)created in the act of translation is an important semantic indicator in understanding the difference between the ST and the TT, as "perception is an important component of theories of focalization, where it is regarded as the most basic or 'literal' form of point of view" (Chatman 1978:153; Genette 1980, 1988; Rimmon-Kenan 1983).

Tashi becomes identified as a hero through mapping the functions of marked temporal themes onto the chronotope on the basis of the remaining two significances of chronotopes in the previous chapter (Bakhtin 1973, 1981: 250–1), i.e., that *chronotopes provide the basis for distinguishing generic types*; and that *chronotopes have semantic significance.* Lakoff (2009) argues that "in mapping one image onto another, we make use of the internal structure of the images" (p. 220). This internal structure of the image can also be (re-)shaped by chronotopes and the functions of marked themes in a literary work.

In the following section of this chapter, therefore, I will argue that the stylistic function of the marked themes influences the minds of readers and thus creates conceptual images of Tashi as a hero in both the ST and the TT. In examples of the kind to be discussed in this chapter, I will draw upon Wu's argument (2012) about the stylistic functions of the marked themes cited above. I will argue that 'the marked temporal themes', in particular, are meaningful in indicating Tashi's point of departure, character and circumstance from which he perceives each situation and further impacts on defining and positioning Tashi's self in readers' minds. I will attempt to show that the manner of Tashi's expression articulates added dimensions of meaning with those marked temporal themes by comparing the ST with the TT. In doing so, I will determine how TT readers may perceive Tashi's heroic behaviour and attitude in the process of reading the story.

In the previous chapter, I discussed how marked spatial and temporal themes intensify the chronotope of the *Tashi* series in both the ST and the TT, and produce differences in semantic interpretation on the basis of two significances of chronotopes (Bakhtin 1973, 1981:250 - 1), that is, the *narrative, plot-generating significance* and the *representational significance*. In response to Baker's (1992) claim about the functions of marked themes in literary work,[80] I

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[80] The full quotation from Baker is included previously in Chapter 5, so I only summarize her argument here. Meaning, choice, and markedness are interrelated concepts. A linguistic element carries meaning to the extent that it is selected. Meaning is closely associated

have suggested that the marked themes in literary work within the chronotopes lead to two aspects:

(1) They foreground a certain aspect of a plot, making it more "visible and palpable" (Bakhtin 1981: 250).

(2) They "increase special density and concreteness of time markers" (ibid).

In this chapter, under the assumption that different marked spatial and temporal themes construct mental representations in a reader's mind, I will argue that those two other significances of chronotopes (Bakhtin 1973, 1981: 250–1 and 252-3) result in two features that could be products of the functions of marked themes:

(3) They form and develop a distinct language which mediates certain images of literary narrative.

(4) They function to denote a certain semantic element, evoking a certain image – a conceptual image.

The above ideas are explored further in order to locate Tashi's heroic image, with particular emphasis on how the marked themes help readers trace shifts in meaning and generate different images. Keeping in mind the function of marked temporal themes as chronotopic motifs, I will frame such themes within Bakhtin's literary chronotopes. In this regard, Keunen asserts that "it would be fair to say that, in Bakhtin's view, a chronotope is the elementary unit of literary imagination" (2010:35), because chronotopes function not only as semantic components but also as cognitive tools to comprehend meaning. Hence, a reader's conceptual image of Tashi can be drawn within Bakhtin's literary chronotopes by applying the ideas of "stylistic functions of marked themes" pointed out by Wu (2012).

The Literary Chronotopes

Five chronotopes identified by Bakhtin are pertinent to my analysis:

1. Adventure-time: "all moments of this infinite adventure-time are controlled by one force – *chance*" (Bakhtin 1994:94). Nonhuman forces such as fate, gods, or villains take all the initiative.

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with choice, so that the more obligatory an element is, the less marked it will be and the weaker its meaning. The fact that adjectives have to be placed in front of nouns in English, for instance, means that their occurrence in this position has little or no significance because it is not the result of choice. On the other hand, putting a time or place adverbial, such as 'today' or 'on the shelf', say, at the beginning of the clause, carries more meaning because it is the result of choice: there are other positions in which they can occur. This is one aspect of the relationship between meaning, markedness, and choice. (1992:130).

2. The chronotope of the road (usually associated with random encounters): "people who are normally kept separate by social and spatial distance can accidently meet" (Bakhtin 1994:243).

3. The motif of transformation, which shows "how an individual becomes other than what he was" (Bakhtin1994:115).

4. Idyllic chronotope, which includes several types of idylls: "the love idyll […]; the idyll with a focus on agricultural labour; the idyll dealing with craft work; and the family idyll" (Bakhtin 1994:224).

5. Chronotope of the threshold: "a place where crisis events occur, the falls, resurrections, renewals, and epiphanies, decisions that determine the whole life of a person" (Bakhtin 1994:248).

Thus, the application is as follows:

1) Marked spatial and temporal themes facilitate the chronotopes of the *Tashi* series in the ST and the TT and develop a distinct language

2) The Literary Chronotopes as frame

3) "Stylistic functions of Marked Forms" (Wu 2012)

4) Readers' interest point of view (Chatman 1978:152): Tashi's heroic image in the readers' imaginary world

The following table summarizes these core components:

1) **Marked spatial and temporal themes facilitate the chronotope of the *Tashi* series in the ST and the TT and develop a distinct language**	2) **The Literary Chronotopes**	3) **"Stylistic functions of Marked Forms" (Wu 2012)**	4) **Readers' interest point of view (Chatman 1978:152): Tashi's heroic image in the readers' imaginary world**
(3) Marked themes form and develop a distinct language which mediates certain images of literary narrative. (4) Marked themes function to denote a certain semantic element, evoking a certain image – a conceptual image.	1. Adventure-time: "all moments of this infinite adventure-time are controlled by one force –*chance*" (Bakhtin 1994:.94). Nonhuman forces such as fate, gods, or villains take all the initiative. 2. The chronotope of the road: it is usually associated with random encounters. "people who are normally kept separate by social and spatial distance can accidently meet" (Bakhtin 1994,:243). 3. The motif of transformation: it shows "how an individual becomes other than what he was" (Bakhtin1994:115). 4. Idyllic chronotope: there are several types of idylls: "the love idyll […]; the idyll with a focus on agricultural labour; the idyll dealing with craft work; and the	1. Contrastive function 2. Emphatic function 3. Perspective-altering function 4. Style-formal function 5. Aesthetic function	The conceptual heroic image of Tashi

| | family idyll" (Bakhtin 1994:224). | | |
| | 5. Chronotope of threshold: "place where crisis events occur, the falls, resurrections, renewals, and epiphanies, decisions that determine the whole life of a person" (Bakhtin 1994:248). | | |

On the basis of the above application, the following section will demonstrate how Tashi's heroic image can be reflected differently in the ST and TT readers' imaginary world within the chronotopes of the road, transformation and the threshold.

II. Chronotopes of the Tashi series (2): Marked temporal themes and the formation of the emerging self reflected in Tashi's heroic behaviour

Time is closely linked to two concepts fundamental to narratives about child development – *being* and *becoming* – and thus temporality functions as a frame of reference for characterization. In her study of the "emerging self" in childhood, Katherine Nelson makes some acute observations on the imbrication of temporality, narrative and enculturation – observations which have implications both for beginning readers and for a fiction series, such as *Tashi*, aimed at those readers. In its process of becoming, the emerging self, in Nelson's view, "is derived from verbal exchanges with significant others, both narrative and explanatory, about shared and unshared experiences, and about the stories, histories and myths of the embedding culture" (183). These sources provide children "with knowledge of a continuing self in time" and with resources "to make critical distinctions between self-experience and other-experience". The first *Tashi* book is almost programmatic in laying out the processes of the ensuing narrative(s) in these terms. First, there is the dialogue between generations and between cultures: as Jack tells his parents a story about his new friend, Tashi, who "comes from a place very far away" (3), each adult in turn becomes the question-asker within an oral narrative frame. It is the father's role to "always ask the wrong questions" and seek information about what "doesn't matter", and the mother's to ask questions that focus on sequences of cause and effect that underpin the structure of Jack's narration. Second, the stories attributed to Tashi blend exotic settings and characters with familiar schemas drawn from folktale, legend, and traditional story. For example, "*Tashi and the Royal Tomb*" draws on the historical existence of the "Terracotta Army" discovered by farmers near the ancient city of Xi'an in China, but is more generally an action schema for discovering heritage treasures and protecting them from would-be thieves.

In defending his people's heritage Tashi enters the chronotopes of the threshold and transformation, in that he faces great danger and performs his recurrent metamorphosis from ordinary boy into astute hero, or from being to becoming. Just as in the initial story the questions asked by his mother imbued Jack's story with narrative form, here, as throughout the series, temporal markers are the chief shaping device, and they do this especially because young readers tend not to distinguish between temporal order and causal order. This shaping becomes more evident in the TT, in which it may be surmised that translators are apt to make causality more explicit. The intertwining of temporality, causality and setting is thus central to the otherwise simple characterization of the *Tashi* stories, and moves somewhat beyond common accounts of space–time interrelationships. As Law Alsobrook observes:

> The notion of space, and its connection to time, is a crucial component of narrative. It's precisely the components of space and time, critical elements in our own existence that play a paramount role in our ability to generate narrative meaning and comprehension. Narrative is the mechanism that allows us to slice time into divisible units for study, examination and comprehension. In essence, narrative allows us to explore our existence from alternate vantage points of time as a means to gain access to a space of comprehension. (Alsobrook 2015: 240)

That "space of comprehension" is largely the element of causality that is essential to junior fiction. What causality fundamentally does is to increase the process of understanding the discourse of narratives by connecting the previous to the following, and then integrating the two into the already set up core event structure by retaining the old as a palimpsest behind the new information. Such an "integration process is facilitated when writers linguistically express the relations that link two contiguous statements" (Bestgen and Vonk 1995:388). They further argued that such links have different degrees of emphasis when a theme shift (that is, change of topic) is involved:

> In this framework, the role of a segmentation marker is to signal the presence of a theme shift, and thus to prompt the readers to start the construction of a new substructure. This line of reasoning predicts that readers should encounter difficulties accessing old information after reading a segmentation marker, even when there is no theme shift, and this is the result observed by Vonk et al (ibid.).

The temporal expressions are linked to the continuity or the discontinuity of the subsequent events, actions, and thoughts in a space through the introduction of a connective between the two sentences (Fayol 1986; Segal et al. 1991). For continuity, the preferred connective is the

asymmetrical *and* (Lakoff 1971). For discontinuity, "people prefer to use *then, next,* or *afterwards.* These devices place the second (new) event in relation to the preceding one by using an intrinsic time scale that is internal to the narrative" (Bestgen 1995:386). The readers are able to adapt to perceive the story by such reference markers. According to Costermans and Bestgen, this kind of temporal indication is considered to be an "anchorage marker", "because it anchors the starting time of an action in an absolute time scale external to the narrative" (1991:349-370)[81]. In simple terms, this means that readers understand a text's internal temporality in relation to and comparison with the "absolute" time scale of quotidian being. What is more, it seems that temporal movement, which inclines to link the past to the present, indicates our experience in connection with change and movement, resulting in a person's attitude or stance toward a particular situation in literary narratives. The movement of time is important because such external anchorage points as temporal indication signal a certain time at which readers should grasp the meaning of the episode that follows, and highlight it by embedding the previous in the development of the narrative story. For example, after a conversational preamble, *Tashi and the Ghosts* introduces a story onset: "So tell us. After Tashi tricked those giants and teased the bandits, how did he meet these *ghosts*?". This particular narrative structure occurs throughout the series, and reflects the high importance of temporal markers in fiction intended for very young readers. The temporal framing is simple and clear: the injunction, "So tell us", marks a narrative beginning, but what is to be narrated lies in the past, which is itself a sequence of temporally occurring events. Thus after "So tell us" the speaker (Jack's father) lists three events in temporal order. The third – "how did he meet" – coincides with the story onset but is temporally previous. Such a structure reinforces a young reader's grasp on the relationship between "absolute" temporality and internal narrative temporality. Temporal indication also influences the narrator's perception of a certain situation. Above all, time and space are interconnected. As Bakhtin (2008:120) states:

> Space becomes more concrete and saturated with a time that is more substantial: space is filled with real, living meaning, and forms a crucial relationship with the hero and his fate. This type of space so saturates this new chronotope that such events as meeting, separation, collision, escape and so forth take on a new and markedly more chronotopic significance.

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[81] According to Bestgen and Vonk's (1995) original text, "the strategy can be modulated to highlight the continuity or the discontinuity of actions or events by introducing a connective between the two sentences (Fayol, 1986; Segal et al., 1991). For continuity, the preferred connective is the asymmetrical *and* (Lakoff, 1971). For discontinuity, the preference is for *then, next,* or *afterwards.* These devices place the second (new) event in relation to the preceding one by using an intrinsic time scale that is internal to the narrative. However, they give only partial information about the temporal organization of the narrative since the amount of time spent in each action must be determined by context (Moens & Steedman, 1988). Speakers and writers can improve on this by using an absolute reference framework, indicating explicitly the time of the day when an action started (e.g., *around 10 o'clock).* Following Enrich and Koster's (1983) analysis of spatial marker in detextion, Costermans and Bestgen (1991) called this kind of temporal indication an "anchorage marker" because it anchors the starting time of an action in an absolute time scale external to the narrative. In some sense, it gives a synchronization signal to the addressee" (p. 386).

Readers' Interest Point of View (Chatman 1978:152): The Heroic Image of Tashi in the Readers' Imaginary Worlds

1. Adventure-time

The typical Greek romance novel is dominated by *adventure-time*[82] in which the relationship between hero and heroine is articulated within the adventure-time chronotope. The adventures of hero and heroine occur as chance encounters with unfamiliar creatures and an unfamiliar world but they are not effected by such unfamiliar settings, even as they "experience a most improbable number of adventures" (ibid.: 90):

> The world remains as it was, the biographical life of the heroes does not change, their feelings do not change, people do not even age. This empty time leaves no traces anywhere, no indications of its passing. (ibid.: 91).

Tashi's heroic image is depicted through Bakhtin's chronotope of adventure time. For example, the following extract from *Tashi and the Royal Tomb* in Book 10 describes a situation in which he is in an ancient burial site exposed by the village people. The site is so mysterious and precious that Tashi and the village people consider protecting it. However, the villain, the Baron, suddenly appears at the site to mess up the plan, and Tashi is nearly buried alive in the story. While the space of the village is situated in the reader's perception, Tashi himself can be viewed as a young boy who observes that the Baron will ruin the special plan devised by the village people in the conceptual stage. Having anticipated that the Baron is going to make some trouble later on, Tashi becomes annoyed and stands ready to behave heroically for the village:

> *Well, I was disappointed – I'd been hoping to find some exciting thing, too. I stepped over to look more closely at the warrior's battle robe and touch the scarf around his neck. I examined the warrior's face, and looked into his eyes. <u>And then</u>, it was spooky, everything around me went still for a moment, like when the wind stops in the middle of a storm. I could have sworn the warrior was holding my gaze. There was a circle of silence around us, with just our eyes speaking. "What?" I whispered, and perhaps I heard a faint sound. But <u>now</u> Big Uncle and my father bustled up to move everyone away from the digging and to fence it off with a rope. <u>Just then, too late,</u> the Baron came charging up the hill.* (2001:136-137)

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[82] Backhtin indicates, "all moments of this infinite adventure-time are controlled by one force – chance" in which nonhuman forces such as fate, gods, or villains take all the initiative (Bakhtin 1994:94)

By adopting three anchorage temporal expressions,[83] *and then*; *Just then, too late*; and *now* in the ST, Tashi's adventure time encodes the linear movement toward the Baron's appearance right before his eyes; *Just then, too late, the Baron came charging up the hill. "What's this I hear?" he shouted.* As Hourihan puts it:

> The concept of the linearity of time is fundamental, not only for theories of evolution, but also for ideas of social progress and achievement. Ideas of purpose, goals, progress, success, are meaningful only as time is seen as linear." (1997: 45)

Tashi's perception in both the ST and TT moves persistently on to the future through time in the space of the village, and he is embodied as hero in "the adventure time". In the TT, however, there are more marked anchorage temporal themes added such as *"and then"*, *"While we were holding each other's gaze with just our eyes speaking"*, *"Once "What?" I whispered"*, *"(But) now"*, and *"Just then, too late"*, which implies that Tashi perceives new information at each moment as a process of observing the Baron's appearance at last, as "anchorage markers are used for the most important theme shifts whereas *and* is used in cases of very high continuity" (Bestgen and Vonk 1995:393). By representing the dominant temporal development, the atmosphere in the TT tends to be more intensified in the sense that each of the new pieces of information is enlarged to the whole picture of Tashi's perception:

솔직히 난 좀 실망했어. 나도 뭔가 멋진 것을 발견하고 싶었거든. 난 병사 쪽으로 다가가서 입고 있는 갑옷을 살피기도 하고 목에 두르고 있는 현장을 만져 보기도 했어. 병사의 얼굴도 살펴보고 눈도 들여다보았지. 그런데 기분이 참 이상했어. 내 주변의 모든 것이 잠시 정지해 버린 것 같았거든. 태풍의 눈 한가운데로 들어가면 바람이 딱 멈추는 것처럼 말이야. 병사가 내 시선을 사로잡는 것 같더라니까. 우리가 눈으로 대화를 나누는 동안에는 우리 둘레가 아주 조용해졌어. '뭐라고 했어요?' 내가 속삭이자, 분명히 무슨 소리가 나는 것 같았어. 바로 그때 큰삼촌이랑 아빠가 부랴부랴 사람들을 철수시키고, 우물 하던 곳에 밧줄로 울타리를 쳤지. 그때서야, 웬일로 안 나타난다 싶었는데, 역시나 남작이 언덕 쪽에 짠 나타나더니 물었어.

Well, I was disappointed. I'␣d been hoping to find some exciting thing, too. I stepped over to look more closely at the warrior's battle robe and touch the scarf around his neck. (I) examined the warrior's face, and looked into his eyes. <u>And then</u>, it was spooky, everything around me went still for a moment, like when the wind stops in the middle of a storm. I could have sworn the warrior was holding my gaze. <u>While we were holding each other's gaze with just our eyes speaking</u>, the atmosphere around us became a circle of silence. <u>Once "What?" I whispered</u>, perhaps (I) heard a faint sound. <u>But now</u> Big Uncle and my father bustled up to move everyone away from the digging and to fence it off with a rope. <u>Just then, too late</u>, the Baron came charging up the hill and initiated to inquire. (Direct translation)

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[83]Bestgen calls this kind of temporal indication an "anchorage marker", "because it anchors the starting time of an action in an absolute time scale external to the narrative" (Bestgen: 386).

The difference between the ST and the TT can be realized through the layout of the marked themes underlined above. What the ST tells ST readers leads to the point where "the adventure chronotope is […] characterized by a *technical, abstract connection between space and time,* by the *reversibility* of moments in a temporal sequence, and by their *interchangeability* in space" (Bakhtin 100). For example, those marked temporal themes play important roles in developing the relationship between the given space and Tashi, but they have a potential to be reversible because the temporal markers follow one's own internal logic. Through the control of the time-flow, Tashi in the ST appears as a hero who compels readers to observe the situation he undergoes, while by using temporal sequences, Tashi's heroic image represented in the TT has him locating situations in front of his eyes and inviting readers to see what is next to come through indications of marked temporal themes.

The following example explains more about the controlled situation created by the marked temporal theme:

> (ST) *I could have sworn the warrior was holding my gaze. There was a circle of silence around us, with just our eyes speaking. "What?" I whispered, and perhaps I heard a faint sound.* (2001:136)
>
> (TT) 병사가 내 시선을 사로잡는 것 같더라니까. <u>우리가 눈으로 대화를 나누는 동안에는</u> 우리 둘레가 아주 조용해졌어. '<u>뭐라고 했어요?</u>' 내가 속사이자, 분명히 무슨 소리가 나는 것 같았어.
>
> I could have sworn the warrior was holding my gaze. <u>While we were holding each other's gaze with just our eyes speaking</u>, the atmosphere around us became a circle of silence. <u>Once "What?" I whispered</u>, perhaps (I) heard a faint sound. (Direct translation)

The illustration depicts how Tashi started his conversation with the buried warrior. At this moment in the ST, he is frightened and the situation mysterious, whereas the marked temporal themes in the TT create a situation so forceful and dynamic that readers continually expect the next moment will lead to the next phase of the image. When expressing this situation in terms of the temporal movement of Tashi's inner states, Tashi in the ST observes this situation as a spatial event in which he seizes each moment to compel readers to watch both the situation unfold and the process by which each event has come to occupy space. In short, the situation given in the ST tends to be more spatialized for the inexistence of time. So, the narration in the ST focuses on Tashi's feelings about the situation, namely, his disappointment with the sudden appearance of the villain, the Baron, who comes charging up the hill. The Baron's appearance is gradually introduced through marked temporal themes as the narration advances

until he shouts. In contrast, the marked temporal themes expedite TT readers to follow the unfolding of events in which empathy is differently focused. For example, temporal movement stimulates TT readers to feel more anxiety and tension than ST readers in the same situation. In other words, such a liner movement draws out readers' attention for the purpose of communicating consecutive information.

In Bakhtin's motif of transformation**,** one of the characteristics of "Forms of Time and Chronotope in the Novel" (1991) is that the metamorphosis should be realized in two ways. That is, the metamorphosis is not just a physical but a spiritual alteration in attitude or psychological stance toward the situation. In fact, the metamorphosis Bakhtin refers to is a metonymic phenomenon, represented literally but also conveying a figurative significance. The 'metamorphosis' I claim exists in *Tashi* is more generally metaphorical. However, it is a metamorphosis in the sense that Tashi's feelings and thoughts command a different kind of interest in the perspective of the TT readers compared to the ST readers. As mentioned in the beginning, such metamorphosis is driven as a result of an inflow from the marked temporal and spatial themes and the readers' experience in the process of interpreting the story. Hence, the image that Tashi manifests throughout the TT text is metamorphosed for the TT readers.

Tashi experiences this in the troubles he must overcome in order to arrive home safe. First, for example, in Book 3, *Tashi and the Mountain of White Tigers***,** the Wicked Baron uses tricks to harass and cheat Tashi's favourite Aunt Li Tam. She is about to be thrown out of the home she has lived in all her life by the Wicked Baron, and Tashi endeavours to help her out. In doing so, the young, clever boy Tashi is transformed into a hero who has the magical power to help not only his Aunt Li Tam but also the village people. It is like when "in Apuleius, metamorphosis acquires an even more personal, isolated and quite openly magical nature" (Bakhtin 1994:114). An example appears in "The Mountain of White Tigers" in Book 3, when Tashi journeys through a subterranean passage, escapes the white tigers by bluffing them with a lantern, and reaches the Wicked Baron's treasure cave, only to find the entrance sealed with a huge boulder. The journey through an underground passage, like the night-sea journey, is both literal and symbolic, apt to express transformation as rebirth or coming-of-age, since tunnels are generally threshold spaces.[84] To Jack's question, "Did you have to turn back then", Tashi replies:

> *But then I remembered that I'd popped a piece of Ghost Pie into my pocket before leaving home. I quickly nibbled a bit and pushed at the boulder again. This time my*

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[84] An influential early example was George MacDonald's *The Princess and the Goblin* (1872), but for modern children's fantasy the key examples of tunnel journeys are Tolkien's *The Hobbit* and *The Lord of the Rings*.

hand slid right through it and the rest of me followed as easily as stepping through shadows. (2001: 180)

Here Tashi undergoes a magical, physical transformation that enables him to cross the shadowy threshold into a treasure domain, thus acquiring the wealth he needs to complete his quest to defeat the Wicked Baron and affirm his heroic status in the eyes of the villagers (and readers).

Second, Tashi in the ST is transformed into a different person in the TT in terms of his heroic voice (heard in the reader's imaginary world), as the temporal themes are located in different ways. Therefore, the following section will illustrate how the marked themes in the ST transform Tashi into a different person in the TT in terms of his voice.

2. The motif of transformation

The motif of transformation shows "how an individual becomes other than what he was" (Bakhtin 1994:115).

From readers' perceptual point of view, the above example from the ST shows Tashi facing extreme challenges in his quest to save his Aunt Li Tam and the village people. While the drastic situation frustrates him, by chance he discovers the piece of magical ghost pie that enables him to succeed:

> *But then I remembered that I'd popped a piece of Ghost Pie into my pocket before leaving home. I quickly nibbled a bit and pushed at the boulder again. This time my hand slid right through it and the rest of me followed as easily as stepping through shadows. I ran inside whooping! There were sacks and sacks of shiny, golden coins! Puffing and panting, I loaded them into a huge knapsack I had with me, and hauled it onto my back to carry.*

In readers' conceptual point of view, Tashi's perspective on this situation is as a hero who takes "a wait-and-see attitude", represented in the words *then* and *this time* as anchorage marked temporal themes. This point spurs ST readers' desire to observe what happens next to Tashi, action that can be imagined as "involving an extreme level of skills or great danger [which] is depicted as providing extraordinary fulfilment akin to that of a mystical experience" (Hourihan 1997:96). A young boy is thus transformed into a hero who has the courage and acumen to solve the problems that he is encountering in the readers' interest point of view.

Such a motif that forces Tashi into danger in order to transform him into a heroic boy plays the role of a "critical turning point". As Bakhtin asserts, "metamorphosis serves as the basis for a method of portraying the whole of an individual's life in its more important moments of *crisis* for showing *how an individual becomes other than what he was*" *(1994:115)*. Also, the marked temporal expressions add greater significance to the given space in the sense that they come to express the magical power granted to Tashi and move him closer to hero for ST readers. In other words, "space becomes meaningful as time becomes endowed with the power to bring change" (Bakhtin 1994:120). The TT, in contrast, highlights linear temporal movement by adopting more marked anchorage temporal themes:

> 그런데 갑자기 집을 나설 때 주머니에 넣고 온 유령구이 한 조각이 생각났지 뭐니. 그것을 서둘러 한 입 베어 먹고 바윗덩이를 밀어 보았지. 그러자 손이 미끄러지듯이 바위를 통과하더니 나머지 몸도 그림자 속을 지나가듯이 쉽게 빠져 나왔어. 동굴 안으로 들어가 보니, '이야!' 번쩍번쩍 빛나는 금화 꾸러미들이 그득하더라! 나는 가지고 간 커다란 자루에 헐레벌떡 금화 꾸러미들을 집어넣은 뒤, 자루를 짊어지고 걷기 시작했어.

> But then (I) remembered that I'd popped a piece of Ghost Pie into my pocket before leaving home. After (I) quickly nibbled a bit, (I) pushed at the boulder again. This time (my) hand slid right through it, the rest of me followed as easily as stepping through shadows. When (I) ran inside, whooping! there were sacks and sacks of shiny, golden coins! After I loaded them into a huge knapsack I had with me, puffing and panting, (I) hauled it onto my back to carry. (Direct translation)

In the perceptual stage, TT readers observe that there are more marked anchorage temporal themes added in the TT – *then, After (I)quickly nibbled a bit, This time (my) hand slid right through it, When (I) ran inside, After I loaded them into a huge knapsack I had with me, puffing and panting,* which implies that the lineal temporal movement (indicated with the marked anchorage temporal themes of *then, after, this time*, and *when*) functions as a way to thicken every situation Tashi is in and build up towards the next one in the adventure. As mentioned earlier, anchorage temporal markers "anchor the starting time of an action in an absolute time scale external to the narrative" (Bestgen 1995:386). They may play a role as "a synchronization signal" (Bestgen 1995) for readers. Thus readers can perceive Tashi's attention to new information in the process of their desire to understand what will happen next in the given situation. Within this situation, such marked temporal themes of the TT stimulate excitement in readers as they listen to Tashi's voice. By emphasizing a particular temporality of action, Tashi may emerge as a young, cheerful storyteller who enjoys a pun and is eager to recount his past experiences to his audience. Rudova (1996) points out that Bakhtin had something particular in mind with Goethe's sense of temporality, that is, "the world of

'eventness' not as an attribute of consciousness, but as a real entity endowed with concrete historical meaning" (1996:183-4). In fact, Goethe "wanted to see necessary connections between this past and the living present, to understand the necessary place of this past in the unbroken line of historical development" (Bakhtin, "Bildungsroman," 33). The Bakhtinian chronotopes enter into a dialogue: each chronotope refers not only to itself but also to other chronotopes, in fact, they are sometimes "mutually inclusive" (Bakhtin, "Forms," 252). Through the "hybridization" of chronotopes, or the interaction of time-spaces, historical events resonate in each other and enable us to perceive the world in its becoming as a network of "eventness." To be more specific, when different epochs and events are engaged in a dialogical exchange, the sense of their historicity, that is, their genuine occurrence, becomes more tangible. In this process, "every event, every phenomenon, everything, every object of artistic representation loses its completedness" (Bakhtin, "Epic," 30). In this aspect, Tashi's heroic image as it is created in the ST and in the TT shifts according to situational emphasis: while Tashi emphasizes the spatialization of time in the ST, he stresses temporal development in the TT and expresses his consciousness dynamically through marked temporal themes.

3. Idyllic chronotope

For Idyllic chronotope, Bakhtin explains that "there are several types of idylls: "the love idyll […]; the idyll with a focus on agricultural labour; the idyll dealing with craft work; and the family idyll" (Bakhtin 1994:224). The Idyllic space provides a place for "an organic fastening-down, a grafting of life and its events to a place, to a familiar territory with all its nooks and crannies, its familiar mountains, valleys, fields, rivers and forests, and one's own home" (Bakhtin 1981: 225). In Idyllic, the readers often feel peaceful, happy in a pleasant landscape, usually a picturesque, rural place. Hence, it is a chronotope (time and space). The folktale "Goldilocks and the Three Bears" is a good example of the use of an idyllic chronotope: the bears live a simple life in a woodland cottage; their food and furniture are romantically plain; while their porridge is cooling they walk in the woods; they do not lock their door because there is nothing to fear. The idyll is disrupted by the arrival of the home invader: she eats food, breaks furniture, intrudes upon their private spaces, and shatters the bears' happy life -- the idyll can never be fully restored because something evil has entered their world.

The common structure of *Idyllic chronotope* is well-being disrupted by conflict and eventually restored. A good example which is employed in *Tashi* series is "The Mountain of White Tigers". Aunt Li Tam has an idyllic house:

> *The rooms are all decorated with painted scrolls and she lets me touch the delicate bowls and vases and hand-carved swords.*

But the idyll is disrupted by the threat of eviction, the plague of mice, and the huge increase in rent. Once Tashi has enabled the villagers to buy their houses, "all the village people were happy and contented from that day on". The idyll is not just restored but raised to a higher level of happiness:
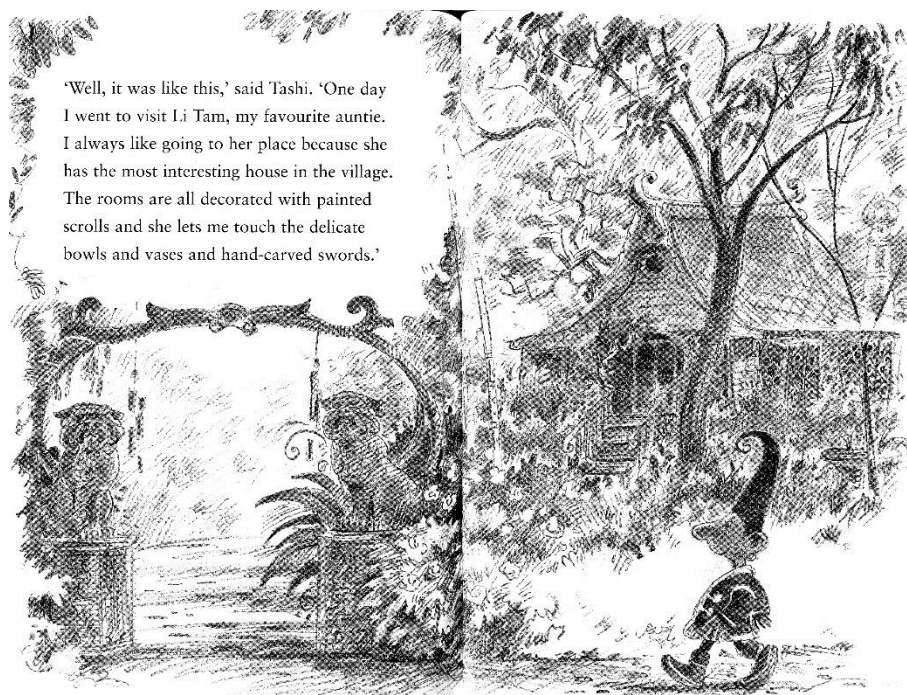
'Well, it was like this,' said Tashi. 'One day I went to visit Li Tam, my favourite auntie. I always like going to her place because she has the most interesting house in the village. The rooms are all decorated with painted scrolls and she lets me touch the delicate bowls and vases and hand-carved swords.'

Most of the *Idyllic chronotopes* in the Tashi series are shown in the story space and some describe the family idyll where Tashi and Jack sit together spending the day with Jack's family at their home. Some of them describe their daily activity spending time together or as friends outside. For example, in the story space of "Tashi and the Genie", the wharf is an idyllic place in which they board the ferry:
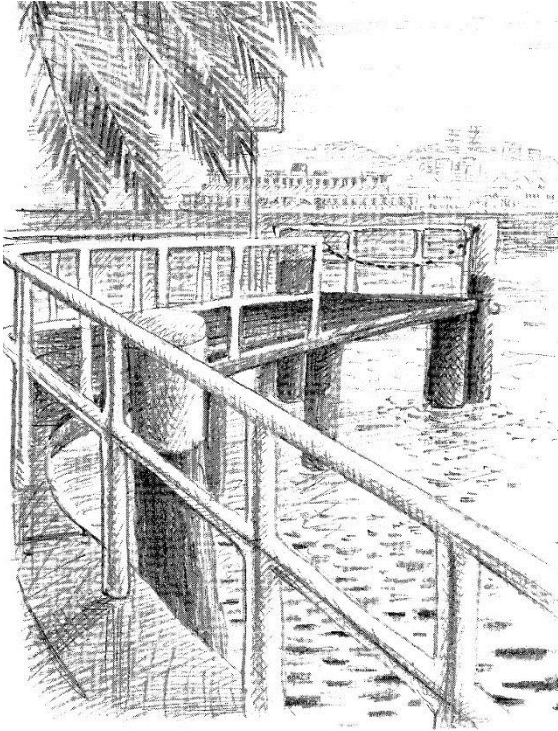
Jack and Tashi ran up the wharf and hurtled onto the ferry. They flung themselves down on a seat outside, just as the boat chugged off.

Tashi watched the white water foam behind them. The sun was warm and gentle on their faces, Jack closed his eyes.

'What a magical day!' they heard a woman say as she brushed past them. Jack's eyes snapped open. (2001:189 -190)

Such an idyllic space as wharf, ferry and boat provide make the ST readers feel home and safe. For the TT readers, such places might be a place of wish-fulfilment by visiting one day.

In comparison with the ST to the TT, the following extract from Book 9 describes Tashi's attempt to visit the haunted house in the village where nobody dares to go. The atmosphere in the story-space illustrates that Tashi is in the garden with Jack's family, digging and planting for spring. When Uncle Jack said that his friend, Primrose, *can make scary, ghostly noises, just with bottles, wood and things*, one terrible experience immediately occurs to Tashi:

> *You remind me of my cousin, Lotus Blossom', Tashi said to Primose.*
>
> *'What, the one who keeps disappearing?' Joe asked in alarm.*
>
> *'Yes' said Tashi. 'But not because of that. No, once Lotus Blossom and I were in a situation of terrible danger and we needed to summon up the sound of ghostly voices. She did it very well.'*

Starting with '*It was like this',* Tashi's narration begins in the discourse space whereby the atmosphere changes from being idyllic to being tense. Tashi started to talk about the visit to the haunted house. Such a haunted house in the village allows the readers to feel an uncanny aura within the idyllic atmosphere, and to remind them of a spooky house in old rural areas:

> *Ever since I can remember, the ghost house has been there, crouching in the gloomiest part of the forest. No one from our village had set foot in that place, ever. Well, not for thirty years, anyway. Not since something dreadful happened to the old couple who used to live there. We children could never find out exactly what happened. The grown-ups would look frightened when we asked and say, "We don't want to talk about it."* (2006:171)

The place has the potential to be imagined as a big house in the forest whereby the TT readers feel a uniqueness distinguished from the old houses in the rural areas in Korea in the traditional context. However, it seems that the dreadful surroundings induce readers to await the arrival of the hero.
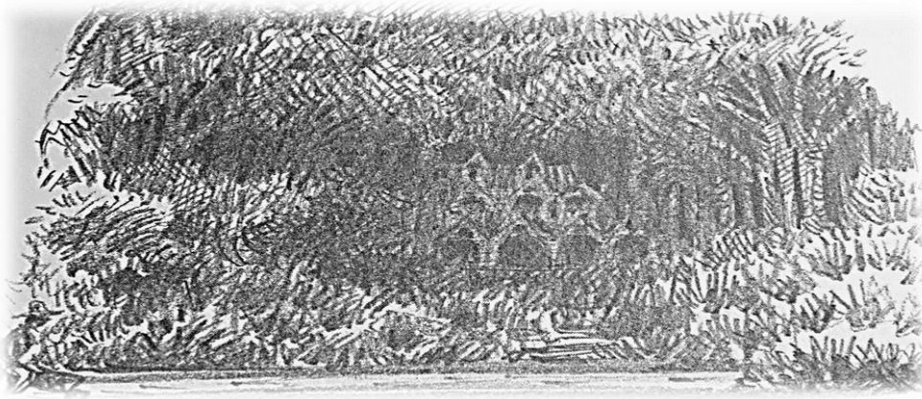
In the perceptual point of view, Tashi's heroic image in this *idyllic chronotope* in the series draws upon the young brave boy leader who is accompanied by a group of his village friends just like the pattern in an ordinary hero story in the West for the ST readers. As Hourihan indicates, "The hero is white, male, British, American or European, and usually young. He may be accompanied by a single male companion or he may be the leader of a group of adventurers" (1997). He is also imaged as a hero in the wilderness, in the sense that:

> the wilderness may be a forest, a fantasy land, another planet, Africa or some other non-European part of the world, the main streets of London or New York, a tropical island, etc. It lacks the order and safety of home. Dangerous and magical things happen there. (p. 9)

The TT readers' unconscious ambivalence about a hero encounters the different image of a hero as Tashi's appearance doesn't look like the typical White hero. Familiar and unfamiliar images of a hero co-exist within a single space, a haunted house in a forest, in the TT readers' mind, which implies that the space utilizes this chronotope to address tendencies in this given situation. This situation may not be idyllic but a frightening chronotope. In other words, the idyllic chronotope in the story space is transformed to the frightening chronotope in the discourse place.

This wilderness is considered an idyllic model for constructing Tashi's heroic image by incorporating marked temporal and spatial themes. Bakhtin explains the role of the idyll in the novel as follows:

> The unity of the life of generations (in general, the life of men) in an idyll is in most instances primarily defined by the *unity of place*, by the age-old rooting of the life of generations to a single place, from which this life, in all its events, is inseparable. This unity of place in the life of generations weakens and renders less distinct all the temporal boundaries between individual lives and between various phases of one and the same life. (1981: 225)

Tashi's heroic image in the ST is created from those marked temporal and spatial themes in Tashi and the Haunted House of Book 9:

> *But when we drew near the house, wasn't she leaning against a tree, panting, with a stitch in her side? I couldn't help laughing, but then Ah Chu said he had to stop too, because he had a pebble in his shoe and a sore foot. So I had to go up the path alone. I crept along slowly, over patches of damp green moss and through vines as thick as your fist. The house rose up before me, dark and full of shadows – it was like an animal in its lair, half hidden by the webbed shade of the trees. The latch lifted stiffly in my clammy hand and the door creaked open.* "Come *on*!" (2006: 77-78)

The paragraph emphasizes the moment when Tashi approaches the haunted house, slowly depicting each moment in which his consciousness reacts. When his consciousness deals with memory readers feel apprehension on behalf of the character with whom they align emotionally. So, in readers' perceptual point of view, Tashi who is thrust into the wild in the ST, steps up to act as a hero who is forced to overcome these dangerous situations and prevail. Tashi also needs to prove his bravery and intelligence not only to recognize what should be done but also to gather the determination he needs to take a chance in order to succeed in his goal. The ST gives an emphasis on such a given moment, and accelerate the readers' attention toward the whole situation. In contrast, Tashi in the TT is located in the centre where he experiences situations according to marked temporal themes. As shown in the examples below, the anchorage temporal themes in the text such as *once, then,* and *when* are continuously added to give new information and instantiate Tashi's consciousness of the future. They accelerate Tashi's perception so that readers are stimulated to anticipate the following segmented episode:

> 유령의 집 가까이 가 보니, 누이가 나무에 기대어 있었어요. 너무 달렸더니 옆구리가 결린다면서 숨을 헐떡이고 있지 뭐예요. 웃음이 터져 나오려는데, 아 추가 자기 신발 속에 자갈이 들어가 발이 아프다며 더 이상 못가겠다고 하는 거예요. 할 수 없이 저 혼자서 유령의 집으로 들어가야 했어요. 저 혼자서 풀빛 이끼가 긴 축축한 마당을 지나 주먹만큼 굵은 덩굴손을 헤치며 조심조심 다가갔어요. 그러자 짙은 그늘에 자리잡은 어두침침한 집이 불쑥 나타났어요. 거미줄이 쳐진 나무 사이에는 짐승들이 숨어 살고 있는 소굴이라도 있을 것 같았어요. 내가 진땀이 나서 축축해진 손으로 빽빽한 빗장을 들어 올리자 '삐걱!' 하고 문이 열렸어요. '빨리 와!'

> But when (we) drew near the house, wasn't she leaning against a tree, panting, with a stitch in her side? When (I) couldn't help laughing, Ah Chu said (he) had to stop too, because his shoe has a pebble and a sore foot. So I had to go up the path alone. I by myself crept along slowly, over patches of damp green moss and through vines as thick as your

fist. <u>Then</u>, the house rose up before me, dark and full of shadows<u>. By the webbed shade of the trees</u>, (It) was like an animal in its lair, half hidden. <u>Once the latch lifted stiffly in my clammy hand</u>, the door creaked open. "Come *on*!"

In both the ST and the TT, Tashi can be considered a hero who quests after an existential justice while fighting with his inner conflicts. Affected by the underlined marked temporal themes above, Tashi's heroic mind can be represented through his attempt to acquire new information rather than his sequential perception in TT readers' perception. Tashi not only discovers the truth in the situation but also explores the outside world to which he is unaccustomed. In other words, the heroic mind of Tashi is represented as ascertaining a new situation or information in the unconscious level of his mind. Then, Tashi adapts consciously to a new situation as soon as such unconsciousness appears; this is an unconsciousness that describes his imperfection and that will soon be filled with new information to satisfy the hero image constructed from the readers' interest point of view. In contrast, Tashi's heroic image in this circumstance in the ST emerges as a container of consciousness with emphasis placed on the given situation.

Once Tashi's adventurous story ends, the mood in the story space becomes idyllic, making both of the ST and the TT readers feel peaceful, safe:

'So, Primrose, how did she do it?

'Well, come down into the garden and I'll show you. Now, let's see, what'll we need? Some small branches for whipping swords, I think, and pebbles to turn in a basin...'

But Jack and Tashi had already leapt up and dashed off across the lawn. Blood-curdling shrieks were heard as they disappeared amongst the trees. (2006:121)

4. The chronotope of the road

The chronotope of the road[85] is the most adequate symbol of the road as a literal meeting place where the protagonist encounters a situation or people different from the familiar space.

For example, Tashi faces a terrifying situation in the place of the Mountain of White Tigers:

> *I stepped out onto the Mountain of White Tigers. My face tingled in the snowy air and I looked nervously into the night. The lamp showed me a path, but on each side of it were tall black trees, and behind those trees who knew what was waiting! But I couldn't bear to go back empty handed.* (2001:176)

The chronotope of the road pivots on an encounter which has a life-changing impact on the protagonist. It is common in folktale, in which the traveller meets a person (often a helper) who gives him or her crucial information, a special gift, or a magic object. Conversely, the traveller meets someone or something antagonistic to the quest which must be overcome, thereby demonstrating the power or ingenuity of the quester. In a redistribution of folktale motifs characteristic of the series, in the "White Tigers" episode Tashi's "Second Aunt" performed the helper function before Tashi set out by telling him how to defeat the tigers, and he brought with him the necessary magic object (a piece of "ghost pie").

The Mountain of White Tigers presents the image of Tashi's will to make a raid on the treasure cave on the Mountain of White Tigers. In the perceptual stage, readers perceive that Tashi puts himself at risk by emerging from the tunnel onto a mountain full of fearsome white tigers. Then, in the readers' conceptual point of view, their desire makes them ponder whether Tashi will be able to triumph over such a desperate situation. The failure to achieve his goal would lead to his death or bring disaster on his family and the people of his village. The heroic position assigned to Tashi resembles the image of the typical hero who fights his way to success for his village people. As Hourihan (1997) argues, "Frodo's task, in *Lord of the Rings*, like the task of many fantasy heroes who are depicted as struggling to save civilization, to preserve 'our' world from some threat of annihilation, is absolute and Christ-like − if he does not reach the crater of Mount Doom and throw the ring into its furnace depths the whole of Middle-earth will fall under the power of the Dark Lord" (pp. 47-48). In this sense, *the Mountain of White Tigers* in Book 3 serves as a metaphor for the path Tashi travels through

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[85] Bakhtin (1991) puts it, "time and space are tightly connected with emotion and thought as they are with one another. "The road" is a good example of this: it is a place where encounters of varying types may plausibly take place, as it is a neutral environment where people of all backgrounds may meet (both in time and space), thus collapsing "social distances". It is an appropriate setting for chance encounters, and as such it makes appearances in works as early as Greek dramas."

his narration. At the same time, readers learn about that such a situation provides and share Tashi's feelings.

The following episode depicts Tashi's travels along the horrifying road and helps shape readers' images of how Tashi may overcome this situation in *the Mountain of White Tigers*:

I stepped out onto the Mountain of White Tigers. My face tingled in the snowy air and I looked nervously into the night. The lamp showed me a path, but <u>on each side of it</u> were tall black trees, and <u>behind those trees</u> who knew what was waiting! But I couldn't bear to go back empty handed. <u>And just then</u>, I heard a growl, deep as thunder. I peered into the dark, but I could see nothing, only hear a grinding of teeth, like stones scraping. The growling became roaring, and my ears were ringing with the noise, and then, <u>right in front of me</u>, a white shape came out from behind a tree, and then another and another. The tigers were coming! They came so close to me that I could see their whiskers, silver in the moonlight, and their great red eyes, glowing like fires. They were even fiercer than I had been told, and their teeth were even sharper in their dark wet mouths, but I was ready for them. Second Aunt had warned me that the one thing white tiger's fear is fire. I took a big breath and swung my bright burning lamp round and around my head. I charged down the path roaring, "Argh! Aargh!" till my lungs were bursting. The tigers stopped and stared at me. (2001:176-177)

In the text, marked temporal and spatial expressions are tightly connected with Tashi's emotion and thoughts: *on each side of it, behind those trees, and just then, right in front of me*. This space of the White Mountains functions as a symbolic road where Tashi is separated from society and faces grave peril. Within this space:

> Time, as it were, fuses together with space and flows in it (forming the road) this is the source of the rich metaphorical expansion on the image of the road as course "the course of a life," "to set out on a new course," "the course of history" and so on; varied and multi-levelled are the ways in which road is turned into a metaphor, but its fundamental pivot is the flow of time (Bakhtin 1990: 244).

In the readers' interest point of view and their images of the typical hero, Tashi is imagined as the hero who will achieve his goal of finding solutions to the difficulties of his village people. As Hourihan argues, "hero stories imply the importance not only of a sense of

rigorous purpose, but of successful achievement" (p. 48). Because readers possess a pre-concept of the hero image, they are able to enjoy Tashi's adventures though his quest is unpredictable in the pursuit of carrying out his goal. Additionally, the frequency of the marked themes in the ST indicates that the given situation is not as dreadful as that of the TT in this stage, given that the marked themes have "emphatic function that conflated with new information are also emphasized because they are cognitively salient for listeners to pay more attention to" (Wu 2011). Notably, while in the TT Tashi is portrayed as a hero who faces challenges and setbacks that frighten him and readers, in contrast the ST has more marked temporal themes in this given situation:

저는 밖으로 걸어 나가 흰 호랑이 산에 닿았어요. 차가운 얼음 공기 때문에 얼굴이 얼얼했지만, 저는 바짝 긴장한 채 어둠 속을 살폈어요. <u>등불로 통로를 비춰 보니</u> 통로 양쪽으로 검은 나무들이 높다랗게 서 있었는데, <u>그 나무 뒤에</u> 뭐가 있을지 도무지 알 수 없었어요. 그래도 빈손으로 돌아갈 수는 없었어요. <u>바로 그 때,</u> 크으으응!하고 천둥 치는 듯한 소리가 깊게 울렸어요. 어둠 속을 뚫어져라 보았지만 아무것도 안 보이고, 부득부득 이 가는 소리만 나무 깎는 소리처럼 들렸어요. <u>그렇게 나지막이 울리던 소리가 크게 울부짖는 소리로 바뀌어 쩌렁쩌렁 울리더니,</u> 나무 뒤에서 허연게 불쑥 나타나 제 앞에 떡 버티고 섰어요. 하나, 또 하나, 또 하나.… 흰 호랑이였어요! 호랑이들이 어찌나 가까이 있었던지 달빛을 받아 은빛으로 빛나는 수염과 불처럼 이글대는 붉은 눈동자까지 선명하게 보였어요. 호랑이는 듣던 것보다 훨씬 사나워 보였고 어둡고 칙칙한 입 소에 들어찬 이빨도 듣던 것보다 훨씬 날카로워 보였지만, 저도 이미 준비가 돼 있었어요. 둘째 숙모가 그러시는데, 흰 호랑이는 불을 무서워한대요. <u>그래서 심호흡을 한 뒤,</u> 타닥타닥 밝게 타오르는 등불을 머리 위로 마구 휘둘러댔어요. '아아악, 아아악!' 목이 터져라 소리를 지르면서 앞으로, 앞으로 나아갔어요. 호랑이들은 멈칫하면서 저를 노려보았어요.

<u>I</u> stepped out onto the Mountain of White Tigers. Because of the snowy air my face tingled but I looked nervously into the night. As soon as <u>the lamp showed (me) a path</u>, each side of it were tall black trees, and <u>behind those trees</u> who knew *what* w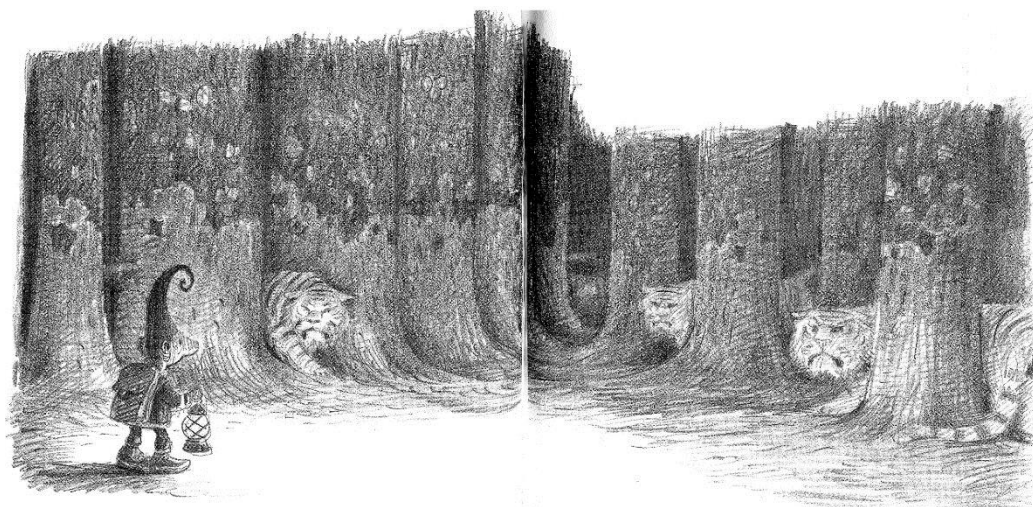as waiting! But (I) couldn't bear to go back empty handed. <u>And just then</u>, (I) heard (tiger's cry sound? "roaring roaring"?), a growl, deep as thunder. (I) peered into the dark, but I could see nothing, only hear a grinding of teeth, like stones scraping. When <u>the growling became roaring and (my ears) were ringing with the noise</u>, <u>right in front of me</u>, a white shape came out from behind a tree. One and then another, and another. (They) were the white tigers! Because the white tigers came so close to me, (I) could see their whiskers, silver in the moonlight, and their great red eyes, glowing like fires. The tigers looked even fiercer than I had been told, and their teeth were even sharper in their dark wet mouths, but (I) was ready for them. Second Aunt had warned me that the one thing white tiger's fear is fire. <u>After (I) took a big breath</u>, (I) swung my bright burning lamp round and around my head. <u>While shouting, "Argh! Aargh!" till my lungs were bursting.</u> (I) charged down the path roaring. The tigers stopped and stared at me. (Direct translation)

The marked themes in the TT – *As soon as the lamp showed (me) a path, behind those trees, just then, When the growling became roaring and (my ears) were ringing with the noise, right in front of me, After (I) took a big breath, While shouting, "Argh! Aargh!" till my lungs were bursting* – enable readers to move quickly forward to "*The tigers stopped and stared at me*" and the degree of intensification is highly emphasized to make readers feel the speedy progress until Tashi arrives finally at the forms of successful safety. Like the marked temporal themes in other types of literary chronotope of time provided by Bakhtin, the marked temporal themes in the above situation emphasize Tashi's temporal experience in the TT so that readers expect a further episode. In contrast, Tashi reflected by those marked temporal themes in the ST appears standing still and observing the given situation in order to relay his feelings about the situation to the reader. That is, while the TT emphasizes the temporal procedures unfolded by the marked temporal themes and positions Tashi as a controller who brings up the information for readers, the ST in contrast stresses the spatial atmosphere in which Tashi finds himself.

5. Chronotope of the threshold:

The Chronotope of the threshold indicates that "place wherein crisis events occur, the falls, resurrections, renewals, and epiphanies, decisions that determine the whole life of a person" (Bakhtin 1994:.248). Bakhtin asserts that the chronotope of the threshold stands outside biographical time: "In this chronotope, time is essentially instantaneous; it is as if it has no duration and falls out of the normal course of biographical time" (FTC, 248).

The following text depicts the situation in Book 10 where Tashi is characterized as belonging to the category of "heroic character". In the text, Tashi faces a difficult situation. He is seized by the beastly Baron and his people, and thrown under a carpet. According to Chatman's perceptual point, this is the stage where readers should perceive the situation according to all of the signifiers that describe Tashi's distress. In this situation, his special power is portrayed through the spiritual strength of being able to hear an imaginary voice – a power not possessed by ordinary people. It is the scene in which he is depicted as having magical power to overcome the obstacles set by his opponents, and as such the moment readers should identify him as a hero who is strong, brave, and determined to overcome his troubles:

> "Waaah!" I screamed silently under my carpet. "They'll dump me over the cliff with the rubbish. If I don't die from the fall, I'll be buried alive under the soil." And <u>all the time</u> the strange voice in my head was growing stronger –

it was shouting now, "Push back!" I could no longer ignore it. I focused my mind on the voice. And <u>as I listened</u>, a picture came into my mind. I saw the eyes of my warrior – they were wide and staring at a small ledge jutting out of the wall behind me. "Push back," he said to me urgently. I pushed back into the wall of the tomb. Something moved behind me. A door was opening in the thick stone wall. (2006:153-154)

'으악!' 저는 양탄자 밑에서 나지막이 신음했어요. '저자들이 나를 쓰레기랑 같이 절벽 밑으로 던져 버릴거야. 천만단행으로 목숨을 건진다고 해도 난 산 채로 흙 속에 묻히고 말걸.' <u>그런 생각을 하는 동안</u> 머릿속에서는 그 이상한 목소리가 점점 커지더니 마침내 버럭버럭 소리를 지르기 시작했어요. '뒤로 밀라고, 뒤로!' 소리는 더 이상 무시할 수 없을 만큼 또렷해졌어요. 저는 마음을 다해 그 소리에 집중했어요. <u>그렇게 귀를 기울이자</u>, 마음속에 어떤 모습이 떠올랐어요. 바로 병사의 눈이었어요. 병사는 눈을 동그랗게 뜨고 제 등 뒤에 있는 벽에서 살짝 튀어나온 부분을 뚫어지게 보았어요. '*그걸 뒤로 밀라니깨!*' 병사는 다급하게 말했어요. 저는 무덤 벽을 등으로 밀었어요. 그러자 뒤에서 뭔가가 움직였어요. 두꺼운 돌벽안에 있던 문이 열린 거예요.

"Waaah!" I screamed silently under my carpet. "They'll dump me over the cliff with the rubbish. By any lucky chance though I survive, I'll be buried alive under the soil." (And) <u>while I kept thinking about it</u>, in my head (all the time) the strange voice was growing stronger, and <u>at last</u> it was shouting now, "*Push back, back*!" I could no longer ignore it. By strenuous effort I focused my mind on the voice. (And) <u>as I listened</u>, a picture came into my mind. (I saw) Just the eyes of my warrior. The warrior's eyes (they) were wide and staring at a small ledge jutting out of the wall behind me. "*Push back*," he said to me urgently. I pushed back into the wall of the tomb. <u>Then</u>, <u>behind me</u>, something moved. A door in the thick stone wall was opening. (Direct translation)

The marked anchorage temporal themes such as *in the morning, at 5, then* and so forth are markers that in the process of reading comprehension of text enable readers to put new information into separate structures (Bestgen &Vonk, 1995; Speer & Zacks, 2005; Zwaan, 1996). For this, "markers that are used by speakers and writers to indicate a high degree of discontinuity (anchorage markers) result in less integration than devices that signal less important discontinuities (sequential markers)" (Bestgen 1995: 386). While Tashi is under the carpet, the temporal themes such as *all the time*, *as I listened* are marked in both the ST and the TT, and through such temporal sequences force readers to sense the time flow Tashi feels in the desperate situation he is in.

Time is more localized, and this situation cannot be separated from the chronological realm that Tashi's talk presents, as such a relationship denotes the movement of Tashi's mental time through space, "under the carpet to inside the tomb". The perspective from which Tashi sees the situation is well represented through temporal flow in the ST, which stimulates the readers' mind at the same time, as "the reader perceives the world of the text and the events which occur in it from the hero's point of view, or the point of view of a narrator who admires him

and places him in the foreground, so that the story imposes his perspective and his evaluations" (Hourihan 1997: 38).

In light of the linguistic study of Bestgen's "anchorage markers for discontinuity", the connective is preferred to use "the asymmetrical *and* for continuity" (Lakoff, 1971). "It is noteworthy that the role of these markers in comprehension parallels their role in production. In comprehension, segmentation markers lead readers not to integrate new information with preceding information, but to put the new information into a separate structure" (Bestgen & Vonk, 1995; Speer & Zacks, 2005; Zwaan, 1996). Likewise, the role of such marked themes in comprehension parallels their role in Tashi's heroic voice and its perception of the given situation. In his narration in the TT, especially, such segmentation markers as in "anchorage markers lead readers not to integrate new information with preceding information" (Bestgen &Vonk, 1995; Speer & Zacks, 2005; Zwaan, 1996). While the TT adopts more anchorage markers, the ST provides the reader with less anchorage temporal markers. Accordingly, TT readers perceive Tashi's cohesive inner thought through such temporal connecters. In this regard, Tashi in the TT is revealed as a hero who perceives the situation where each subsequent episode is important to stimulate the reader's observation until, after hearing the mysterious powerful voice coming from the warrior, "A door in the thick stone wall opened" because Tashi pushes back against the small ledge which is the trigger mechanism. Such perception engendered by Tashi has the effect of enhancing readers' attempts to interpret the given situation. Readers become more engaged in the suspense of the story. In contrast, Tashi's heroic voice in the ST may lead readers to perceive him as possessing a more affirmative mentality as a young hero, with emphasis placed on this rather than on which situation he will find himself in next due to the fewer occurrences of anchorage temporal marked themes in the ST. In a sense, Tashi's narration and situational descriptions in the ST tend to be more cinematic in nature, whereas Tashi in the TT tends to highlight temporal aspects in the linear process he observes when he encounters certain situations.

III. Conclusion

Tashi's way of perceiving the situation in the text of ST is transformed in the TT as a result of the differently located marked temporal themes. His thought presentation in the discourse is described in both the ST and the TT.

Readers recognize the linguistic codes – the marked temporal and spatial themes for this study - in the perceptual stage, and then they attempt to instantiate the meanings evoked by cognitive processes such as internalized schemata, the conceptual point of view. In doing so,

they judge the situation based on their external experience including the personal and sociocultural norms and practices to which they are accustomed. By situating such references in their mind, readers derive those linguistic codes – the marked themes for this study – to make sense of their own point of view. For example, say readers have the desire to figure out the condition Tashi suffers and the silent voice he listens to. The marked temporal themes among those linguistic codes are ways to stimulate readers' unconscious response to build up to the next level, their own point of view. As readers' perceptual point of view in *the literal stage* (Chatman 1978: 152) is in the unconscious mind, it is beyond words or it is an ideological reflection in language. Once readers are disconnected from such signifiers, they are able to judge Tashi as a hero but his image as a hero is not identical among readers at the point of view stage.

As discussed in relation with Bakhtin's literary chronotope types of time, the marked temporal themes in both the ST and the TT give rise to stylistic functions as pointed out by Wu (2012) – i.e. *contrastive, emphatic, perspective-altering, style-formal and aesthetic functions.*

The marked themes generate a certain effect for each situation where Tashi's memory about his past experience is narrated. In comparing the TT to the ST, however, the TT often tends to have more temporal marked themes than the ST by which the marked themes shows the shift of the emphatic functions as a result of the marked themes. As discussed in the previous chapter, those stylistic functions with marked temporal themes are created because the ST and the TT adopt different conceptual metaphors according to language. In most temporal expressions, for instance, the TT (Korean) tends to adopt TIME-MOVING METAPHOR that identifies the event in the timeline, while the ST (English) uses EGO-MOVING METAPHOR that identifies the situation and the event with the ego and the observer (in Lakoff and Johnson's [1999] terms). In this regard, such emphatic functions carry the contrastive, and at the same time, have perspective-altering functions. For example, with every moment Tashi narrates in the ST and the TT, readers' images of and reactions to Tashi's heroic episodes are different. Tashi in the ST places more emphasis on spatiality in the sense that his narration offers moment by moment descriptions of the situations in which he finds himself. In contrast, Tashi in the TT focuses on temporality with anchorage temporal markers highlighting him as a protagonist who experiences the significance of every moment through a linear progression.

It is not easy to claim that spatiality and temporality are closely related to temporal and spatial marked themes whereby the image of a protagonist is reflected in the readers'

cognitive world. However, those functions affect the readers' schema when considering that Halliday and Matthiessen studied that Theme is "the element which serves as the point of departure of the clause within its context" (2004:64).

Paying attention to "Settings, motifs, and tropes of space, place, and travel in children's texts … offers critical insights into the global and local influences which shape the identities of child protagonists" (Bradford and Baccolini 2011: 41). If we consider these elements in relation to the function of marked themes that Wu (2012) suggests, it goes without saying that the image of the protagonist is reflected on readers as claimed in Bakhtin's concept of chronotopes, and that this gives readers a certain aesthetic experience in the process of reading a story. Above all, when situating the concept of the chronotope in the act of literary translation, marked themes as chronotopic motifs possess stylistic and semantic functions. First, it seems that they link to temporality and spatiality in dealing with each moment in the narration. With this, my analysis proposes that Tashi is spiritually metamorphosed or transformed. For example, the temporality is more centralized in the ST than is represented in the TT, which further suggest that Tashi's perspective on given situations tends to be altered in the TT. As Wu (2012) maintains, "Marked Theme can also alter the perspective, providing the writer with different perspectives to organize the discourse, and therefore performs the perspective-altering stylistic function" (2012: 201). At the same time, it can be inferred that the ST and the TT have a contrastive function. While the ST tends to focus on the space in which each episode occurs, the TT rather emphasizes temporal movement by using more marked temporal themes, although such movement is not fully defined with respect to temporality and spatiality in this study, as there is not yet enough study on literary translation on children's literature by which we can compare. Second, the emphatic effect on Tashi's image changes. Further, because of these two functions, different aesthetic values emerge in the minds of both ST and TT readers.

CHAPTER 8: *Conclusion*

One of the significant reasons for translating children's literature from one language into another is to give an opportunity to children in a target text culture to enjoy reading as those children in a source text culture usually do. In addition, it may enhance their development in social and global needs through reading literary books. Given the differences in two languages at least and the reader's cognitive mechanisms, such as their differing knowledge banks of schemas, however, the way of understanding and interpreting literary books is diverse. That is, the conceptual image aroused from those two factors may be different from one culture to another. One of the obvious examples is that the conceptual image of a protagonist in a children's storybook tends to be evoked differently in readers' minds of different cultures.

In translation or in translation acts where one language is being decoded to another, what we fundamentally need to consider is how the textual components and their arrangement within a text may function in readers' minds when changing the form and the words of the ST to those of the TT so the meaning should remain constant. Another consideration is whether both ST and TT readers draw out and share a closely corresponding image and thus cross-cultural communication is achieved between at least two cultures. Third, literary meaning rarely reproduces the original meaning, as Savory (1957) points out; literal translation of a literary work does not reproduce the effect of the original, as literature creates multiple interpretations in complying with a given situation. Thus, by arguing that equivalence in literary translation is problematic owing to the inevitable deviations that all literary texts contain and to the differing schemas of different readers, the project has attempted to raise some critical issues and a heuristic approach in translating children's literature, as translation entails culturally specific meaning by or through language.

Language as semiotic codes in a text enables the readers to create a conceptual image. Two important grounds for developing such a conceptual image are that, first, language is closely related with human cognition and perception and employs multi-dimensional components such as cultural, personal, and linguistic variations. Second, such semiotic codes in a text stimulate the reader's schemas whereby the text is perceived, conceived, and interpreted.

Any text can be understood as the way linguistic elements are given or assigned throughout a text, as Schäffner indicates[86]:

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[86] See the chapter 1: "Understanding includes reflecting about the linguistic structures which a text displays, realizing that the structure chosen by the text producer is (to be) seen as the most appropriate one to fulfil the intended aims and purposes which the

Every element throughout a text contributes not only to the quality of textuality but also to the associated semantic interpretation that each element in a literary text represents to readers in its interaction with particular schemata.

In translation, as such, defining the image of a protagonist developed through those semiotic elements in a text and from readers' schemas is problematic if we have an expectation of equivalence whereby one language should be as close as possible to the other. In fact, the text re-created as a result of translation is likely to change any literary metaphor that the source text contains, because the text cannot be organized to be the same as the original text. Particularly, such a re-created text stimulates a TT reader's mind to create a different image due to the differences in language, and in cultural and in personal entities that readers possess.

The above ideas have contributed to revisiting the value of the basic concept about children's literature in translation as to how we should approach and evaluate translating literary work for children. As children's literature is critical in a child's development as a social being, the image metaphor instantiated from the reading process is important in translating children's literature. In this sense, a critical point in dealing with translating children's literature lies in language itself that encompasses related components and its related culture.

The argument of this study was concerned with how such complexities of language encompassed within the ST version could be reflected in the TT version. In addition, it dealt with how a certain image in the ST which is a by-product of both the linguistic code and the readers' schema for that image could be re-presented in the ST and transmitted to young TT readers. Instead of discovering the hypothetically most appropriate transfer of meaning from the ST to the TT, accordingly, this study has attempted to demonstrate the differences occurring in sematic interpretation between the two texts. Furthermore, it has tried to postulate how such differences could function in readers' minds. Thus, the study has taken into consideration two important aspects in translation – what specific chosen linguistic features – within the script communicate with both ST and TT readers, and how the readers are likely to interpret and respond to such idiosyncratic creation of those marked spatial and temporal themes written by a writer and translator.

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author wanted to achieve with the text for specific communicative situations in a specific sociocultural context for specific addressees". (2000:2)

On the whole, this study has been divided into two parts. The first part is a more linguistic based approach and the second more literary critical. The first section is about how literary text works in relation with translation, particularly by focusing on the importance of how language functions in literature for which marked and unmarked themes are emphasized, and the general concept about translation study in children's literature. The second deals mainly with how such differences could account for the semantic domain within Bakhtin's chronotopes.

I have applied three domains by which the image of Tashi emerges in the story – 1) "conceptual metaphor and metonymy" mainly introduced by cognitive linguists Lakoff and Johnson, 2) schema theory, and 3) M.M. Bakhtin's theory of chronotopes. The application of marked temporal and spatial themes in conjunction with the concept of chronotopes illuminates the metaphorical effects whereby the image of a protagonist is conceptualized in association with time and space. Such a conceptual image has collective aspects in semantic interpretation of the story, as the theory of the literary chronotope in itself requires at least duplex recognition of literary artifact – on the level of the text and on a socio-cultural level interwoven in the story through the readers' schema.

To discover the difference and the value of the source text – the Australian English version of the *Tashi* series as the ST and the product of a translation (Korean) as the TT – the study has sought to explore how those two different versions present linguistic features to develop the story and to attract readers. A linguistic tool primarily employed is the concept of *Marked and Unmarked Themes* as proposed by M.M.K. Halliday: "the choice of clause Themes plays a fundamental part in the way discourse is organized" (Halliday 1985:62).

I raised two types of the questions – one the macro and on the micro levels of questions.[87] To give responses to the questions on the macro-level, first, the study stresses that the stylistic functions of marked temporal and spatial themes are particular focuses of attention because they gain readers' attention through interacting with the schemas a reader brings to the text. Second, with the combined approach above, the differences in marked spatial and temporal themes result in transforming the conceptual image by forming as metaphor and as metonymy in readers' minds as a result of translating the ST to the TT, though it remains questionable whether the ST and the TT readers could share the message and a common image. Additionally, third, the study continues to investigate how and to what extent the conventional norm and ideology derived from such a marked theme as a linguistic code of the source language can possibly remain in the target text readers' cognitive world in the interpretation

of the story. In other words, it has attempted to discover how those different linguistic choices may affect the target readers' minds, giving awareness of the essential message the text delivers to the source and the target readers.

The Conceptual Image of a Hero reflected in both the ST and the TT

By and large, motifs about heroes and heroines appeal to children all over the world. The rich description along with the mythical achievements of a hero or a heroine offers young readers grounds for flights of imagination as well as pleasure. It also provides them with understanding of societal expectation and norms as they are practiced in various regions of the world and in different time-periods. The universal pattern for the image of hero fantasy often provides a common configuration in children's literature. Such an image is closely linked to cognitive functions foregrounded in language and schemas, which are mediated by linguistic signs and symbols, and emerge through dialogical practices in a social environment.

As a language affects the target readers' cognitive world, the represented image of Tashi as a heroic figure is transformed in response to the differently assigned marked temporal and spatial themes in both the ST and the TT language structure whereby a reader's schema is activated in the process of reading.

As such, the key responses to the questions on the micro level[88], first, the study showed that Tashi's heroic image in the *Tashi* series is transformed or spiritually metamorphosed as a result of translating the ST to the TT. As most of the hero stories bring us such an expectation, Tashi also tends to present as a strong, brave, and clever boy throughout a story. In particular, in the perspective of linguistic style or semiotic aspects perceived in the analysis of marked themes and their related functions – "1) contrastive function 2) emphatic function 3) perspective-altering function 4) style-formal function and 5) aesthetic function" (Wu:2012) in association with literary chronotopes – "1) Adventure-time 2) The chronotope of the road 3) the motif of transformation 4) idyllic chronotope and 5) chronotope of the threshold" (Bakhtin 1994: 94 – 243), the overall image and the conceptual image of the protagonist Tashi in ST and TT of the *Tashi* series represent Tashi as a hero. Within these criteria, second, the constant interplay of marked spatial and temporal themes serves to build up the dynamic sequences of Tashi's mental states by strengthening the representation of time and space. The voice of Tashi stresses what he must consider for the given circumstances, and represents the

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[88] See the chapter 1

ability to control and to deal with them, because of the temporal and spatial marked themes as emphatic markers.

I accept that Bakhtin's concept of the chronotope is a useful tool to examine the semantic shift of time and space, and thence examine how the marked temporal and spatial themes are applied in literary translation. Regarding the third question, thus, the analysis has shown that the TT represents Tashi as a heroic boy who controls time and space and emphasizes every situation he encounters in a stream-based temporal movement by adding more marked temporal expressions within a space. Time is more deictically expressed in the TT. In contrast, time is rather statically expressed in the ST so that Tashi appears as a hero who seems to invite readers to adopt a 'wait-and-see attitude' for a certain duration of time.

Further Suggestions

The distinction between what a literary text is composed of and how semiotic codes within the literary text may function in young readers' minds is made by emphasizing that linguistic tools offer us a means to achieve the kind of understanding identified by Stockwell:

> The key to understanding issues of literary value and status and meaning lies in being able to have a clear view of text and context, circumstances and uses, knowledge and belief (Stockwell 2002:4).

On the basis of the fundamental idea that a language itself bears various elements such as culture (society), ideology, linguistic codes and their associated meaning, translation of a work inevitably creates a different image. The linguistic choice of language is one of the vital considerations in such transformation because it is linguistic codes that readers first encounter when they read a storybook and through which the readers understand a story and formulate their images. Accordingly, linguistic analysis provides us with explanations of the detailed textual phenomena occurring in a literary work, an artistic craft carefully woven by an author. It goes further for a recreated or reformulated translated book by a translator in translation action.

The question of this study concerns how linguistic patterns –*marked themes of thematic structure* – function in children's cognitive worlds to educate and entertain them in practice. The study has tried to explore how the different ways of adopting such syntactical devices contribute to the differences in defining the image of the protagonist formed in the ST and the TT young readers' minds.

With ideological representation involved in the ST as well as in the TT, the different ways the marked temporal and spatial themes express narration are explored. The question has been raised throughout the project as to whether the image the source text readers might have formulated can be communicated to the TT readers, and pursued with a comprehensive discussion of translation of children's literature in terms of linguistic structure and cognitive representation. In order to examine linguistic phenomena in our cognitive world, it has been argued that translation should entail at least two considerations. The first is the way that linguistic elements – I called these elements the semiotic codes in this study – are used in a text. The second is how schemas instantiate those semiotic codes and bring them into interaction in understanding and interpreting a story.

By describing differences and similarities in the books as a result of the analysis, the project has investigated how the marked themes of the ST and the TT can shape the development of Tashi's heroic image to ST and TT readers. The reason why I chose the image of a hero out of the vast number of literary topics available is that a hero in children's literature tends to appear most frequently as a story protagonist who is distinguished by abilities that ordinary children do not possess. Although the heroic image may reflect culturally specific features, it shares common traits across cultures, such as the need to face and overcome obstacles presented by an antagonist, bravery, wit and wisdom, which fulfil the traditional features of a literary hero.

The assumption of this project is that the linguistic phenomenon merely within the discourse time and the story time of a storybook such as the *Tashi* series puts into question the communication of the image of the protagonist. The chosen linguistic tool is the *marked themes of thematic structure* which serve to focus readers' imagination on the micro and the macro level. The conjecture is that the marked themes help readers to observe Tashi's heroic actions and attitudes as they are intensified in the process of reading, and thence the study has tried to answer how any changes as a result of translation are likely to impact the TT readers' understanding of Tashi as a hero.

However, translation of children's literature should be analysed on the basis of more broad areas in combination with linguistics – for example, pragmatics, sociolinguistics, psycholinguistics, and so on. Hence, it seems desirable that further questions should be dealt with: do elements of any stylistic aspects in linguistics – linguistic style, author's style, cultural style, and so forth – which appear to be unique or idiosyncratic have a key function in stimulating reader imagination, and what kinds of equivalents may appear in the target language in a more specific way in translation? If so, how far can expressive meaning be

reproduced in the process of translating one linguistic medium to another. This project also suggests that translation study should give priority to semiotic analysis or linguistic analysis in the act of translating children's literature.

Therefore, the first suggestion through this project is that research into children's literature in translation should employ an interdisciplinary methodology which involves both linguistic approaches and literary theory and practice. With this critical insight on literary translation in children's literature, the project offers an understanding of how we should situate translation in children's literature and outlines important notions of translation acts. I would not contend that linguistic and cultural barriers are the only reason that translation causes a shift in the protagonist's image. Instead, I would like to emphasize that linguistic features of each language are significant factors in literary interpretation in the area of translation. In macro perspectives, the second suggestion is that both narrative theory and linguistics should be construed as resources for cognitive science to understand a translation act in a more detailed, delicate fashion. In micro perspectives, thirdly, I propose that any type of linguistic analysis along with cultural denotation and connotation will be beneficial for the further literary interpretation of children's literature and translation, as Baker asserts:

> Linguistics is a discipline which studies language both in its own right and as a tool for generating meanings. It should therefore have a great deal to offer to the budding discipline of translation studies; it can certainly offer translators valuable insights into the nature and function of language (1992:4).

The fourth is that the translation of children's literature should be more specifically discussed from a cognitive approach, with special reconsideration of metaphorical causes and effects so that both ST and TT readers shall have better mutual understanding in cross-cultural communication between forms of textual expressions in the ST and the TT. Finally, more empirical studies such as a study of translator strategies, a corpus study of metonymy and metaphor, and a comparative study in cultural preferences in expression are suggested to offer explanations of the extent to which TT readers may comprehend the intention of the ST.

With translation as a process and a product in general as well as translation as a discourse practice, a new interdisciplinary methodology, namely critical linguistic thinking and literary theory and practice needs to be adopted for children's literature in translation. In doing so, it seems that young children's narratives yield the better understanding of any shift as a result of translating from the ST to the TT, which allows us to improve not only the efficiency of literary translation act but also a better understanding of the semantic shift between contexts.

Data and Limitation of the study

Data

This project is based upon Tashi's narration extracted from the Tashi series written both in English (Source text) and Korean (Target text). The ST is the Australian versions written by Anna Fienberg and Barbara Fienberg and illustrated by Kim Gamble. Although the series is composed of 32 stories published initially in 16 books, I have chosen *The Big Big Big Book of Tashi* published in 2001 by Allen & Unwin and *The Second Big Big Big Book of Tashi* published in 2006 by Allen & Unwin, which together include 24 stories from 12 books, and from these I have selected stories Tashi narrates to the target readers – *Dragon Breath* (book 1), *Tashi and the Giants* (book 2), *The mountains of White Tigers* (book 3), *Tashi and the Genie* (book 4), *Gone* (book 5), *The Magic Bell* (book 6), *Tashi and the Big Stinker* (book 7), *Tashi and the Dancing Shoes* (book 8), *The fortune Teller* (book 8), *Tashi and the Haunted House* (book 9) and finally *Tashi and the Royal Tomb* (book 10). The TT is the translated Korean versions published in 2004 through 2008 by Kukminseogwan.[89] The TT series is composed of 10 books which have been published in order – *Bul Bbum-neun Yong-eul Mulichida* (book 1), *Geoin Chinchu-reul Mana-da* (book 2), *Huin Horangi San* (book3), *Genie, Jamesea Ggaeeonada* (book 4), *Amtak-deul Sarajida* (book 5), *Sarajin Yosul Jong* (book6), *Bangguijaeng-i Geoin-eul Manada* (book 7), *Chumchuneun Yosul Gudu-reul Shinda* (book 8), *Yureong-eui Jip-e Gada* (book 9) and *Wang-eui Mudeom-eul Chajanaeda* (book 10). The illustrations in the TT are reproduced from those in the ST. The translator is Mun Woo-il, who was a doctoral candidate at Claremont School of Theology in the USA while translating the Tashi series.

Limitation

It seems important to note some limitations of this thesis – validity for the heroic image the Tashi series connotes in the ST and the TT, back-translation and data and analysis.

While, in dealing with children's literature, rethinking linguistic analysis or the analysis of linguistic style is essential and scientific in order to tease out the protagonist's image in translation and to apply a step-by-step systematic analysis, it can be argued that there still

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[89] The TT versions are the original volumes, not translations of the first and second big big big book series of *Tashi*.

exists a limitation in portraying the heroic image of the protagonist Tashi of the *Tashi series*. First, one of the limitations of this project is a validity which accounts for a general tendency in representations of a hero between two cultures. In addition, Tashi's heroic image represented throughout *the Tashi series* in this project merely results from the TT translator's artistic work – words, idioms, expressions and so on – rather than general linguistic features the TT language involves. That is, the writer's linguistic style may be a key factor that influences the TT readers' perception and understanding of Tashi's heroic image in the story. Ideally, such a vulnerability should be covered by a comparison with more translated versions of the Tashi series,[90] together with a macro and micro-view consisting of an image constituted by heroic traits and the connotations of linguistic expressions employed to convey the specific image of Tashi as a hero in both contexts. Second, it is a methodological concern of this project. The selected data of the Korean version has been back-translated in order to compare it with the English version for this study, as "a back-translation … can give some insight into aspects of the structure" (Baker 1992:8). The study has sought the inter-code reliability for the sake of accuracy and showed adequate reliability, but the back-translation may vary according to the individual translator.[91] Some of the examples particularly for the TT that are quoted, translated and discussed to account for the linguistic and stylistic aspects and their semantic interpretations in the study may be critical but faulty in explaining each literary function. Also, every translation made for the study may not be accurate enough to illustrate the key literary functions for the study, although I have tried hard to keep and balance the equivalent meanings of the ST and the TT. Among other difficulties, the lower reliability of translated examples may hinder detection of the accurate interpretation or the expected effects. Further research may consider more reliable measures and translated scripts for examining and detecting such outcomes. Finally, it is estimated that the analysis for "themes and marked themes" for the TT may be challenged by Korean linguists as the concept of "theme", "given" or "topic" in a sentence or a clause that has been associated with Functional grammar, a Functional approach, and the theory of Functional Sentence Perspective (FSP) has not yet been systemically applied to the Korean language. Although every analysis may be open to discussion, however, it is virtually reliable as the study only selects "the declarative sentences" that Tashi narrates so as to avoid an extremely heated conflict among other linguists because declarative sentences are normally used to make a statement to carry out information and are the most common type in all languages – e.g. SVO (English) vs SOV (Korean).

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[90] But, as might be expected, there is only one translated version in Korea, which I have been using for the thesis. The *Tashi* books have been translated into more than 20 languages, so there is rich potential for further comparative study.

[91] For the back-translation, I just focused on the marked temporal and spatial themes. I simply adopted the other elements – e.g. vocabulary and expressions - within a sentence structure from the ST versions.

The study, thus, engages with relevant principles and criticism which may occur in the field of children's literature, translation and cognitive linguistic study. Questions such as 'how does reading a storybook affect young readers?', 'how is the meaning of the source text transferred to the translated text?', 'what are the elements that affect a young readers' comprehension?' or 'how does a translator enhance the work of translation to minimize the gap between the ST and the TT', demand more evidence as well as theoretical frameworks and methodologies drawn from related disciplines.

Literary translation of children's literature necessitates significant, critical thinking about how literary books impact upon the minds of young readers. In this sense, the study is preliminary and exploratory in that it adopts a particular linguistic tool – analysis of marked spatial and temporal themes – and situates analysis within the frame of Bakhtin's concept of chronotopes in order to further understanding of the possible impact upon the minds of young readers. Nevertheless, this specific focus indicates the desirability of further research involving concrete, sufficient linguistic analysis in order to understand cross-cultural differences between conceptual systems as well as the dynamic aspects in language in children's literary books, as Lakoff and Johnson claim:

> … different cultures have different ways of comprehending experience via conceptual metaphor. Such differences will typically be reflected in linguistic differences.
>
> We are thus led to a theory of truth that is dependent on understanding: a sentence is true in a situation when our understanding of the sentence fits our understanding of the situation (1980: 486)

In doing so, we as adults would be able to understand young readers better in terms of their knowledges, emotions, and sociocultural needs in real life. At the same time, such narrowness in translation between the ST and the TT cultures and languages may lead us to a better understanding of translation work not only in children's literature but also in general cross-cultural communication.

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Appendix 1

I. Information of the books

The Tashi Series;

ST:

1. **The Big Big Big Book of Tashi (Tashi series) Paperback – May 1, 2002**
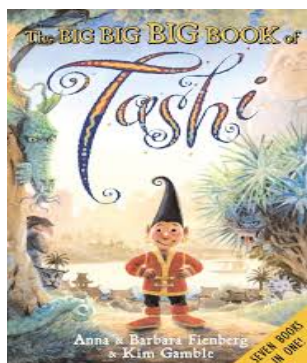
Anna Fienberg (Author), Barbara Fienberg (Author), Kim Gamble (Illustrator)

Age Range: 6 - 10 years
Grade Level: 1 - 5
Series: Tashi series
Paperback: 448 pages
Publisher: Allen & Unwin (May 1, 2002)
Language: English
ISBN-10: 1865085634
ISBN-13: 978-1865085630

2. The 2nd Big Big Book of Tashi (Tashi series) Paperback – October 1, 2007
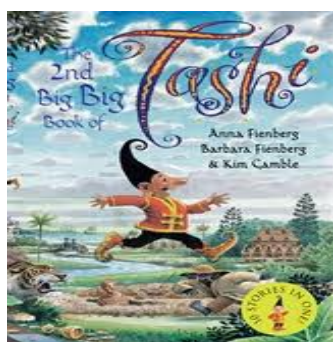
Anna Fienberg (Author), Barbara Fienberg (Author), Kim Gamble (Illustrator)

Age Range: 5 - 7 years
Grade Level: Kindergarten - 2
Series: Tashi series

Paperback: 324 pages
Publisher: Allen & Unwin (October 1, 2007)
Language: English
ISBN-10: 1741148332
ISBN-13: 978-1741148336

TT:
1. **타시의 신기한 모험 (1 - 10)**
저자 안나 피엔버그 지음, 킴 갬블 그림, 문우일|국민서관 |2004.10.04
페이지 104|ISBN 8911022276

Anna Fienberg (Author), Barbara Fienberg (Author), Kim Gamble (Illustrator)
Translated by Moon, Wu-il
Pages: 104|ISBN 8911023892
Published by Kuk-min-seo-gwan, July 15, 2004

II. The selected stories for the project

Books	Titles (English)	Titles (Korean)	Selected Stories
1	*Tashi* (1995)	불 뿜는 용을 물리치다!	
	1) Tashi	1) 백조를 타고 나타난 타시	
	2) Dragon Breath	2) 불 뿜는 용을 물리치다	★ (1)
2	*Tashi and the Giants* (1995)	거인 친추를 만지다	
	1) Tashi and the Giants	1) 거인 친추를 만나다!	★ (2)
	2) The Bandits	2) 산적 아들이 된 타시	
3	*Tashi and the Ghosts* (1996)	유령을 몰아내다!	
	1) Tashi and The Ghosts	1) 유령을 몰아내다!	
	2) The mountain of white tigers	2) 흰 호랑이 산	★ (3)
4	*Tashi and the Genie* (1997)	지니, 잠에서 깨어나다!	
	1) Tashi and The Genie	1) 지니, 잠에서 깨어나다!	★ (4)
	2) Tashi and The stolen children	2) 타시와 사라진 아이들	
5	*Tashi and the Baba Yaga* (1998)	마녀 바바 이야기를 만나다!	
	1) Tashi and The Baba Yaga	1) 마녀 바바 야가를 만나다!	
	2) Gone!	2) 암탉들, 사라지다!	★ (5)
6	*Tashi and the Demons* (1999)	사라시나 공주를 구출하다!	

	1) Tashi and The Demons	1) 사라시나 공주를 구출하다!	
	2) The Magic Bell	2) 사라진 요술 종	★ (6)
7	*Tashi and the Big Stinker* (2001)	*방귀쟁이 거인을 쫓아내다!*	
	1) Tashi and The Big Stinker	1) 방귀쟁이 거인을 쫓아내다!	★ (7)
	2) The Magic Flute	2) 마술 피리	
8	*Tashi and the Dancing Shoes* (2002)	*춤추는 요술 구두를 신다!*	
	1) Tashi and The Dancing Shoes	1) 춤추는 요술 구두를 신다!	★ (8)
	2) The Fortune Teller	2) 점성가	★ (9)
9	*Tashi and the Haunted House* (2002)	*도깨비와 내기를 하다!*	
	1) The Big Race	1) 도깨비와 내기를 하다!	
	2) Tashi and The Haunted House	2) 유령의 집에 가다!	★ (10)
10	*Tashi and the Royal Tomb* (2003)	*왕의 무덤을 찾아내다!*	
	1) Tashi and The Royal Tomb	1) 왕의 무덤을 찾아내다!	★ (11)
	2) The Book of Spells	2) 주문이 적힌 책	
★ indicates the selected stories where Tashi narrates a story to Jack or Jack's family.			

Appendix 2

Marked Themes of ST and TT

BOOK1			BOOK1	Dragon Breath		
40	어느 날		75	One day		
42	내가 막 집을 나설 때도			Anyway, before I set off		
44	그리고 양동이 두 통에 물을 담은 뒤		76	Well		
45	바로 그때			*this* dragon		
46	양동이를 들고 산 위로		77	So		
	거기 동굴 입구에 용이 앉아 있었는데			Well,		
47	몇 번 본 적이 있지만		78	So,		
	그 용 때문에			Well		
48	그러자			And there		
49	그러자		79	And then		
51	아침 해가 뜰 때까지			And now		
	이 때 용이 한숨을 '푹!' 내쉬었기 때문에		80	Well,		
52	어떻게 했냐면,					
54	덕분에					
	그래서 이번에는					
55	가파르고 무너지기 쉽다는 그 강둑까지					
56	거기에					
	물론					
57	그때					

BOOK2			BOOK2	TASHI and the Giants		
11	그 일로		71	Then		
	용이 내가 한 일을 친추에게 일러바치자			Well		
12	그러고 나서		72	After a while		
13	상상해봐,		73	Now		
14	어떻게 했냐면,			Inside the cage		
	그러더니			Well		
15	사람들이 다투는 사이에			So		
16	한참을 걸어서 이윽고 거인 성 앞에 다다랐는데,		74	As she walked past,		
17	한 참 내려가다가		76	Later		
18	문이 잠겨 있지 않아서			As he was going to bed		
	'삐걱' 하고 문이 열리자마자			And as his wife went by,		
	그 새장 속에			All night		
19	무지막지하게			And then		
21	그래서 부인이 의자 위에 놓은 열쇠 꾸러미를 가리키자마자			The next morning		
	친추 부인이 내 앞을 지날 때,		77	When the dumplings were cooked		
23	그러자 널찍한 방이 나왔는데,			When I had finished		
	불을 들여다보며			So		
24	그 사이에		78	So then		
27	그러다가			Then		
28	다음 날 아침			And so this time		
	새알심이 다 익자		79	When I returned to the village		
29	새알심을 한 입 베어					
30	맛을 다 본 다음에					
33	그러자					

| 34 | 정말이지
이윽고
그래서 성 밖으로 나올 때는 | | | | | |

BOOK3			BOOK3		
44	어쩌다 만났냐 하면		85	One day	
	어느 날,			Anyway this particular day	
	방마다 그림 있는 벽지로 장식을 했고, 고운 무늬가 새겨진 그릇과 예쁜 물병, 손으로 조각한 칼 따위가 놓여 있는데		86	The only thing he loved	
48	글쎄			You see,	
	그런데 그 동굴은 흰 호랑이 산꼭대기에 있었기 때문에			Anyway	
50	아무튼		87	On it	
	그런데도			And sure enough, the next day	
51	이튿날			From under beds, inside wardrobes,	
52	집안 구석구석에 득실거리는 쥐 때문에		88	As soon	
53	그러고는			He was furious – roaring like a bull with a bellyace!-...	
	그러자 이번에는		89	When I ran to tell Li Tam she said...	
54	더구나 마을 사람들이 자기를 보고는 손으로 얼굴을 가린 채 비웃는 것을 보더니,			So that night	
	숙모에게 뛰어가 그 소식을 전하자		90	Well,	
55	그날 밤에 모두들 잠자리에 든 뒤,		91	At last	
	그러자			I pulled at it and *whoosh!* – the door swung open	
56	그러고는			And just then,	
57	하지만 캄캄한 아래쪽을 보니		93	This time	
58	늦어도			Puffing and panting	
	등불을 높이 쳐들었지만 바로 코앞만 보일 뿐,		94	And then, coming out of the cave,	
	사실			Then,	
	도대체 어디까지 얼마 동안이나 걸어왔는지			And of course,	
	그런데 어느 순간부터		95	Well,	
				Next morning	
				What a sight it was! (?)	

59	그러다가 갑자기 등불을 치켜들고 보니까 고리를 잡아당기자 차가운 얼음 공기 때문에 얼굴이 얼얼했지만 등불로 통로를 비춰보니		96	Still That night	
60	그 나무 뒤에 그래도 바로 그때 어둠 속을 뚫어져라 보았지만 그렇게 나지막이 울리던 소리가 크게 울부짖는 소리로 바뀌어 　　　　찌렁찌렁 울리더니,				
61	하나, 또 하나, 또 하나..... 호랑이들이 어찌나 가까이 있었던지				
62	호랑이는 듣던 것보다 훨씬 사나워 보였고 어둡고 칙칙한 　　　　입 속에 들어찬 이빨도 듣던 것보다 훨씬 날카로워 　　　　보였지만, 그래서 크게 심호흡을 한 뒤, 목이 터져라 소리를 지르면서				
63	아마도 그렇지만 근육 위로 흰 철이 파르르 떨리는 것으로 봐 그 허연 형체들이 사라지는 모습을 지켜보자니 그렇게 머리 위로 등불을 휘두르면서 틈새로 빠져나가려고 했지만				
64	그런데 갑자기 그것을 서둘러 한 입 베어 먹고				

65	그러자 동굴 안으로 들어가 보니, 나는 가지고 간 커다란 자루에 헐레벌떡 금화 꾸러미들을 　　　　집어넣은 뒤				
66	자루가 어찌나 무겁던지 그렇게 동굴을 빠져나올 때도 호랑이가 아직 나무 뒤에 있				
67	봐 메고 있던 자루를 땅에 내려놓고 미니까 계단을 기어올라 부엌에 들어서자				
68	숙모한테 고맙다는 말씀을 드렸지만, 다음 날 아침				
69	먼저 얼마나 눈이 부시던지! 산더미처럼 쌓아 올린 금화가 아침 햇살을 받아 너무나 밝게 　　　　반짝였기 때문에 여전히 망설이면서. 달마다 꼬박꼬박 집세 받는 재미도 좋았지만, 마침내 그날 밤에 할머니와 둘 때 숙모의 커다란 노랫소리에 묻혀				

BOOK4			BOOK4	
11	그러니까….		72	Well,
	헛간에서 목을 찾고 있는데			One day, not long before I came to this country,
	나는 암탉이 품고 있는 계란 네댓 알 정도를 꺼낸 뒤,		73	When I lifted the carpet I saw a bubbling grey mist inside; soft …..
	그런데 선반 위에			Well,
12	양탄자 조각을 들추어 보니,		74	So
	다르랑 다르랑 가만 가만			So
	그랬더니		75	Imagine, ….
	그러더니			Hmm, before I guild the palace,
	올려다보니,			Yes, but when Second Cousin at the shop took my coin,
14	이렇게		76	By the time I'd brought his tea,
15	지니라면			But I was firm with him(?)
	지니를 만나면 무엇을 해야 하는지			All smooth and polished as skin,
16	그러면서도		77	And then we were off,
	그리고 정중하게			A hundred times,
17	상상해봐,		78	When I got my breath back
	지니가 손가락을 톡 튀기자, 짜잔!			One thing I had often longed for...
	음, 성을 짓기 전에		79	Before I could say that I was sorry to hear it, and
18	그런데 가게에서 일하는 둘째 사촌 누나가 내 동전을			how pleased the family would be to have him back home again,
	찬찬히 살펴보더니		81	He lifted his holey old singlet to show big red lumps all over his tummy, like..
	그랬더니			Tashi stopped for a moment, because...
19	그리고 마구			Well,
	그리고는		82	Suddenly
20	점점 더			As he sailed past,
	아, 정말이지		84	

	순간			
	그렇게			
	살갗처럼 보드랍고 반질반질한데다			
22	올랐더니			
	그런 다음			
	내가 마을 사람들에게 손을 흔들자			
23	사실			
	무릎이 양탄자 끝까지 쭉 미끄러져서			
24	양탄자는 나를 떼어 내려고			
	세상이 온통 냄비 속에서 국이 끓듯 부글부글 끓는다고 느꼈			
	간			
26	턱까지 차오른 숨을 겨우 가라앉힌 뒤,			
	아무튼			
27	그때 문득			
	별안간			
28	내방으로 달려가 보니,			
31	귀찮다는 듯이			
33	삼촌이 낡고 구멍 난 속옷을 걷어 올리고 배를 보여 주는데,			
34	머리가 지끈지끈 아파 오기 시작해서			
	마구 흔들면서 제발 티키 푸 삼촌을 도로 데려가 달라고 했자			
	그 말을 듣자마자			
	문뜩			
35	그러니 성에서			
	그 말에			
36	그릇 안에 웅크리고 있는 지니를 보더니			

38	그리고 지니가 공중으로 불쑥 피어오르자 그리고 음흉스럽게 반짝이더군! 그런데 갑자기 지니는 내 앞을 지나갈 때				

BOOK5			BOOK5		
43	날아다니는 깃털 하나 없을 정도로 말끔히		83	Once	
45	그래도 닭들이 몽땅 사라졌는데도, 실례가 되는 줄 알면서도 서로의 집을 샅샅이 뒤져 보기도 했지만, 어느날			Nothing was left behind – not even…… Well, Hmm… When all the hens disappeared, One day	
			84		
46	그러면서			Since he was the richest man in the village	
47	곧장		85	You should have seen it, Tashi – the jugglers……	
48	그러자		86	Suddenly	
49	불행하게도 제가 남작 집 대문을 열고 있을 때,			Unfortunately	
51	떡을 대여섯 개쯤 허겁지겁 먹은 뒤에야 숙모가 간 뒤 그때 천천히 뒤돌아보니			Well When I had wolfed down five or six, I found hundred of hens – and some of…… When she left	
			87		
53	바로 세상에 그렇게 나쁜 사람이 있다니,			Then Strange, I thought	
55	아무튼 하지만 눈이 점점 어둠에 익숙해지자			Slowly And there	

	어딘가에 묵직한 철문도 있을 것 같았지만,	89	Well
	그때		At first
56	구석에		But as my eye grew used to the gloom,
	그냥 가만히		I down to study the floor, to see….
	아무 소리도 내지 않고 거기 가만히	90	Lying in the corner,
	자고는 있었지만,		Well,
	그것만 먹으면		Its legs twitched now and then, as if…..
57	하지만 겨우		Only *my web* was….
	하지만 거기서		If only I had my magic ghost cakes,
	어깨 너머로		Wait!
	그러더니	91	My right foot first – it was gliding….
	불타는 석탄처럼 이글이글 타오르는 그 눈 빛을!		Over my shoulder
58	그 소리를 들으며		Then the other.
	걸어오다가 내게 달려들려고		I'd forgotten the colour of those eyes : …..
	앗 그런데 맨 마지막 주머니에		Slowly, lazily, ….
59	바로		Nothing.
	삼키자마자		Another cake crumb!
60	대못 같은 호랑이 수염이 내 손을 스쳤지만,	92	Outside
	목으로 국수 가락이 넘어가듯 매끄럽게!		Then
61	그때		You see,
62	달이 떠오르자,	93	Well
63	그런 사람의 포로가 될 생각은 눈곱만큼 없었지만,		In the distance
64	그러자	94	Either I will tell them how you stole their hens – and…
65	그때	95	And when the Baron turned to see,
66	그러니 둘 중에서		"WHERE IS THE THIEF! WHERE IS THE THIEF!" they changed.'

저렇게 성난 사람들이 벌겋게 타오르는 횃불로	
남작이 뒤돌아보자	

BOOK6			BOOK6	
45	너한테 우리 마을에 있던 요술 종이 있으면		85	Well, it was very old and beautiful, the most ......
46	아주 오래됐는데			When dragons came over the mountain it would ring out,...
	우리 마을에서			Lucky for me,
	산 위에 불 뿜는 용이 나타났을 때도		86	Well,
	거인이 마을 가까이서 어슬렁거릴 때도			All I could see in my mind is....
	강을주름잡는해적이 나타난 날에도			From Wu's front window,
	안 그랬으면		87	Just the sight of him...
	나는 해적이 그 사실을 알게 되면,			He was *huge* –
47	그때			I watched him stride along the jetty, turning into the road.....he was
	마치			Well
48	바로 칼자루를 만지작거리던			Still
	딱 하나 떠오르는 사람이 있었는데,		88	That night,
	그랬더니			The next morning
	해적이 나를 잡으로 온다면 가장 먼저 우리 집부터 찾아볼 것 같아서,			So I went to see Wise-as-an-Owl, to....
	형네 집 앞 창문으로 보니까		89	So
49	그것만 봐도			Of course
	엄마가 내가 어디 있는지 모른다고 했는데도		90	Then,
	그 바람에			There
	그러고는 마을 샅샅이 돌며			On the last night,
50	몇 사람은 내가 우 형 집으로 뛰어가는 걸 보았지만,			

51	그때 아주머니들이 대꾸하자 종일 사람들마다 집에 쏙 들어가 문을 잠갔고, 해적이 요술 종을 훔쳐 간 건 바로 그날 밤,		91	Every now and then Then Suddenly By sunset When the first star glittered in the sky,
52	다음 날 아침 못된 남작은 마을 사람들 앞에서 그러자 그 종은 맨 처음 세상이 시작된 때부터 우물 위에 걸려 있었고, 　마을에 위험이 닥칠 때마다 울려서 미리 알려주곤 했는데, 내게 돌을 던지는 아이들도 있었는데,		92	And everyday after that The cook was spiteful and the work was had and boring – except … Like the time Well, One moonless night, Swiping at the air with his sward, *Wah*!
53	내가 찾아갔을 때		93	Lucky for me Then, to my horror, At that very moment, Oh, how wet and wretched I was… But all I got was….
54	물론			
55	그러고는 숲 속을 타박타박 걷고 개울을 여러 개 건너면서 해적한테 뭐라고 말할까 곰이 생각했지.		94	The next morning, By afternoon As our village came into sight, Quickly
56	해적을 만나기 바로 전날 밤에 흉학한 부하들과 몇 십 리 밖에서도 들릴 만큼		95	But when I gook the bell out of the sack,
57	맥주 통을 돌리며 이따금씩 짐작하겠지만		96	And then –
58	그러고는 그때 문득 내게 들이댔던 울퉁불퉁한 머리를 바로 세우더니			

59	그 말이 떨어지자마자			
	해가 질 무렵에			
	밤하늘에 첫 번째 별이 반짝이기 시작하면,			
	날마다			
	무슨일이냐면,			
60	어느 깜깜한 그믐 밤에			
	허둥지둥 배를 둘러보는데			
	내가 서둘러 밧줄 밑에 숨자마자			
	그러다가			
	다행히			
	추위에 손가락이 딱딱하게 굳어서,			
61	그때			
63	내가 올라가자마자			
	내가 말하자			
64	다음 날 아침에			
	오후가 되어 해적 두 명이 더 배가 아프다고 하자,			
	우리 마을이 눈앞에 보이자			
65	서둘러			
	달인 약을 해적들에게 몇 모금 마시게 하자			
	제발			
	이렇게 해서			
67	내가 자루에서 그 종을 꺼내자			
	우리가 종을 우물 위에 달린 갈고리에 다시 매달자			

BOOK7			BOOK7	
13	그때도		71	Well, (said Tashi), throwing his lunch scraps into the bin,
	친구들이랑 학교에 있는데			On a grey, still afternoon, remarkably like this one in fact,
	이번엔		72	We all ran straight home, ...
14	그때			Peeping through a crack in the shutters,
	문틈으로 보니까			Well,
15	옷밑으로 언덕이 솟구쳐 있는 것처럼			As soon as the earth stopped shuddering under our feet,
	후유, 하느님이 보우하사 우리 집을 그냥 지나가나 보다 했는데,			*Wah!*
	그러고는		74	Well, anyway,
	가볍게			Well,
	그러더니		75	When I arrived at Cintu's castle
16	발밑으로 우지끈우지끈 흔들리던 땅이 멈추자,			There, in the kitchen,
	모두들 잔뜩 겁에 질려서는 죽을 고비를 넘기고 살아난 이야기를 하느라		76	But when I asked if there was anything she could o to help us,
				Just then,
17	사람들이 쑥덕거리며 한숨을 쉬고 있을 때,		77	Well,
18	아무튼,		78	Well then,
	그 말에 충격을 받은 사람들이 한바탕 더 웅성거리자 아니나 다를까			At dinner time,
				Good, I thought, now for tomorrow –
19	나도 가고 싶지 않았지만			When he saw it,
	그 거인이 다음번에 우리 집 지붕을 걷어 낼지 모르는데		79	That night, after dinner and present,
20	하룻밤하고도 한나절을 꼬박 걸어야 하는 먼 길이었지만,			Another early night.
	친추의 성에 도착해서		80	The next morning
	부엌쪽에서			But when Mrs Chintu sent him down to get the fish,
21	역시 부엌에는		81	And sure enough, after a while, when he and Chintu were sitting drinking their tea,
22	그런 다음			

23	그러자 바로 그때 친추가 씩씩거리자 친추가 말하자		82	Even Insider thee castle,
24	그런데 오늘 가 보니까		83	But when I reached the village and tried to tell the news of Only Brotl going,
25	그래서			Instead of saying how brave I was to get rid of the fearsome giant,
26	우선 1 단계로 저녁 먹을 때,			
27	친추 국에는 물론 다음 날			
29	가서는 생일 케이크가 얼마나 아름다운지 자세히 말해 줬더니 거기서 그날 밤 그러고는 그렇게 그날도			
30	다음 날 아침 일찍 그러고는 그리고 집에 가서 고기잡이 한두 명도 함께			
31	친추는 와드득와드득 바위 덩이 부딪치는 소리를 내며 이를 갈더니, 물론			
32	그러더니 조금 뒤 하나뿐인 아우 배 속에서 우리가 하나뿐인 아우 콩죽에 놓은 양념 때문에			

33	친추가 문이란 문은 모조리 열어젖히자			
34	성에서는			
	그리고 이층으로 달려가			
35	슬리퍼를 주우면서			
	그러고서			
36	물론			
	난 마을로 돌아와 하나뿐인 아우가 떠나게 되었다는 소식을 전하려고 했지만			

BOOK8			BOOK8		
13	자세히		72	Well,	
	어느 날 오후			One afternoon,	
	누군가 문을 심하게 두드려 열어 보니		73	Well, I knew we wouldn't find her sitting there in house worrying,	
14	집에 앉아서는 아무리 걱정을 해 봤자 누이를 찾지 못할 것이 틀림없기 때문에			But as I walked towards the village square,	
15	장담할 수는 없지만			Whenever Grandmother was painting one of her scree	
	그런데 마을 광장에 들어서니		74	So	
	그러니까			Well	
	그래서		75	I walked out of there very thoughtfully, I can tell you	
16	점성가인 미래를보는이는 우리 마을 사람 모두의 별자리표를 만들었기 때문에			As I turned the corner into the village	
	그런데 미래를보는이는 예언은 정확히 잘 하는데			Well,	
			76	Of course,	
17	그러더니			So	

18	그러면서 마을로 오는 길에 길퉁이를 도는데, 왜냐하면 마을 사람들이 구두를 맡겨놓고 한참 뒤에 찾아가서 다 고쳤냐고 물으면 언젠가			After an hour, without a speck of dragon luck, Clutching them tightly to my chest, When I stopped and put them on, At least I meant to give a little hop, I couldn't help laughing, it felt so strange.	
20	기다리는 동안 한 시간이나 찾아보았지만		77	In a few seconds Well, even though	
21	걸음을 멈추고 신어보니, 그래서 살짝 아주 살짝 뛰어 보려고 했는데, 몇 걸음 뛰었을 뿐인데 그래서 금세 훌쩍 넘어 물론 활짝핀연꽃이 몹시 걱정되긴 했지만,			So I decided to run home – just... Yes, and then,	
			78	Soon it would be dark, Just then,	
			79	A tiger pit! Then my toes tingled inside the shoes, Yes! But at that moment	
22	우리 집과 완전히 반대쪽에 있는 다리를 건너더니 나는 멈추려고 했지만 발을 차서 구두를 벗어 내려고 해도			My hear thumped as I saw a large black snake slithe down into the hole, *Wah!*	
23	주변을 보니 곧 깜깜해질 텐데, 바로 그때 기억하시겠지만,		80	May be I'll land on the snake and squash him, But no,	
24	내가 이렇게 소리치는데 내가 말하자		81	No sooner had she done But when the crowd saw me doing one of my playful leaps -	
25	그래봤자 그때 마침 바로 그때			I was just taking my bow when I spied a face in the cr	
26	다행히				

27	덕분에 활짝핀연꽃은 내 말대로 하는 것 같더니만, 누이가 나를 붙잡자마자 누이를 찾으러 간 수색대를 불러들이려고 마을 종을 울리자 왕마 할머니는 누이를 끌어안고 야단도 치고 울기도 하셨는데,		82	that I had hoped never to see again: my greedy.... When the crowd drifted away, But I needn't have worried about him coming to *stay*- was... *We* will! *Our* fortunes? The next morning
28	그때 내가 구두를 신고 살짝 뛰어서 사람들 키보다 높이 튀어 오르자 환호하는 사람들에게 인사를 하려고 사람들쪽을 보다가 바로		83	It was amazing – Suddenly,
29	삼촌은 매우 기뻐하며 두 손을 비벼댔지만, 그냥 머물다만 가면		84	But after he had watched me do six somersaults one leap, and dance up one wall, across the ceiling and d the
30	다음날 아침에 좀 아프긴 했지만 정말 순식간에		85	other side,

31	하지만 내가 붕 떠서 공중에서 여섯 바퀴를 뱅글뱅글 돌고
	    한쪽 벽을 딛고 선 다음에 춤을 추면서 전장까지
	    올라갔다가 반대쪽 벽으로 내려오는 것을 보더니,
			86	Then
				He had two huge evil –
				Some uncle, I thought bitterly.
				But before he could bring it down,
				Well
				So when the princess invited me to take tea with her,
				That evening
				Well, the next day

32	그러다가 갑자기 뒤돌아보니 눈을 가늘게 뜨고는 심술궂게 우리가 가려는데 사나워 보이는 조수 두 명과 함께			
33	그러자 조수들이 나한테 달려들어 구두를 밀어도 보고 당겨도 보았지만,			

	그때 조수 하나가 큼직막한 칼을 꺼내어 내 머리 위로 번쩍 　　휘둘었는데			
	칼로 나를 내려치려는 순간,			
34	지금까지			
35	그날 저녁			
	황제께서 내게 수고했다며 금화가 담긴 자그마하고 멋진 　　꾸러미를 주시자			
36	그리고 내 손에서			
	이 말을 할 때			
37	아무튼 다음 날에			
	오, 그랬더니			
38	내가 황실에서 있었던 성대한 만찬이랑 황제 폐하와 사라시나 　　공주님 얘기를 하는데			
	점성가		**THE Fortune Teller**	
45	내가 가자	91	See	
	내가 점성가를 찾아간 지 며칠 되지 않았기 때문에		He was like that –	
46	나는 점성가가 별자리표 읽는 것을 보고 있었는데	92	Well, I watched him read for a minute, and then…	
	그렇게 해도 숨이 차지 않을 정도로		No, once your name has been written in the Great E	
	그러다가	93	of Fate,	
48	우리 마을 숲 속 새둥지에서도		Now,	
	그런데 문득	94	'Wild mushroom omelette with nightingale eggs.'	
	전에 까마귀가 그랬거든요,		Not that I knew of –	
	그 끔찍한 태풍이 불었을 때		For a moment I did feel low, I can tell you.	
	그리고 활짝핀연꽃네 집 아래에 연못이 하나 있는데,		But then I thought of my friend, the raven.	

49	잘 생각해 보니까 그래서 너는 서둘러 미래를보는이에게 작별 인사를 하고, 내가 휘파람을 두 번 불자 (내가 신에게 바칠 저녁 식사랑 나이팅게일 알 이야기를 들려주자) 그리고 나서 마을 아이들은 마나 버섯이 필요하다고 하자		95	The night Maybe So Off they ran with their bags, Meanwhile Her mother wasn't so happy to lose the beautiful speck trout –	
50	그런 다음에 거기서 미래를보는이는 진정하고 질서를 지키자고 했지만 마침내		96	Finally Next morning In the early afternoon Now	
51	다음 날 아침에 모두들 음식 준비하는 것을 지켜보며 거들 수 있도록 한낮이 조금 지나자 까마귀는 진흙투성이에다 몹시 지쳐 보였지만, 사람들은 생강 뿌리랑 샐러리랑 죽순을 자르느라 바빴지만, 내가 알기에 우리 마을에 황금나무 딸기가 열리는 나무라고는 　　딱 한 그루밖에 없었는데,		97 98 99	In all our province As I walked slowly to his house When I had finished,	
52	나는 요술 구두를 가져갔지만, 구두를 신지 않고 남작 집으로 천천히 걸어가면서		100 101	Oh dear, Come to think of it, But when I reached the bridge by the Baron's house,	
53	나는 이를 바득바득 갈면서 겨우 겨우 남작의 말을 따라 했지만, 그렇게 말을 마치자 그래서 빈손으로 남작 집을 나서는데,		102	Finally Now When it was nearly midnight One the stroke of twelve	
54	맙소사, 내가 딸기 하나를 살짝 건드리자,		103	If he didin't answer soon, Then,	
55	그 소리가 나자마자				
56	사람들한테 들은 것보다				

57	나는 요술 구두를 신고 한 발자국만 성큼 뛰어 안전한 곳으로 가려고 했는데, 그런데 잘 생각해 보니까 그래서 내가 나무딸기가 필요한 이유를 말하자 마녀는 소리치지도 않고, 오히려 호기심으로 눈을 반짝이며 나를 보고 웃었는데			
58	제가 얼마나 기뻐하며 나무딸기가 든 바구니를 들고 뛰어왔을지 그렇게 남작네 집 근처에 있는 다리까지 왔는데, 남작은 내 딸기를 보더니 그러고는 벌컥화를 내며			
60	그러다가 그러다 마침내 내가 딸기를 따자 남작이 바구니까지 들어주기에			
61	늦은 오후가 되어서야 나는 마을에 도착했는데 우리 집 접시 가운데 그리고 포도주와 생각에 절인 얼룩무늬 송어랑, 형 우와 동생 우만이 만들 수 있는 절인 야채도 있었는데, 그 음식을 담긴 그릇의 뚜껑을 열 때,			
62	자정이 가까워져서 종이 열두 번 울리자마자 우리는 빛 때문에 눈이 부서서 잠깐 눈을 감았는데,			
63	빨리 말하지 않으면,			

BOOK9			BOOK9	
40	특히		84	Well,
41	제 기억으로			Ever since I can remember
	마을 사람 가운데			Well, not for thirty years,
	적어도			Not since something dreadful append to the old couple
	거기 살던 노부부한테			who used to live there.
	우리가 물으면			So far only
42	가끔		85	Then one winter's evening,
	그런데 그때까지		86	Off she went running as fast as she could through the trees, far ahea
	그러던 어느 겨울 저녁			us,
	아저씨는 숲에서 숯을 굽는 일을 하시기 때문에			But when we drew near the house,
	그런데 지금까지도			So
43	아저씨가 서둘러 집으로 가시자			The house rose up before me, dark and full of shadows-
	서로 아무 말도 하지 않았지만		87	When my eyes grew used to the dark
44	그때는 겨울이라			Then
45	다음 날 오후에			*Wah*!
	유령의 집 가까이 가 보니		88	And then came the sound of careful footstep from the room….
	너무 달렸더니		90	It was the first emerald I'd ever seen;
	웃음이 터져 나오려는데,		91	Never was a day so long.
	할 수 없이			As soon as school was over
46	그러자		92	Bursting into the ghost house,
	거미줄이 쳐진 나무 사이에는		93	Then
	내가 진땀이 나서 축축해진 손으로 뻑뻑한 빗장을 들어 올리자		94	Well,
47	먼저			As they moved through the forest,
48	안쪽으로 들어갈수록		95	Suddenly

49	마치 굴속으로 눈이 차츰 어둠에 익숙해지자 잿빛 먼지가 마치 줄처럼 　　　서까래에 기리게 매달려 있는 모습이 보였는데, 그런데 위쪽 방에서 아주 조심조심 그 소리에	96	A minute passed and now Then, When they arrived at the path leading to the house Then Only Resting on the top of the chest was… her head
50	그러자 삐걱삐걱 허둥지둥 걷는 소리가 나더니, 그러다	97	Meanwhile You see
51	글쎄, 나오기 전에 잠깐 뒤돌아보니 여자가 고개를 들며 신음 소리를 내길래,	98	Later, as we were enjoying a little snack of Ah Chu's food,
53	그런데 닌 징이 발목을 만지작거리는 걸 보고 집 밖으로 나와 조금 걸어가자 밖은 어둑어둑 땅거미가 지고 있었지만		
54	그날처럼 먹을 것을 좋아하는 아 추는 자기 집 부엌을 완전히 거덜내다시피 　　　음식을 바구니에 가득 담아 낑낑대며 들고 오느라 아 추가 그 묵직한 음식바구니 때문에 오다가 잠시 쉬는 동안, 그 덕분에 아 추가 여우처럼 귀를 쫑긋 세우고 들어 보니,		
55	여기까지 유령의 집에 들어서자마자		
56	아 추가 그렇다고 하자 닌 징이 나를 보자,		
57	왜 사람들은 이럴 때 늘 나한테 부탁을 할까 하는 생각이 드는 　　　순간,		

58	하지만 그 애라면 아 추가 다시 숲 속에 가보니			
60	숲 속을 걷는 동안 그때 어디선가 사람들은 가던 길을 멈추고 주위를 두리번 살펴보았지만, 일 분쯤 지났을까, 이어 우르릉 쿵쾅 요란한 천둥소리가 나자, 그런데 곧 남자의 비명 소리가 났는데, 이윽고 집으로 들어서는 입구에 도착하자,			
61	집 안에 들어서자마자 그때			
62	그때 빛이 비치자 파란 공작이 장식된 옷을 보자마자 때마침 구석에 놓여 있는 낡은 상자에서 흐느끼는 소리가 새어 　　　나오자 잘린 머리에서			
63	쏜살같이 집을 빠져나가더니 그리고 부 리 사촌은 목숨이 붙어 있는 한, 그 사이에 그러니까 닌 징이 나보다 키가 커서			
64	누이 말로는 모든 게 다 잘되긴 했지만 내가 이렇게 말하자 모두들 아 추가 가져온 음식을 나눠 먹을 때, 그랬더니			

	우리 모두 깜짝 놀라서

BOOK10		BOOK1	
14	한번은 삼촌은 마을에서 멀리 떨어진 곳에 사셔서 그래서 제가 선생님께 우물 파는 일을 도와야 하기 때문에	74	Well You see, So
15	그런데 그 뒤에 기절초풍할 일이 벌어졌는데,		Of course, when I told the teacher that I had to miss a day at school,
18	솔직히 태풍의 눈 한가운데로 들어가면 우리가 눈으로 대화를 나누는 동안에는 내가 속삭이자 바로 그때 그때서야,	75	We poked about in the soil, the men carried away buckets of stones we built castles with them – When Big Uncle himself uncovered a full-sized terracotta warrior,
		76	Well, I was disappointed – And then, Just then, too late,
20	시에서 전문가가 올 때 까지는 아무도 그 발굴 현장 가까이에 가지 말라고 했는데도,	78	On the fifth day,
21	그런데 자꾸만 그 병사의 눈이 떠오르면서, 닷새째 되는 날에	79	Well
			But there was so much to see and do, with amazing finds each day :
24	마을 사람 여럿이 발굴 작업을 돕는 일에 선발되었는데, 그렇게 새서 겨우 제가 지나다닐 때마다 날마다	80	So Glancing around to make sure no one was near, To my amazement, I heard a faint voice:
25	그런데 발굴 작업이 거의 끝나갈 무렵에 그런데 뜻밖에도	81	Still, I heard myself saying, Of course! The beastly Baron.
26	밤이 되어 발굴 현장에 도착했을 때	82	Wah!

27	호롱불을 들고 가긴 했지만, 다행히		83	In the blink of an eye Then
28	그런데 아내를 병사 곁에 내려놓자마자, 점점			And all the time,
	그걸 보니		84	By late afternoon,
29	눈 깜짝할 사이에		85	And all the time the strange voice in my head was growing stronger –
31	이어			And as I listened
	이윽고			I saw the eyes of my warrior –
32	해가 하는 높이 떠서		86	By the dim light coming from the open door above,
	목이 말라붙어서			Then,
	양탄자가 어찌나 묵직하고 지저분한지			In a moment
	저는 몇 번 재채기를 했지만			Quickly
33	도움을 청할 방법을 궁리하느라			The relief!
	그때 어디선가		87	I saw in horror that they were starting to close the door on me –
	소리는 제 속에서 나는 것 같았지만		89	Well,
	가끔			
	늦은 오후가 되자			
34	그러자			
35	그런 생각을 하는 동안			
	그렇게 귀를 기울이자			
	바로			
36	그러자 뒤에서			
	저를 지탱해 줄 만한 것이 아무것도 없어서인지			
37	제가 등으로 밀고 들어온 저 위쪽 문에서 희미한 불빛이 　　새어 들었기 때문에			

38	가슴이 두근거렸지만 관의 아래쪽에 그런 다음 곧 무덤 입구에 그 죽은 왕과 함께		
39	순간 사람들이 문 쪽으로 몰려와 남작의 사람들을 제치자,		
40	정말이지 확실한 게 아무것도 없었기 때문에, 그런 다음 화려하게 장식한 무덤 안의 방이랑 비취색 수의를 들여다보며, 내실을 발견했으니 그 일로 내가 몇 번 가 보았는데		

Appendix 3 and 4 are Excel spreadsheets containing results analysis for Tash in ST and TT

Appendix 5

The kitchen in *Beware, Beware*

Kitchen's warm.
Smells of spice.
Kettle sings.
Fire bright.
But what's out there?
Beware, beware.