ABSTRACT

A Text-based Genre Analysis of Korean Academic Texts for

Teaching Korean Academic Writing to Foreign Learners

Youkyung Ju

This is an attempt to analyse Korean academic texts to formulate efficient approaches for teaching Korean academic writing with a consideration on the current circumstances of teaching Korean as a foreign language in Korea.

As the number of foreign learners who are learning the Korean language for academic purposes has significantly increased, it becomes necessary to investigate specific features of Korean academic texts and apply the features to the real context of teaching Korean writing, to satisfy the current Korean language learners' academic needs.

Thus, this dissertation has analysed 16 Korean abstracts from postgraduate dissertations written by 16 native speakers of Korean to explore specific features of Korean academic texts. Through the analysis, the researcher discovered that Korean abstracts as examples of Korean academic genres don't follow the four-part pattern, *ki-sung-chon-kyul,* asserted by Eggington (1987). In contrast, they have a three-part pattern (1) purpose (2) summary of structure (3) conclusion, or a four-part pattern adding 'background of the study' to the three-part pattern. Moreover, the results have shown that Korean academic texts are rather direct and explicit when making a comparison between the structures of Korean abstracts and a CARS model which was suggested by Swales (1990b).

After the analysis, a teaching model of Korean academic writing that was developed

and applied in the real context of teaching Korean, is also discussed.

Consequently, it is essential for Korean language learners to have a clear awareness about the way of using the different conventional patterns of organization to write successful academic texts in Korean. For this reason, Korean language teachers and researchers should pay more attention to the text-based genre analyses on Korean academic texts for efficient teaching of Korean academic writing to the learners.

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Ⅰ. Introduction

1.1. Significance of the study

Teaching Korean as a Foreign Language (KFL) has been developed significantly for the past two decades as Korea becomes more intimately associated with other countries, especially with in East Asia. Not only are there an increased number of foreign learners who are learning the Korean language, but also their varied purposes to learn Korean language, have spurred the development of KFL.

With this development, Cho (2001) reports that remarkable changes have occurred during the last twenty years in Korean language learner groups. The learner group before 1980s mostly consists of missionaries, diplomats, correspondents, US army personnel, and a few scholars of Korean studies. In contrast, the learner group after 1990s are mostly aimed at job applications or postgraduate studies in Korea. There are also those who learn Korean simply as an interest.

Another important change in KFL is the increased number of foreign students who are learning Korean for academic purposes. This has increased to almost 10 times more for the last 5 years as shown in the Figure 1 (Ministry of Education and Human Resources Development 2002).
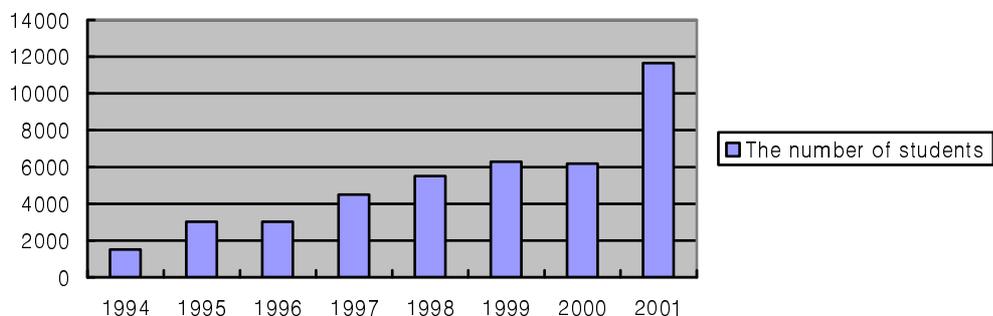

Figure 1. The number of foreign students

learning Korean for academic purposes per year

Similarly, Kim (1999) also reports that 29% of 123 foreign students in Language Education Institute of Seoul National University are learning Korean for academic purposes, such as getting an admission to postgraduate study in Korea.

However, most of current Korean language programmes still operate their courses for general purposes, regardless of the change in learners' needs. The lack of Korean language courses to meet the learners' academic purposes results in a deficiency in the learners' ability to pursue academic courses in terms of Korean language proficiency. For example, although foreign students have completed higher-level Korean at language courses, many of them still have serious language difficulties in pursuing university-level learning. The problem consequently causes considerable cases of foreign students' leaving in the middle of their studies in Korea (Lee 2003).

In the research on Korean language learner-centred approaches for academic purposes, the teaching writing has received more attention than perhaps the teaching of any other language skills. Lee (2004) researched about the importance of teaching Korean writing for academic purposes as well as the difficulty level of Korean language skills. She asserts that writing is not only the most important language skill but also the most difficult language skill in the Korean language to acquire for academic purposes to foreign students. In her research (2004:35), foreign students who were learning Korean language for academic purposes were required to place four language skills of Korean, such as speaking, listening, writing and reading, in order of difficulty to acquire. Undergraduate students responded in the order of 'writing > reading > speaking > listening' and postgraduate students responded in the order of 'writing > speaking > reading > listening'. Both results represents that writing is regarded as the most difficult language skill in Korean to acquire for academic purposes to foreign learners and Korean language teachers need to be well-aware of the learners' needs of acquiring Korean academic writing.

Therefore, the current teaching circumstances of KFL and the foreign learners' academic needs of learning Korean are suggestive of developing efficient approaches to teach Korean academic writing to foreign learners and applying the approaches to real classroom situations.

As has been pointed out, writing is a language skill which is very difficult to acquire compared to other language skills. It is, furthermore, one in which relatively few people are required to be expert. The things that students may need to write in a foreign language are more probably going to be for academic purposes such as essays, reports, or even Ph.D theses. Most of learners who aim to learn how to write such academic writings in a foreign language are mature adult learners. In this respect, Tribble (1996) writes:

> Literate adults studying a foreign language will have fewer problems because in most, though not all, cases they have already learned how to write in formal setting. They understand that writing works as a type of discourse, a way of creating a meaningful interaction between the writer and a possible reader. What they may not know, however, is how to use the conventional patterns of organization which are typical of different types of writing in the target language. Nor will they necessarily know how to make appropriate choices from the grammatical and lexical systems on offer to them when they begin to compose texts in a foreign language.
>
> (Tribble 1996:10)

A similar understanding on foreign language learners' problems in writing is also asserted by Widdowson (1984) as follows:

> With foreign learners, however, it may be that often the central problem is textual rather than

discoursal. If the foreign learners have already learnt how to write in their own language, then they

will have acquired the essential interactive ability underlying discourse enactment and the ability to

record it in text. The problem is how to textualize discourse in a different language.

(Widdowson 1984:65)

From the both perspectives on foreign language learners' writing above, we can infer that it is valuable for foreign learners who are learning to write in a foreign language for academic purposes to raise awareness of how texts are organized in a particular discourse community of the foreign language.

It is time, therefore, to convert a simply orthography-based approach in current Korean writing courses into a text-based genre approach which is capable of satisfying Korean language learners' academic needs and increase efficiency of teaching Korean writing for academic purposes.

1.2. Background to the study

To enquire closely into Korean academic texts and investigate their specific features, a further clear distinction, above all, must be made between teaching Korean as a foreign language *for specific purposes* and teaching Korean as a foreign language *for academic purposes*. A number of studies developed in ESP (English for specific purposes) and EAP (English for academic purposes) are expected to provide prominent guides to the distinction of concepts in KFL. Classification of ESP and EAP will be explored more thoroughly in Chapter 2.1 and it will be applied to the context of KFL in Chapter 3.1.1.

EAP accounts for a large amount of ESP activity. A recent review of EAP is presented by Jordan (1989). He begins by discussing the relationship between ESP and EAP. For some practitioners, EAP is a branch of ESP, the other major branch being

EOP (English for occupational purposes). EAP is specific purpose language teaching, differentiated from EOP by the learners' need. A major distinction is thus often drawn between EOP (English for occupational purposes), involving work-related needs and training, and EAP (English for academic purposes), involving academic study needs.

Typically, the type of learner catered for in EAP courses is either already on or about to enter college or university course, either at graduate or undergraduate level (Ramani 1988). Especially in teaching writing, an important related issue in EAP is that many of such learners come to the foreign-language classroom with almost fully developed competences as writers in their first language. It may be precisely the convention and constraints needed when such learners write for a new and unfamiliar readership that the competent adult writer in a foreign-language writing programme is most concerned with. In other words, such learners need to know about the genre in which they wish to write. What is more, they usually need rapid access to such knowledge and the most appropriate foreign-language writing programme of study for such learners should be about to support their needs (Hedge 2000).

Compared to a number of studies on ESP and EAP that have been pursued, studies on teaching Korean for specific purposes and for academic purposes are just at a beginning stage in KFL. Among a few studies on teaching Korean for specific purposes and for academic purposes, Kim (2000), Lee (2001; 2003), and Kim (2003) provide meaningful surveys and suggestions for teaching Korean to foreign learners for academic purposes.

Kim (2000) suggests that the curriculum for teaching Korean for academic purposes needs to be designed to fulfil learners' needs and emphasizes the necessity of advanced studies on Korean academic corpus. Lee (2001) provides theme-based approaches which apply specific examples to Korean context. She also discusses general features of Korean language structure to teach for academic purposes in the theme-based

approaches (2003). Kim (2003) conducted research targeting 50 Malaysian students who were majoring in engineering in Korea and analysed the learners' needs to establish principles of teaching Korean for academic purposes. He emphasizes the necessity of clearer distinction between teaching Korean for academic purposes and for general purposes.

Although the studies on teaching Korean for academic purposes above point out the necessity of surveying Korean language learners' current needs and the importance of developing efficient approaches in KFL to meet the learners' academic needs, few studies have actually been carried out on these issues. Most studies focus on just general teaching principles, and not specific language skills, in the teaching of Korean as a foreign language for academic purposes.

Due to the expansion of the Korean learner's academic needs and the lack of research on teaching Korean writing to foreign learners for academic purposes, it is therefore meaningful to formulate efficient approaches for the teaching of specific language skills, especially writing skills for the purposes of this paper, and to develop teaching models to put the approaches to practical use in the teaching of Korean as a foreign language for academic purposes.

1.3. The purposes, aims, and outline of this study

This study has three purposes. It discusses the general classification of ESP and EAP to define relevant concepts for KFL and inquires into major approaches for teaching academic writing. It then analyses authentic Korean academic texts and perceives the specific features of them. It also suggests practical applications for the specific features of Korean academic texts to the teaching of Korean writing to foreign learners for academic purposes, and implications for Korean language teachers and researchers.

This study thus aims to find specific features of Korean academic texts and based on

these, develop a practical teaching model of Korean writing to satisfy foreign learners' academic needs to learn the Korean language.

Subsequent chapters are organised into 4 parts:

Chapter 2 provides an overview on theories and research of ESP and EAP as well as their classifications. It introduces major approaches to the teaching of writing and analysis of written texts, and mentions academic genres that learners may need to be familiar with. It also surveys the development of contrastive rhetoric and contrastive text linguistic studies on Korean academic texts so far, looking through relevant cross-cultural investigations of Korean writing.

Chapter 3 defines the boundary of Korean for academic purposes on the current circumstances of KFL by classifying relevant concepts and sets the research direction and method. Most importantly, it examines specific features of Korean academic texts through analyzing 16 abstracts from current Korean postgraduates' dissertations and describes structural features in Korean academic texts with representing the results of the research. It also compares the results with the past studies performed on the features of Korean texts and the features of abstracts, and discusses the implications of the differences.

Chapter 4 discusses practical applications of the specific features of Korean academic texts to the teaching of Korean writing to foreign learners for academic purposes. It investigates current teaching materials for Korean writing and examines how much the materials reflect the specific features of Korean academic texts to meet the foreign learners' current academic needs. It then deals with developing an efficient teaching model for Korean writing which reflects specific features of Korean academic texts for academic purposes, and attempts to apply the model to real contexts of teaching Korean writing.

Chapter 5, finally, reviews and summarizes the research on a text-based genre

analysis for teaching Korean writing to foreign learners for academic purposes. It also suggests future research directions that a text-based genre analysis of teaching Korean writing for academic texts needs to or is likely to take.

As a result of market research on teaching materials for Korean writing, there are no currently existing materials which are designed for teaching Korean writing for academic purposes based on the specific features of Korean academic texts. It is expected that this study will lay a cornerstone for teaching Korean writing for academic purposes and help Korean teachers who are teaching Korean writing to foreign students for academic purpose to become aware of the particular structure of Korean academic texts, and to apply the text-based genre analysis for teaching Korean writing to their real teaching contexts.

Ⅱ. Literature reviews

2.1. Classification of ESP and EAP

A number of studies on ESP have taken a pioneering role in the field of teaching foreign languages for specific purposes. The relationship between ESP (English for specific purposes) and EAP (English for academic purposes) needs to be examined to clearly define key concepts in teaching Korean as a foreign language for academic purposes.

Traditionally, ESP has been divided into two main areas: EAP (English for Academic Purposes) and EOP (English for Occupational Purposes). Robinson (1991: 3-4) presents the classification in a tree diagram as in Figure 2.
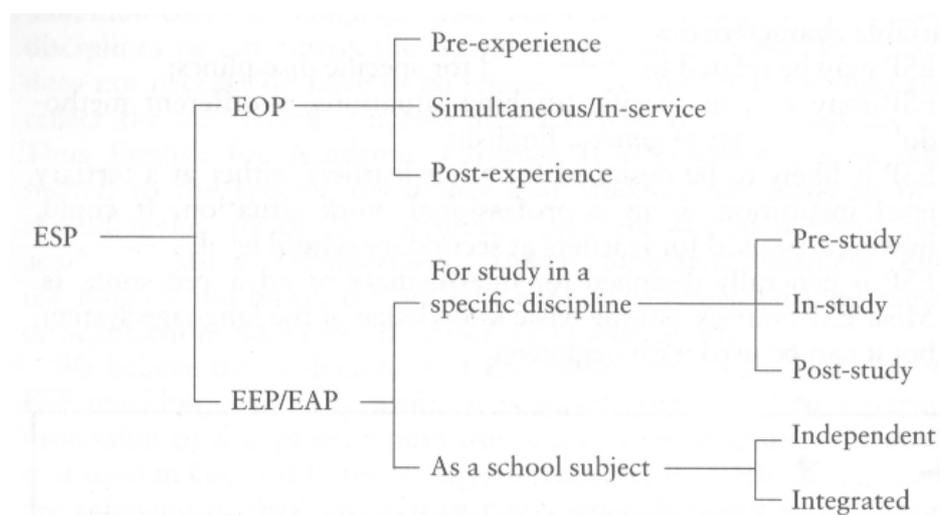
Figure 2. ESP classification by experience

As well as the division between EAP and EOP, the diagram shows a useful division of courses according to when they take place. These distinctions are very important as they will affect the degree of specificity that is appropriate to the course.

Another typical tree diagram for ESP, which divides EAP and EOP according to discipline or professional area, is shown in Figure 3 (Dudley-Evans & St John 1998:6).

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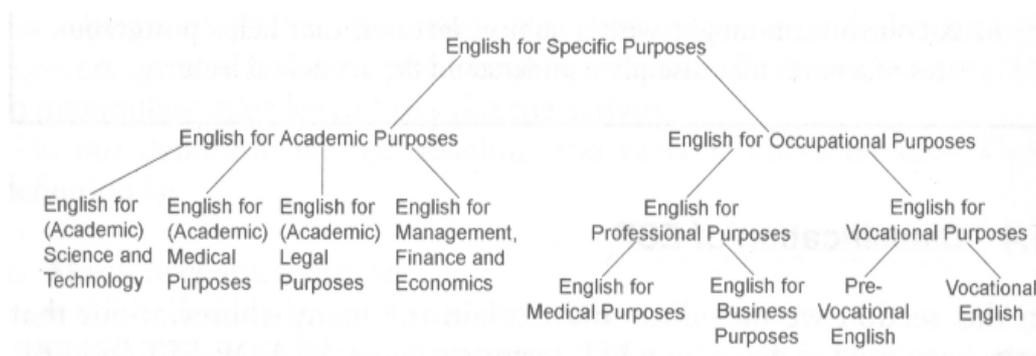
Figure 3. ESP classification by professional area

As shown in Figure 3, English for Medical Purposes (EMP) and English for Legal Purposes (ELP) have had their place in EAP as well as English for Science and Technology (EST) which has been the main area of EAP. In addition, recently, as the academic study of business, finance, banking, economics and accounting has become increasingly important, especially in Masters in Business Administration (MBA) courses, English for Management, Finance and Economics has also taken their place in EAP.

In contrast to EAP, the term EOP refers to English that is not for academic purposes; it includes professional purposes in medicine and business as well as in administration and law, and vocational purposes for non-professionals in pre-work or work situations. Thus it is possible to distinguish, for example, between studying the language and discourse of medicine for *occupational (professional)* purposes, which is designed for practising doctors, and studying for *academic* purposes, which is designed for medical students.

To inquire more specific details of EAP in depth, a distinction should also be made between *common core* and *subject-specific* EAP (Coffey 1984). Blue (1988a) described common core EAP as *English for General Academic Purposes* (EGAP) and subject-specific EAP as *English for Specific Academic Purposes* (ESAP).

English for General Academic Purposes is more usually associated with 'study

skills' which are, for example, listening to lectures; participating in supervisions, seminars and tutorials; carrying out practicals (largely in science or engineering courses); reading textbooks, articles and other reading materials; and writing essays, examination answers, dissertations and reports (Blue 1993). There are particular skills associated with each of these, so that, to take one example, writing essays, reports and dissertations, involves the forming of accurate sentences, the coherent structuring of the ideas and adopting an appropriate stance for citing previous work on the topic.

English for Specific Academic Purposes integrates the skills of EGAP with help for students in their actual subject tasks. In other words, it is the language needed for a particular academic subject, for example, medicine, engineering, and economics, together with its disciplinary culture. It is thus crucial in ESAP that students can transfer the skills they have learnt in EGAP classes to the understanding of their actual lectures or reading texts, or in writing essays and reports required of them by the department (Turner 1996). This kind of work generally involves some cooperation with the actual subject department and includes adopting and using the language structures and vocabularies, the particular skills needed for the subject, and the appropriate academic conventions of the actual subject department.

In the past, some authors regarded EAP and study skills as being synonymous (Robinson 1980; 1991). However, more recently, the majority view is that study skills is the key component in EAP. While Phillips and Shettlesworth (1978) insists that it is difficult to conceive of an EAP course which is not centred on study skills in English, Jordan (1989) suggests that EAP includes something in addition to this. Jordan (1997) summarises these additional features as *a general academic English register*, incorporating *a formal, academic style*, with *proficiency in the language use*.

Academic writing, especially, occupies a large proportion of students' study skills in EAP for those with difficulties acquiring writing skills. Beard and Hartley (1984)

examine writing genres, in particular the scientific article, and they provide a helpful overview of the different parts of a paper, typically, title, abstract, introduction, materials and method, results, discussion, conclusion, literature cited and acknowledgement. Genre-specific studies on academic writing will be looked at in detail in Chapter 2.3.2.

As we can see from above, in short, the difference between EGAP and ESAP is that ESAP courses focus on the actual tasks that students have to carry out while EGAP courses select more general contexts. Although the relative importance of these two in teaching contexts is still controversial, Blue (1988a) argues that EAP teachers should concentrate on EGAP and that students will learn ESAP through individualised project work. Dudley-Evans and St John (1998) assert that while this may be true on a pre-sessional course, students may need and welcome a two-pronged attack on their needs and difficulties in all the other situations. This benefits both motivation and the transfer of skills and language learnt in the EGAP courses. The common-core EAP work makes more sense and is more relevant if it is supplemented by specific work.

An awareness of the distinction between English for General Academic Purposes (EGAP) and English for Specific Academic Purposes (ESAP) so far are helpful and crucial to a clear defining and full understanding of concepts in KFL.

2.2. Teaching of academic writing

2.2.1. Approaches to the teaching of writing

The teaching of writing has long been a central element in all educational systems, and there are a wide range of approaches for the best way to teach writing. Among them, three principal perspectives of approaching the task - focus on form, focus on the writer, and focus on the reader (Raimes 1993:237-60) - inform three major movements in the teaching of writing.

The first is a traditional, *text-based approach* which is still used in many materials. Teachers who focus on form often present authoritative texts for students to imitate or adapt as a good range of models. They will also tend to see errors as something that they have a professional obligation to correct and, where possible, eliminate. In such a context, one of the teacher's main roles will be to instil notions of correctness and conformity to help students produce better texts.

The second approach has developed in part as a reaction against the text-based approach and focuses on the writer as an individual and independent producer of texts. It is concerned with the processes of writing that enable the product to be achieved. The processes involve a cycle of writing activities such as planning, drafting, rethinking, and revising. Because of this emphasis, this newly emerging approach has been called the *process approach* to teaching writing skills.

The third approach is the *genre approach* which is more socially oriented and focused on readers. It lays particular stress on the ways in which writers and texts need to interact with readers. In this approach, writing is regarded as an essentially social activity and thus the assumption of this approach is that, if the reader cannot recognize the purpose of a text, communication will not be successful (Tribble 1996).

As all of the three approaches have their own strengths and weaknesses, it seems sensible for the teacher to use the best of these approaches or integrate the most appropriate elements of them in order to develop those aspects of writing most needed by learners in the teaching context. The significance of each principle will thus depend on the specific needs of learners and the particular teaching context.

2.2.2. Analysis of written texts

In recent years, the analysis of written texts has provided us with a greater understanding of how they are structured. Particularly, two types of the analyses have

yielded useful information for teachers, especially in the context of a pedagogically-oriented study of academic writing.

The first type of analysis is *contrastive analysis* of rhetoric. A number of writers (Grabe and Kaplan 1996; Hinds 1987) have argued that different languages have different preferences for certain kinds of discourse patterns of how to organize writing, and that knowledge of conventions in the first language will influence the organization of texts in second language writing. For instance, they describe that English expository prose has an essentially linear rhetoric pattern which consists of:

> … a clear defined topic, introduction, body which explicates all but nothing more than the stated topic, paragraphs which chain from one to the next, and a conclusion which tells the reader what has been discussed … no digression, no matter how interesting, is permitted on the grounds that it would violate unity.
>
> (Kaplan and Ostler 1982:14)

Despite a minority of studies to the contrary in this vexed and controversial field, the possibility of first language culture influencing student writing is something of which teachers need to be aware. The possibility of the influencing was emphasized by Holyoak and Piper (1997). In their study of seventeen university staff and postgraduate students in a UK university, for whom English was a second language, it was reported that, whatever the subjects' experiences of inappropriate transfer of first language organization to second language writing, thirteen believed that instruction in the patterns appropriate to British academia would have been useful to them.

The second is *genre analysis*. There are various definitions of genre. The most elaborate of available definitions of genre is that of John Swales (1990b):

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A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation.

(Swales 1990b:58)

Swales also describes six characteristics for identifying a group of writers and readers as a discourse community; there must be 'common goals, participatory mechanisms, information exchange, community specific genres, a highly specialized terminology and a high general level of expertise' (Swales 1990b:29). This view perceives writing as being linked to the values and expectations of a particular discourse community (Johns 1990). If structure, content, and style are shaped in this way according to the expectation of the readers, it becomes important for learners to raise their awareness of the shapes of the written genres that they have to produce within the discourse community of which they are preparing to become a part.

Teachers who work with this view of the context of academic writing will ask learners to discover how their own specific discourse communities function and how this affects the way in which members of that community write. In this process of discovery, learners will look closely at the relationships that exist between different

readers and writers. In doing so, their primary data will be the texts themselves and the texts can be analysed, imitated, and as the learner becomes more proficient, may well be challenged and transformed.

Tribble (1996) emphasized that such an investigative approach will often include a consideration of modes of rhetoric, not as models for imitation, but as examples of ways of writing that learners should be aware of. In other words, they will form a part of the study but will not be the prime organizational feature for teaching materials. He also suggested that three important aspects of this perspective to academic writing exploit context and language system knowledge. These are:

- Structure and organization

- Argumentation

- Style

In summary, insights from the analysis of written texts have an essential role in writing classes. They can help language teachers and learners build an understanding of how texts can be effectively organized. This, in turn, gives teachers and learners criteria for appropriateness and effectiveness in writing. Thus, this research will be conducted based on a text-based genre analysis of Korean academic texts with contrastive rhetorical perspectives in Chapter 3.

2.2.3. Academic Genre

Many of the learners who aim to acquire writing skills in a foreign language for academic purposes come to the foreign-language classroom with fully developed competencies as writers in their first language. The most appropriate programme of study for such learners will differ radically from the type of writing course needed by young learners who may not yet have learned to write effectively even in their first

language. Hedge (2000) suggests that 'it may be precisely the conventions and constraints needed when writing for a new and unfamiliar readership that the competent adult writer in a foreign-language writing programme is most concerned with'. In other words, such students need to know about the *genre* in which they wish to write.

It has been pointed out that writing in EAP must be acceptable to the host academic institution. According to Silva (1990), the reader 'has well-developed schemata for academic discourse and clear and stable views of what is appropriate'. Silva insists that the primary focus of teaching writing in a foreign language should, thus, be on 'academic discourse genres and the range and nature of academic writing tasks, aimed at helping to socialise the students into the academic context'.

The types of genre that learners are expected to become familiar with, and to produce, include the following: essays, reports, case studies, projects, literature review, exam answers, research papers/articles, dissertations and theses. Each of these will have its own content structure or format, style, and various conventions. O'Brian, T. (1988) compared the writing of native-speaking psychology undergraduates in course-work essays and in examinations, and found that the language used in examinations contained more instances of informal language than that used in course-work essays.

Thus, even if the learners who wish to write in academic settings are established scholars, writing in a foreign language remains a challenging and complex task because they cannot assume that the way things are done in the language of one culture will correspond exactly with the way things are done by expert writers in another. With foreign language learners in such a further and higher academic setting, a primary aim of teaching writing might be to focus on the conventions of not only the discourse organization but also the academic genre in which they are writing. Each teacher needs to develop a methodology which integrates the learners' specific needs and principled approaches to the teaching of writing.

2.3. Cross-cultural aspects of Korean writing

2.3.1. Development of contrastive rhetoric

Contrastive rhetoric is an area of research in second language acquisition that identifies problems in composition encountered by L2 writers and attempts to explain them by referring to the rhetoric strategies of L1 (Kaplan 1966; 1972). Contrastive rhetoric drew on discourse analysis and textlinguistic research to explore how student writing could be analysed at the discourse level as a way to understand the varying patterns of organizational preferences in student writing.

Since the American applied linguist Robert Kaplan's original article entitled 'Cultural thought patterns in intercultural education' (Kaplan 1966), a number of applied linguists have drawn on research in cognitive psychology, text linguistics, and discourse analysis to explore ways in which L2 texts are produced, how these texts differ from texts written by L1 students, and how and why these texts differ among L2 students representing different linguistic communities. Each language has rhetorical conventions unique to the culture where the language is used and the linguistic and rhetorical conventions of the first language may interfere with the writing of the second language (Kaplan 1966). In a way, contrastive rhetoric moved ahead to compare discourse structures across cultures and genres and has dealt with issues such as organization of information in research papers and dissertations written by non-native English speakers with a variety of language and disciplinary backgrounds (Swales 1990a; 1990b).

As a pioneering study, Kaplan (1966) analysed the organization of paragraphs in ESL student essays and identified five types of paragraph development for English, Semitic, Oriental, Romance, and Russian showing that L1 rhetorical structures were evident in the L2 writing of his sample students:
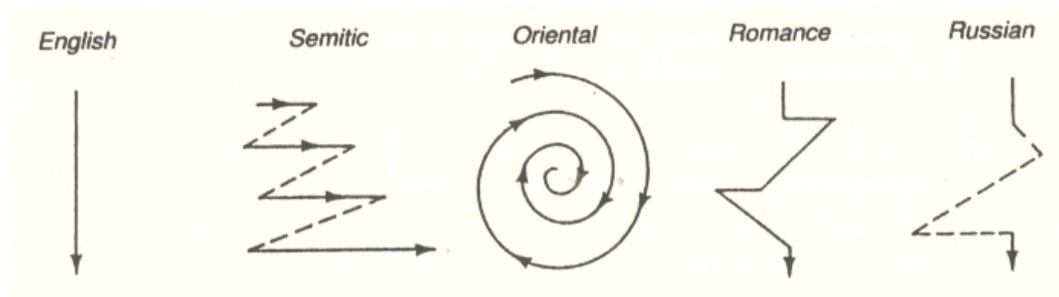
Figure 4. Diagram on cross-cultural differences in paragraph organization

Kaplan, for example, described that Anglo-European expository essays follow a linear development in contrast to Oriental languages which use an indirect approach and come to the point only at the end as indicated in Figure 4.

Even though Kaplan's "traditional" contrastive rhetoric has been criticised for dismissing linguistic and cultural differences in writing among related languages (Matalene 1985; Mohan and Au-Yeung Lo 1985; Hinds 1983a; and Raimes 1993), it is still worthy of consideration in that rhetorical differences may reflect different writing conventions that are learned in a culture.

2.3.2. Genre-specific studies in contrastive rhetoric: academic writing

Contrastive rhetoric studies of the 1960s, 1970s, and early 1980s focused on expository essay writing by ESL students. In the 1980s, however, cross-cultural research began to analyse student essays written for other aims, such as narration and argument, and more recently, contrastive rhetoric has expanded to examine other modes and domains in addition to student writing. For example, important cross-cultural research examined writing in academic and workplace situations for specific tasks, such as the writing of research reports and abstracts, articles, grant proposals, and business letters (Connor 1996).

The increased interest in writing for many purposes and in many contexts for ESL learners has raised the importance of the specification of genre. A useful model for defining genres and discourse communities in contrastive rhetoric analysis is provided by Swales (1990b) as referred to in Chapter 2.2.2. Swales' analysis is based on the examination of constituent parts or "moves" in written academic writing, especially the organization of the content of research papers. He criticises Ostler's research (1987), for example, because it compared students essays written by Arabic-native ESL learners with published Arabic texts. According to Swales, contrastive text analyses need to compare texts written for similar purposes in similar contexts.

In a way, genre-specific research in specific discourse communities is shown in Mauranen's investigation of Finnish and English economists' metalanguage strategies in economic reports (1993), in Connor's study of a Japanese manager's and an American manager's negotiation styles in written business correspondence (1988), and in Connor and Kramer's comparison of ESL and American business graduate students writing business case reports (1995). Research like the above helps to understand the combined effects of culture, the writer's own background, and the specific situation.

The research conducted so far shows that some characteristics of processes and products in specific genres can be explained by traditional contrastive rhetoric findings. As examples of the findings, Japanese and Chinese have a tendency to be more indirect than Americans, and Korean students do not want to take strong positions in defending business case decisions.

2.3.3. Contrastive text linguistic studies of Korean texts

Korean texts have been analysed by applied linguist William Eggington. Eggington's 1987 work was innovative in that it introduced a rigorous text linguistic analysis of Korean texts. He shows (1987) that Korean texts are characterized by indirectness and

nonlinear development, and a four-part pattern of typical Korean prose, *ki-sung-chon-kyul*, contributes to the nonlinearity. This pattern corresponds to the Japanese *ki-shoo-ten-ketsu* and the Chinese *qi-cheng-jun-he* styles. Thus, in Korean texts, there is an introduction, the development of a topic, a turning to a somewhat unrelated topic, and a conclusion. Indirectness is caused by the placement of the thesis statement at the end of a text. Eggington argued that Koreans prefer this pattern if they are neither bilingual in English and Korean, nor have been extensively exposed to English prose.

In the line of Eggington's discussion, Hinds (1990) includes Korean in the category of language with "delayed introduction of purpose" which he described as a "quasi-inductive" rather than an inductive or a deductive style of presentation; the other languages are Chinese, Japanese, and Thai. Similarly, Grabe and Kaplan (1996) also described that the Korean rhetorical structure *ki-sung-chon-kyul* follows a pattern of (1) introduction and loose development, (2) a statement of the main idea, (3) concepts indirectly connected with the argument, and (4) a conclusion of the main theme.

Another highly significant contribution was that it posed a question about the impact of American academic education on Korean students' subsequent academic writing. Eggington reports a study that tested newly arrived Korean students' reading recall of two Korean passages: one written in the nonlinear, Korean pattern, the other written in the linear, American English pattern. The results showed that although there was no significant difference in the recalls between the two conditions under the immediate recall condition, there was a difference in the delayed recall. The Koreans "do have more difficulty recalling information after a period of time when that information is presented in a linear rhetorical style" (166). Eggington points out that a significant portion of Korean academic prose is written in a Western-influenced linear style. A large number of Korean academics, however, may not be able to process academic writing with Western organizational patterns as efficiently as desired. As a result,

bilingual Western-educated Korean academics may have an advantage over their Korean-educated colleagues after they return to their native country.

Another good example of contrastive research on Korean-English contrast in academic writing was conducted by Choi, a native speaker of Korean (1988). Choi studied the argumentative text structure of a native speaker's writing in English. The text structures of eleven essays on three argumentative topics, given to three American and six Korean graduate students of linguistics at the University of Illinois at Urbana-Champaign, were analysed using a multi-level linguistic analysis of argumentative structures following the work of Tirkkonen-Condit (1985) and Connor (1984; 1987a). Choi found that the dominant structure of English essays of native speakers is claim+justification+conclusion. In contrast, this structure was present in only one Korean essay and two English essays of Korean speakers.

In summary, published research has revealed that Korean texts tend to be non-linear and to place the main topic at the end of a text in contrast to native English speakers' writing style.

Ⅲ. Analysis of Korean academic texts

3.1. Research direction

3.1.1. Classification and definitions of concepts in KFL

In Chapter 2.1, we looked into many studies of classification of ESP and EAP to define and build a clearer awareness of the relevant concepts in the field of KFL. A process of classifying and defining the relevant concepts of KFL is essential in setting a direction of this research as the teaching context of KFL is different from the context of ESP or EAP and it is necessary to take the differences into account for the veracity of the research.

With reference to the many abbreviations that have been used in describing ESP (Dudley-Evans & St John 1998:6), terms such as EAP, EOP, EST and EBP, a tree diagram to explain classification and concepts of Korean for Specific Purposes (KSP) can be conducted as in Figure 5.


```
                              ┌  KST
                  ┌ KAP ┬  KMP
                  │         ├  KLP
                  │         └  Korean for Management, Finance and Economics
        KSP ┤
                  │         ┌  KPP
                  └ KOP ┤
                            └  KVP
```
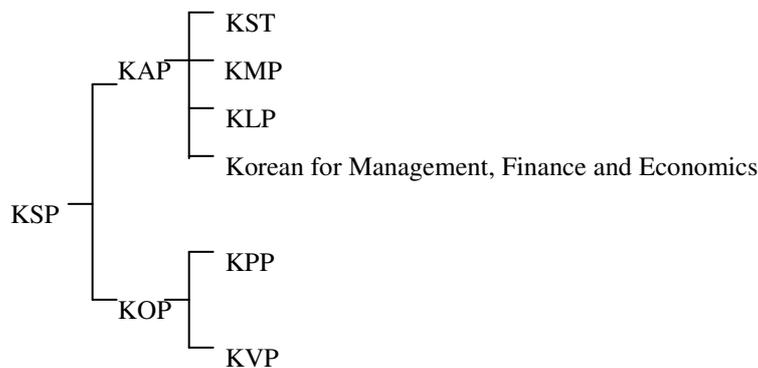
Figure 5. KSP classification by professional area

In Figure 5 above, KSP is divided into two main areas: KAP (Korean for Academic Purposes) and KOP (Korean for Occupational Purposes). As English for (Academic) Science and Technology (EST), English for (Academic) Medical Purposes (EMP),

English for (Academic) Legal Purposes (ELP), and English for Management, Finance and Economics have had their place in EAP, current KSP also shows similar aspects with the development of these areas. The specific Korean used for the academic areas can thus be defined as Korean for (Academic) Science and Technology (KST), Korean for (Academic) Medical Purposes (KMP), Korean for (Academic) Legal Purposes (KLP), and Korean for Management, Finance and Economics.

In contrast, KOP refers to Korean that is not for academic purposes, such as Korean for Professional Purposes (KPP) and Korean for Vocational Purposes (KVP) in non-professional situations.

KAP can also be distinguished into Korean for General Academic Purposes (KGAP), which is more usually associated with common 'study skills' for academic activities, and Korean for Specific Academic Purposes (KSAP), which integrates the skills of KGAP with help for learners' task performance in their actual and particular academic subjects, for example, medicine, engineering and economics, as shown in Figure 6:
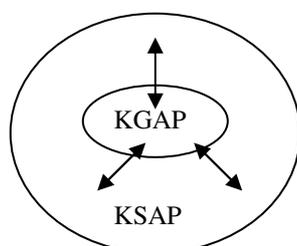
Figure 6. Relationship between KGAP and KSAP

While KSAP involves various particular subjects, KGAP contains essential study skills which are also necessary to pursue the particular study of KSAP, as a common core of KSAP. In this respect, the implication of KGAP of the Figure 6 in the context of teaching Korean for Academic Purposes (KAP) will be described with an emphasis on the current teaching context of teaching Korean in the following Chapter 3.1.2.

3.1.2. Research direction: Korean for General Academic Purposes (KGAP)

Frankly speaking, KGAP may be more suitable and effective for the current teaching context of KAP in Korea rather than KSAP. Yong (2004) reports three practical points to consider before analyzing Korean academic texts. These points also imply realistic aspects which need to be seriously considered before going through this research. Yong's points are as follows:

① In the respect that Korean is still categorised into the unfamiliar languages in the world language groups, Korean language learners may have rather specific purposes to learn Korean and aim to achieve intermediate or high level of Korean language proficiency. In addition, the courses and majors learners wish to do may cover various academic areas.

② Even though the number of foreign students in universities in Korea is significantly increasing currently, the total number is still not huge enough to take every individual learner's need into account in course designing. In this reason, a long-term Korean language course for specific academic purposes is not appropriate yet to the current teaching context of Korean language in the aspect of management and administration.

③ Therefore short-term Korean language courses are more suitable to the current KFL context and function-based teaching may be more efficient than content-based teaching to help the Korean language learners to be well-adopted to Korean academic contexts in a short-period of time.

(Yong 2004:3)

Considering these points above, we need to take into account the reality of KAP, such as a limited number of Korean language learners, the learners' various specific academic areas, their goals to gain intermediate or high level of Korean language proficiency, and management problems, in order to have a right direction for this research. In other words, although we need to consider Korean language learners'

academic needs in pursuing this research, it is too early to take into account the learners' every specific academic need for their particular academic subjects, for example, medicine, engineering, and economics, together with its disciplinary culture.

This research thus focuses on KGAP, common cores of KAP, under a hypothesis that the study skills of KGAP can be transferred into KSAP and incorporated with the actual subject department later. Among many study skills of KGAP, this research targets academic writing in KGAP, the most difficult language skill in Korean to acquire for academic purposes to foreign students, as surveyed by Lee (2004).

The analysis on Korean academic texts, especially Korean abstracts or summaries as examples of the Korean academic texts, will precede an attempt to develop a teaching model of Korean writing for academic purposes and apply it to a real context of teaching Korean language. The researcher shall look into 16 abstracts from postgraduate dissertations written by 16 native Koreans, to inquire the specific features of Korean academic texts.

3.2. Research method

3.2.1. Research subject: Korean abstract

As is demonstrated in Chapter 3.1.2, Korean for General Academic Purposes (KGAP) must be suitable to the current context of teaching Korean as a foreign language for academic purposes. The study skills described by Jordan (1997) are good examples to understand common cores of KGAP. Jordan (1997:141) refers to six main study skills for EGAP: academic reading; academic writing; lectures and note-taking; speaking for academic purposes; reference/research skills; and examination skills. Among these study skills, this research will especially focus on academic writing.

The purpose of this research is to inquire into specific features of Korean academic texts, so as to adopt them in teaching Korean writing for academic purposes, in the

perspective of KGAP.

The types of academic genres that learners are expected to become familiar with and to produce, include the following: essays, reports, case studies, projects, literature reviews, exam answers, research articles or papers (especially their introductions), dissertations and theses.

At the pinnacle, so to speak, of academic writing, are dissertations and theses (Jordan 1997). In Korea, most dissertations and theses are typically constructed in the following structure (Yong 2004):

1. Front matter

    a) Title or cover page

    b) Abstract/summary and key words

    c) Table of contents

2. Text

    Ⅰ. Introduction

    Ⅱ. Body (one or more chapters)

    Ⅲ. Conclusion

3. Back matter

    a) References

    b) Appendices

Figure 7. Structure of Korean dissertations and theses

An abstract, sometimes called summary, of Korean dissertations is at the same time both front matter and summary matter because only some of the readers who read the abstract will read the dissertation itself. Thus, abstracts function as independent discourses (Van Dijk 1980) as well as being advance indicators of the content and structure of the following text. Bazerman (1984b) sees this detached status as a representation:

The article's abstract serves as one further step in turning the article into an object, for the abstract considers the article as a whole and then makes a representation of it.

(Bazerman 1984b:58)

Because the abstract functions not only as an advanced indicator but also as a representation of a whole article, abstract writing is worthy of teaching as one of the observable genres of academic writing. The importance of summary or abstract writing in Korean is also emphasized in the guidelines of the Korean Proficiency Test (KPT), which was designed in 1997 to examine the proficiency of non-native speakers of Korean. The proficiency guideline of the 5th level, the 6th level being the highest level of KPT, specifies that applicants in level 5 should be able to 'write or summarize after reading essays, expository texts, essays, reports, and argumentative texts, etc.'

For this significant reason, the researcher collected 16 abstracts from Korean native postgraduates' dissertations published in 2004 and 2005 at Seoul National University in South Korea, to identify the specific structural features of the latest Korean academic texts. The academic areas of the subject analysed were limited to the Department of Humanities, so as to exclude major subjects of KSAP such as medicine, science, engineering, law and economics and focus on KGAP. The analysed 16 Korean abstracts and English translations of them are presented in Appendix.

In considering the structural features of abstracts, the researcher referred to Graetz (1985), Swales (1990b), and Bruce (1983). Graetz (1985) claims that the most common structure for an abstract is a four-part arrangement consisting of Problem-Method-Results-Conclusions. However, a review of her classification of 'introductory lines' suggests that 38 out of her 87 abstracts opened with what, in RA terms, has been called an 'establishing a territory' Move 1, while 24 more opened with a purposive or

restrictive Move 3. With regards to Bruce's suggestion (1983) that the Introduction-Method-Results-Discussion format follows the logical cycle of inductive inquire, Swales (1990b) proposes that it seems to be the case that most abstracts reflect the IMRD pattern of the text itself, allotting a sentence or two for each section, although further research is needed.

The researcher examined 16 Korean abstracts written by 16 native Korean postgraduate students, taking into account the relevant arguments above on structures of abstracts. As Graetz (1985), Swales (1990b), and Bruce (1983) maintain that there are some particular patterns for an abstract, Korean abstracts may also have specific patterns and their own features.

3.2.2. Research design

1. Purpose of the research: This research is designed to inquire the specific features of Korean academic texts. The researcher attempts to analyse Korean academic texts and examine how many parts there are in the texts. She also aims to search for specific features of each individual part to investigate common patterns of Korean academic texts, especially Korean abstracts or summaries from postgraduate dissertations.

2. Subjects: The subjects of this research are 16 Korean abstracts from postgraduate dissertations written by 16 native speakers of Korean in 2004 and 2005 at Seoul National University, South Korea. All of these abstracts are extracted from the dissertations of the Department of Humanities to investigate the specific features of Korean academic texts in the respect of KGAP. The abstracts are randomly chosen from various majors in the same department.

3. Linguistic background: William Eggington (1987), Hinds (1990), and Grabe and Kaplan (1996) insist that Korean texts are characterized by indirectness and nonlinear development. Eggington analysed Korean texts and suggests that a four-part pattern of

typical Korean prose, *ki-sung-chon-kyul*, contributes to the nonlinearity. He describes Korean texts as comprising an introduction, the development of a topic, a turning to a somewhat unrelated topic, and a conclusion. Indirectness is caused by the placement of the thesis statement at the end of a text.

In a similar point of view, Hinds (1990) categorized Korean into the languages with "delayed introduction of purpose" which he described as a "quasi-inductive"; other such languages being Chinese, Japanese, and Thai.

Grabe and Kaplan (1996) also observe that the Korean rhetorical structure *ki-sung-chon-kyul* follows a pattern of (1) introduction and loose development, (2) a statement of the main idea, (3) concepts indirectly connected with the argument, and (4) a conclusion of the main theme.

In short, studies on Korean texts so far have commonly revealed that Korean texts have a four-part pattern which consists of an introduction, the development of a topic, a somewhat unrelated topic, and a conclusion. They have also suggested that Korean texts tend to be non-linear and indirect by placing the main topic at the end of a text in contrast to a native English speaker's writing style.

4. Research questions:

1) Do the 16 abstracts written by native speakers of Korean have a four-part pattern of typical Korean prose as Eggington (1987), and Grabe and Kaplan (1996) insist? If not, the researcher shall attempt to describe how many parts there are in the text and the features of the each part.

2) If there is a four-part pattern in the text, does the four-part pattern correspond to an introduction, the development of a topic, a turning to a somewhat unrelated topic, and a conclusion? If not, the researcher shall describe the features of each part.

3) Finally, is there any "somewhat unrelated topic" in the parts of the text?

4) In conclusion, can we really regard Korean as a "quasi-inductive" language

characterised by indirectness and nonlinear development as maintained by Hinds (1990)? The researcher shall ascertain the placement of the thesis statement in the abstracts. Is the thesis statement really located at the end of the text causing "delayed introduction of purpose"?

The researcher schematizes the hierarchy and process of questioning for this research in the following Figure 8:

| Is the text able to be characterized by a four-part pattern? | No → | Describe how many parts there are in the text and the features of the each part. |

Yes ↓

| Does the four-part pattern correspond to *ki-sung-chon-kyul,* an introduction, the development of a topic, a turning to a somewhat unrelated topic, and a conclusion? | No → | Describe the features of each part. |

Yes ↓

| Check if there is a somewhat unrelated topic |

| Results |

| Conclusion |

Figure 8. The research cycle of this study

3.3. Analysis and results

3.3.1. Analysis of the research

The first example of analysis is Abstract 1, *A Study of the Perception of Space in Oh Jung-hee's Short Stories – Focusing on "Jip(집)"* which shows a four-part pattern in the text. The researcher divided Abstract 1 into four parts according to the classifiable features of the parts and made a title according to the features of the contents in each part to present the stages of the text. This is summarised as follows:

Stages	Korean	English translation
1. Introducing purpose	본 논문은 오정희 소설에서 '집'이라는 공간이 모티프로서 자주 나타나고 있음에 주목하여 오정희 소설에 나타나는 '집'과 관련된 인물의 양상과 그에 따른 '집'이라는 공간에 대한 의식을 규명하는 것에 목적이 있다. 그간의 연구들은 오정희의 소설을 주로 여성주의적인 시각으로 분석한 것이 대부분이었다. 그렇게 때문에 오정희의 소설에서 매우 중요한 요소인 공간에 대한 의식을 간과하게 되었다. 따라서 본고에서는 오정희 소설에 나타나는 공간 의식이 오정희 소설 전반에 어떠한 의미를 갖는지를 밝히고자 한다.	The purpose of this thesis on Oh Jung-hee's short stories is to clarify her unique perception of space in relation to the aspect of the characters based on the frequent appearance of the "jib" motif. So far, her short stories have been understood under the preconceived notion that Oh's works are mostly related to the Feminist approach and they miss the important point of Oh's short stories, the perception of space. So this thesis is going to find out the meaning of the perception of space in the Oh's short stories.
2. Background of study	오정희 소설에서 공간, 특히 집은 매우 중요한 공간이다. 오정희 소설 대부분이 거주 공간을 중심으로 전개되고 있으며 공간 묘사 또한 매우 치밀하다. 오정희 소설에 나타나는 '집'의 모티프는	In Oh Jung-hee's works, the space, especially "jib(house)" is a very important space. Most of her short stories take place in the dwelling space. Also, descriptions of the dwelling space are very elaborate. The "jib" motif of

	크게 집 안에 머무는 것, 집 밖으로 나가는 것, 집으로 돌아오는 것으로 나누어 볼 수 있다. 오정희 소설의 '집'은 불모성과 유폐, '집없음 (장소없음)'에서 기인한다. 이러한 집의 양상은 그 곳에 거주하는 인물들의 대응 양식에 따라 세분된다.	Oh's works is parted; staying in the dwelling place, escape from the dwelling place, returning to the dwelling place. This kind of "jib" is cause of the barrenness, confinement and houselessness (or placelessness) and these parts are subdivided according to the dealing style of the characters.
3. Presenting dissertation structure	2장에서는 불모와 유폐의 공간으로서의 '집'에 대한 인물들의 의식들을 살펴본다. 불모의 공간에 처한 인물들은 비록 자신이 거주하는 곳이 안주할 만한 곳이 아니어도 그 공간에 머무르거나 혹은 그 불모의 공간에 동화되는 모습을 보이기도 한다. 또는 그러한 불모의 공간에 유폐되는 것을 거부하고 일탈을 감행하는 경우도 있다. 하지만 그들의 일탈은 이미 일상화 되어버린 것이어서 이미 일탈의 기능을 하지 못한다. 집 밖 세계와 집 안 세계가 철저하게 분리되고, 아무리 집 밖의 세계를 동경해도 이들은 집 안에 머물 뿐이다. 물리적으로 유폐된 이들은 꿈이나 환상 등의 장치를 통해 의식 내적으로 '집'을 확장시킨다. 꿈이나 환상을 통해 드러나는 의식 공간으로서의 '집'은 친밀한 경험을 가진 공간이다. 2장에서 분석하고 있는 소설들은 현실과 상반되는 이러한 공간 의식을 통해 '집'에 대한 양가감정을 드러낸다. 인물들에게 집은 벗어나고 싶은 곳인 동시에 친밀한 기억을 가지고 있는 따뜻한 곳이 된다.	In chapter 2, the perception of the characters is related with the "jib" of barren and confined place. In this place, the characters would stay though they do not like the place or the place is not good for staying or would adapt themselves to the barren place. Or the characters would deny the confinement and barrenness and would deviate from the barren dwelling place. But because their deviation has already been a everyday life, the deviation could not work. The outside world of the house is completely separated and the characters would stay in the house even though they yearn for the outside world. The characters, physically confined, expand their "jib" in their consciousness through fantasies and dreams. The "jib" as a conscious space appeared in the fantasies and dream is the space that holds familiar experiences. Oh's short stories dealt with in chapter 2 show the contradictory feelings through these spatial forms. In chapter 3, the characters who recognize the placelessness / houselessness would get out of their place and search for a new space, their

3장에서는 현재의 거주 공간에서 '집 없음'을 인식한 인물들이 자신의 집을 찾는 과정에서 '집'에 대한 의식을 살펴본다. 자신의 정체성을 형성할 수 있는 친밀한 경험을 가진 공간이어야 할 '집'이 현재 자신의 거주공간이 아님을 느끼게 되면 인물들은 그 공간을 떠나 새로운 자신만의 '집'을 찾고자 한다. 특히 1절에서 논의하게 될 소설의 인물들은 모두 1970•90년대 한국의 산업화 사회의 중심에서 소외된 계층의 인물들이다. 이들은 「안개의 둑」에 나오는 노래처럼, "저 푸른 초원 위에 그림 같은 집을 짓고 사랑하는 우리 님과 한 평생 살고 싶"다는 소망을 가지고 있지만 현재 자신의 상황에서는 그것이 불가능하다는 것을 깨닫고 있다. 그렇기 때문에 그들은 파괴 행위를 통해서 분노를 표출하고, 새로운 집을 찾기 위한 외출을 한다. 2절에서 논의할 소설의 초점화자는 모두 여성인데, 그들은 현재 거주 공간이 자신의 정체성을 설명해 줄 수 없는 곳이기 때문에 세계와 갈등을 겪는다. 3장에서 다루는 소설의 인물들은 이러한 상황에서 집을 떠나 집 밖 세계로 나가는 구조를 갖는다. 이들에게 현재의 '집'은 거짓된 정체성을 부여하는 공간이 되고, 집 밖 세계는 막연하게 새로운 집이 있는 곳으로 인식된다.

4장에서는 집 밖에 있던 인물들이 현실을 인식하고 그들이 처한 문제를 해결하기 위해 집으로

own place. Especially the characters of chapter 3.1 are alienated from the centre of the industrial society in 1970s and 1980s. They have already known that their wish, as is shown in the quoted song of "The Bank of the Mist (안개의 둑)" – "I want to live with my lover in the beautiful house on the grassy hill forever," – could not come true in their everyday life. So they express their anger as destruction. The characters of chapter 3.2 conflict with the world for their dwelling place, can not explain their self-identities. The alienated of chapter 3 escape from their place and wander to find their "jib," and then can form their self-identities.

The characters of chapter 4 are in the process of returning to the home. The home they left has the reason and also solution of their present problems. Finally they realize, only in their home, they can solve the problems faced. For only that place can have familiar experiences. And their home would be a new staring point. Their own place is a positive space that can confirm their identities.

	돌아오는 과정을 중심을 공간에 대한 인물들의 의식을 살펴본다. 문제의 해결이 집 안에서 이루어질 것이라는 것을 깨달은 인물들은 문제의 원인과 해결책을 동시에 지니고 있는 자신의 집으로 돌아가고자 하는 의지를 보인다. 자신을 집 밖으로 내몬 집이라고 해도 그 곳에는 친밀한 경험이 있기 때문이다. 또 한편으로 집 밖으로 나갔던 인물들이 새로운 시작을 위해 집으로 돌아오는 경우도 있다. 이들에게 '집'은 자신의 정체성을 확증하고 새로운 출발을 시작하는 긍정적인 장소가 된다.	
4. Conclusion	기존의 논의에서는 오정희 소설에 세계에 대한 비관적인 의식이 드러난다고 했으나 이렇게 오정희 소설에서 나타나는 '집'은 부정과 긍정의 양가감정이 공존하는 인간 생활의 근원이 되는 공간이었음을 알 수 있다.	As we see, "jib" of Oh Jung-hee's works is a place that coexisted with positive and negative affection.

Figure 9. Sample analysis in Abstract 1

Compared to Abstract 1, another example, Abstract 7, is able to be divided to three parts and shows features that differ from the typical features of Korean texts mentioned by Eggington (1987). The title of Abstract 7 is *The Exhibition Space of American Modern Design, 1920s~1930s: The Politics and Implications of Museum and Exposition Exhibition.* It is analysed as the follows:

Stages	Korean	English translation
1. Introducing	본 논문은 양차 세계대전 사이에 미국의 근대 디자인(Modern	This dissertation aims to examine the process and the ideological

purpose	Design)을 진흥시키는 데에 공헌한 4개의 디자인 전시를 분석함으로써 근대 디자인의 '좋은 디자인(Good Design)'으로 홍보되는 과정과 그 이데올로기적 의미를 밝혀보고자 했다. 공황기였던 이 시기에 미국의 미술관과 박람회는 대중들의 '좋은 취향(Good Taste)'를 고양시키고 상품의 판매를 촉진시키기 위하여 근대 디자인을 '좋은 디자인'으로 홍보하고자 했다.	implications of promoting Modern Design as 'Good Design' by analyzing four design exhibitions that contributed to the establishment of American Modern Design in the interwar years. In the Great Depression, museum and exposition exhibitions led the masses to 'Good Taste' and accelerated the sale of commodities through promoting Modern Design as 'Good Design.'
2. Summary of structure without referring specific chapters	미국에 유럽의 근대 디자인을 소개하는 데에 기여한 메트로폴리탄 미술관은 1929년의 <건축과 산업미술> 전시를 통해서 물건의 기능에 충실한 디자인에 가치를 두는 '기능주의(functionalism)'을 내세웠다. 헐리우드 무대세트와도 같은 비네뜨(vignette)라는 전시방식은 관객들이 이국적이고 생경한 실내 내부에 몰입하도록 만들었다. 또한 이러한 전시방식은 그 당시 근대 디자인을 홍보했던 백화점의 상품 진열과 비슷한 것으로써, 이는 관객들을 물건을 쇼핑하는 고급취향을 가진 여성 소비자로 상정한 것이었다. 그런데 다른 한편으로 메트로폴리탄 미술관은 사치와 유행으로부터 대중들을 보호한다는 점에서 검소함과 같은 건전한 사회적, 도덕적인 가치를 심고자 했다. 그리하여 메트로폴리탄 미술관은 상업적인 진열방식의 영향을 받았으면서도, 상업적 영역보다 우월한 미덕, 도덕적 합법성을	Through the 1929 exhibition, *The Architect and the Industrial Arts*, the Metropolitan Museum, which had introduced Europe's Modern Design movement in America, presented 'Functionalism' focused on function of the object. The vignette display style of this exhibition resonated deeply with popular fantasies shaped by Hollywood movie sets. Therefore, this style got the audience fascinated with exotic and fantastic interiors. In addition, as this display style was influenced by commercial display of department stores, it considered its audience as shopping consumers having high taste. On the other hand, Metropolitan Museum preached certain moral values, such as frugality, by protecting the masses from luxury and fashions. Ironically, although Metropolitan Museum was affected by commercial field, it proclaimed their aesthetic superiority and the moral legitimacy. Contrary to the Metropolitan Museum's focus on individual craftsmanship, the

가질 수 있었다.

개인적인 표현에 치중된 공예적인 전시를 열었던 메트로폴리탄 미술관과는 달리, 1929년에 건립된 뉴욕 근대미술관은 대량 생산된 무명의 기계제품을 '좋은 디자인'으로 제시하여 새로운 모더니즘의 계보를 세우고자 했다. 뉴욕 근대미술관의 초기 의장이었던 알프레드 바(Alfred H. Barr)는 1934년 <기계미술> 전시에서 기계제품에 의해서 사회가 개혁될 수 있다는 다소 사회개혁적인 입장을 가지고 '기계미학(Machine Aesthetic)'을 내세웠다. 그러나 이 전시의 실제적인 큐레이터였던 필립 존슨(Phillip Johnson)은 대중들의 미적인 판단에 영향을 미칠 수 있는 '취향의 혁명'을 원했다. 그래서 존슨은 기계의 기하학적인 단순함과 금속의 반짝이는 표면을 강조하는 극적인 연출을 시도하였다. 그 결과 전시 공간은 대량생산된 상품이 무한히 풍부할 것 같은 유토피아적 공간으로 탈바꿈되었다. 소매상점의 진열방식과 유사한 이러한 전시방식은 관객들이 근대디자인을 '순수미술'로 물신 숭배하는 효과를 자아냈다.

한편, 박람회의 전시공간에서 근대 디자인은 미래적인 유토피아와 미국적인 생활방식을 상징하면서 미국적인 디자인으로서 보편성을 획득하게 되었다. 19세기부터 박람회는 대중들에게 무엇인 근대인가라는 준거적 지식을

Museum of Modern Art presented anonymous mass production as 'Good Design' in order to establish a new genealogy of Modernism. In the 1934 exhibition, *Machine Art*, Alfred H. Barr, the first president of MOMA, supported 'Machine Aesthetic' in the reformative position that modern society should be reformed by machine. However, Philip Johnson, practical curator of this exhibition, intended 'Reformation of Taste', which could only influence aesthetic decision of the public. Johnson exercised dramatic manipulations to emphasize geometric simplicity of machine and glistening metal surface. As a result, the exhibition space become an utopian space that commodity seemed to be produced without limit. Although this display style had influenced retail display, it led the audience to fetish Modern Design as 'Fine Art.'

On the other hand, in the exhibition space of exposition, Modern Design represented future utopia and American lifestyle, so it acquired universality as American Design. From the early 19th century, exposition was a place to introduce Modern Design reflecting future utopia to the masses as well as providing the standard of what Modernity should be. However, as the exposition became a place to promote corporations, they emphasized future utopia image by overwhelming spectacles and entertainments. In the economic crisis of the Great

	제공하면서 근대 디자인을 소개하는 장소였다. 미국의 대공황기에 박람회는 본격적인 기업 홍보의 전시장이 되면서, 전시를 압도하는 스펙타클과 오락성으로 기업과 국가의 미래적 이미지를 강조하게 되었다. 특히, 근대디자인은 1933년 시카고의 박람회부터 대공황이라는 경제적 위기의 순간에 과학의 진보가 가져올 풍요로운 미래를 보여주는 수단이 되었다. 이 때부터 산업디자이너들은 그래픽디자인의 강렬한 흡입력과 고급 미술의 아우라(aura)를 통해서 기업의 전시 자체를 흥행시키고, 이를 통해서 기업의 긍정적인 이미지를 대중들에게 심고자 했다. 1939년에 열린 뉴욕의 <미래의 세계>전은 유선형 스타일로 구현된 근대 디자인이 미래의 유토피아를 상징하는 계기를 마련한 전시였다. 벨 게데스는 「퓨처라마(Futurama)」에서 관람객의 감정적 반응을 이끌어낼 수 있는 무대기술을 동원하여 1960년대를 유선형 스타일의 초고속빌딩으로 그려내었다. 그리하여 관객들은 전시의 스펙터클을 통해서 근대디자인을 소유함으로써 풍요로운 도시 생활을 영위할 수 있다는 사실을 내면화하게 되었다.	Depression, especially from the 1933, *Chicago Exposition*, Modern Design became an instrument to show the abundant future produced by the progress of science. From that moment, industrial designers made enterprise's exhibition itself 'hit show' through powerful visuals of graphic designs and aura of high art. Finally, New York World Fair's 1939 *The World of Tomorrow* served as a momentum for regarding the streamlined Modern Design as symbol of future utopia. In the Futurama of this exhibition, Bel Geddes described the 1960's American city as streamlined buildings on superhighway, and he used theatrical skills to elicit visitors' emotional reactions. Through the spectacle of these exhibitions, the audience accepted fantastic rhetoric that to possess that product of Modern Design would bring them abundant city life.
3. Conclusion	20세기 초 미국에서 미술관의 전시공간은 근대 디자인의 물신숭배를 통해서 좋은 취향을 대중화시키는 공간이었다. 또한 박람회의 전시공간은 미래	In the early 20th century, the exhibition space of the museum was a place to popularize 'Good Taste' through fetish of Modern Design. Likewise, the exhibition space of exposition was a

| | 유토피아를 상징하는 근대디자인의 스펙터클을 통해서 기업의 긍정적 이미지를 홍보하는 장소였다. 이와 같은 틀 속에서, 미술관과 박람회의 전시공간은 대중의 좋은 취향과 미래적인 생활 방식을 상징하는 근대디자인 개념을 세워 나갔다. 그리하여 미술관과 박람회는 근대디자인에 보편적인 가치를 부여하여 전 세계로 보급시키는 데에 일익을 담당할 수 있었다. | place to promote corporations by the spectacles of Modern Design exhibitions. Through this frame, the exhibition spaces of museum and exposition established the concept of Modern Design as symbolic of public good taste and future lifestyle. Therefore, they played the main role of granting universal values to Modern Design and preaching it to the whole world. |

Figure 10. Sample analysis in Abstract 7

In this way, the researcher analysed the rest of the abstracts to inquire their patterns and features. The analyses are summarized and described in Figure 11:

Abstract number	Number of stages	The features in each stage of the text
1	4	Purpose – Background – Summary of structure – Conclusion
2	4	Purpose – Background – Summary of structure – Conclusion
3	3	Purpose – Background – Summary of structure
4	3	Purpose – Summary of structure – Conclusion
5	4	Summary – Background – Summary of structure –Conclusion
6	3	Purpose – Summary of structure – Conclusion
7	3	Purpose – Summary of structure – Conclusion
8	4	Purpose – Background – Summary of structure – Conclusion
9	3	Purpose – Summary of structure – Conclusion
10	3	Purpose – Summary of structure – Conclusion
11	4	Purpose – Background – Summary of structure – Conclusion
12	3	Purpose – Summary of structure – Conclusion
13	3	Purpose – Summary of structure – Conclusion
14	4	Purpose – Background – Summary of structure – Conclusion
15	3	Purpose – Summary of structure – Conclusion

16	3	Purpose – Summary of structure – Conclusion

Figure 11. Analyses of 16 abstracts

3.3.2. Results: discussion on structure of Korean academic texts

Interestingly, 10 out of 16 abstracts do not follow a four-part pattern. Rather, they have a three-part pattern. 9 out of these 10 abstracts have the following structure: (1) introducing purpose (2) summary of structure with or without referring to specific chapters (3) presenting conclusion.

The rest of the 6 abstracts out of 16 abstracts analysed have a four-part pattern, but the feature of the pattern is also different from the typical Korean prose that William Eggington (1987), and Grabe and Kaplan (1996) asserted. They do not follow the pattern, *ki-sung-chon-kyul,* which correlates to introduction, the development of a topic, a turning to a somewhat unrelated topic, and a conclusion. Rather, 5 out of these 6 abstracts have the following features: (1) introducing purpose (2) presenting background (3) summary of structure with or without referring to specific chapters (4) presenting conclusion.

All abstracts show a common allocation of "introducing purpose" in the first part except Abstract 5 and "presenting conclusion" in the last part except Abstract 3. In relation to the role of an abstract as not only an advanced indicator but also a representation of a whole dissertation, these results show that the purpose of the whole dissertation is rather clearly represented at the beginning of the abstracts. In the matter of "a turning to a somewhat unrelated topic," none of the 16 abstracts have "unrelated topics" in their contents.

In this respect, the results violate Hinds' classification (1990) of Korean to the category of language with "delayed introduction of purpose," which he described as

being "quasi-inductive." Although it is too early to say that every Korean text is *not* "indirect," the abstract, as a Korean academic genre, does not seem to have indirectness in its structure.

The structure revealed by the researcher's analysis was also different from the most common structure for an abstract, a four-part arrangement consisting of Problem-Method-Results-Conclusions, claimed by Graetz (1985). Moreover, in relation to the Creat a Research Space (CARS) model maintained by Swales (1990b), the analyses of Korean abstracts show that Korean abstracts open with Move 3. The researcher's results are thus comparable to Swales' move analysis. Figure 12 shows a comparison of features between the CARS model and Korean abstracts:

CARS model		Korean abstracts
Move 1　Establishing a territory 　Step 1　Claiming centrality 　　　　　　and/or 　Step 2　Making topic generalization(2) 　　　　　　and/or 　Step 3　Reviewing items of previous rresearch	Declining rhetorical effort	
Move 2　Establishing a niche 　Step 1A　Counter-claiming 　　　　　　　or 　Step 1B　indicating a gap 　　　　　　　or 　Step 1C　Question-raising 　　　　　　　or 　Step 1D　Continuing a tradition	Weakening knowledge claims	
Move 3　Occupying the niche 　Step 1A　Outlining purposes 　　　　　　　or 　Step 1B　Announcing present research 　Step 2　Announcing principal findings 　Step 3　Indicating RA structure	Increasing explicitness	Part 1　Introducing purpose Part 2　Background 　　　　　　and/or 　　　Summary of structure Part 3　Conclusion

Figure 12. Comparison between A CARS model and structure of Korean abstracts

Through the comparison, shown in Figure 12 above, the result suggests that the texts analysed in this research do not show indirectness or non-linear development, but directness to increase explicitness from the beginning of the texts.

The results of this research, thus, imply that there are different ways of presenting ideas of different genres in Korea. Actually, the four-part pattern, *ki-sung-chon-kyul,* which correlates to introduction, the development of a topic, a turning to a somewhat unrelated topic, and a conclusion, maintained by Eggington (1987), and Grabe and Kaplan (1996) as a typical pattern of Korean prose, has originated from 漢詩 (Chinese poets). The four-part pattern have been appreciated as a favourable pattern in Korean literature genres and it is still recognized as an efficient composition method of presenting writer's ideas in many literature genres such as poetry, novels, and dramas.

On the other hand, the stages of the newly presented three-part pattern, resulted from this research, are more likely to follow the three-part pattern, *Seoron-Bonron-Kyulon*, typical structure of Korean argumentative writing namely *Nonseolmum*, or the four-part pattern adding a section for presenting background of the research to the three-part pattern.

Consequently, these features such as the three-part pattern, (1) purpose (2) summary of structure (3) conclusion, or the four-part pattern, (1) purpose (2) background (3) summary of structure (4) conclusion, and a prior location of thesis statement seem to identify that Korean academic texts are neither indirect in their structure nor non-linear. Rather, it is revealed that Korean academic texts are direct and explicit through a comparison between the structures of Korean abstracts and a CARS model maintained by Swales (1990b).

In the next chapter, developing teaching model of Korean academic writing will be

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discussed with a consideration of the application of these rhetorical and genre-specific results above to the real Korean classroom situation for successful communication in Korean academic communities.

Ⅳ. Application of features of Korean academic text to teaching Korean writing for foreign students

4.1. Research on current materials for Korean writing for academic purposes

After a market research on materials for Korean writing, the researcher found only three current examples of materials designed for the study of Korean writing such as '기초 한국어 쓰기 연습 (Practice for basic Korean writing)', '나의 한국어 바로 쓰기 노트 (My note for writing Korean correctly)', and '한국어 쓰기 교본 (A drill book for Korean writing).'

The first example, '기초 한국어 쓰기 연습 (Practice for basic Korean writing)' was written by Ra and Wu and published by Publishing Department of Sunmoon University, South Korea, in 2000.

Figure 13. 기초 한국어 쓰기 연습 (Practice for basic Korean writing)

This book is designed for beginners who need to acquire a basic knowledge of Korean orthography. It contains instructions on how to write Korean vowels and consonants with pronunciation guides for them, and instructions on how to combine them to form words. It also involves exercises to practice usages of Korean verbs, adjectives, nouns, and postpositional words.

The second material is '나의 한국어 바로 쓰기 노트 (My note for writing Korean correctly)' written by Youngsin Nam. This book was published by Kachi Publishing Company in 2002 for native speakers of Korean as well as non-native speakers of Korean. It primarily aims to teach correct forms of Korean to Korean language learners and helping them to practice the correct forms. It suggests the significance of using Korean correctly and appropriately, and provides the correct way of using postpositional words, inflections, agreements, ellipses, compressions, and honorific expressions in Korean, with specific model sentences and exercises related to them.
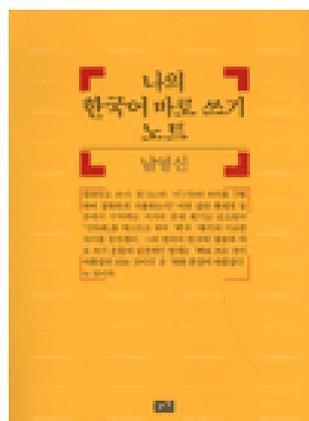
Figure 14. 나의 한국어 바로 쓰기 노트 (My note for writing Korean correctly)

The third book '한국어 쓰기 교본 (A drill book for Korean writing) is a supplementary book published by MyungJi Publishing Company to catch up with 'KOREAN', the textbook used in the Korean language course at the Language Education Institute of Seoul National University. This book is also a simple, basic book based on an orthography approach to teaching of Korean writing.

As a result of the market research on the current materials for Korean writing, there are no currently existing published materials that are designed for teaching Korean writing for academic purposes, based on the specific features of Korean academic texts. In other words, most of the current materials are designed for the learners whose

language proficiency is below intermediate level. This situation thus means that there are no appropriate materials specifically designed for Korean learners who have a higher level of Korean language proficiency and wish to learn to write Korean academic texts.

In this respect, it is necessary to develop a teaching model of Korean writing for academic purposes and attempt to apply the model to the real context of teaching Korean academic writing. Thus, Chapter 4.2 will deal with developing a teaching model for Korean writing for academic purposes, based on the text-based genre analysis of Korean academic texts inquired in Chapter 3, to provide practical ways of applying the particular structure of Korean academic texts in a real classroom situation, to Korean language teachers who are teaching Korean writing to foreign learners for academic purposes.

4.2. Developing a teaching model for Korean writing for academic purposes

We have discussed the importance of introducing the concept of genre into teaching writing in detail and analysed Korean abstracts to inquire specific patterns and features of Korean academic texts. Now we are going to discuss some models of the writing process and attempt to develop the appropriate genre approach model, especially for KGAP.

The simple linear model of the writing process, which is most commonly reported, has been criticised by a number of teachers and researchers as not giving a full picture of what successful writers actually do (Zamel 1983; Raimes 1985). They have emphasized the recursiveness and complexity of the writing process, and elaborated the simple linear model of the writing progress to more dynamic and unpredictable sequences.

While such models for the writing process have had a widespread influence on

understanding the recursive process of writing, the limitation of sequences is that it does not necessarily address the needs of a learner who has to write for readers unknown to him or her, especially for readers with specific expectations of what a text should be like if it is to achieve its effect. This is why *genre* is a crucial concept in developing a more appropriate model of the writing process.

Tribble (1996) modified the past cycle of writing activities and the modified model shows the importance of genre to understanding how content, context, process and language knowledge interrelate with each other in practical classroom procedures as shown in the following Figure 15.
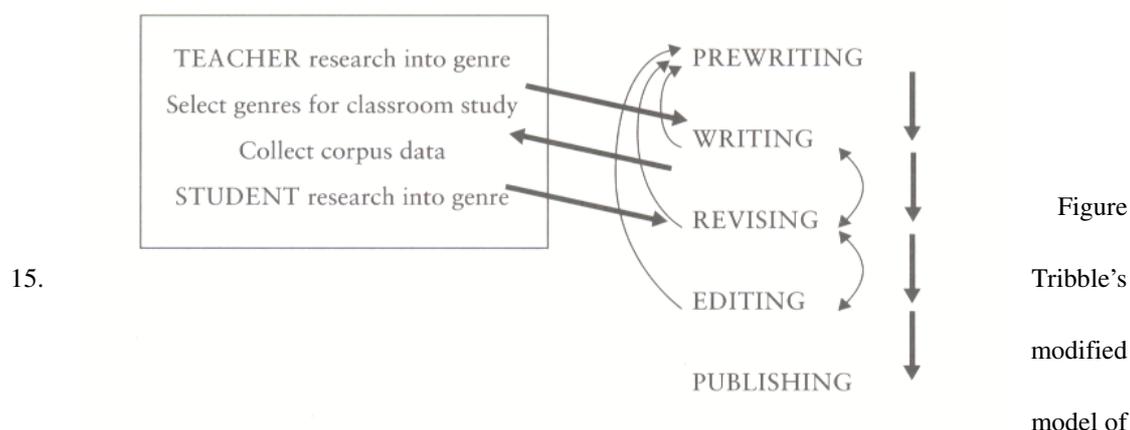
15. Figure Tribble's modified model of the writing process

Tribble explains the Figure 15 as follows:

In this instance, rather than doing pre-writing activities which depended solely on the learners' knowledge of the world, activities can be designed to enhance learners' understanding of the genre in question. The teacher can do some preparatory work on the genre taking into account the contextual and textual features of the genre. Having done this research, the teacher is in a position to select authentic data both for learners to work with during their own research, and also as a resource which he or she can use to extend his or her own knowledge of the genre. The learner can begin

their study of genre either before they start writing, as part of a language awareness raising programme, or they can start off in a process writing cycle and have recourse to genre analysis at moments when they feel a lack of sufficient information regarding the text of context they are addressing. In this way, genre and process approaches become two resources available to learners and teachers.

(Tribble 1996:60)

Tribble's modified model is a good representation of applying the concept of genre to teaching writing and can be adapted to the context of teaching Korean academic writing. As far as we need to take into account the reality of the current teaching context of Korean academic writing as drawn in Chapter 3.1.2, it is worth noting that the role of Korean language teachers and learners should be balanced in a different way from the ESL or EFL contexts, and that genres for classroom studies need to be selected in the perspective of Korean for General Academic Purposes (KGAP) in adapting Tribble's modified model to the teaching context of Korean academic writing. In other words, as KGAP is more suitable to the current context of teaching Korean for academic purposes, Korean language teachers have to take more responsibility in researching specific features of Korean academic texts in a general academic context. They also need to select and teach general academic genres taking into account the availability of genres in Korean language learners' specific academic courses.

Considering these aspects of KGAP, we can anticipate the operation of the elaborated model in Korean context. For instance, we can use special features of Korean abstracts we have investigated with the genre approach model. The teacher can research into Korean abstracts, so called summaries, one of the general subgenres in KAP, considering the specific features of the patterns of Korean abstracts. After the research, the teacher needs to select authentic data, for example authentic Korean abstracts. It

would be the only way for the teacher to let students recognize the specific genre constructions with as many examples as possible, before asking them to work with the genre. The teacher can ask the students to analyse the example texts they have in front of them. This process will occur recursively, whenever the students feel they need more information on the features of text construction, such as how Korean abstracts often start, or the relationship between the parts of the pattern. Harmer (2004) suggests an efficient way where the teacher can ask students to put the following genre elements in the order they occur in the texts, to help students recognize how the structures are structured. This process will give students a valuable opportunity to not only think about text construction, but also demonstrate well-developed text cohesion.

The next step is applying the elaborated model and anticipated observation to the real context of teaching Korean academic writing.

4.3. Applying the model to the real context of teaching Korean writing

Considering the features of the elaborated model above, the researcher suggests an example of teaching Korean academic writing. We have investigated the specific features of Korean academic texts through analyzing Korean abstracts and their structural patterns. These can be a good resource for a model class for teaching Korean academic writing. The dominant pattern of Korean abstracts, Purpose-Summary of structure-Conclusion, which has been investigated so far will be the convention of teaching in this model class.

The model class is designed for an upper intermediate or advanced level and the aims of this class are to help students become familiar with Korean academic texts and teach Korean text construction through writing Korean abstracts, or summaries, as a representation of a project. The number of students is assumed to be 10 students from various countries and the learners aim to do postgraduate study in Korean after

completing the language course.

Two lessons, which consist of report writing as a group project and abstract or summary writing about the project as a way of presentation, are combined. This class is focused on the second sequence of the two lessons, abstract or summary writing. As a project is a piece of work which extends over a period of time, where the final product may be the result of considerable research, it is an effective way of teaching academic writing, to ask learners to perform a project in advance before doing academic courses as a pre-experience and to help them write an abstract or summary for a briefing of the project performed.

As Korean language teachers need to take into account the significance of KGAP perspectives in teaching Korean academic writing, they should be careful on selecting the topic for the class. Lee (2001; 2003) suggests some available themes, which are suited to teaching Korean for General Academic Purposes. The Korean teacher is going to use the topic, Korean 'culture', one of the themes provided by Lee, in our example here. In a way, the Korean teacher has a responsibility to research into Korean academic texts, especially abstracts or summaries, for this class and to prepare sample texts which well-represent the contextual and textual features of Korean abstracts or summaries for dissertations or theses.

In the classroom, as Stage 1, the teacher gives the students some examples of Korean abstracts or summaries and asks them to look at the texts and think about the purpose of the text and the placement of a topic sentence in the text, after reviewing the project work already done in the last class. It may be a better way of understanding of the diverse structures of Korean abstracts or summaries for the students to involve both three-part pattern, Purpose-Summary of structure-Conclusion, and four-part pattern, adding a section for presenting background of the research to the three-part pattern.

In Stage 2, students can discuss what Korean abstracts or summaries should contain

and in which pattern they need to be constructed based on the tasks in Stage 1.

After the classroom discussion, the teacher provides the students the mixed genre elements of another sample text and asks them to allocate the elements in the order they occur in the texts in Stage 3. In this stage, the students can acquire better understanding on how the text should be organized, that is, what goes in the introduction, middle paragraph, and conclusion.

The students are then asked to start thinking about how to construct and try to organize the Korean abstract or summary of the projects done in the last class. In this time, the teacher hangs around the students continuously and helps students construct the summary in a right way. This is Stage 4.

In Stage 5, students discuss what they have written and how the Korean abstracts or summaries are organized. The students probably show their writing to other students or teacher for their suggestions and corrections.

In Stage 6, once again the learners continually edit and modify the abstract or summary they have written in Korean, until they are satisfied with the result.

The stages above thus involve the integration of genre approach and process approach. The success of such model classes will largely depend on the Korean language teachers' research role to provide authentic and various example texts which well-represent principles and conventions of a particular academic genre. The significance of the learners' awareness raising on the pattern of the academic text is also emphasized through the sequences of stages.

Ⅴ. Conclusion

In this study, we have drawn the significant necessity of analyzing specific features of Korean academic texts and attempted to develop efficient approaches to teach Korean academic writing to foreign learners. The increased number of foreign learners who are learning the Korean language to pursue academic courses in Korea have given an impetus to developing more innovative and efficient ways in which teachers can help learners write more effectively, considering specific features of Korean academic texts.

For this reason, we have seen the classifications of ESP and EAP to introduce the system to the field of Korean as a Foreign Language (KFL), to set a right direction of this research, taking the current teaching context of KFL into account. Considering the reality of teaching Korean for Academic Purposes (KAP), such as a limited number of Korean language learners, the learners' various specific academic areas, their goals to gain intermediate or high level of Korean language proficiency, and management problems, we have studied the specific features of Korean academic texts in the context of Korean for General Academic Purposes (KGAP).

We have also seen how contrasting approaches to the teaching of writing work to use and integrate the most beneficial elements of them in developing those aspects of writing most needed by Korean language learners in academic contexts. In addition, we have seen two types of analyses, contrastive analysis of rhetoric and genre analysis, which have an essential role, especially in the context of a pedagogically oriented study of academic writing.

Through looking into the two approaches, the research has been performed to analyse specific features of Korean abstracts, sometimes called summaries in Korea, of Korean dissertations as examples of Korean academic texts, based on the assumption that

Korean texts may also have specific patterns and their own features, which are different from the assertions of previous studies on Korean texts, such as William Eggington (1987), Hinds (1990), and Grabe and Kaplan (1996).

In considering the features of academic texts and Korean texts which are drawn earlier, the researcher examined 16 Korean abstracts from postgraduate dissertations written by 16 native speakers of Korean in 2004 and 2005 at Seoul National University, South Korea, in order to figure out the specific structural patterns of Korean academic texts. As a result of the research, 10 out of 16 abstracts have a three-part pattern, 9 out of which consist of the following structure: (1) purpose (2) summary of structure (3) conclusion. Although the rest of the 6 abstracts have a four-part pattern, 5 out of them follow the structure of (1) purpose (2) background (3) summary of structure (4) conclusion, which differs from *ki-sung-chon-kyul* asserted by Eggington (1987), and Grabe and Kaplan (1996).

Basically, *ki-sung-chon-kyul* was originated from the structure of 漢詩 (Chinese poems) and the pattern is mostly appreciated as a favourable pattern of literature genres in Korea. The results of this research shows obvious evidence that the structure of Korean academic texts is different from the pattern of *ki-sung-chon-kyul*, so called typical prose of Korean texts, which is still used in other Korean writings, especially in literary genres. Moreover, most of the thesis statements, except for one abstract, are located at the beginning of the texts, presenting the purpose of the texts clearly.

Consequently, features such as the three-part pattern and a prior location of thesis statement seem to identify that Korean academic texts are neither indirect in their structure nor non-linear. Rather, it is revealed that Korean academic texts are direct and explicit through the process of comparisons between the structures of Korean abstracts and a CARS model maintained by Swales (1990b). Korean academic texts are therefore more likely to follow the three-part pattern, *Seoron-Bonron-Kyulon*, typical structure of

Korean argumentative writing namely *Nonseolmum*, or the four-part pattern, adding a section for presenting background of the research to the three-part pattern.

Thereafter, through market research, we have pointed out an absence of appropriate teaching materials for writing Korean academic texts designed for intermediate or higher levels of Korean language learners. Using the results of this research, we have developed a teaching model for teaching Korean writing for academic purposes, and attempted to apply the model in a real context, providing a model class.

As Swales (1990b) shows, we need to consider the specific tasks and purposes of writing as well as text types (e.g., narrative, descriptive, argumentative) and situations (that is, writing in certain discourse communities) in teaching of writing. In other words, foreign language teachers need to note Swales speaks of the importance of contrastive rhetoric studies and consider the variable of genre in teaching of writing. In this respect, this text-based genre analysis study reveals the significance of teaching Korean academic writing based on the features of Korean academic texts. However, in order to build a better awareness about the characteristics of various Korean academic genres and benefit from the understanding in pedagogical perspectives, more studies need to be conducted. These can be summarised as follows:

1. Korean text-based genre studies should be conducted with larger amounts of data to build reliability on the specific features of the genre. The research by Kang, B., Kim, H., and Huh, M. (1998) is a good example of analyzing Korean texts of various genres by means of computational and statistical methods, with the total size of the corpus being about 370,000 words. This kind of research attempts will help Korean language teachers become more confident in using the results of Korean text analyses in a real classroom situation.

2. A wide range of Korean academic genres need to be examined. In the current

situation of KFL, Korean language learners who aim to do academic courses have to be familiar with writing various Korean academic genres such as essays, research reports, and dissertations or theses, in the course of their academic studies. As far as we are well aware of the importance of writing in academic contexts, further studies on various Korean academic genres will provide valuable pre-experiences to Korean language learners before they start to write such diverse academic genres in their academic courses.

3. With the knowledge of various Korean academic genres, developing efficient teaching materials and approaches for teaching academic writing is necessary, to satisfy Korean language learners' urgent academic needs in the current teaching context of KFL. Such an attempt will provide useful devices and tools for teaching Korean academic writing to Korean language teachers, and support them with methodological advice to meet the learners' academic needs.

The above research suggestions mean that various Korean academic genres still need to be examined. Consequently, having a clear awareness of the way of using conventional patterns of organization, which are typical of different types of writing in Korean academic contexts, is crucial to the success of pursuing academic courses in Korea. To help Korean language learners acquire and develop the awareness they need in a real academic context in Korea, Korean language teachers and researchers should pay more attention to the further research of text-based genre analyses on various Korean academic texts, using a reliable amount of data, and attempt to apply the results to the current teaching context of Korean academic writing.

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APPENDIX

[Abstract 1] Jung, Hanie. 2004. *A Study of the Perception of Space in Oh Jung-hee's Short Stories - Focusing on "Jip(집)"*. Master's dissertation. Seoul National University.

[Abstract 2] Park, Hyunsuk. 2004. *A Study on Short Essays of Lee Ok.* Master's dissertation. Seoul National University.

[Abstract 3] Heo, Semoon. 2004. *A Study of Korean Resultive Constructions - with respect to the event structure of the verb.* Master's dissertation. Seoul National University.

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[Abstract 15] Park, Jaehyeon. 2005. *Kanhua Chan (看話禪) the Formation of Orthodoxy in Korean Seon Buddhism*. Ph.D. dissertation. Seoul National University.

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[Abstract 1]

(Korean)

　본 논문은 오정희 소설에서 ‘집’이라는 공간이 모티프로서 자주 나타나고 있음에 주목하여 오정희 소설에 나타나는 ‘집’과 관련된 인물의 양상과 그에 따른 ‘집’이라는 공간에 대한 의식을 규명하는 것에 목적이 있다. 그간의 연구들은 오정희의 소설을 주로 여성주의적인 시각으로 분석한 것이 대부분이었다. 그렇게 때문에 오정희의 소설에서 매우 중요한 요소인 공간에 대한 의식을 간과하게 되었다. 따라서 본고에서는 오정희 소설에 나타나는 공간 의식이 오정희 소설 전반에 어떠한 의미를 갖는지를 밝히고자 한다.
-- (1) Purpose

　오정희 소설에서 공간, 특히 집은 매우 중요한 공간이다. 오정희 소설 대부분이 거주 공간을 중심으로 전개되고 있으며 공간 묘사 또한 매우 치밀하다. 오정희 소설에 나타나는 ‘집’의 모티프는 크게 집 안에 머무는 것, 집 밖으로 나가는 것, 집으로 돌아오는 것으로 나누어 볼 수 있다. 오정희 소설의 ‘집’은 불모성과 유폐, ‘집없음 (장소 없음)’에서 기인한다. 이러한 집의 양상은 그 곳에 거주하는 인물들의 대응 양식에 따라 세분된다.
-- (2) Background

　2장에서는 불모와 유폐의 공간으로서의 ‘집’에 대한 인물들의 의식들을 살펴본다. 불모의 공간에 처한 인물들은 비록 자신이 거주하는 곳이 안주할 만한 곳이 아니어도 그 공간에 머무르거나 혹은 그 불모의 공간에 동화되는 모습을 보이기도 한다. 또는 그러한 불모의 공간에 유폐되는 것을 거부하고 일탈을 감행하는 경우도 있다. 하지만 그들의 일탈은 이미 일상화 되어버린 것이어서 이미 일탈의 기능을 하지 못한다. 집 밖 세계와 집 안 세계가 철저하게 분리되고, 아무리 집 밖의 세계를 동경해도 이들은 집 안에 머물 뿐이다. 물리적으로 유폐된 이들은 꿈이나 환상 등의 장치를 통해 의식 내적으로 ‘집’을 확장시킨다. 꿈이나 환상을 통해 드러나는 의식 공간으로서의 ‘집’은 친밀한 경험을 가진 공간이다. 2장에서 분석하고 있는 소설들은 현실과 상반되는 이러한 공간 의식을 통해 ‘집’에 대한 양가감정을 드러낸다. 인물들에게 집은 벗어나고 싶은 곳인 동시에 친밀한 기억을 가지고 있는 따뜻한 곳이 된다.

　3장에서는 현재의 거주 공간에서 ‘집 없음’을 인식한 인물들이 자신의 집을 찾는 과정에서 ‘집’에 대한 의식을 살펴본다. 자신의 정체성을 형성할 수 있는 친밀한 경험을 가진 공간이어야 할 ‘집’이 현재 자신의 거주공간이 아님을 느끼게 되면 인물들은 그 공간을 떠나 새로운 자신만의 ‘집’을 찾고자 한다. 특히 1절에서 논의하게 될 소설의 인물들은 모두 1970•90년대 한국의 산업화 사회의 중심에서 소외된 계층의 인물들이다. 이들은 「안개의 둑」에 나오는 노래처럼, “저 푸른 초원 위에 그림 같은 집을 짓고 사랑하는 우리 님과 한 평생 살고 싶”다는 소망을 가지고 있지만 현재 자신의 상황에서는 그것이 불가능하다는 것을 깨닫고 있다. 그렇기 때문에 그들은 파괴 행위를 통해서 분노를 표출하고, 새로운 집을 찾기 위한 외출을 한다. 2절에서 논의할 소설의 초점화자는 모두 여성인데, 그들은 현재 거주 공간이 자신의 정체성을 설명해 줄 수 없는 곳이기 때문에 세계와 갈등을 겪는다. 3장에서 다루는 소설의 인물들은 이러한 상황에서 집을 떠나 집 밖

세계로 나가는 구조를 갖는다. 이들에게 현재의 '집'은 거짓된 정체성을 부여하는 공간이 되고, 집 밖 세계는 막연하게 새로운 집이 있는 곳으로 인식된다.

4장에서는 집 밖에 있던 인물들이 현실을 인식하고 그들이 처한 문제를 해결하기 위해 집으로 돌아오는 과정을 중심을 공간에 대한 인물들의 의식을 살펴본다. 문제의 해결이 집 안에서 이루어질 것이라는 것을 깨달은 인물들은 문제의 원인과 해결책을 동시에 지니고 있는 자신의 집으로 돌아가고자 하는 의지를 보인다. 자신을 집 밖으로 내몬 집이라고 해도 그 곳에는 친밀한 경험이 있기 때문이다. 또 한편으로 집 밖으로 나갔던 인물들이 새로운 시작을 위해 집으로 돌아오는 경우도 있다. 이들에게 '집'은 자신의 정체성을 확증하고 새로운 출발을 시작하는 긍정적인 장소가 된다.

-- (3) Summary of structure

기존의 논의에서는 오정희 소설에 세계에 대한 비관적인 의식이 드러난다고 했으나 이렇게 오정희 소설에서 나타나는 '집'은 부정과 긍정의 양가감정이 공존하는 인간 생활의 근원이 되는 공간이었음을 알 수 있다.

--- (4) Conclusion

(English translation)

The purpose of this thesis on Oh Jung-hee's short stories is to clarify her unique perception of space in relation to the aspect of the characters based on the frequent appearance of the "jib" motif. So far, her short stories have been understood under the preconceived notion that Oh's works are mostly related to the Feminist approach and they miss the important point of Oh's short stories, the perception of space. So this thesis is going to find out the meaning of the perception of space in the Oh's short stories.

--- (1) Purpose

In Oh Jung-hee's works, the space, especially "jib(house)" is a very important space. Most of her short stories take place in the dwelling space. Also, descriptions of the dwelling space are very elaborate. The "jib" motif of Oh's works is parted; staying in the dwelling place, escape from the dwelling place, returning to the dwelling place. This kind of "jib" is cause of the barrenness, confinement and houselessness (or placelessness) and these parts are subdivided according to the dealing style of the characters.

--- (2) Background

In chapter 2, the perception of the characters is related with the "jib" of barren and confined place. In this place, the characters would stay though they do not like the place or the place is not good for staying or would adapt themselves to the barren place. Or the characters would deny the confinement and barrenness and would deviate from the barren dwelling place. But because their deviation has already been a everyday life, the deviation could not work. The outside world of the house is completely separated and the characters would stay in the house even though they yearn for the outside world. The characters, physically confined, expand their "jib" in their consciousness through fantasies and dreams. The "jib" as a conscious space appeared in the fantasies and dream is the space that holds familiar experiences. Oh's short stories dealt with in chapter 2 show the contradictory feelings through these

spatial forms.

In chapter 3, the characters who recognize the placelessness / houselessness would get out of their place and search for a new space, their own place. Especially the characters of chapter 3.1 are alienated from the centre of the industrial society in 1970s and 1980s. They have already known that their wish, as is shown in the quoted song of "The Bank of the Mist (안개의 둑)" – "I want to live with my lover in the beautiful house on the grassy hill forever," – could not come true in their everyday life. So they express their anger as destruction. The characters of chapter 3.2 conflict with the world for their dwelling place, can not explain their self-identities. The alienated of chapter 3 escape from their place and wander to find their "jib," and then can form their self-identities.

The characters of chapter 4 are in the process of returning to the home. The home they left has the reason and also solution of their present problems. Finally they realize, only in their home, they can solve the problems faced. For only that place can have familiar experiences. And their home would be a new staring point. Their own place is a positive space that can confirm their identities.

--- (3) Summary of Structure

As we see, "jib" of Oh Jung-hee's works is a place that coexisted with positive and negative affection.

--- (4) Conclusion

[Abstract 2]

(Korean)

본고는 문무자 이옥의 산문을 소품문이라는 관점에서 분석함으로써 그 내적 특질을 새롭게 밝히고, 이를 기반으로 작가로서의 이옥이 갖는 시대적 의의를 추출하는 것을 목표로 두었다.

--- (1) Purpose

우선 이옥의 소품문이 당대의 지배 질서 속에서 매우 불온한 문학으로 받아들여졌다는 점은 주지의 사실이다. 그러나 이러한 불온함의 성격은 과거의 거대 담론을 기준으로는 온전히 포착되기 어려움 성격을 지니고 있다. 그것은 무엇보다 이옥의 소품문이 개별적이고 미시적인 세계를 중심으로 하고 있다는 점 때문일 것이다. 그러나 이러한 이유로 ㅇ니해 그것이 갖는 역사적 의미가 사라지는 것은 아니다. 이옥의 소품문에는 전환기 사회를 암시하는 가치관의 혼재 양상이 매우 분명하게 드러난다. 다만 그것은 사회에 대한 구조적 이해와 비판적 시각이 아니라 놀이를 통한 개별적 일탈을 통해서라는 점에 이옥의 특성이 있다. 요컨대 이옥의 소품문은 근대적 이상과는 다른 방식으로 중세의 질서에 도전하는 독특한 성격을 지니는 것이다. 이 점을 균형 있게 파악하는 것이 본고의 목표이다. 이옥의 언어 사용 방식과 세계 인식 방식, 그리고 정체성의 구성 과정은 이러한 목적에 특히 부합하는 대표적인 특성이라고 판단된다.

--- (2) Background

먼저 이옥의 소품문에서 작품의 직접적인 지시 내용과 전체적인 의미 사이에는 일정한

간극이 존재한다. 그것은 그의 작품이 전반적으로 흥미 추구를 위주로 한다는 사실에서 비롯된다. 이는 그가 현실에서 첨단의 변화를 반영하는 소재들을 포착하는 데는 예민했지만 그것을 전형적인 인물과 사건을 통해 사실주의적으로 형상화하는 방향으로 나아가지 않았다는 점과, 소재와는 별도로 화려한 수사기법을 실험하는 데 몰두함으로써 놀이와 같은 방식으로 언어를 사용했다는 점에서 특히 잘 드러난다. 그리고 이러한 두 가지 특성은 의식적이고 계획적인 것이었다기보다 다분히 분명하게 의도하지 않은 결과인 면이 크다. 이처럼 다음 아닌 웃음과 놀이를 통해 글쓰기를 자견의 수단으로 삼아 주류 질서로부터 벗어나는 세계를 형성했다는 것은 이옥 소품문의 가장 중요한 특성이다. 그가 독특한 세계 인식과 정체성을 표출하는 것 역시 이러한 기반 위에서이다.

이옥이 사물을 인식하는 것은 주로 감각적으로 지각할 수 있는 사물의 성질을 통해서이다. 그는 사물의 고정된 본질을 상정하지 않았다. 그런데 이러한 감각적 특성은 시간과 공간에 따라 매순간 다르게 나타나며, 다른 어떤 대상에서도 발견할 수 없는 개별적인 특성이다. 그러므로 이옥은 위계를 만들지 않고 이 모든 특성들을 모두 수용할 수 있기를 희망했다. 그가 극단적인 열거법을 사용해 사물을 묘사하는 것은 이러한 욕망에서 비롯된 것이다. 이러한 열거법을 사용한 결과 하나의 사물은 다른 사물과의 차이를 통해서만 묘사의 대상으로 등장하며, 작품 전체는 대상들 간의 차이를 선명하게 부각시키는 효과를 낸다. 감각에 기반해 사물을 파악하는 태도는 인간에 대해서도 일관되게 드러난다. 이옥은 때에 따라 변화하는 인간의 다양한 감정을 있는 그대로 드러내기를 추구했으며, 이에 따라 이전까지 분명한 표현이 터부시되어오던 욕망을 작품의 소재로 적극 수용한다. 그러나 그가 묘사하는 욕망은 일정한 서사의 한 부분을 차지하기보다는 작품의 단편적인 소재로만 쓰이며, 따라서 욕망이 발현되는 사회적 맥락에 대한 인식은 크게 탈각되어 있다. 오히려 욕망을 표현하는 데 있어 그의 목표는 사용하는 어휘를 확장하고 새로운 수사법을 개발하는 데 있다고 볼 수 있다.

한편 이옥은 문체로 인한 처벌로 여러 차례 지방을 오고 가고, 정을 중요한 문학적 제재로 채택함으로써 지방민과 여성과 같은 당대의 주변인에 대해 남다른 관심을 갖게 된다. 그러나 이들을 보는 이옥의 시선은 확고하게 고정되어 있지 않으며, 모순적인 가치 판단이 혼재된 양상을 보인다. 그는 지방민의 문화에 대해 때로는 조소 어린 논평을 가하기도 하고, 때로는 상대주의적으로 포용할 것을 주장하는가 하면, 또 때로는 자신도 모르게 정서적인 동화를 이루기도 했다. 또한 그는 풍부한 감정을 포착할 수 있는 대상으로 여성을 중시했지만, 그것은 사회적 집단으로서의 여성이 경험하는 현실에 대한 인식과는 동떨어진 것이었다. 오히려 그는 감정과 욕망을 여성에 강하게 일치시킴으로써 남녀 이분법에 대한 통념을 강화하는 면을 보여준다. 요컨대 그는 지방민과 여성으로 대표되는 당대의 타자, 혹은 주변인에 남다르게 가까이 다가갔으면서도, 그들에 대해 매우 불안정하고 모순적인 정체성을 형성했던 것이다. 바로 이러한 정체성의 모순은 전환기적 사회의 문제적 개인으로서의 이옥의 면모를 가장 분명하게 드러내는 특성이다.

--- (3) Summary of structure

이와 같은 세 가지 측면에서의 분석을 통해 본고는 이옥의 소품문이 갖는 불온함이 중세의 질서에 대한 반항에서 비롯되는 것이지만, 한편으로는 근대의 이상으로부터도

상당한 거리를 둔다는 점을 부각시키고자 했다. 나아가 이옥과 같은 문제적 인물이 출현할 수 있었던 것은 조선 후기 사회가 겪은 변화가 매우 다양한 방향으로 발전할 만한 여지를 가지고 있었음을 암시하는 증거일 것이다. 이는 물론 이옥 외의 다른 많은 작가들에 대한 폭넓은 검토를 통해 살펴보아야 할 점이기도 하다. 그런 의미에서 본고는 소품문을 보다 역사적인 차원에서 해석하고, 나아가 소품문을 매개로 조선 후기의 문학사를 재평가할 가능성을 타진해 보기 위한 작은 시론으로 쓰여진 것이다.

-- (4) Conclusion

(English translation)

   The purpose of this thesis is to explore the characteristics of the prose written by *Lee Ok* by regarding it as *Seopum* (short essays).

-- (1) Purpose

   It is well-known that his writings were perceived as threatening to the existing literary order by his contemporaries, especially by official scholars. However, the problem of what those threatening characteristics precisely were, has not yet been explained thoroughly. Mostly it results from the trend that views the history of 18th-century Chosun as developing towards a western-style modern system. In this viewpoint *Seopum* of *Lee Ok*, which tended to concentrate on depicting the microcosmic word and improving the aesthetic rhetoric, was not able to be fully appreciated. In that meaning it is the major task of this thesis to investigate the microcosmic but revolutionary features of the works of *Lee Ok* as it is, without relating it to modern literary ideas.

-- (2) Background

   Above all, in *Lee Ok*'s proses there are remarkable discrepancies between what he says on the surface and what the whole work actually means. In most cases, it results from the fact that his works were aimed at being humorous. It means that on the one hand he was very sensitive to catching subject matters which epitomized the realities, but on the other hand he did not use these matters to represent the world realistically as in the modern novel. Rather by concentrating on playing with the words and making overflowing rhetoric expressions, he kept on making the meaning of words ambivalent and confusing. Based on this way of using words, he did not only break the dominant literary order but also constructed his own unique epistemology and identity.

   In his prose *Lee Ok* recognized the world only through sensible attributes, which appear to be always momentary and changeable. In other words he never assumed there was an essential fixed substance of things he perceived. In most works *Lee Ok* made an effort to accept all appearances as they were without making a hierarchy of meanings. His laborious enumeration, which sometimes occupies the whole work, can be regarded as a technique which reflected this epistemology. His attitude of recognizing things based upon sensible attributes was consistent with his recognition of human beings. He wished to be able to reveal any emotional changes of human beings so strongly that he dared to depict various types of desires, which were not permitted to be expressed outwardly. But his representations of desire were so fragmentary that he tended to eliminate the social contexts in which such desires were constructed and

realized. His aim was rather, to enlarge the scope of expressions and investigate rhetoric which represented the desire.

Meanwhile *Lee Ok* was punished many times for writing peculiar literary styles of works. But by going to and from local provinces as a punishment he became more interested than anyone in groups such as local residents and women who existed in the margin of the social order. Thereby he visualized the marginal beings unprecedented. But his representation of the marginal often contained many contradictions. He sometimes commented on the local culture scornfully, sometimes insisted on embracing it relatively, and sometimes assimilated into it. Also in his recognition of women, they were represented abundantly. But he never considered social relationship in which women were placed. Rather he appeared to strengthen existing gender boundaries by regarding women as being related more closely to emotion and desire. In sum, faced with the others, *Lee Ok* constructed very unstable and contradictory identities. And these contradictions itself indicated that he was one of the most problematic individuals in the transitional society.

-- (3) Summary of structure

These three aspects of *Lee Ok*'s short essays which I have examined so far, of course went against the medieval literary order. But it is also clear that these do not correspond with the modern literary ideals. The most important point I tried to articulate in this thesis is this. In addition, the fact that the problematic individual who is not medieval and not modern at the same time like *Lee Ok* implies that 18th-century *Chosun* society had much potential to develop forward in various directions, which may not be in the modern world. In this aspect exploring more various types of literary works concluding *Seopum* will be able to give new insight to understand the literary history of the late *Chosun*.

-- (4) Conclusion

[Abstract 3]

(Korean)

이 논문은 한국어 결과구문의 형태들을 밝히고 이들의 통사적, 의미적인 차이를 설명하는 것을 목적으로 한다. 한국어의 결과구문은 특정 형태표지를 통해서 형성된다. 특히 '-게'형 표지를 통해서 실현되는데, 한국어의 다양한 유형의 '-게'형 구문이 있다. 따라서 한국어의 결과구문은 다른 언어와 달이 이러한 다양한 유형의 구문 속에서 다루어져야 한다.

-- (1) Purpose

결과구문은 동사에 의해 나타난 행동의 결과로 그 동사의 논항이 어떤 결과상태에 이르게 되는 구문을 말한다. 결과구문은 의미-통사적인 불일치가 일어나는 현상으로 많은 주목을 받아 왔다. 또 결과구문은 동작(activity)동사를 완성(accomplishment)동사로 변화시키면서 종결성(telicity)의 변화를 일으키는 특성에 의해 사건구조에 대한 연구에서도 많은 주목을 받아왔다. 특히 결과구문은 논항의 추가 유무에 의해서 두 가지 형태가 존재한다고 연구되어 왔다 (Simpson(1983), L & RH(1995), RH & L(2001), Wechsler(1997, 2001),

Kim & Maling(1997,1998), Wechsler & Noh (2001), Lee & Lee (2003), Kim (1999)). 그리고 이 두 결과구문의 분포와 특성에 대한 연구가 주로 이루어졌다.

-- (2) Background

한국어에도 두 가지 형태의 결과구문이 존재한다. 하지만 지금까지의 연구에서 한국어의 경우에는 이 두 가지 형태의 결과구문에 대한 구분이 명확하게 이루어지지 않았다. 본 논문에서는 영어 결과구문의 형태를 간략히 살펴보고 이에 대응하는 한국어 결과구문, 특히 가장 주로 나타나는 '-게'형 결과구문에 초점을 맞추어서 결과구문의 두 형태가 의미•통사적 특성을 통해서 구분될 수 있는 지를 살펴보고 한국어의 결과구문의 특성을 살펴본다. 특히 한국어의 '-게'형 결과구문의 경우 결과상태를 나타내는 형용사의 특성에 따라 분리해서 살펴보아야 됨을 살펴보고, 이러한 형용사의 특징에 대해서 분석한다. 그리고 W&N(2001)에서 설명하는 술어 결과구문의 특성이 형용사의 특성과 연관되어 있음도 살펴본다. 또 결과구문이 나타내는 종결성을 두 가지고 구분하고 이에 따른 의미 차이에 대해서 논의한다. 이러한 확장된 종결성의 개념으로 '-게' 구문이 가지는 특성에서 나타나는 중의적 의미를 설명할 것이다. 한국어의 결과구문이 나타내는 완성상의 특성과 한국어 결과구문의 사건구조에 대해서도 살펴볼 것이다. 이를 통해 두 가지 형태의 결과구문이 구조적인 차이 이외에는 큰 차이가 없음을 살펴볼 것이다. 마지막으로 전(후)치사 결과구문의 기본적인 특성을 살펴보고 전(후)치사 결과구문도 결과구문으로 보아야 한다는 견해를 지지하고, 이 중에서 '-로'형 결과구문의 특성을 살펴본다.

-- (3) Summary of structure

(English translation)

This paper aims to classify Korean resultative constructions, and to explain the syntactic and semantic difference between various kinds of Korean resultative construction. In general, it is said that Korean resultative constructions are formed by attaching the resultative phrase with the marker –*key* to the original construction. There are other kinds of –*key* construction in Korean, however, including the adverbial –*key*, and this is why Korean resultative constructions should be dealt with in comparison with the other kinds of –*key* constructions.

-- (1) Purpose

By the term *resultative construction*, we mean the construction in which, as a result of an action represented by the predicate in the main clause, one of arguments in the main clause will be in the result state represented by the predicate (including verbal and adjectival) in the subordinate clause. The resultative construction is important in the study of syntax, semantics, and their interface, for it shows the disagreement between the syntax and the semantics of a sentence. And there are also many previous works about event semantics which deal with the resultative construction, for it changes the eventuality of the verb in the main clause from activity to accomplishment. Many previous works about the resultative construction (Simpson (1983), Levin and Rappaport Hovav (1995), Rappaport Hovav and Levin (2001), Wechsler (1997, 2001), Kim and Mailing (1997, 1998), Wechsler and Noh (2001), Lee and Lee (2003), Kim (1999), etc.) claim that at least in English there are two kinds of resultative

constructions according to whether the resultative phrase introduces the new argument to the main clause or not.

-- (2) Background

Our main hypothesis is that this distinction also holds in Korean, and especially in the resultative construction with the marker *–key*. On this hypothesis, we mainly investigate the characteristics of Korean resultative constructions with the marker *–key*, and identify two kinds of resultative constructions according to their syntactic and semantic characteristics. We also analyse the adjectival predicate in the resultative phrase, to explain the different behaviour of the resultative constructions with *–key* in Korean in terms of the characteristics of the adjective representing the resultant state. With this analysis it will be shown that the distinction of two resultative clauses in Wechsler and Noh (2001) is closely related to these characteristics. After this analysis, we will show that there are two kinds of telicity in the resultative constructions in Korean, and they have different meanings. The ambiguity of *–key*, some characteristics of accomplishments, and the event structure in various kinds of Korean resultative constructions will also be shown in this part. With this investigation it will become clear that there are only structural differences between two kinds of resultative constructions in Korean. The fundamental characteristics of pre- and post-positional resultative constructions, and of resultative constructions with *–lo* will also be dealt with in this paper.

--- (3) Summary of structure

[Abstract 4]

(Korean)

한국어에서의 조건표지를 한정하는 문제는 많은 연구에서 논란의 대상이 되어 왔다. 이 연구에서는 조건의 개념을 광의의 조건으로 잡고, 조건표지를 '-면/야/도'로 한정하고 이들의 의미를 화제표지 '-는/만/도'와의 평행성에 기반하여 분석하였다.

-- (1) Purpose

이러한 세 부류의 조건표지에 의해 구분되는 조건구문 – 각각 '충분조건구문 / 필요조건구문 / 첨가(양보)조건구문' – 의 진리함수적 의미는 조건절의 실현과 주절의 실현이 어떠한 관계를 갖느냐에 따라 구분할 수 있다. 즉, 충분조건구문에서는 조건절이 실현되면 주절의 실현이 이루어지며, 필요조건구문에서는 조건절이 실현되지 않으면 주절이 실현되지 않으며, 첨가조건구문에서는 조건절이 실현되면 주절의 실현이 이루어지되, 주어진 조건절 이외의 다른 조건의 존재를 상정한다. 한편 첨가조건구문은 양보의 의미를 가질 수 있으며, 이 때에는 일반적으로 조건절이 실현되는 것이 주절이 실현되지 않는 조건이 되나, 그럼에도 불구하고 발화되는 문장에서는 조건절이 실현되어도 주절이 실현될 수 있다는 양보의 의미를 나타낸다.

이 연구에서는 조건구문에 대한 기존 연구에서 충분조건구문을 복수의 기능 세계에 대한 양화 표현을 해석해 온 설명을 필요조건구문과 첨가조건구문에까지 확장시켰다. 그럼으로써

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필요조건구문과 첨가조건구문이 충분조건구문을 함의하는 것처럼 보이는 것이, 화자가 조건절에 대해 상상할 수 있는 가능 세계들을 오직 하나로 한정하는 경우에 발생한다는 것이라는 가설을 세울 수 있었다.

한편 조건절의 명제가 가능 세계가 아닌 실제 세계의 상황을 양화하는 경우가 있는데, 이러한 경우가 한국어에서는 더욱 분명하게 드러난다. 이러한 사실은 조건과 가정을 별개의 개념으로 이해해야 한다는 증거가 되며, 조건표지와 별개로 가정표지가 존재한다는 생각을 갖게 한다. 이 연구에서는 실제로 한국어 조건구문에서 조건절의 가정의 의미를 가정성을 나타내는 문장 부사('만약' 등), 종결어미('-다-', '-라-'), 과거 시제 선어말어미('-었-'), 회상을 나타내는 선어말어미('-더-') 등과 같은 가정 표지들에 의해 외현적으로 나타난다는 점을 지적한다. 그러나 이러한 가정 표지들은 수의적인 것으로, 외현적인 가정 표지를 갖지 않는 가정 조건구문이 존재한다는 사실이 조건과 가정을 구분하기 어렵게 만든 요인이 되었다고 볼 수 있다.

마지막으로 위에서 선정한 조건표지와 가정표지의 공기 가능성을 살펴보면 각 조건구문들의 특성을 더욱 잘 이해할 수 있다. 필요조건구문은 가정 표지와 잘 공기하지 못하며, 반대로 첨가조건구문, 특히 그 중에서도 양보조건문은 모든 가정표지와 잘 공기한다. 필요조건구문의 경우에는 주절의 실현을 위해 조건절의 명제가 반드시 실현되어야 하지만, 양보조건문의 경우에는 조건절의 명제가 실현되는 것이 주절의 명제가 실현되는 것에 대해 그다지 구속력을 갖지 않는다.
--- (2) Summary of structure

따라서 조건절의 명제가 실현되기를 기대하는 정도에서 차이가 생기며, 가정성과 실현 기대치는 서로 반비례 관계에 있다는 점에 비추어 볼 때, 이러한 기대치의 차이가 가정성의 차이를 가져오는 것으로 볼 수 있다.
-- (3) Conclusion

(English translation)

This paper aims to explain the conditionals in Korean in terms of conditional markers and other constructions which have conditional and assumptive meaning. To achieve this goal, at first, I claim that there are three conditional markers –*myen/-ya/-to* in Korean, and that these markers can be analysed in parallel with topic markers –*nun/-man/-to*.
--- (1) Purpose

We will show that conditions in Korean also can be classified into three different types, that is, the sufficient conditional, the necessary conditional, and the additive/concessive conditional, according to which markers are attached to the antecedent clause. To show the meaning of each type of conditionals more formally, I adopt Schlenker(2003)'s view that the sufficient conditional quantifies possible worlds in which the consequent is true when the antecedent is true, and apply this intuition to the necessary conditional and the additive/concessive conditional. As a result of this analysis it will become clear why the latter two types of conditionals often seem to have the same truth-conditional meaning as the sufficient conditional: it is due to the presupposition of the speaker. If the speaker presupposes only one

possible world for the antecedent, the necessary conditional or the additive/concessive conditional has the same truth-condition as the sufficient conditional.

And then I claim that the notion of conditionality and the notion of assumption should be understood differently, because of the following two reasons: first, there are some cases in which the antecedent of a conditional does not presuppose possible worlds. And second, there are some grammatical markers which have the assumptive meanings, such as the sentential adverb *manyak*, the word-final ending *–ta-/-la-*, the past-tense pre-final ending *–ess-*, and the reportive/ retrospective pre-final ending *–te-*. I also show that these markers attach to the antecedent of conditionals to produce the assumptive meaning, and claim that the two facts – that these markers occur freely and that there are assumptive conditionals which do not have the overt assumptive markers – are responsible for the difficulty in distinguishing the assumptive meaning from the conditional meaning.

Finally, I deal with collocational relation between the conditional markers and the assumptive markers. In this part I show that the necessary conditional can hardly collocate with the assumptive markers, while the additive/concessive conditional can freely collocate with them. I propose that it is less likely to use the assumptive markers when the realization of the antecedent is expected. Therefore, despite the assumptive markers hardly occurring in the necessary conditional to make the antecedent realized, the assumptive markers can occur freely in the concessive conditional because the antecedent is much less likely to be realized when the consequent is realized.

-- (2) Summary of structure

Consequently, these features result in the margin of expecting the realization of the antecedent. As the feature of assumption is in inverse proportion to the margin of expecting the realization, the margin of the expectation may cause the margin of the assumption.

-- (3) Conclusion

[Abstract 5]

(Korean)

미국 문학사에서 흑인문학의 본격적인 출발점으로 평가받는 리차트 라이트의 『토박이』는 1930년대 시카고의 흑인 빈민가를 배경으로 인종차별이 구조화된 억압적 현실에서 흑인 청년 비거 토마스가 자신의 정체성을 찾아가는 과정을 그리고 있다.

-- (1) Summary

시카고의 흑인 빈민가는 남북전쟁 이후 미국사회가 상공업 중심의 사회로 재편되면서 1890년대 이후 약 200만의 남부 흑인들이 농장지대를 떠나와 북부의 산업도시로 이동한 대이주로 인해 생겨나게 된다. 이곳에서 흑인들은 인종 차별적인 사회구조가 산업화와 맞물려 돌아가는 보이지 않는 억압에 시달리면서 흑인 특유의 공동체적 질서마저 무너진 무력한 일상에 직면한다.

-- (2) Background

비거는 백인중심 사회에서 비롯된 흑인들의 자기 비하와 자기 환멸을 체화하고 있으며 사회참여의 기회가 박탈된 사회적 무능력자로서 백인사회에서도 소외되었을 뿐 아니라 흑인 사회에도 속하지 못하는 '경계지대'의 인물로 그려진다. 비거가 저지르는 두 차례의 살인은 결국 그를 사형대로 향하게 하지만, 이 살인과 도피의 과정을 통하여 그는 흑인으로서 자신의 정체성을 세워나가게 된다. 비거의 의식은 미국사회의 가장 심각한 문제점 가운데 하나인 인종주의와 격렬하게 부딪히고 대립하면서 소설 전후반을 통하여 끊임없이 변화하고 성장하는 모습을 보여준다.

비거의 의식 변화와 성장은 인종차별적인 사회환경이 그를 지속적으로 억압하는데 대한 반응에서 기인하지만, 동시에 그가 백인사회에 부과한 흑인의 정체성을 거부하고 자신의 참된 자아를 찾으려하기 때문이다. 비거가 자신의 비참한 모습을 직시하지 못하고 스스로에 대해서 무관심의 벽을 쌓는 이유도 백인사회에서 흑인에게 부과된 정체성을 거부하고자 하는 노력의 소산이라고 볼 수 있다. 그는 메어리의 죽음 후에 자신의 불가시성을 무기로 백인사회에 저항하는데, 이는 백인사회가 규정한 흑인의 스테레오타입에 대한 저항을 통해 자신의 정체성을 세우려는 시도의 일환이다. 체포되어 감옥에 갇혀있을 때 그는 더 이상 불가시성에 기대지 않고 자신의 참된 모습을 가시화하기 위해 노력하며 언어에서 이 가시화의 가능성을 찾고 자신의 삶의 의미를 이해시키기 위해 노력한다. 비거가 자신의 삶이 내포하는 진실을 가시화하려는 시도를 하는 이유 역시 백인사회가 그에게 부과한 살인자 또는 짐승이라는 낙인을 거부하고 그 이면에 숨겨진 자신의 삶의 의미를 드러냄으로써 타인과의 관계 속에서 자신의 정체성을 확인하고자 하는 욕구 때문이다. 결국 그는 자신이 미국흑인으로서 겪어야 했던 왜곡된 삶과 과오를 인정하고 이를 올곧게 받아들임으로써 한 인간으로서 자신의 정체성을 인식하게 된다.

라이트는 흑인으로서의 자신에 대한 부정에서 출발하여 긍정에 도달하는 비거의 모습을 보여줌으로써 흑인의 새로운 인간상을 제시한다. 비거가 마지막에 성취한 인간성은 흑인이라는 육체적 사회적 현실을 초월한 보편적인 도덕성이나 깨달음을 통하여 이루어진 것이 아니라 미국흑인으로서 가져야 하는 역사적인 질곡과 사회적인 한계를 인정하고 긍정함으로써 이루어진다. 또한 비거는 자신의 삶 뿐만 아니라 백인을 비롯한 타인의 삶 역시 긍정하는 성취를 보여준다. 이러한 비거의 성취는 사회적인 성공의 기회는 물론 도덕적 가치를 가질 기회조차 제공하지 않는 비도덕적인 인종차별 사회에 대한 신랄한 비판을 담고 있으며, 비참한 흑인의 현실과 삶을 떠난 보편적인 도덕이나 인간성이 있을 수 없다는 메시지를 담고 있다. 흑인을 제외한 인간이 있을 수 없듯이 흑인의 삶이라는 미국사회의 모순을 감싸안을 때 비로소 인간성에 대한 논의의 출발이 가능함을 작가는 역설하고 있는 것이다.

--- (3) Summary of structure

작품 속에서 비거가 끊임없이 자신의 정체성을 타인과의 관계를 통하여 세워나가듯이 라이트는 인간성 역시 흑인과 백인, 자아와 타자와의 대화를 통하여 정의되어야 함을 주장하고 있다.

--- (4) Conclusion

(English translation)

Richard Wright's *Native Son*, which has been appreciated as the starting point of African American literature in the literary history of the United States, vividly depicts the desperate effort an African American youth named Bigger Thomas has to take in searching for his own identity as an African American man and human being in the racist society of 1930's Chicago.

-- (1) Summary

The black ghetto described in the novel was the historical consequence of the Great Migration in which about two million black people had been displaced to the northern cities including Chicago during the transitional period - from an agricultural society to an industrial nation.

--- (2) Background

In these newly industrialized cities, the African Americans not only had to face systematized oppression from a racist society, but also suffer from the sense of helplessness caused by the collapse of opportunities for the deprived to participate in the society, thus making them accept themselves as dehumanized beings. The two murders Bigger Thomas commits eventually lead him to the electric chair. However, it is his crime that provides him with the chances to reflect on the circumstances that surrounded him.

While Bigger's continual growth comes from his response to the white-centered society, it also symbolized his desperate effort to find his true identity as a human being rather than to accept the stereotyped African American identity imposed on and manipulated by white-dominating culture. In the novel, Wright presents a new type of an African American here who starts from the self-contempt and self-deception but finally reaches the affirmation of his own self. The humanity which Bigger accomplishes in the last part of *Native Son* was secured not by the recognition or awakening of a kind of universal morality which transcends the reality of African American people, but by the affirmation and acceptance of the distorted history and life which African American people had to bear in American soil. Bigger not only achieves his own humanity as an African American man, but also understands others' humanity as individuals, which itself carries a sharp criticism of the immoral racist society, and sends a message that universal humanity and morality denying the desperate life of African American people is fallacious in American society.

As human beings excluding African American people is in itself a contradiction, Wright urges that the discourse on humanity in American society should start with embracing "the African American life in America."

-- (3) Summary of structure

As Bigger develops his own identity through relationships with other characters throughout the novel, the writer asserts that humanity should be searched and defined through communications between black and white, self and others.

-- (4) Conclusion

[Abstract 6]

(Korean)

　이 글은 해방 이후 정치사에서 조미공동회담이 차지했던 위상과 역할을 밝히고, 이를 통해 미군정과 중간파 정치세력의 관계, 중간파 정치세력의 분화를 해명하고자 조미공동회담의 성립과정과 활동내용을 분석한 것이다.

-- (1) Purpose

　조미공동회담은 '10월항쟁'이 전국적으로 확산됨에 따라 미군정과 좌우합작위원회에 의해 구성되었다. 미군정의 구상은 10월 항쟁에 대한 한국인 정치세력의 독자적 조사•해결 움직임을 무마하고 남조선과도입법의원 수립을 지원하는 것이었다. 좌우합작위원회는 합작운동 과정에서 약화된 중간파의 위상을 제고하고 입법의원에서의 주도권을 확보하기 위해 조미공동회담에 참여하였다.

　조미공동회담은 이러한 양자의 구상이 충돌하고 조정되는 장이었다. 좌우합작위원회는 회담의 외연을 확장함으로써 중간파 강화와 여운형 복귀를 모색했고, 입법의원 선거의 문제점을 제기하여 우익의 민선의원 장악을 저지하려 했다. 미군정은 조미공동회담 본연의 임무를 강조하고 공보위원회를 장악하여 조미공동회담의 정치적 색채를 중화시키려 했다. 양측의 대립은 조병옥•장택상 해임 건의안 작성에서 최고조에 달했다. 조병옥•장택상 해임은 단순히 경찰 책임자를 처벌하는 문제가 아니라, 중간파에게 최대의 걸림돌이자 미군정에게 최고의 협력자였던 경찰•한민당 세력을 처리하는 문제였기 때문이다. 그러나 이 문제는 입법의원 개원과 함께 유야무야되었다. 이후 중간파 정치인들은 입법의원에 참여하여 조미공동회담에서 제기했던 문제들을 법제화하기 위해 노력했으나 이마저도 실패로 돌아갔고 결국 독자적으로 남북협상의 길을 모색하게 되었다.

--- (2) Summary of structure

　이상의 과정은 해방 이후 미군정과 중간파 정치세력의 관계를 구체적으로 보여준다. 양측은 협력관계에 있었으나 서로 다른 정치적 목적을 가지고 있었고 이를 실현하기 위해 충돌과 조정을 거듭했다. 이는 미군정과 경찰•한민당의 협력 관계와는 질적으로 다른 것이었다. 이러한 관계 속에서 중간파는 자신들의 구상을 실현하고자 노력하였으나 미군정과의 현실적 역관계 속에서 실패를 거듭했다. 좌우합작•남북합작을 통한 통일임시정부수립이라는 대의명분을 갖고 있었으나 현실적 여건상 전혀 다른 구상을 갖고 있었던 미군정과 일정한 협력관계를 맺을 수밖에 없었던 중간파의 고민은 바로 여기에 있었다.

--- (3) Conclusion

(English translation)

　What would the joint Korean-American Conference have really meant in the wake of political changes after the Liberation in August 15th 1945, or how was it viewed in the eyes of the involved parties, and what were its actual actions and how were the on-going talks proceeding, are all relevant questions regarding the said Conference. They will all be examined in this research. In the process, determining the

relationship between the United States Army Military Government in Korea (USAMGIK) and the so-called Middle-of-the-roaders, and the diversion which took place among the latter, will also be attempted.

-- (1) Purpose

The joint Korean-American Conference was conceived and established by the USAMGIK and the Right Wing-Left Wing Coalition Committee, due to the events that occurred during the so-called 'October Resistances'. It was the intention of the USAMGIK to keep the Koreans from launching their own attempts to investigate and determine what really happened during the resistance activities and possibly bring solutions to the situation. Instead they were planning to assist the establishment of the South Korean Interim Legislative Assembly (SKILA).

Meanwhile, the Right Wing-Left Wing Coalition Committee jointed the conference in hopes of uplifting the status of the Middle-of-the-roaders which was seriously compromised during the Coalition Promotions. Their intention was to play an active leading role at the SKILA discussion table.

The conference was the battle field for these two opponents, the USAMGIK and the Right Wing-Left Wing Coalition Committee, and it was also a channel for discussion to hammer out compromises and agreements. The Right Wing-Left Wing Coalition Committee tries to summon more members from the outside to participate in the Conference so that they could enforce the unity among the members, and also bring back Lyuh Woon-Hyung in the process. They also raised questions regarding certain potential problems regarding the election of legislative assembly members, and tried to block the attempts of the Right Wing members who tried to take control of the assembly. Yet in the meantime, the USAMGIK tried to emphasize the Conference's neutral stand by controlling the public information committee.

Confrontation between them rose to a new level in the process of preparing for the recommendation of dismissal of Cho, Byeong-Ok and Jang, Tack-Sang. Dismissing these two figures was not simply a matter of holding them responsible for not adequately performing their services or a mere matter of punishing them. To the middle-of-the-roaders this matter literally meant subduing the Hanmin-dang party members and the Police authority, and removing two of their greatest political antagonists who were offering full cooperation to the USAMGIK was indeed an important matter to them. Yet their efforts were thwarted as the legislative assembly was being opened. After that they also decided to join the assembly in order to discuss the matters they presented in the Joint Conference, and to have the issues (and solutions) legalized. But eventually they failed again, and decided to independently pursue the option of South-North negotiations.

--- (2) Summary of structure

These series of events clearly show us the relationship between the USAMGIK and the middle-of-the-road politicians. Beneath their apparent cooperation with each other, there were different agendas and ulterior motives, so conflicts and compromise were destined to follow. This was not a relationship which was shared by the USAMGIK and the Hamning-dang party members or the police authorities. The middle-of-the-roaders tried to act on their plans but eventually failed in the power game with the USAMGIK. They wanted to establish a provisional unified government through coalitions between the Right Wing members and the Left Wing members, or between the North and South, so they had to

cooperate with the USAMGIK. But there were issues which could not be simply dismissed in that kind of relationship, and that was their dilemma.

--- (3) Conclusion

[Abstract 7]

(Korean)

　　본 논문은 양차 세계대전 사이에 미국의 근대 디자인(Modern Design)을 진흥시키는 데에 공헌한 4개의 디자인 전시를 분석함으로써 근대 디자인의 '좋은 디자인(Good Design)'으로 홍보되는 과정과 그 이데올로기적 의미를 밝혀보고자 했다. 공황기였던 이 시기에 미국의 미술관과 박람회는 대중들의 '좋은 취향(Good Taste)'를 고양시키고 상품의 판매를 촉진시키기 위하여 근대 디자인을 '좋은 디자인'으로 홍보하고자 했다.

--- (1) Purpose

　　미국에 유럽의 근대 디자인을 소개하는 데에 기여한 메트로폴리탄 미술관은 1929년의 <건축과 산업미술> 전시를 통해서 물건의 기능에 충실한 디자인에 가치를 두는 '기능주의(functionalism)'을 내세웠다. 헐리우드 무대세트와도 같은 비네뜨(vignette)라는 전시방식은 관객들이 이국적이고 생경한 실내 내부에 몰입하도록 만들었다. 또한 이러한 전시방식은 그 당시 근대 디자인을 홍보했던 백화점의 상품 진열과 비슷한 것으로써, 이는 관객들을 물건을 쇼핑하는 고급취향을 가진 여성 소비자로 상정한 것이었다. 그런데 다른 한편으로 메트로폴리탄 미술관은 사치와 유행으로부터 대중들을 보호한다는 점에서 검소함과 같은 건전한 사회적, 도덕적인 가치를 심고자 했다. 그리하여 메트로폴리탄 미술관은 상업적인 진열방식의 영향을 받았으면서도, 상업적 영역보다 우월한 미덕, 도덕적 합법성을 가질 수 있었다.

　　개인적인 표현에 치중된 공예적인 전시를 열었던 메트로폴리탄 미술관과는 달리, 1929년에 건립된 뉴욕 근대미술관은 대량 생산된 무명의 기계제품을 '좋은 디자인'으로 제시하여 새로운 모더니즘의 계보를 세우고자 했다. 뉴욕 근대미술관의 초기 의장이었던 알프레드 바(Alfred H. Barr)는 1934년 <기계미술> 전시에서 기계제품에 의해서 사회가 개혁될 수 있다는 다소 사회개혁적인 입장을 가지고 '기계미학(Machine Aesthetic)'을 내세웠다. 그러나 이 전시의 실제적인 큐레이터였던 필립 존슨(Phillip Johnson)은 대중들의 미적인 판단에 영향을 미칠 수 있는 '취향의 혁명'을 원했다. 그래서 존슨은 기계의 기하학적인 단순함과 금속의 반짝이는 표면을 강조하는 극적인 연출을 시도하였다. 그 결과 전시 공간은 대량생산된 상품이 무한히 풍부할 것 같은 유토피아적 공간으로 탈바꿈되었다. 소매상점의 진열방식과 유사한 이러한 전시방식은 관객들이 근대디자인을 '순수미술'로 물신 숭배하는 효과를 자아냈다.

　　한편, 박람회의 전시공간에서 근대 디자인은 미래적인 유토피아와 미국적인 생활방식을 상징하면서 미국적인 디자인으로서 보편성을 획득하게 되었다. 19세기부터 박람회는 대중들에게 무엇인 근대인가라는 준거적 지식을 제공하면서 근대 디자인을 소개하는

장소였다. 미국의 대공황기에 박람회는 본격적인 기업 홍보의 전시장이 되면서, 전시를 압도하는 스펙타클과 오락성으로 기업과 국가의 미래적 이미지를 강조하게 되었다. 특히, 근대디자인은 1933년 시카고의 박람회부터 대공황이라는 경제적 위기의 순간에 과학의 진보가 가져올 풍요로운 미래를 보여주는 수단이 되었다. 이 때부터 산업디자이너들은 그래픽디자인의 강렬한 흡입력과 고급 미술의 아우라(aura)를 통해서 기업의 전시 자체를 흥행시키고, 이를 통해서 기업의 긍정적인 이미지를 대중들에게 심고자 했다. 1939년에 열린 뉴욕의 <미래의 세계>전은 유선형 스타일로 구현된 근대 디자인이 미래의 유토피아를 상징하는 계기를 마련한 전시였다. 벨 게데스는 「퓨처라마(Futurama)」에서 관람객의 감정적 반응을 이끌어낼 수 있는 무대기술을 동원하여 1960년대를 유선형 스타일의 초고속빌딩으로 그려내었다. 그리하여 관객들은 전시의 스펙터클을 통해서 근대디자인을 소유함으로써 풍요로운 도시 생활을 영위할 수 있다는 사실을 내면화하게 되었다.

--- (2) Summary of structure

　　20세기 초 미국에서 미술관의 전시공간은 근대 디자인의 물신숭배를 통해서 좋은 취향을 대중화시키는 공간이었다. 또한 박람회의 전시공간은 미래 유토피아를 상징하는 근대디자인의 스펙터클을 통해서 기업의 긍정적 이미지를 홍보하는 장소였다. 이와 같은 틀 속에서, 미술관과 박람회의 전시공간은 대중의 좋은 취향과 미래적인 생활 방식을 상징하는 근대디자인 개념을 세워 나갔다. 그리하여 미술관과 박람회는 근대디자인에 보편적인 가치를 부여하여 전 세계로 보급시키는 데에 일익을 담당할 수 있었다.

--- (3) Conclusion

(English translation)

　　This dissertation aims to examine the process and the ideological implications of promoting Modern Design as 'Good Design' by analyzing four design exhibitions that contributed to the establishment of American Modern Design in the interwar years. In the Great Depression, museum and exposition exhibitions led the masses to 'Good Taste' and accelerated the sale of commodities through promoting Modern Design as 'Good Design.'

--- (1) Purpose

　　Through the 1929 exhibition, *The Architect and the Industrial Arts*, the Metropolitan Museum, which had introduced Europe's Modern Design movement in America, presented 'Functionalism' focused on function of the object. The vignette display style of this exhibition resonated deeply with popular fantasies shaped by Hollywood movie sets. Therefore, this style got the audience fascinated with exotic and fantastic interiors. In addition, as this display style was influenced by commercial display of department stores, it considered its audience as shopping consumers having high taste. On the other hand, Metropolitan Museum preached certain moral values, such as frugality, by protecting the masses from luxury and fashions. Ironically, although Metropolitan Museum was affected by commercial field, it proclaimed their aesthetic superiority and the moral legitimacy.

　　Contrary to the Metropolitan Museum's focus on individual craftsmanship, the Museum of Modern Art presented anonymous mass production as 'Good Design' in order to establish a new genealogy of

Modernism. In the 1934 exhibition, *Machine Art*, Alfred H. Barr, the first president of MOMA, supported 'Machine Aesthetic' in the reformative position that modern society should be reformed by machine. However, Philip Johnson, practical curator of this exhibition, intended 'Reformation of Taste', which could only influence aesthetic decision of the public. Johnson exercised dramatic manipulations to emphasize geometric simplicity of machine and glistening metal surface. As a result, the exhibition space become an utopian space that commodity seemed to be produced without limit. Although this display style had influenced retail display, it led the audience to fetish Modern Design as 'Fine Art.'

On the other hand, in the exhibition space of exposition, Modern Design represented future utopia and American lifestyle, so it acquired universality as American Design. From the early 19th century, exposition was a place to introduce Modern Design reflecting future utopia to the masses as well as providing the standard of what Modernity should be. However, as the exposition became a place to promote corporations, they emphasized future utopia image by overwhelming spectacles and entertainments. In the economic crisis of the Great Depression, especially from the 1933, *Chicago Exposition*, Modern Design became an instrument to show the abundant future produced by the progress of science. From that moment, industrial designers made enterprise's exhibition itself 'hit show' through powerful visuals of graphic designs and aura of high art. Finally, New York World Fair's 1939 *The World of Tomorrow* served as a momentum for regarding the streamlined Modern Design as symbol of future utopia. In the Futurama of this exhibition, Bel Geddes described the 1960's American city as streamlined buildings on superhighway, and he used theatrical skills to elicit visitors' emotional reactions. Through the spectacle of these exhibitions, the audience accepted fantastic rhetoric that to possess that product of Modern Design would bring them abundant city life.

-- (2) Summary of structure

In the early 20th century, the exhibition space of the museum was a place to popularize 'Good Taste' through fetish of Modern Design. Likewise, the exhibition space of exposition was a place to promote corporations by the spectacles of Modern Design exhibitions. Through this frame, the exhibition spaces of museum and exposition established the concept of Modern Design as symbolic of public good taste and future lifestyle. Therefore, they played the main role of granting universal values to Modern Design and preaching it to the whole world.

-- (3) Conclusion

[Abstract 8]

(Korean)

본고는 19세기 영국의 영향력 있는 박물관 중 하나인 사우스켄싱턴 박물관의 역사를 통해 박물관이라는 문화적 제도가 어떻게 사회를 통제하고 제국에 대한 관심을 높이는데 이용되었는지를 살펴보려는 시도이다. 사우스켄싱턴 박물관은 여러 가지 면에서 새로운 시도를 많이 했다. 이 박물관은 최초로 산업 예술을 포괄적으로 다루었을 뿐 아니라, 보다

많은 사람들이 박물관을 찾을 수 있도록 저녁 시간까지 문을 열었다. 그러나 사우스켄싱턴 박물관이 이전의 박물관들과 구별되는 가장 중요한 특징을 대중 교육을 공식 목표로 내세운 최초의 박물관이라는 사실에 있다. 대중 교육을 목표로 삼은 사우스켄싱턴 박물관은 당시 영국이 직면하고 있는 문제들을 해결하는 데 박물관을 적극적으로 이용하려고 노력했다. 본고는 이 박물관을 당대의 맥락에 위치시킴으로써 사우스켄싱턴 박물관의 새로운 시도들이 갖는 의미를 살펴보고자 한다.

--- (1) Purpose

1980년대 초까지만 하더라도 박물관 연구는 대부분 박물관의 컬렉션의 완성 과정이나 박물관의 건물 및 운영진의 변화를 연대순으로 기록하는 것을 의미했다. 사우스켄싱턴 박물관에 대한 연구 역시 이러한 경향을 크게 벗어나지 않았다. 사우스켄싱턴 박물관 연구가 가장 큰 전환점을 맞이한 것은 1990년대였다. 이 박물관의 뒤를 이어 설립된 빅토리아 앤 앨버트 박물관이 1997년과 1999년 『위대한 구상』이라는 이름으로 대규모 전시회를 열고, 박물관의 역사를 되돌아보는 논문집을 발간하면서 사우스켄싱턴 박물관은 새롭게 주목을 받았다. 특히 당시의 다른 박물관과 구별되는 사우스켄싱턴 박물관의 면모들이 관심의 대상이 되었으며, 이러한 면모를 빅토리아기 영국의 상황과 연관시켜 이해하려는 시도가 있었다. 본고 역시 이러한 흐름의 연장선상에 있다. 본고는 특히 '산업화'와 '제국주의'에 대한 사우스켄싱턴 박물관의 태도에 주목한다. 빅토리아기 영국의 가장 중요한 문제들에 대한 사우스켄싱턴 박물관의 반응을 살펴봄으로써, 이 박물관이 당대 사회에서 갖는 의미와 한계를 보다 잘 살펴볼 수 있을 것이라고 생각한다.

--- (2) Background

첫 번째 문제인 산업화에 대해서 사우스켄싱턴 박물관은 적극적으로 대처하는 모습을 보였다. 산업화가 시작된 지 한 세기 가량 지난 무렵 만들어진 사우스켄싱턴 박물관은 산업화 과정에서 영국이 부딪힌 문제점을 해결하고자 노력했다. 우선 그동안 도외시되었던 영국 디자인을 개선하기 위해 이 박물관은 산업 예술 작품을 중점적으로 전시하고, 이에 바탕을 둔 교육을 실시했다. 또한 실질적인 제품의 생산자인 노동계급이 박물관을 이용할 수 있도록 박물관의 개관시간을 연장했다. 그러나 다른 한편으로 이러한 새로운 시도에는 사회의 위험 세력으로 부상하는 노동계급을 통제하려는 의도가 포함되어 있었다. 당시 대부분의 노동계급은 여가시간을 술집에서 술을 마시는 데 사용하고 있었다. 사회의 지배층을 이러한 관행이 노동의 질 자체를 떨어뜨릴 뿐 아니라 노동계급 사이에서 좋지 않은 생활습관을 퍼뜨리는 역할을 한다고 여겼다. 헨리 콜을 비롯한 박물관 운영자들은 박물관의 문을 저녁까지 열어둠으로써 술집을 가는 노동자들의 발걸음을 박물관으로 돌릴 수 있을 것이라고 생각했다. 사우스켄싱턴 박물관의 저녁 개관은 노동계급에게 새로운 여가의 공간을 제공할 것이라고 기대되었다. 박물관에서 그들은 여가시간을 배움과 계몽을 위해 사용할 수 있었고, 자연스럽게 상층계급과 어울리면서 그들의 생활습관을 배울 수 있었다.

두 번째 문제인 제국주의에 대해서 사우스켄싱턴 박물관은 직접적인 지지를 표명하지는 않았다. 그러나 사우스켄싱턴 박물관의 전시는 영국인들에게 제국을 생생하게 전달해주는 역할을 했다. 세계 각지에서 수집된 작품들을 전시하는 곳으로서 사우스켄싱턴 박물관은

영국과 그들 지역 간의 권력 관계를 가식적으로 만들었다. 박물관에서 나타나는 세계는 '영국인들이 인식하는 세계'로 그들의 관심사와 이해관계를 반영한 것이었다. 이처럼 사우스켄싱턴 박물관은 영국을 중심으로 한 세계를 보여줌으로써, 영국인들의 자부심을 높이고 제국에 대한 관심을 불러일으키고자 노력했다. 박물관의 전시를 통해 드러난 제국의 영광은 영국 사회를 제국을 중심으로 통합하는 데 기여했다.

-- (3) Summary of structure

   사우스켄싱턴 박물관의 역사는 박물관이라는 문화적 제도가 어떻게 사회를 통제하는 데 이용되었는지를 잘 보여준다. 영국이 지구상에서 가장 큰 제국과 경제적 부를 누리고 있던 이 시기 노동자들 역시 경제성장의 혜택을 어느 정도 누릴 수 있게 되었다. 그 결과 산업화 이후 증가하기만 하던 노동 시간은 점차 입법 및 협상을 통해 규제되기 시작하였다. 노동계급 역시 일정한 자유시간을 누리게 된 상황에서 박물관은 새로운 여가의 공간이자 효과적으로 사회를 통제하는 수단으로 여겨졌다. 노동자들 대부분이 작업 외의 시간을 술집에서 보냈다면 박물관은 이들이 자신의 여가를 보다 합리적이고 생산적으로 보낼 수 있는 장소를 제공했다. 특히 사우스켄싱턴 박물관의 경우 배경 지식 없이도 이해하기 쉽고, 당대의 제조품을 주로 다루는 응용 예술품을 전시한 까닭에 보다 많은 노동계급의 관심을 끌 수 있었다. 또한 영국이 대외적으로 성취한 것들을 보여줌으로써 이들의 애국심을 높이고, 그 결과 제국을 중심으로 한 사회통합의 효과 역시 기대되었다.

   그러나 이러한 설립 의도와는 달리 많은 면에서 문화를 통한 사회통제는 한계를 지녔다. 우선 박물관 운영이라는 면에서 사우스켄싱턴 박물관은 주요 목표로 천명했던 대중들이 이용하기 어려운 곳이 위치했다는 한계를 지녔다. 실제로 박물관을 이용했던 노동계급 역시 노동계급 전반이라기보다는 수공업자 및 숙련공으로 구성된 상층 노동계급에 그칠 가능성이 크다는 사실 또한 그러하다. 이러한 한계에도 불구하고 예술과 산업을 접목시키고, 대중 교육을 통해서 산업화와 제국주의라는 당대의 문제점에 적극적으로 반응하려 노력함으로써 사우스켄싱턴 박물관은 새로운 박물관의 모델을 제시했다. 산업화를 최초로 경험한 나라인 영국에서 만들어진 대중 교육을 목표로 한 새로운 박물관 모델은 이후 세계 여러 나라로 전파되었고, 아직까지도 그 영향력을 발휘하고 있다.

-- (4) Conclusion

(English translation)

   This is an attempt to contemplate how the museum, a cultural institution, was used to control society and enhance the interests in an empire, through the history of the South Kensington Museum, one of the most influential museums of Victorian England. The South Kensington Museum introduced new changes in many ways. It was not only the first museum to deal with industrial art comprehensively, but also the first to open until late hours so that more people could visit it. But the most important characteristic that differentiated South Kensington Museum was that it was the first to proclaim public education as its official goal. The South Kensington Museum tried to solve the problems of contemporary England. This is a thesis committed to examining the significance of the attempts of the South Kensington Museum by placing it in the context of that period.

Until the early 1980s, museum studies were mostly chronological records of the completion process of museum collections or the changes of buildings and management. Studies on the South Kensington Museum were largely the same. However, the turning point came in the 1990s. The next museum that was built, the Victoria and Albert Museum, held a large-scaled exhibition named 『A Grand Design』 in 1997 and 1999 and published papers that recollected the history of museums, from which the South Kensington Museum gained new attention. In particular, interest in the new aspects of the Museum was remarkable and there was an attempt to understand them by relating to the times of the Victorian era. This thesis is an extension of those interests. It focuses on the attitude of the South Kensington Museum towards *industrialization* and *imperialism*. By studying the reactions of the Museum to the most important problems of the period, we can better understand the meaning and the limits of the South Kensington Museum in contemporary society.

-- (2) Background

Industrialization being its first problem, the South Kensington Museum responded actively to it. The Museum was established about a century after industrialization had begun and it tried to cope with the problems that England was experiencing at that time. First of all, to improve English design which had been neglected until then, it primarily exhibited works of industrial arts and conducted an education program based upon them. In addition, it extended its opening hours for workers who were the actual producers of the work displayed. But on the other hand, in these new efforts lay an intention to control the working class which was emerging as a dangerous power in society. At that time, most workers used their free time in pubs drinking. The ruling class of society thought this practice not only deteriorated the quality of work but also spread bad habits among the working class. Museum operators including Henry Cole, the first director of the South Kensington Museum, thought that by extending the opening hours they could induce the working class to visit the museum instead of going to the pub. This was expected to provide a new space of leisure for the working class. In the museum, they could spend their free time in learning and enlightening and get accustomed to the habit of the upper classes by mingling with them.

To the second problem, imperialism, the South Kensington Museum did not show direct support. But the exhibitions of the museum played a role in presenting a vivid impression of the empire to the people. As a place which exhibited pieces collected from all over the world, the museum made the relations between England and the world visible. The world presented in the museum was a mirror of the English conception of it, and reflected their concern and interests. Thus by showing a world centred on England, the South Kensington Museum tried to increase patriotism among the people and their interests in the empire. The glory of the empire expressed in the exhibitions contributed to the imperialism-focused unification of the society.

-- (3) Summary of structure

The history of the South Kensington Museum shows how a cultural institution was used to control and unify society. In mid-Victorian England, an age when England possessed the biggest empire and economic wealth, the working class could also enjoy the benefits of economic growth to a certain extent.

Their working hours, which had kept increasing since the beginning of industrialization, were eventually regulated through legislations and negotiations. In a period when the working class could also enjoy free time, the museum emerged as a new place of leisure and an effective method of controlling the society. While most of the working class spent their free time in the pub, the museum provided a place where they could spend their time in more rational and productive ways. Furthermore, the South Kensington Museum could attract more workers since in dealt with applied arts that could be understood without background knowledge and which utilized products manufactured in that time. Also, by exhibiting the art pieces the country had acquired overseas, the museum raised the patriotism-focused unification of society.

However, despite the intentions in establishing the Museum, social control through cultural institutions bore limits. First, in the light of the operation of the museum, the South Kensington Museum had restrictions in its location. The main target of the Museum was the working class, but its location in the suburban area of London made it difficult for them to visit. In fact, the actual working class who visited the museum actively was not the entire class but the upper working class which consisted of artisans and skilled workers. Nevertheless the South Kensington Museum provided a new model in the history of museums by linking art and industry and trying to react actively to the important issues of that period. The new museum model, developed in a country which was the first to go through industrialization, spread worldwide and its influence is evident to this day.
-- (4) Conclusion

[Abstract 9]

(Korean)
    본 논문은 "이성"에 절대적인 지위를 부여한 서구 근대철학의 전통에서 철학적 탐구영역으로 정식화되지 못했던 "지각"을 중심으로 자신의 철학사상과 예술이론을 전개한 프랑스 철학자 M. 메트로-퐁티(Maurice Merleau-Ponty, 1908-1961)의 지각이론과 회화론을 고찰하고, 나아가 그 사상적•미학적 의의를 발견하는 것을 목적으로 한다.
-- (1) Purpose
    메를로-퐁티는 이성의 능력에 의해 구성된 세계만을 참다운 세계로 여겨온 플라톤 이래 서구 근대철학의 세계관을 비판하고 그 동안 사유와 반성의 그늘에 가려져 있던 지각이 파악한 세계, 즉 우리가 살아가며 직접 체험하는 구체적인 세계를 진정한 의미의 참다운 세계로 여기고 자신의 가장 중요한 철학 탐구영역으로 삼았다. 따라서 메를로-퐁티의 지각에 대한 규정 역시 서구 전통철학의 그것과는 크게 다르다. 지각을 대상의 감각적 성질로 환원한 경험주의나 주체의 정신적 행위로 환원한 지성주의와 달리 메를로-퐁티는 지각을 신체와 의식이 기묘하게 혼합된 "육화된 의식"이 자신이 속한 세계와 만나는 원초적인 접촉을 규정함으로써 정신과 신체, 주체와 대상이라는 주•객의 이분법적인 논리를 넘어서고자 했다. 따라서 메를로-퐁티에게 지각은 순수의식이 사물들을 위에서 조망하여 관찰하는 것이 아니라 우리의 몸이 주변 환경에 젖어들어 사물들과 더불어 살아가며

경험하는 것이 되며, 그의 지각이론은 서구 전통철학에서의 지각에 관한 논의와는 달리 실제적인 지각이란 무엇인가에 관한 연구로서 그 의의를 갖는다고 하겠다.

한편, 지각에 대한 현상적 연구로 출발한 메를로-퐁티의 지각이론은 후기에 이르러 지각의 존재론적인 의미를 찾게 된다. 이는 하나의 이론이 완성되어 가는 일련의 과정으로서 메를로-퐁티의 철학이 인식론적 입장에서 존재론적인 입장으로 일종의 내적 전이를 이루었음을 의미한다. 후기 존재론으로의 전이는 지각에 대한 엄밀한 분석을 통해 우리의 눈(몸)이 볼 수 있는 주체의 가시적 측면과 움직일 수 있는 사물의 물질적 측면을 동시에 가지고 있다는 사실로부터 출발한다. 이러한 사실로부터 지각의 주체인 우리의 몸은 그것이 가진 물질적인 특성으로 인해 세계의 일부로서 세계와 하나로 연결된다. 그 결과 우리 몸의 주•객 이중성은 세계로 확장되어 전 우주는 주체와 객체뿐 아니라 상반된 성질을 가진 모든 양가적인 것들이 동일한 "살"을 공유한 채 하나의 "존재"로 얽혀 있다가 지각을 통해 다른 두 양상으로 터져 나오게 되는 것이다. 이것이 바로 메를로-퐁티가 파악하는 지각세계의 보편적인 원리이며, 이로써 메를로-퐁티의 지각에 대한 구체적이고 현상적인 연구는 존재론적 의미와 보증을 찾게 된다.

메를로-퐁티는 이러한 철학적 입장에 기초하여 회화를 중심으로 한 자신의 예술이론을 전개한다. 메를로-퐁티의 철학사상과 회화이론 양자는 지각이라는 동일한 주제를 지닌 바 메를로-퐁티가 회화를 자신의 전 사고의 전개를 통해 중요하게 다루었던 것은 그리 놀랄만한 일이 아니다. 메를로-퐁티는 지각이 그림 그리는 행위의 기초가 되며 지각의 본성이 가장 잘 드러나는 곳 역시 화가의 영감에 의한 봄에서라 여겼다. 무엇보다 지각을 토대로 한 회화야말로 아직 사고나 언어를 통해 반성의 단계에 이르지 않은 간접적 표현으로서의 침묵의 지각 세계를 가장 잘 드러낸다고 보았던 것이다.

이러한 기본 입장 하에 메를로-퐁티의 회화에 대한 논의는 그의 철학적 입장이 변화함에 따라 함께 달라진다. 먼저 전기 인식론적 입장에서 메를로-퐁티는 회화를 화가가 자신의 몸이 거주하고 있는 세계와 맺는 원초적인 지각관계를 모든 이가 접근할 수 있도록 가시적으로 만드는 표현행위의 산물이라 여기고, 그러한 자신의 현상학적 입장을 가장 잘 보여주는 세잔느 회화에 관심을 집중한다. 반면 후기 존재론적 입장으로 발전한 수 메를로-퐁티에게 회화는 보는 자와 보이는 것의 가역적인 관계를 드러내고 모든 양가적인 것에 애매하게 얽혀 있는 존재가 개시되는 장으로서 한층 그 의미가 깊어지며, 세잔느에게 집중되었던 관심이 추상회화와 조각에까지 확장되면서 회화일반에 대한 보다 보편적인 논의를 행하게 된다.

-- (2) Summary of structure

본 논문은 이상의 논의 과정을 통해 메를로-퐁티의 지각이론과 그에 따른 회화이론이 가진 몇 가지 중요한 의의를 발견할 수 있었다. 먼저 메를로-퐁티의 철학은 지각에 대한 현상적 연구와 그 존재론적 보증을 찾는 과정에서 서구 근대철학의 이분법적인 패러다임을 극복하였다. 나아가 주체 자체를 부정하고 모든 의미를 구조와 관련지어 파악하는 후기구조주의 담론에 새로운 시각의 휴머니즘적 논의를 도입할 수 있는 가능성을 제시한다는 점에서 그 의의를 찾을 수 있을 것이다.

한편 메를로-퐁티의 회화론은 인간의 원초적인 지각을 토대로 하는 바 회화를 인류가

존속하는 한 영원히 지속될 인간의 가장 근원적인 활동으로 여김으로써 다양한 매체의 예술이 범람하는 오늘날, 회화의 입지를 공고히 할 수 있는 단초를 제공하였다. 또한 메를로-퐁티가 회화의 양식을 개별적인 화가가 자신이 속한 세계를 파악하는 방식으로 보고 예술의 역사를 그러한 개별적 표현행위가 모인 하나의 축적적 역사로 파악함으로써 모든 양식과 사조들 사이의 위계질서나 문명의 계층화를 거부하고 각각의 창조활동을 중요시하는 새로운 시각의 예술이론을 제시할 수 있다는 것이다.

--- (3) Conclusion

(English translation)

This thesis intended to examine theories of perception and paintings by the French philosopher, M. Merleau-Ponty (1908-1961), who developed his philosophical ideas and theories of art focusing on perception. Perception hadn't been recognized as a philosophical research area in conventional modern Western philosophy, which granted reason absolute status, discovering its ideological and aesthetic meanings.

--- (1) Purpose

Merleau-Ponty, looked upon the world understood by perception, which had been screened by the shadow of thinking and reflection, that is, the concrete world that we experience in our every day lives ourselves, as the real world. He made it the most important philosophical study area while criticizing the world view of modern Western philosophy of since Plato, that regarded the world composed of power of reason alone as the real one. Therefore, the definition of perception by Merleau-Ponty is totally different from that of conventional Western philosophy. Empiricism reduced perception to the sensible properties of objects, and intellectualism resolved it into subjective mental activity. Merleau-Ponty however, made an attempt to transcend the dichotomous logic of subject-object. He regarded perception as an instinctive rendezvous where incarnated consciousness, in which a body and its consciousness that are oddly mixed, meets the world that one belongs to. Consequently, it can be said that his theory of perception has meaning as the study of real perception, because perception is not that pure consciousness observing external things but our bodies are fused with milieus, living with things around us, experiencing them.

On the other hand, starting from phenomenal study on perception, his theory of perception found ontological meaning of perception in the latter period. It means that his philosophy accomplished a kind of internal transition from epistemological stances to ontological ones as a series of courses to completion of a theory. The transition of the latter period starts from the fact that perception has visibility that our eyes (bodies) can see and corporeity of movable things simultaneously through a close analysis of perception. From this fact, the subject of perception, our body, is connected to the world as a part of it due to its substantial properties. As a result, subject-object doubleness of our body is expanded to the world, hence the whole universe becomes the space where all double-faced things with contradictory properties are entangled with one 'being' sharing the same 'flesh' bursting into two different appearances. This is the universal principle of the perceptual world by Merleau-Ponty, and with this, his concrete and

phenomenal study on perception has an ontological meaning and find a way to guarantee perception.

Based on this philosophical position, Merleau-Ponty developed his theory of art focusing on paintings. Both his philosophical ideas and a theory of painting dealt with the same theme, perception, so it is not surprising that he dealt with painting with importance through the development of his whole thinking. Merleau-Ponty looked upon perception as the foundation of painting activity, and he regarded an artist's vision by his or her inspiration as the part where the nature of perception is revealed the most. He also thought that it is the painting that reveals the perceptual world the most as an indirect expression of silence, without reaching the stage of reflection through thinking or language.

Based on these fundamental stances, his discussion of painting also change as his philosophical stance does. First, from the stance of epistemology in the former period, he thought that a painting is a product of the activity when an artist visualizes perceptual relations with the world that his body resides in so that every one can access to them. He pays attention to Cezanne's work that shows such stances the most. On the other hand, through the transition to the latter ontological stance, he asserted that paintings show the reversible relation between the person who sees them and what is seen, and are the place where all double-faced things are vaguely connected to each other, and thus not only make their meanings still more expanded but also enable us to have extended discussions of paintings in general.

--- (2) Summary of structure

This thesis could find out a few important significant aspects of a theory of perception, as well as resulting theories of painting by Merleau-Ponty through the above discussion process. First, in studying perception phenomenologically and finding its ontological security, his philosophy could overcome the dichotomous paradigm of modern Western philosophy. Moreover, his philosophy finds its meaning in the way that it suggests the possibility of introducing humanistic discussion into post-structuralist discourses that understand all meanings by connecting them with their structures and denying the subject itself.

On the other hand, a theory of paintings by Merleau-Ponty provided a clue to the firm establishment of painting. It regarded painting as the most fundamental activity by men, which will last as long as mankind continues to exist. This is because paintings are based on instinctive perceptions in the times when various artistic media overflow. Furthermore, Merleau-Ponty could present an artistic theory with a new vision that gives great importance to each creative activity while denying hierarchical order among all styles and classification of civilization, seeing the styles of painting as the way that an artist understands the world that he belongs to, and understanding the history of art as the one that such individual presentation activity is accumulated one by one.

--- (3) Conclusion

[Abstract 10]

(Korean)
본 논문은 기존에 연구되지 않았던 페르시아어 이동동사 부류에 대하여 그 논항구조를

제시하고, 페르시아어 동사의 어휘적인 특성이 논항구조에 영향을 미칠 수 있음을 밝혀내는 것을 목표로 한다. 이러한 특성은 한국어 이동동사와 대조 연구를 통해서 제시될 것이다.

-- (1) Purpose

이동동사는 이동 사건을 나타내는 동사로서 기존의 많은 논의들에서 동사 어휘 자체에 이동의 의미가 들어있는 경우만을 연구의 범위로 설정했지만, 이동 사건 전체를 나타내는 구문을 연구하고자 하는 이 논문에서는 이동동사 어휘 그 자체 뿐만 아니라, 이동동사가 취해야 하는 논항들을 함께 묶어 이동동사 구문이라고 칭하고, 이를 연구의 대상으로 삼도록 한다.

본 논문에서는 기존 논의들에서 움직이는 대상을 고려하여 이동 사건을 행동주(주체) 이동과 대상(객체) 이동으로 나누어 분류한 것을 받아들이도록 한다. 또한 행동주 이동구문과 대상 이동구문이 착점/방향, 기점, 경로와 같은 처소논항과 함께 나타나는 유형에 따라서 다시 세부적으로 분류한다. 본고에서는 남승호(2000, 2003)에서 한국어를 분류한 방식을 바탕으로 하여 다음과 같이 이동동사 구문을 분류한다.

1)   행동주 이동 구문
  a. 행동주 + 착점/방향
  b. 행동주 + 기점
  c. 행동주 + 경로
2)   대상 이동 구문
  a. 대상 + 착점/방향
  b. 행동주 + 대상 + 기점
  c. 행동주 + 대상

또한, 한국어 이동동사 구문과의 대조를 통하여, 페르시아어 이동동사 구문의 특징을 기술한다. 특히, 본 논문에서는 두 언어의 이동동사 구문에서 나타나는 처소논항의 실현과 논항교체 현상을 중심으로 대조분석한다.

처소논항의 실현에 있어서, 페르시아어 이동동사 구문에서는 처소논항 표지인 전치사가 생략가능하며, 한 어휘가 각기 다른 전치사와 결합하여 서로 다른 구문에서 사용될 수 있다. 한편, 페르시아어 이동동사 구문은 그 어휘가 복합어일 경우에 있어서 한국어와 대조적인 양상을 보인다.

-- (2) Summary of structure

대조분석을 통해 밝혀진 페르시아어와 한국어 이동동사 구문의 차이점은 페르시아어 복합동사의 어휘적 특성이 이동동사 논항구조에 영향을 미칠 수 있음을 증명해 줄 수 있다.

-- (3) Conclusion

(English translation)

This paper aims to classify Persian locomotion verbs and suggest their argument structures. Moreover, the lexical characteristics of Persian locomotion verbs are presented to explain the differences between

Persian and Korean constructions.

-- (1) Purpose

Locomotion verb are the verb that represent moving events. In much other research, only the case that verbs themselves contain the meaning of movement has been considered. However, this paper looks into locomotion verb constructions, which include true arguments as well as locomotion verb. It is necessary to represent whole moving events.

The moving event can be divided into two events following other studies ; agent-moving event, and theme-moving event. Both events have different argument structures, and they are sub-divided according to locative argument. The argument structures that is given in this paper are following ;

      1)   Agent-movement
          a.   Agent + Goal/Direction
          b.   Agent + Source
          c.   Agent + Path
      2)   Theme-movement
          a.   Agent + Theme + Goal/Direction
          b.   Agent + Theme + Source
          c.   Agent + Theme

Moreover, the characteristics of the Persian locomotion verb constructions are given through the contrastive analysis with Korean locomotion verb constructions. Especially, the representation of locative arguments and argument alternation are investigated.

-- (2) Summary of structure

The differences between Persian and Korean locomotion verb constructions acquired by the contrastive analysis could prove the fact that the lexical properties of Persian complex verbs can affect the argument structure of locomotion verbs.

--- (3) Conclusion

[Abstract 11]

(Korean)

이 논문은 '공정으로서 정의'라는 롤즈의 정치적 정의관이 현대 다원주의 사회에 적합한 입헌 민주주의의 기초를 제공하고 있는가에 대한 연구이다.

--- (1) Purpose

흔히 20세기를 민주화의 시대라 하듯 현존하는 거의 모든 정치 체제가 민주주의를 표방하고 있음에도 불구하고 민주주의에 대한 이해 그 자체에 여전히 심각한 불일치가 존재한다. 이런 불일치는, 현실 정치 과정에서 민주주의가 이데올로기로 악용된 탓도

크겠지만, 자유와 평등, 그리고 국민주권으로 표현되는 민주주의 사상의 전통 자체에 내재하는 갈등이라 할 것이다.

-- (2) Background

롤즈는 '합당한 다원주의의 사실'을 현대 사회의 부정할 수 없는 사태로 수용하고 그 바탕 위에 중첩적 합의와 공적이성이라는 두 가지 핵심적 관념을 도입하여 민주주의적 평등의 요구를 충족시켜 줄 수 있는 정치적 정의관에 대한 합의를 모색하고자 한다. 이때 중첩적 합의란 정치적 정의관의 핵심 내용이 그 사회 내에 존재하는 모든 합당한 포괄적 교설들로부터 중첩되는 동의를 받아야 한다는 생각이며, 공적 이성이란, 중첩적 합의가 시민의 공통된 이성에 기초하여 정당화되어야 한다는 발상이다.

공정으로서 정의는 중첩적 합의가 이해타산의 단순한 타협점을 넘어서 정당하면서도 안정적인 합의가 되도록 하고자 한다. 이를 위해 공정으로서 정의는 합당함이라는 기준을 통해 합의 과정에 참여할 수 있는 포괄적 교설과 그렇지 못한 교설을 합의 과정에 선행하여 구분할 뿐만 아니라 헌법의 일부 핵심 사항 등을 합의 대상이 되는 정치적 의제에서 처음부터 제외함으로써 양심의 자유나 재산권과 같은 근대적 자유를 '불가침의 영역'으로 보장하고자 한다는 점에서 로크적 자유주의 전통을 따르고 있다.

그러나 롤즈는 입헌 민주주의의 기초로서 다수결주의를 당연히 거부한다. 왜냐하면 다수결주의는 소외된 소수의 의사가 반영되지 못할 수 있는 가능성을 원천적으로 허용하고 있다는 점에서 공적 이성에 충실하지 못하며 그 결과 자유롭고 평등한 모든 시민들이 공동체에 참여하고자 하는 적극적 의지를 창출하지 못하기 때문이다. 공정으로서 정의는 모든 시민이 공유하고 있는 공적 이성에 호소하여 정치적 합의를 정당화하며, 이를 기초로 시민 전체를 통합하는 민주적 의지를 형성하고자 한다는 점에서 루소와 칸트의 고전적 공화주의적 전통을 계승하고자 한다.

공적 이성에 기초한 롤즈의 입헌 민주주의는 시민들의 다양한 실제 의지를 통합하고자 하는 것이 아니라는 점에서 강한 민주주의라기보다는 약한 민주주의이다. 그러나 공동체 전체를 위한 입헌 원칙에 대한 합의 과정에서 자유롭고 평등한 시민들은 중첩적 합의에 참여하고자 한다면 공적 이성의 제약 조건에 따라 자신들의 포괄적 교설들을 합당하도록 스스로 수정하고 변경하도록 강제된다는 점에서 공정으로서 정의에는 간섭주의라는 비난의 소지가 없지 않다.

그러나 공적 이성은 다양한 포괄적 교설들에 기초하고 있는 상충하는 실제 의지들을 합리적 심의 과정을 통해 합당한 이상적 의지로 순화함으로써 심층적 분열이나 이해관계의 단순한 타협에 머물러 버릴 수도 있는 현대 사회의 복잡한 역동적인 정치적 과정이 상호호혜성에 기반하여 공동선을 지향하도록 유도한다.

-- (3) Summary of structure

이 점에서 공정으로서 정의는 이성과 의지를 대립적으로 파악해 오던 로크적 전통과 루소적 전통을 통합하는 길을 제시함으로써 국민 주권에 충실하면서도 '평등한 정치적 자유의 공정한 가치'를 보장하고자 하는 '질서정연한 입헌 민주주의'에 대한 새로운 길을 보여 주고 있다.

-- (4) Conclusion

(English translation)

My thesis is a study on 'justice as fairness'. John Rawls' political conception of justice, provides reasonable philosophical foundations for the institution of constitutional democracy in modern liberal pluralistic societies.

-- (1) Purpose

Although most political systems claim to stand for democracy as we call 20 century 'the era of democracy', there still exist serious disagreement on the understanding of democracy. The root cause of much disagreement about democracy can be traced to the notions of equal political liberties and 'popular sovereignty', the critical ideas of modern democratic traditions.

--- (2) Background

Rawls introduces two main ideas, the idea of overlapping consensus and that of public reason, for the agreement on a conception of political justice given the fact of reasonable pluralism of comprehensive doctrines. Overlapping consensus means that the political conception should be agreed to by free and equal citizens of reasonable comprehensive doctrines, and public reason means that the overlapping consensus should be justified by common reason shared by free and equal citizens in that society.

'Justice as fairness' follows Lockean liberal traditions in seeking to guarantee modern liberties (freedom of thought and conscience, etc) as 'inalienable'. For the agreement to be more than mere modus vivendi and to reach a just and stable overlapping consensus, the standard of the reasonable should be applied to discern whether a comprehensive doctrine is suited to participating in the deliberating procedures prior to the procedure itself, and some constitutional essentials are excluded from the political agenda that are up for agreement from the very beginning.

Rawls rejects majority rule as the foundation for the constitutional democracy, for it does not abide by the constraints of public reason and permits the possibility of the exclusions of minorities and so does not afford to promote the democratic will formation. Classical republicanism originating from Rousseau and Kant is also accepted in that justice as fairness justifies the political conception of justice and tries to promote the democratic will formation by resorting to the public reason common to all free and equal citizens.

Rawls's constitutional democracy is 'weak', not 'strong', because it tries to integrate the political communities by citizens' ideal public will, not by their actual will. There may be some criticism regarding paternalism, because in deliberative procedures citizens are required to revise their unreasonable comprehensive doctrines into reasonable ones if they are to join the overlapping consensus.

Without such autonomous revisions urged by public reason, dynamic political processes may always result in deep disagreement, or at most in mere modus vivendi. On the way to overlapping consensus, the revision of unreasonable doctrines into reasonable ones by public reason means a way to the common good based on reciprocity can be found.

--- (3) Summary of structure

Justice as fairness justifies a well-ordered constitutional democracy which combines 'fair values of

equal political liberties' and 'popular sovereignty'.

--- (4) Conclusion

[Abstract 12]

(Korean)

Ⅰ. 본 논문은 환경 자체가 하나의 종교적 현상으로 부상하고 있는 현실에 주목하고 그 종교학적 의미를 분석하고 고찰하려 노력하였다. 이미 그린피스의 창설자인 로버트 헌터는 '종교로서의 생태학'이라는 표현을 썼고, 스코리모프스키도 그와 비슷한 맥락에서 생태학을 '우리 시대의 종교'라고 했다. 종교학자 김종서는 또한 '환경교'라는 용어로 이런 현대 환경논의의 현상을 분석한 바 있다. 이러한 본 논문의 관점은 기존에 환경문제를 다루던 두 가지 접근방식과 근본적으로 다르다. 곧 근대 계몽주의적 세계관을 비판하면서 윤리의식을 강조하는 윤리적 접근이나 종교 전통 내부에서 생태학적 가치를 발견하려는 종교적 접근과는 상이하다. '종교적 접근'은 현대 생태학적 위기에 직면하여 각 종교 전통들 안에서 생태학적 가치들을 발견하여 그 문제를 해결하기 위한 대안으로 제시하려는 관점이라고 말할 수 있을 것이다. 이와 달리, 본 논문의 고유성과 창의성이 담겨 있는 '종교학적 고찰'이란 용어는 기존의 '종교적 접근'과 달리 환경 논의 혹은 환경 운동 자체를 새로운 형태의 현대적 종교현상으로 인식하고 그 종교적 성격을 분석하는 관점을 뜻한다. 다시 말해 본 논문은 현대의 환경 또는 생태 그 자체를 절대적이고 초월적인 신처럼 여기는 환경윤리의 종교적 요소들을 분석하고 그 의미를 규명하려는 학문적 작업이라 할 수 있다.

--- (1) Purpose

Ⅱ. 제 2장 「현대 환경논의의 윤리적 접근」에서는 환경문제에 대한 과학•기술적 접근 대신 인식의 전환과 새로운 가치관을 모색한 환경논의들을 다루고 있다. 이러한 논의는 기본적으로 현대의 환경문제를 초래한 장본인으로 근대 계몽주의의 기계적 세계관을 지목하고 비판한다. 데카르트가 청조하고 뉴튼이 완성한 기계적 세계관에서는 자연을 죽어있는 기계로 파악하기 때문이다. 현대 환경윤리학자들은 기계적 세계관의 자연에 대한 인식이 자연을 착취하고 파괴하도록 조장하였다고 본다. 그래서 낭만주의 사상가들은 근대 계몽주의의 도구적이고 인간중심적인 자연관에 대한 반동으로 자연을 있는 그대로 받아들이고 존중하는 감성적 태도를 중시하였다. 이들의 관점은 이후 미국의 초월주의 사상가들에게 많은 영향을 주었다. 그 중에 헨리 데이비드 소로와 존 뮈어는 자연을 그 자신의 목적을 가진 목적적 가치로 보고자 하였다. 한편 피터 싱어와 같은 동물보호론자들은 도덕적 지위를 인간을 넘어서 고통을 느끼는 능력을 가진 동물에게까지 확대해서 부여할 것을, 현대 환경윤리의 아버지라 불리우는 알도 레오폴드는 그의 유명한 '대지윤리'에서 도덕적 지위의 범위를 동물 뿐만 아니라 생태계의 모든 존재에게로 확대해야 한다고 주장하였다. 레오폴드의 유기체적인 자연관은 심층생태학자들에게 영향을 주었으며, 그들은 생태공동체의 건강성과 안정성에 우선적인 가치를 두었다.

Ⅲ. 제 3장 「현대 환경논의의 종교적 접근」에서는 "종교와 환경"이라는 주제와 관련해서

논의를 전개하고 있다. "종교와 환경"이라는 주제는 현대 생태학적 위기의 배후에 기독교의 인간중심적인 창조관이 있다고 본 화이트에 의해 그 논의가 촉발되었다. 화이트를 비롯한 많은 학자들은 기독교 대신 동양의 종교전통들 안에서 생태학적 가치들을 발견하여 현대 생태학적 위기를 극복하고자 하였다. 가령 힌두교의 일원론적 우주관에서는 인간과 자연을 하나의 전체적이고 통일된 존재로 파악하고 있으며, 불교의 아힘사(불상생) 정신에는 생명에 대한 외경이 담겨 있고, 유교의 음양오행사상이나 풍수사상은 자연과의 조화로운 삶을 강조하고 있다. 하지만 이런 동양 종교의 전통 안에서도 각각 소 숭배, 방상, 장묘문화 등 부정적인 환경요인이 있음을 알 수 있다. 기독교의 경우, 한편으로 어거스틴과 오리겐을 비롯하여 루터와 칼빈, 현대 신정통주의 신학자들은 자연을 인간 구원의 배경이나 인간을 위한 도구로 보는 부정적 자연관을 갖고 있다. 다른 한편으로 이레나에우스를 비롯해서 성프란치스코, 현대 창조신학자들은 긍정적인 생태학적 전통을 세웠다. 이들은 자연을 인간의 동료 피조물로 파악하고 인간과 자연과의 친족성을 강조하였으며, 인간의 위치를 정복자가 아닌 청지기로 파악하였다.

Ⅳ. 제 4장「현대 환경윤리의 종교학적 고찰」에서는 현대 환경윤리의 종교학적 성격을 규명하고 그 종교학적 의미를 고찰하였다. 비종교학자 요아힘 바하는 종교 경험을 신화적•제의적•공동체적 표현으로 구분하였는데, 현대 환경윤리 속에는 이러한 요소들이 확연하게 갖춰져 있다. 제임스 러브록의 가이아 가설에서 자기 조절적인 지구 생태체계를 그리스 대지의 여신 가이아로 설명한 것이나, 샐리 맥패그가 지구를 하나님의 몸으로 묘사한 점에서 신화적 요소를 볼 수 있다. 게리 스나이더가 먹이 사슬을 약육강식의 생존경쟁이 아니라 생명을 주는 성스러운 성만찬 의례행위로 파악하는 데에서 환경논의가 제의적 요소를 띠고 있음을 확인할 수 있다. 또한 그린피스의 창설자 로버트 헌터가 자신들을 환경의 선교사 내지는 십자군으로 묘사한 것이나, 머레이 북친이 생태적인 이상 공동체의 건설을 지향하였던 점에서 공동체적 요소를 발견할 수 있다.

--- (2) Summary of structure

레오폴드가 인류의 생태학적 감성이 꾸준히 발전하여 생태계 전체에까지 확장되어 왔다고 주장하였는데, 종교학 연구의 역사를 보면 그동안 인간의 문제에 치중되어 왔음을 알 수 있다. 이제는 생태계 전체로 종교학의 연구 지평을 확장해서 새로운 초월과 구원의 형식을 이해해야 할 때가 되었으며, 본 논문이 새로운 종교학적 지평을 여는 데 도움이 되기를 바란다.

--- (3) Conclusion

(English translation)

Ⅰ. This dissertation is intended to concentrate on a new phenomenon whereby environment itself has emerged as one a religious character and has meaning in Religious Studies. *Robert Hunter* who founded "Greenpeace" already referred to this as 'Ecology as Religion', furthermore *Skolimowski* also mentioned it as 'Religion in Our Time'. In a similar context, Professor *Chong-Suh Kim* also had analysed such a phenomenon with 'Environmental Religion'. This thesis's view is different from both 'the ethical approach' that emphasizes the ethical consciousness criticizing modern Enlightmentalism' mechanical

worldview and 'the religious approach' that seeks to find ecological values in each religious tradition itself. 'A research of the Religious Studies' in this dissertation signifies a point of view that analyses the religious character in contemporary environmental ethics and recognizes contemporary environment or environmental discussion as a new type of religious phenomenon. Namely, this dissertation is an academic work that analyses the religious elements of environmental ethics regarding contemporary environment or ecology itself as an absolute and transcendental god, and examines it's religious meaning.

-- (1) Purpose

Ⅱ. Chapter 2. 'An ethical approach to contemporary environmental discussion' deals with environmental discussions unfolding in conversion of insight and a new sense of value instead of scientific•technological approaches. This discussion basically criticises nominating modern enlightenmentalism's mechanical world view as the ringleader that brings about contemporary environmental crisis. In the mechanical world view that *Descarte* foundate and *Newton* completed, nature was perceived as a dead machine. Environmental ethics scholars judged that this view of nature was promoted to exploit and destroy nature. Therefore, Thinkers in Romanticism emphasize a sensitive attitude to nature that is against Enlightenmentalism which is an instrumental and humancentric view of world. Romanticist thinkers have afterwards influenced Transcendentalism in United States magnificently. Of them, *Henry David Thoreau* and *John Muir* regarded nature as a value which has its own purpose. On the other hand, *Peter Singer* asserted that they should magnify the moral position of animals over human beings. In the famous 'Land ethic', *Aldo Leopold* called to extend moral statue to all beings as well as animals. *Leopolds*' views of nature which regard nature as an organism alive have influenced many Deep Ecology scholars. Deep Ecology scholars set up values on the condition of the health and stability of total ecological communities.

Ⅲ. In Chapter 3. 'Religious approach in contemporary environmental dissertation', it deals with a theme "Religion and Environment." A theme "Religion and Environment" is being exited by *Lynn White* who finds that ecological crises in our times lie at the bottom of it including Christianity's humancentric view of creation. Many scholars including *White* attempt to search for alternatives within Oriental religious tradition. For example, *Hinduism's* monistic cosmology grasps humans and nature as a totalistic and holistic being and in *Buddhism,* the Ahimsa spirit included reverence for life, and *Confucianism's* principle of Yin and Yang and five elements emphasises harmonious life with nature. But also in such Oriental religious tradition, we know that there are negative elements for environment. In the case of *Christianity*, on one hand, Contemprary Neo-orthodox theological scholars succeeding from *St. Augustine* and *Origenes* to *Luther* and *Calvin* have a negative view of nature, perceiving nature as only the background for human's needs. On the other hand, Contemprary Creation theological scholars succeeding *Irenaeus* in addition to *St. Francisco* set up a positive ecological tradition. They grasp nature as human's fellow creature and emphasis human and nature' relationship and hold humans' place as not the conqueror but the stewardship.

Ⅳ. In Chapter 4. 'A research of the Religious Studies on the contemporary environmental ethic', it researches and reveals the religious character of the contemporary environmental ethics. The scholar of

Comparative Religious Studies, *Joachim Wach* categorized humans' religious experiences into mythical, ritual and communal categories. In contemporary environmental ethics, these elements are arranged definitely. There is a perceived mythical element in the way that *James Lovelock*'s Gaia theory explained a self controlled Earth' eco-system as the Greek earth goddess Gaia and *Sallie MacFague* delineated Earth as God's body. The ritual element in environment discussion is confirmed through the way in which *Gary Snyder* grasped the food-chain as not a struggle for existence but as a sacred Holy Communion. Also we would find communal elements in the ways in which the founder of Greenpeace, *Rober Hunter* insisted that they were environmental Crusaders and *Murray Bookchin* intended to develop an ecologically ideal community.

-- (2) Summary of structure

Leopold insisted that human' ecological spirituality expands constantly, enclosing the entire eco-system, but we know that it was only focused on human's matter throughout the history of Religious Studies. It is time for the expansion of the horizon of Religious Studies into the entire eco-system to understand a new type of transcendence and salvation. I anticipate that this dissertation helped to open the new horizon of Religious Studies.

-- (3) Conclusion

[Abstract 13]

(Korean)

1. 본 논문은 다산 정약용 사상의 고유성을 그 수양론을 통해 규명하려는 의도로 쓰여졌다. 다산은 조선후기 유교 사상의 전환적 성격을 대변하는 사상가다. 그는 조선의 정통이념이던 성리학적 세계관이 해체되고 천주교로 대변되는 서양 문화가 유입되는 사랑적 변혁기를 살았다. 천주교에 한때 심취하다 배교하였지만, 그는 자신이 경험한 새로운 사유를 토대로 기존의 성리학을 비판하고 유교로 새롭게 규정하려고 노력하였다. 그의 사유가 지닌 복합적 성격 때문에, 기존의 연구들은 아직도 다산 사유의 고유성을 일관된 체계로 그려내지 못하고 있다. 특히 그의 천개념에 대한 분란은 연구자의 혼란을 부채질한다. 하지만 본 논문은 다산의 궁극적 관심이 수양론의 변화를 통해 새로운 주체를 구성하는 데 있으며, 그의 수양론이 일관된 체계를 구축하고 있음을 입증하려 하였다. 이것은 천을 향한 외경과 타인을 향한 정성을 어떻게 통합하느냐 하는 다산의 문제의식을 주체의 수양과 변형이라는 각도에서 분석하는 작업이라 하겠다.

-- (1) Purpose

2. 다산에게 인륜적 관계, 다시 말해 인이나 덕은 수양 주체가 이룬 공효이며 동시에 타인과의 적절한 관계가 이뤄진 실존적 사태다. 곧 타인을 향한 사랑으로서, 자신의 본분을 다한 결과로 형성되는 관계의 양태가 바로 인이다. 그에게 인간의 삶은 자족적이고 고립적인 것이 아니며 관계를 통해서만 의미를 갖는다. 다산이 구체적인 타인과의 관계를 가장 중요한 수양의 준거로 발견한 점은 그의 중요한 통찰들 중 하나다. 그에게 유교의

도는 그런 타인과 맺는 관계 속에서 선을 실행하려는 것 뿐이다. 다산에 따르면, 관계 속에서의 선의 추구는 유교 경전이나 수많은 의례 또는 관습적인 규범의 실천을 모두 관통하는 유교의 기본정신이다. 결국 그에게 가장 중요한 것은 타인과 적절한 인륜적 관계를 실현하는 일이다. 그러므로 그는 구체적인 인륜적 관계를 내면의 형이상학적인 실체인 본성으로 환원했던 성리학의 사유를 비판할 수 밖에 없었다.

3. 다산에게 있어 타인과의 관계에서 가능해지는 실천적 윤리는 내면의 분열을 전제한다. 다시 말해 수양 주체는 선을 향한 본래적인 욕구인 본성이 발현된 도심과 육체적인 매개를 통해 현상한 개인 중심적인 인심의 분열 속에서 고민하고 결단한다. 윤리적인 수양 주체의 위상은 바로 이런 갈등과 분열의 상황에서 판단과 결단을 하는 자주의 권형에 있다. 마음과 실천의 단절적 계기를 뛰어넘기 위해서는 주체의 강인한 의지와 결단이 요청된다. 그가 인을 실현하는 방식으로 제시하는 서에는 치열한 자기반성과 자기극복의 의미가 담겨 있다. 이것은 서가 기존 규범에 대한 관성적이고 자기중심적인 실천이 아니라, 수양 주체가 타인과의 관계 속에서 부단히 자기를 초월하려는 반성적 활동이기 때문이다. 따라서 매번 다른 타인과 맺는 사태의 고유성에 대한 인식과 타인에 대한 배려를 담고 있는 서는 주체의 변형과 성숙을 낳게 한다. 그리고 구체적인 인간관계에서 이런 서를 실천하는 주체의 내면적 자세가 바로 실심으로 정의되는 충실성이다.

4. 타인과의 사태에서 발휘되는 충실성은 사실 미발의 신독 공부를 통해 예비된다. 그에게 미발상태는 단지 희로애락이라는 감정만 발동하지 않았을 뿐이지 마음의 사려가 작동하는 수양의 영역이다. 외물과 만나기 이전에 수양 주체는 자기 내면에서 사태에 적절한 의리를 탐구하고 천을 통해 자신을 윤리적으로 각성시키는 수양을 한다. 따라서 미발에서는 수양 주체가 자주의 자리에서 윤리적 사려와 신독을 실천한다. 이것은 실존 주체의 고민과 결단이 사라진 명경지수와 같다고 다산이 비판한 신유학적 미발 상태와 대비된다. 자신의 내밀한 마음을 삼간다는 신독은 천에 대한 실존적 신념에 기초한다. 그러나 천과의 단독자적인 대면의식은 천을 직면하는 체험이 아니라 주체의 치열한 자기반성이라는 수양의 맥락에서 나온다. 또한 실제 수양의 과정은 천 자체가 아니라 철저하게 천명, 즉 내면의 반성적 목소리인 도심을 중심으로 전개된다. 결국 다산의 신독에는 인륜을 실천하라는 천명을 어길 수도 있다는 두려움의 감정이 수양의 방식으로 전환되어 있다고 할 수 있다.

--- (2) Summary of structure

5. 종교사적 측면에서 보면, 다산은 천주교라는 새로운 지적 세계의 자극을 유교 전통의 갱신에 창조적으로 활용했다고 평가할 수 있을 것이다. 왜냐하면 기존의 유교나 천주교에 영향을 받으면서도 이런 영향으로부터 구별되는 다산 고유의 수양론 체계가 형성되었기 때문이다. 여기서 초점은 천 관념 자체보다도 인간의 유한성을 자각하고 내밀한 마음의 공간에서도 두려워하고 삼가는 수양자세에 있다. 또한 이런 실존적 수양은 결국 타인과의 인륜적 관계 형성이라는 목표에 연계된다. 그럼에도 다산이 말한 인륜의 구체적인 내용을 보면, 그것은 당시의 유교의 질서나 통념으로부터 크게 벗어나지 않는다고 말할 수 있다. 하지만 그가 기존의 권위나 삶의 방식에 안주하지 않고 끝없는 자기 변화의 정신을 새로운 수양론을 통해 모색한 비판정신이 부정될 수는 없다. 특히 하늘 아래 어떤 것도 숨기거나

속일 수 없다는 실존적 각성과 일상에서 마주하는 타인과의 관계가 가장 중요하다는 그의 통찰은 음미해 볼 만하다.

--- (3) Conclusion

(English translation)

1. This dissertation seeks to illuminate the unique characteristics of Tasan Chŏng YagYong' thought through an examination of his theories of cultivation. Tasan is known as a thinker who articulated changes occurring in late Choson Dynasty Confucian thought. He lived in a transitional period when the Neo Confucist orthodox world view of the Choson dynasty was beginning to crumble under the influx of Western culture via Catholicism. Although his previous enthusiasm for Catholicism ended in apostasy, Tasan used his knowledge of Western thought as a base from which to criticise Neo Confucianism and re-conceptualize Confucianism. In this dissertation, I attempt to show that Tasan's primary interest was in the formulation of a new subject through the transformation of cultivation theory, and that he formulated a consistent system of cultivation. This dissertation also analysed a central problematic in Tasan's thought – namely how the individual should reconcile his reverence toward 天(Heaven) with his sincerity directed towards others – from the perspective of the cultivation and transformation of the subject.

--- (1) Purpose

2. For Tasan, ethical relations (for example, 仁 and virtue) are both an achievement of the subject practicing cultivation and an actual state of maintaining appropriate relations with others. Here, 仁, as love directed towards others, signifies a type of relationship achieved by fulfilling one's duty to others. Tasan saw human life as occurring only in relation with others rather than in isolated self-sufficiency. One of his most important insights is his emphasis on the important relations between individual people. For him, the true path of Confucianism is practicing 'good' in one's relations with others. According to this understanding, Tasan always tried to maintain an appropriate ethical relationship with others. Thus it was inevitable that Tasan's views would clash with Neo Confucist orthodoxy which defined specific ethical relations between people in terms of a single individual's internal/essential metaphysical nature.

3. For Tasan, the possibility of having ethical relationships with others is built on the premise of an internal split within the individual. The subject, who is practicing cultivation, must resolve conflicts between his own 'body-centered', self-centered 人心 and the 道心 which is a manifestation of the divine desire to perform good. This subject who practices cultivation is situated in the position of an independent person with the free will to make decisions in the midst of conflict between the 道心 and 人心. Strong will and determination are necessary for the subject to overcome any possible gap between the mind and practice. Tasan emphasizes the need for intense self-reflection and 'triumph over self' in practicing 恕 (forgive), a method for actualizing 仁. He emphasizes 恕 neither because it follows previous norms nor because it is a self-centered practice but because 恕 – which calls for a recognition of the uniqueness of each new encounter with others and demands concern for others – offers a way of transforming and developing the subject. In the specific enactment of human relations, the internal state

of the subject who practices 恕 is said to be sincerity (忠).

4. Sincerity which is displayed in one's encounter with the other is nourished in solitary self-reflection. For Tasan, the 'latent state' is a state where particular emotions are not activated but it is the domain of ethical thoughts and self-cultivation. Prior to encountering the exterior world, the cultivating subject searches for an appropriate moral response internally and attempts to morally waken himself through 天. Thus you can say that in the 'latent state', ethical thought and solitary self-reflection can be practiced by the subject from the independent position of free will. This can be contrasted with the 'latent state' of Neo Confucianists which Tasan criticised as being like a bright mirror and tranquil water where the existential subject's determination evaporates. Solitary self reflection – where one can deliberate on one's inner mind – is based on an existential belief in 天. However, the separate consciousness facing 天 emerges not from the direct experience of 天, but rather from the subject's cultivation of intense self-reflection. The actual process of cultivation centres around the 道心 which is the interior voice of self-reflection, the 天命. In practice, cultivation does not centre around 天 itself. In the solitary self reflection Tasan describes, the fear that one can violate the heavenly mandate to act morally is transformed in the cultivation process.

-- (2) Summary of structure

5. From the perspective of religious history we can conclude that Tasan reworked the Confucian tradition by creatively utilizing the stimulation provided by the 'new' intellectual world of Catholicism. Although Tasan was influenced by both orthodox Confucianism and Catholicism (Western Learning), he formulated a unique system of cultivation which remained distinct from both of these influences. Rather than being centred around the concept of 天 in and of itself, Tasan's system of cultivation focuses on recognizing the limitations of humanity and encourages fear and respect even in the secret places of the mind. Furthermore, this existentialist cultivation method is ultimately closely connected to the goal of forming ethical relations with others. However, an investigation of the specific contents of Tasan's ethics reveals that he did not make a significant departure from the Confucian order of the times. Nevertheless, Tasan did not simply accept the established authority and customs of the time but searched ceaselessly for ways to improve him self through new systems of self-cultivation. Especially, his existential awakening that we can't deceive anybody under 天 (heaven) and his insights that the relationship with other people is the most important in life is still meaningful to appreciate.

-- (3) Conclusion

[Abstract 14]

(Korean)

이 논문은 1790년대 영국의 대표적인 급진적 사상가이자 소설가였던 윌리엄 가드원(William Godwin)의 『칼렙 윌리엄스』(Things As They Are: or the Adventure of Caleb Williams)(1794)와 메어리 울스튼크래프트(Mary Wollstonecraft)의 『머라이어』(The Wrongs of

Woman: or, Maria)(1798), 그리고 그들의 딸인 메어리 쉘리(Mary Shelly의 소설 『프랑켄슈타인』(Frankenstein)(1818), 이 세 편의 소설을 '근대적 개인에 대한 성찰'이라는 주제를 가지고 검토하려는 시도이다.

--- (1) Purpose

　이 소설이 출간된 1790-1810년대는 영국에서 프랑스 혁명을 둘러싸고 치열한 이념 논쟁이 전개된 시기였으며, 여기서 '개인'의 문제는 핵심적인 쟁점 중의 하나였다. 가드윈과 울스튼크래프트는 기존 사회질서의 억압성을 비판하며, '개인'의 자유와 권리를 옹호했던 당대 급진주의자의 대표적 인물들이었다. 하지만 이들의 소설은 '개인'이라는 가치를 일방적으로 옹호하지는 않는다. 오히려 이를 추구하는 주인공들의 파멸을 그림으로써, '개인'의 가치에 내재하는 모순과 복합성을 그리고 있다. 프랑스 혁명이 공포정치로 귀결되면서, 당대 급진주의자들이 '개인'에 부여했던 가치는 굴절과 위기에 봉착한다. 이러한 역사적 상황 속에서 이 소설들은 '개인'의 가능성과 한계에 대한 성찰을 수행한다.

--- (2) Background

　제 1장에서는 '개인'을 둘러싼 1790년대의 논쟁을 짚어 본다. 프랑스 혁명의 해석을 놓고 영국에서 벌어진 당대 논쟁의 뿌리는 1세기 전 영국에서 발발한 명예 혁명을 어떻게 해석할 것인가의 문제였다. 명예 혁명을 정당화한 로크의 사회계약론은 '자유롭고 평등하며 독립적인 개인'이라는 개념에 기초해 있었는데, 이 개념을 당대 정치 논쟁에서 어떻게 해석할 것인가가 쟁점이었던 것이다. 페인을 위시한 진보주의자들은 독립적인 주체로서 개인들의 자유와 권리를 주장한 반면, 당대 보수주의의 기수였던 버크는 사회 계약의 논리를 옹호하면서도, 그러한 개인의 가치의 강조가 전통과 사회질서를 와해하는 결과를 낳을 것이라고 비판했다. 문제는 둘 다 옳다는 데 있다. '개인'이라는 가치는 한편으로는 사회의 기존 질서에 대해 거리를 둠으로써 성립하지만, 다른 한편으로 개인은 어쩔 수 없이 사회의 일부인 것이다. 인간은 원래 자유롭고 평등한 존재라고 규정함으로써, '개인'의 가치는 모든 인간에서 해방의 가능성을 열어 주었지만, 다른 한편으로 그 개인은 재산과 성에 있어서 이미 규정된 존재였다. 현실적으로 개인의 범주는 재산을 지닌 남성 가부장에만 해당함으로써, 소위 무산자나 여성과 같은 존재는 배제된다. 남성 가부장이 아닌, 무산자나 여성들이 스스로를 '개인'이라고 주장하고 나설 때, 오히려 사회적 고립과 파멸로 귀결됨을 가드윈과 울스턴크래프트의 소설은 보여준다.

　제 2장에서는 『칼렙 윌리엄스』를 통해 하인이요 무산자인 칼렙의 개인이 되기 위한 투쟁과 좌절을 살핀다. 소설의 제 1부에서 콜린스에 의해 서술되는 포클랜드의 젊은 시절의 세계, 즉 유기적 조화의 세계는 포클랜드 살인을 계기로 사적인 진실과 공적인 명예가 괴리되면서 혼돈과 억압의 세계로 접어든다. 포클랜드 내면의 갈등을 인지하고 비밀을 캐어드는 칼렙은 앎을 통해 독립적 개인으로 서고자 하는 부르주아 개인이다. 칼렙은 진실을 알아내지만, 앎은 그에게 자유와 독립이 아닌 억압을 가져다준다. 자신이 살인자라는 진실을 숨기기 위해 포클랜드가 칼렙의 자유를 제한하기 때문이다. 그 억압에서 벗어나고자 하는 칼렙의 투쟁은 한편으로 정당하면서도, 다른 한편으로는 모든 사회 구성원과 투쟁을 벌이는 양상이 되어, 결국 칼렙 개인의 정체성의 상실과 파멸로 귀결된다. 소설은 칼렙과 포클랜드 모두의 파멸로 치닫다가 결말에서 감성을 통한 이 두 인물의

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화해를 시도하는데, 그것은 불완전하기는 하지만, 의미 있는 결말이라 할 수 있다.

　제 3장에서는 울스튼크래프트의 『머라이어』를 다룬다 이 소설은 여성을 남성의 종속적 존재로 보는 사회에서 '자유롭고 독립적인 개인'이 되고자 했던 한 여성의 투쟁과 좌절의 이야기이다. '여성과 개인'이라는 주제를 검토하기 위해서는 당대 성과 부르주아 가정에 대한 담론을 살펴보아야 한다. 로크와 루소의 성담론은 사회계약론에서 자유롭고 독립적인 개인의 가치를 옹호했던 이들이 '자연'과 '애정'이라는 논리로 남성에 대한 여성의 종속을 정당화하고 있음을 보여준다. 『여권 옹호론』에서 울스튼크래프트는 이러한 성 담론의 토대가 바로 당대 '왜곡된' 감성의 가치라고 지적한다. 그녀는 감성의 가치 자쳴츨 부정하는 것이 아니라, 이성과 감성을 성별적으로 구분하는 '성별화된 감수성'을 비판하는 것이다. 『머라이어』는 당대 감성과 가부장제 논리가 여성을 부르주아 가정의 틀에 가두어 둠으로써, 여성에게 독립적 주체로서의 지위를 부정한다는 것을 주장한다. 재산을 가로채고, 심지어 매춘을 강요하는 비인간적인 남편의 지배에서 벗어나려는 머라이어의 투쟁은 결국 가부장제 논리에 의해 지배되는 사회에서 좌절된다. 감성적 여주인공 머라이어가 파멸하는 과정을 그림으로써, 울스튼크래프트는 당대 여성에서 감성을 주장하는 논리가 결국은 여성의 복종과 희생을 은폐하기 위한 논리임을 주장한다.

　제 4장에서는 『칼렙 윌리엄스』나 『머라이어』의 문제의식을 20년의 시차를 두고 이어받은 쉘리의 『프랑켄슈타인』을 읽도록 하겠다. 칼렙의 후예로서, 빅터는 사회와 분리된 '자연'에서의 '진실한 자아'에 대한 과도한 집착이 초래하는 파괴성을 보여주는 인물이다. 쉘리의 소설은 그녀의 부모의 소설과는 달리, 직접적인 정치적, 역사적 언급 없이 심리성이 강조된다. 1790년대의 첨예한 정치적 주제를 사적이고 심리적인 용어로 번역한 이 소설은 사적 영역을 사회, 역사의 맥락에서 분리함으로써, 그 고립성을 명확히 드러낸다. 이를 통해 사적 영역을 비정치적이고 비역사적인 영역으로 가정하는 부르주아 갱니주의의 왜곡된 전제를 보다 명확히 보여준다. 『프랑켄슈타인』에 등장하는 지극히 이상적이고 사적인 공간인 가정은 그 이면에 여성의 죽음과 이상적 부르주아 가정이 타자에 대해 긋는 경계와 배제를 드러낸다. 이 소설은 표면적으로는 비정치적, 혹은 보수적으로 보이지만, 부르주아 개인주의의 보수적 전제를 극단적으로 밀고 나가 그것의 파괴성을 보여준다는 점에서 전복적이고 또한 급진적이라고 할 수 있다.

　마지막으로 결론에서는 와트와 암스트롱을 중심으로 기존 소설들이 개인주의를 핵심적 용어로 하여 18, 19세기 소설을 분석하고 있으면서도, 개인의 문제를 심도 있게 성찰한 위 세 소설가들이 배제된 이유를 살펴본다. 그 이유는 이 소설론들이 상정하는 개인주의의 의미가 개인과 사회를 서로 대립적 가치로 보면서, 개인의 자족성을 전제하고 있기 때문이다. 가드윈과 울스튼크래프트는 개인과 사회가 통합되어야 하며, 오히려 그렇게 되지 못할 때의 파멸적 결과를 그리고 있기 때문에, 개인의 사회로부터의 자족성을 전제하는 이들 소설론의 개인주의의 개념과 잘 맞아떨어지지 않는다. 그러나 이 소설가들은 오히려 개인과 사회의 복합적이고 모순적 관계를 성찰하고 있다.

--- (3) Summary of structure

　바로 이런 점에서, 이 비평가들이 주장하듯이 근대적인 개인을 그리는 것이 소설 장르의 중요한 특징이라면, 근대적 정치 담론의 장에 뛰어들어 개인의 문제를 본격적으로 성찰한

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가드원과 울스튼크래프트, 그리고 그들을 계승한 쉘리야말로 소설론에서 진지한 주목을 받을 만한 가치가 있다고 하겠다.

-- (4) Conclusion

(English translation)

    This dissertation is an attempt to show that *Things As They Are: or the Adventure of Caleb Williams*(1794) written by William Godwin, who was a radical thinker and novelist of 1790's in England, *The Wrongs of Woman: or, Maria* (1798) by Mary Wollstonecraft, his wife and another famous radical of the time and *Frankenstein* (1818) by Mary Shelley who was their daughter—all these three novels scrutinize the theme of 'the modern individual'.

-- (1) Purpose

    The three decades after the French Revolution, during which the three novels were published gave rise to political, idealogical controversies in England. In this heated debate, the problem of 'the individual' took the position of one of the central issues. Godwin and Wollstonecraft were the representative figures of radical thinking, who argued for the value of 'the individual'. As they pronounced struggle against 'the old prejudice' and defended firmly human reason and independence in their respective philosophical writings, their novels were usually interpreted as advocacy for reason and rationality. Their novels, however, do not so much as defend the value of individual reason as describe the contradiction and complexity inherent in the value of 'the individual'; the hero and the heroin of their novels struggle to be independent individuals, only to be destroyed. Godwin, Wollstonecraft, and Shelly contemplate the possibility and limit of the radical value of 'the individual' in their novels.

-- (2) Background

    Chapter 1 specifies the arguments over 'the individual' in the 1790's controversies. In this chapter, I try to show that the disagreement over 'the individual' is over the interpretation of Social Contract, which justified the Bloodless Revolution a hundred years ago. Social Contract is based on the premise of a 'free, equal and independent individual'. A radical argument is under the flag of this concept of 'individual' while Burke, though a supporter of the theory of Social Contract, refuted that the autonomous individual is a theoretical construct that threatens social order. Autonomy of the individual is a powerful argument for the cause of human liberation, but it can lead to an endless pursuit of self-interest and social conflict. What's more problematic was the fact that only a male with property could be accepted as an individual in reality. When those without property and the woman claim to be individual, they were not accepted as such.

    Chapter 2 examines the meaning of the struggle and frustration of the servant, who, without property, still regards himself as an individual. Caleb Williams is a modern bourgeois individual, who believes he is equal to his master as a man. He probes relentlessly to gain the secret of his mater because he assumes that knowledge, not wealth or social position, is power. But the knowledge drives him to social isolation and disintegration of personal identity. At the end of the novel, Godwin tries to reconcile Caleb and Falkland, his master and oppressor, through heat-to-heart, if not man-to-man confrontation. It's

somewhat sudden reconciliation, but a meaningful effort.

Chapter 3 discusses Wollstonescaft's *Maria*, which portrays a woman's struggle to stand on her own as an individual as well as the contemporary discourse on gender and bourgeois family. In *Vindication of the Rights of Woman*, Wollstonecraft criticises Rousseau's thinking on gender and sensibility. She doesn't castigate sensibility itself, but gendered sensibility which separates male reason and female feeling, and thereby appropriates sensibility to reinforce patriarchy. The heroine in Maria struggles to free herself from the patriarchal oppression. She tries to be true to her feeling, and she has the courage to defy social ostracism. Nurtured in gendered sensibility, however, she is misled into believing in the fictions her generous feelings have created, which drives her into social isolation and destruction.

In Chapter 4, I read *Frankenstein* as a continued introspection of the modern individual deal with in the two novels. A descendent of Caleb, Victor shows the excessive pursuit of the true self to destruction. *Frankenstein* differs from her parents' novels in that it lacks direct political criticism. In spite of its seeming conservatism, it shows more clearly the danger of isolation of individualism. The novel's extremely privatised and idealized bourgeois family betrays itself that it stands on the death of woman and exclusion of the other. This novel is subversive and radical in that it puts the conservative assumptions of bourgeois individualism to the extreme, and by doing this, lays bare its destructiveness and oppression.

In the last chapter, I try to explain why these novels have been more or less ignored in the works of literary critics like Watt or Armstrong. For both of them, 'individual' and 'individualism' are the key words. In many cases 'individualism' of these critics means that an individual assumes self-sufficiency and stands in opposition against society. But Godwin and Wollstonecraft see the individual necessarily combined into society and tell of the fatal result when they are separated from society. Thus their thinking doesn't fit into the concept of individualism which critics often assume.

-- (3) Summary of structure

Godwin, Wollstonecraft and Shelly make a serious reflection on modern individualism. They inquire into the contradictory and complex relationship of the individual and the society, and this merits greater attention.

--- (4) Conclusion

[Abstract 15]

(Korean)

본 연구는 '간화선'과 '정통성'이라는 두 가지 문제를 중심으로 한국 선불교의 수행전통을 계통적으로 고찰한 것이다. 이 연구는 다음과 같은 두 가지 문제의식 속에서 진행되었다. 첫째, 간화선이 제출된 문제의식은 무엇이었고, 그 이전의 선 수행전통과는 어떤 차별성이 있는가. 또 대혜(大慧) 종고(宗 , 1089-1163)는 무엇을 근거로 해서 간화선이 조사선의 정통이라고 역설했는가. 둘째, 지금 현재까지도 간화선 수행전통이 강하게 남아 있는

한국불교에서는 간화선의 정통성을 어디서 찾는가. 또 한국불교의 간화선 이해는 어떤 특징을 보이며 대혜의 입장과는 어떤 차이가 있는가.

--- (1) Purpose

　본 논문의 제1장에서는 중국 선불교에서 간화선이 제출되기까지의 문제의식과 그 속에 함축된 정통성 의식을 추적하여 간화의 철학적 역할과 의미를 규명하였다. 대혜는 간화선을 통해 학인(수행자)의 능동적이고 적극적인 현실참여라는 현장성을 강조하려 했고, 이러한 자세야말로 조사선의 실제적인 내용이며 정통성의 기준이 된다는 점을 분명히 했다. 그리고 그는 이러한 성격을 강화하기 위해 홍주(洪州) 계열의 선 전통을 근간으로 하면서도 하택(荷澤) 계열의 선 전통을 수용하여 간화선을 새롭게 제기했던 것으로 보인다.

　간화선이 한반도에 처음 소개된 때는 고려중기 무렵인데, 본 논문의 제2장에서는 고려중기 보조(普照) 지눌(知訥, 1158-1210)의 선사상과 고려후기 선사들의 간화선에 대한 이해방식을 살펴보았다. 지눌의 문제의식은 어떻게 하면 올바른 수행 풍토를 진작시킬 수 있을까 하는 데 있었다. 그래서 그는 실제적 점수의 중요성을 희석하지 않는 돈오를 조사선의 본령으로 파악했다. 그는 돈오라는 원리적 순수성에 무게를 두기보다는 수행자의 실제적 수행행위를 독려한 간화선에 주목한 것으로 보인다.

　지눌 이후 고려후기의 선문에서는 선 수행법 자체에 대한 철학적 문제의식보다는 조사선이라는 법통의 순수성을 어떻게 보존하고 계승할 것인가 하는 점이 중요한 문제의식으로 작용했다. 이 때문에 이 시대의 선문에서는, 조사선의 본령에 대한 철학적 문제의식을 갖기보다는, 종통과 법맥이라는 외형적 정통성에 주목하여 공인된 '임제선'으로서 간화선을 단순 수입하는 경향이 강했다.

　한국불교의 간화선 전통이 확립된 때는 조선시대로 파악되는데, 본 논문의 제3장에서 그 과정을 살펴보았다. 재조(在朝) 선문이 중심이 된 조선전기의 선문은 간화선 자체에 대한 철학적 문제의식은 별로 지니지 않았던 것으로 보인다. 간화선에 대한 본격적인 관심과 주목은 벽송(碧松) 지엄(智嚴, 1464-1534)을 중심으로 한 조선중기 재야(在野) 선문에서 이루어졌다. 재야 선문은, 쇄락할 대로 쇄락하여 선 수행전통은 물론이고 그 자신의 정체성조차 모호해진 선문을 어떻게 부흥시킬 것인가 하는 문제를 적극적으로 고민했던 것으로 보인다. 그리고 본성의 원리적 순수성에 못지 않게 실제적으로 철저한 수행행위를 강조했던 지눌의 간화선을 통해 수행풍토를 진작함으로써 종단을 보존하려고 했던 것으로 이해된다.

　조선조의 간화선 전통은 청허(淸虛) 휴정(休靜, 1520-1604) 이후로 더욱 밀도있게 정립되었다. 휴정과 그 문하의 주된 문제의식은, 조선조 재야선문에서 개발된 수행 중심주의를 중국 임제종이라는 외형적 정통성을 중요시한 여말선초의 간화선 전통과 어떻게 통합해 낼 것인가 하는 데 있었던 것으로 보인다. 그리고 이 과정은 법통이라는 종교적인 선포의 방식을 통해 이루어졌다.

　서로 다른 문제의식 속에서 배태된 한국 선문의 간화선에 대한 시각과 입장이 이론적으로 통합된 때는 조선말로 생각된다. 백파(白坡) 긍선(亘璇, 1767-1852)은 삼종선(三種禪) 이론을 통해, 조사선의 본령이 여래선(如來禪)과 의리선(義理禪) 사이의 균형에 있는 것으로 파악했다. 그리고 이를 가장 잘 구현한 것이 임제선이라고

역설함으로써 한국적 조사선의 이론적 완성을 보았다.그리고 그의 결사정신은 성우(惺牛) 경허(鏡虛, 1849?-1912)로 이어지면서 간화선을 중심으로 하는 조선말 선문의 수행전통을 결정지었다.

--- (2) Summary of structure

동아시아의 간화선 전통은 대혜종고의 선사상으로만 규정될 수 없다. 간화선은 조사선을 이해하고 받아들이는 저마다의 시각과 입장이 반영된 선불교적 코드였다. 시대별로 선문에서는 선풍진작이나 종권수호 혹은 종단보존 등 다양한 문제의식과 목적의식 속에서 간화선을 수용하거나 강조했고 또 그러한 맥락에서 간화선이 조사선의 정통임을 역설했다.

지눌을 포함해서 그 이후로 한국의 간화선 전통에서 지속적으로 발견되는 문제의식을 꼽는다면, 돈오라는 체(體) 지향적 경향이 강한 조사선 전통 속에, 어떻게 실제적인 수행의 필요성을 진작시킬 것인가 하는 문제였다. 이는 사실상 엄격한 수행 중심주의를 지향하는 것으로, 대혜의 시각에서 본다면, 어쩌면 묵조선을 닮아 있는지도 모른다. 그러나 이러한 차이는 조사선 혹은 간화선에 대한 이해의 차이라기보다는 간화선을 수용하고 역설하게 된 문제의식과 그것을 통해 모색하는 목적의식에 차이가 있기 때문인 것으로 이해된다.

한국 선불교에서 간화선의 정통성이, 임제선이라는 형식적이고 논리적인 요구보다는 수행중심주의에 근간을 둔 선문의 종교적 순결성을 보존하려는 실제적 요구에 충실하려는 과정에서 형성되었다. 간화선을 통해 중생의 본래적 완전성을 믿고 그 믿음을 불쏘시개 삼아 더욱 수행에 전력함으로써 실제적인 선 수행을 중심으로 선문의 정체성을 보존하려는 태도, 그것이 고려중기 이후 한국의 선문을 유지해 온 비결이었고 간화선이 현대 한국의 선문에서 정통성을 확보하고 있는 이유일 것이다.

--- (3) Conclusion

(English translation)

The purpose of this dissertation is to make a systematic investigation of the Korean Seon (Chan in Chinese, Zen in Japanese) Buddhist tradition, laying stress on two topics, namely *kanhua* method (看話, *ganhwa* in Korean, the critical contemplating of phrase) and Seon orthodoxy. To do this, I will focus on the following questions: What are the philosophical issues surrounding *kanhua* Chan? On what foundation did Dahui Zonggao (大慧宗杲, 1089-1163) base his argument for the orthodox tradition of Patriarch Chan (祖師禪)? What is the orthodoxy of *kanhua*/*ganhwa* method in Korean Seon Buddhism? How does the orthodox Korean understanding differ from Dahui's perspective?

--- (1) Purpose

In Chapter 1, I explore the philosophical context of *kanhua* Chan by investigating notions of orthodoxy and the philosophical issues found in Chinese Chan Buddhism prior to the advent of *kanhua* Chan to Korea. Through *kanhua* Chan, Dahui was able to emphasize the active, dynamic and participatory dimensions of Chan practice. For Dahui, this dynamic, participatory stance is the true substance of Patriarch Chan and it is the standard for Chan orthodoxy. Dahui was able to provide a new approach to *kanhua* Chan accommodating the Chan tradition of Heze school (荷澤宗) to the Hongzhou school (洪州宗) tradition. *Kanhua* Chan was first introduced to the Korea Peninsula, sometime around

the middle of the Goryeo (高麗) period.

In Chapter 2, I considered the Goryeo monk Bojo Jinul (普照知訥, 1158-1210)'s understanding of *kanhua* Chan as well as that of other Goryeo monks. Jinul was concerned with enforcing the right climate for Chan discipline. He argued that Sudden Awakening (頓悟, *dono*, awakening to the doctrine that all sentient beings are Buddha) is the orthodoxy of Patriarch Chan, when it is accompanied by Gradual Practice (漸修, *jeomsu*, gradual Chan discipline in practice). Rather than placing emphasis on the principle of Sudden Awakening, Jinul used *kanhua* Chan to encourage Seon practitioners' practice. Later Korean Seon masters disregarded the philosophical aspects of Seon practice. Instead, they attached importance to preserving the 'genuineness' of Patriarch Chan. Seon masters of this age focused on orthodoxy (宗統, *jongtong* in Korean) and lineage (法脈, *beopmaek* in Korean) and imported the Linji Chan school (臨濟宗, Imje-jong in Korean) as a means of 'authorizing' the Korean Seon tradition.

In chapter 3, I examine the process by which *ganhwa* Seon was firmly established in the Korean Seon tradition during the Joseon (朝鮮) period. Goryeo Seon masters who held government posts were not overly concerned with philosophical issues surrounding *ganhwa* Seon. However Seon masters who did not hold government positions (Byeoksong Jieom 碧松智嚴 1464-1534, is a representative example) devoted themselves to investigating *ganhwa* Seon. Such Seon masters focused on reconstructing the tradition of Seon culture. They adopted Jinul's insight that emphasized Gradual Chan method in practice, as well as the Sudden Awakening to the doctrine that all sentient beings are Buddha. The *ganhwa* Seon tradition of the Joseon period was further reinforced by Cheongheo Hyujeong (清虛休靜, 1520-1604). Hyujeong and his followers were concerned with combining the non-government affiliated, practice-centered Joseon tradition with the *ganhwa* Seon of late Goryeo and early Joseon periods which emphasized Chinese Linji orthodoxy. The conflicting perspectives on *ganhwa* Seon of various Korean Seon sects were integrated around the end of the Joseon period. Most have assumed that Baekpa (白坡) Geungseon (亙璇, 1767-1852) asserted the supreme orthodoxy and authority of the Patriarch Chan (or Linji Chan). In fact, Baekpa became aware of the exclusivism in existing Chan classification; that Patriarch Chan is meta-empirical Chan (格外禪), and Tathagata Chan (如來禪) is similar to intellectually ratiocinating Chan (義理禪). Since Patriarch Chan is the one and only orthodoxies in this classification system, Baekpa argued for a new form of Chan/Seon classification. In Baekpa's schema Patriarch Chan and Tathagata Chan are included in meta-empirical Chan (格外禪).

-- (2) Summary of structure

Ganhwa Seon can not simply be restricted to Dahui's version. Rather *ganhwa* Seon reflects a certain logic of the Chan Buddhist tradition which supports Patriarch Chan and reflects various positions and perspectives. Throughout various historical periods, responding to the needs and demands of the time, *ganhwa* Seon was emphasized and served as the orthodoxy of Patriarch Chan. An issue which continues to resurface in the Korean *ganhwa* Seon tradition from Jinul onward is how to promote and encourage actual practice within a Patriarch Chan tradition which emphasizes sudden enlightenment. Seen from the strictly practice-centered perspective of Dahui, the Korean *ganhwa* tradition may even appear to resemble *mozhao* (黙照, mukjo in Korean, silent illumination) Chan. However, differences between the

Korean *ganhwa* Seon tradition and Dahui's *kanhua* Chan are not differences in the philosophical understanding of *kanhua* or Patriarch Chan. Rather such differences are a matter of how *kanhua* Chan has been applied and emphasized. In Korea, the orthodoxy of *ganhwa* Seon was established not so much to meet the formal orthodoxy and demands of the Linji Chan tradition but rather to protect the religious purity of Seonmun (禪門, Korean Chan tradition) which was based on a practice- centered approach. Since the middle of the Goryeo period, the key which has helped Korean Seon tradition continue up to this day has been the strong belief in the original perfection of sentient beings and the strong practice and discipline of *ganhwa* Seon.

-- (3) Conclusion

[Abstract 16]

(Korean)

본 연구는 유엔한국임시위원단(임시위)의 성립과 활동을 미국의 남한단독정부수립정책과의 관계에서 살펴보는 것을 목적으로 한다. 특히 미국이 의도한 대로 대한민국정부가 '전국적 정부'로 승인되지 못하고 철군문제 또한 명예롭고 신속하게 처리되지 못한 원인이 한국의 독립문제에 대한 미국과 임시위 간의 입장차이에서 기인했음을 밝혀내고자 한다.

-- (1) Purpose

1947년 7월 중순경 미소공동위원회가 난항을 겪자 미국은 한국문제를 유엔에 이관하고, 자신의 주도 하에 유엔과 임시위를 통해 자신의 대한정책의 목표인 남한단정수립과 조기철군을 달성하고자 했다. 특히 미국은 소련의 반대를 예상한 가운데 소련 및 한국인 대표와의 협의 없이 유엔과 임시위를 통해 한국문제를 일방적으로 처리하고자 했다.

2차 유엔총회에서 미국은 한국인 대표의 초청과 미소양군의 철수라는 소련의 제안대신에 임시위 설립과 임시위의 감시 하 남북한지역선거 실시를 주장했지만 유엔회원국은 미국안과 소련안을 절충하기 위한 노력을 기울였다. 이러한 노력에도 불구하고 미국은 자신의 원안을 고집하여, 결국 47년 11월 14일 완성된 유엔총회 결의문은 향후 임시위 참여국가들이 중심이 되어 제시하고 유엔 다수 회원국이 지지한 '남북한총선거를 통한 전 한반도 통일정부수립'과 '남한선거를 통한 남한정부수립 및 남한정부에 전국적 정부 성격부여'라는 미국의 입장이 뒤섞여 모호하게 되었다. 결국 임시위의 권한과 역할은 미국과 소련 간에 그리고 미국과 기타 회원국 간의 합의가 이루어지지 않은 채 결의문에 모호하게 규정되었고 이는 임시위의 활동에 커다란 제약요인이 되었다.

임시위를 이용하여 남한단정 수립정책을 법률적 절차적으로 정당화하고자 했던 미국은 한국문제를 유엔에 이관하기 이전부터 유엔을 통한 한국문제의 처리방안을 마련해 놓았다. 미군정은 미국인위원회인 전체관리위원회와 한국인위원회인 중앙선거위원회를 지명하고 이들을 통해 남한단선과 남한단정을 실행에 옮기고 있었다. 미군정은 47년 9월에 남조선과도입법의원에서 통과된 법률 5호를 바탕으로 하여 두 위원회를 통해

남한총선거법안을 구체화하였고 임시위가 내한하면 이 법안을 신속하게 실행에 옮기려고 했다. 그리고 임시위 내한이후 소련이임시위의 입북을 거부하자 미군정은 주저 없이 임시위의 협조를 얻어 신속하게 남한단선 및 남한단정수립이라는 절차를 진행하고자 했다.

임시위는 초반에는 '남북한총선거를 통한 통일한국정부수립'이라는 일치된 목표를 가지고 있었지만, 소련의 임시위 입북 거부 이후에는 내부에서 남한에서의 선거를 실시하자는 미국블럭과 한국문제를 소총회에 조회하자는 영연방블럭으로 입장이 나뉘었다. 임시위의 권한과 역할에 대하여 결의문이 명확하게 명시하지 않았기 때문에 향후 행동을 둘러싸고 입장이 갈리게 된 것이다. 소련과 북한이 유엔 감시 하 선거를 거부한 상황에서 임시위는 영연방블럭의 주도하에 한국문제를 소총회에 조회했다.

영연방블럭은 남한단선을 통한 남한단정수립은 결국 한반도에 두 개의 적대적인 국가가 수립되고 영구적인 분단이 지속될 것이라고 인식했고, 이것은 유엔총회 결의문의 정신에 부합하지 않기 때문에 한국문제는 다시 논의되어야 한다는 입장이었다. 이는 남북한의 영토적인 통일을 전제로 한 것이었지만 남북한을 미소 점령군으로부터 가급적 신속하게 독립시킨다는 내용에는 부합하지 않았기 때문에 논쟁의 여지가 있었다. 이러한 상황에서 영연방블럭은 양김씨의 남북협상안이 유엔의 지지를 통해 실행될 수 있다면 한반도의 정치적 독립과 영토적 통합이 가능할 것으로 판단하였다. 하지만 미국블럭과 입장조율을 하는 과정에서 남한선거를 실시하되 이를 통해 선출된 대표들이 단독정부를 수립하지 못하도록 임시위와 협의를 전제로 한 협의체 선거를 임시위의 공식적 입장으로 정하고 소총회에 한국문제를 조회했다.

소련진영의 불참 속에서 진행된 소총회에서는 남한선거를 권고했고 임시위에서는 캐나다와 호주의 반대에도 불구하고 소총회 권고를 수용하기로 결정했다. 여기에는 인도의 입장변화가 큰 영향을 미쳤다. 그리고 김구와 김규식은 남북협상안을 본격적으로 추진하였다. 이후 임시위는 선거의 자유분위기를 보장하기 위한 방안을 모색했다. 그러나 하지장군은 제1분과위원회와의 청문회에서 미군정은 임시위의 경찰개혁과 정치범 석방에 대한 요구를 거절하고 소총회의 권고대로 남한선거에 적극적으로 협조해 줄 것을 부탁하였다. 이러한 미군정의 강경한 입장에 대해 캐나다와 호주대표는 임시위의 공식활동에서 빠져나와 양김씨의 남북협상을 고무 지원하였다.

미군정은 남북협상 이후 월남한 양김씨를 회유하여 선거에 참여할 것을 권유했지만 이들은 선거에 참여하지 않았고, 소련진영 및 북한의 비난과 좌익의 반대 속에서 선거는 진행되었다. 임시위는 본 선거가 남한단선이며, 따라서 향후 수립될 정부는 항구적이고 전국적인 정부가 아니라 향후 임시위와의 협의를 전제로 한 임시적인 정부이어야 함을 분명히 하였다.

한편 선거 이후 임시위는 보고서 작성을 위해 상해로 출발하였고 남한대표는 의회를 소집하고 임시위와의 협의를 요청하였다. 임시위는 미온적인 태도를 보였는데 이는 미국이 남한정부에 대한 분명한 입장을 유보한 채 남한정부가 스스로를 전국적 정부로 천명할 권한이 있다고 주장했기 때문이었다. 미국은 남한정부를 전국적 정부로 승인할 것이란 입장을 보였고 임시위 참여국가를에게 남한정부를 승인해 줄 것을 요청했다. 임시위는 공식적으로 남한정부의 승인은 제3차 유엔총회에서 결정할 것이라고 밝혔다.

한편 의회는 정부수립을 신속히 진행하였고, 정부수립식에서 이승만 대통령은 "대한민국정부는 전국적 정부"임을 천명하였다. 한국정부는 임시위에게 정부수립 이후의 절차에 대한 협의를 요청했으나 임시위는 보고서 2부의 작성을 위해 한국을 떠났다.

제3차 유엔총회에서 미국은 한국정부 만이 한국문제 논의에 초청되어 전국적 정부로 승인받기를 원했다. 소련진영의 반대 속에서 미국은 임시위 대표국가 중 호주와 영국을 회유하여 공동결의문을 기안하고 완성해서 유엔총회에서 승인을 얻고자 했다.

미소간의 갈등이 유엔에서 심화되고 한반도에서는 정부수립방안을 두고 정치세력들 간에 입장의 통일을 이루지 못한 상황에서, 남북한총선거를 통한 통일된 한국정부의 수립이라는 유엔총회 결의문의 이행은 불가능해 보였다. 이러한 어려운 문제를 임시위가 거중조정을 통해 달성하는 것은 더욱 더 어려웠다. 유엔총회에서 결의한 바 임시위가 감시할 선거의 성격은 협의체 선거이고, 수립될 정부의 위상은 전국적 정부임에도 불구하고 미국은 사태진전에 따라 결의문을 자의적으로 해석하여 남한단선 및 남한단정의 수립을 일방적으로 추진하였다.

결국 대한민국정부는 수립되었지만 유엔의 절차적 법률적 정당성을 획득하지 못한 채 분단된 한반도에서 남한에서 수립된 유일한 합법정부로 승인 받았을 뿐 이었다. 대한민국정부가 한반도 전체의 유일한 합법정부라는 미국과 한국정부의 주장은 임시위 뿐 아니라 유엔으로부터 전적인 합의를 얻지 못했다.

--- (2) Summary of structure

미국과 이승만-한민당 등 남한단정세력은 대한민국정부수립을 일방적으로 추진하여 성공을 거두었지만 그것은 정치적인 승리에 불과했다. 게다가 미국은 남한단정수립정책과 철군을 신속하고도 명예롭게 실행하지 못했다. 이렇게 유엔총회 결의문과 임시위의 거중조정을 존중하지 않고 상대방과의 합의 없는 일방적인 행동은 이후 한국문제에 심각한 악영향을 미쳤다. 또한 한국 통일의 문제는 두 개의 남북한 분단정부가 스스로를 중앙정부로 주장하며 상대방을 적대하는 상황에서 해결이 요원해 보였다.

--- (3) Conclusion

(English translation)

This study aims to analyse the processes of the establishment and activities of the United Nations Temporary Commission on Korea (UNTCOK) in relations with US policies aimed toward establishing the South Korean Separate Government (SKSG). This study aims to show that there were conflicting views between the US and UNTCOK over the notion of Korean independence which served as underlying reasons why the US was unsuccessful in obtaining recognition of the South Korean Government (SKG) from the UN as a 'National Government' in addition to carrying out the timely and honorable withdrawal of US Army Forces in Korea (USAFIK).

--- (1) Purpose

When the 2nd US-USSR Joint Commission on Korea experienced difficulties in July of 1947, the US Government sought UNs involvement in dealing with Korean problems in an attempt to accomplish their SKSG policy as well as the timely withdrawal of USAFIK by taking advantage of the UN and the

UNTCOK.

During the 2nd session of the United Nations General Assembly (UNGA), the US insisted on establishing the UNTCOK and holding the North-South regional elections in Korea while the USSR demanded on inviting the representatives of Korea and the simultaneous withdrawal of both US and USSR Forces from the Korean Peninsula. The UN members made an effort to work out the difference in opinions of the US and the USSR - which served as the crucial barrier in solving the problem in Korea. Despite the effort of UNTCOK, the US refused to change its initial stance and on November 14th 1947, the Resolution of UNGA became obscured due to conflicting plans of UNTCOK and the US. UNTCOK called for simultaneous elections in North and South Korea and the establishment of the unified Korean government, while the US called for the separate election in the SK and the establishment of the SKSG. These opposing arguments on Korea between the US and the USSR, and between the UNTCOK and the US resulted from vague definition of powers and duties of UNTCOK on its resolution. This limited the realm of activities of UNTCOK.

The US was ready to deal with its SKSG policy through the UN before referring the Korean problem to the UN. The US Army Military Government in Korea (USAMGIK) appointed General Supervisory Committee-the American Committee- and Central Election Committee-the Korean Committee- to carry out it's SKSG policy. Before the UNTCOK came to South Korea (SK), the USAMGIK wanted to persuade the UNTCOK to cooperate with the USAMGIK in preceding its policy. And when the USSR did not allow the UNTCOK to come to North Korea the USAMGIK tried to go on with the process of the separate election in SK and the establishment of the SKSG without hesitation.

In the early stage, the UNTCOK had a sole and agreed goal on 'the simultaneous elections in the North and South Korea and the establishment of the all unified Korean government'. It was divided, however, into the two blocs-'the American bloc' which insisted on holding the election in SK and 'the British bloc' on referring the Korean problem to the United Nations Little Assembly (Little Assembly). The British bloc agreed to Kim Koo and Kim Kiusic (two Kims) who stated that if the separate elections were held and the separate government of SK was established, the division in the Korean peninsula would become permanent. At last, after a long debate, the UNTCOK decided to refer to the Korean problem to the Little Assembly by the British bloc's initiatives.

The British bloc expected that both the political independence and the territorial integration would be realized at the same time if the two Kims' North-South Negotiation Plan could be supported by the UN. The UNTCOK decided to choose the consultative election as its formal position through the negotiation between the two blocs and referred the Korean problem to the Little Assembly.

With non-participation of the Soviet bloc, the Little Assembly recommended the UNTCOK to hold the separate election in SK. The UNTCOK decided to accept the recommendation of the Little Assembly. In doing so, the changed position of the Indian delegate was crucial. The two Kims started to go on with the North-South Negotiation Plan. The UNTCOK sought to guarantee the free atmosphere for the election in SK. However, in the hearing of the 1st Subcommittee of the UNTCOK, General Hodge, the commander of the USAFIK, refused to accept the police reform and the release of political prisoners suggested by

most of the participants in UNTCOK, and asked the UNTCOK to cooperate with the USAMGIK on recommendation of the Little Assembly. Hodge's strong position made the Canadian and Australian representatives get out of the formal UNTCOK activities and encourage the two Kims to participate in the North-South Conference in Pyongyang.

When the two Kims returned from NK, the USAMGIK tried to persuade them to join the SK election but failed and the UNTCOK made it clear that the government to be established in SK would be provisional neither permanent nor national - and that the government would have to consult its decisions with the UNTCOK.

After observing the election the UNTCOK left for Shanghai to write part I of the report and the representatives of South Korea called the assembly and requested the UNTCOK for consultation. The UNTCOK, however, responded lukewarmly because the US government insisted that it was the SK government that was entitled to proclaim itself as a 'National Government'. Moreover, US government maintained that it would recognize the SK government as a 'de facto' government and asked the UNTCOK to follow its suit. The UNTCOK expressed its formal position that the recognition of the SK government would be made in the 3rd session of the UNGA.

Meanwhile, the SK assembly swiftly proceeded with the establishment of SK government regardless of the consultation of the UNTCOK. On August 15th 1948, the day of inauguration of the Republic of Korea(ROK) government, the President Syngman Rhee proclaimed that "the government of the ROK is the National Government" in the Korean peninsula. Then the ROK government asked the UNTCOK for the consultation over the process after the establishment of the government, but the UNTCOK left Korea to write the rest of the report.

In the 3rd session of the UNGA, the US wanted the ROK government to be invited and recognized as 'National Government' by the UN. Because of the objection of the Soviet bloc, the US could not dispose of the Korean problem as it wished. So the US drafted the resolution on the Korean problem which Australia, Britain, and China joined in later. To reach an agreement the US had to yield its original plan to some extent. The UNTCOK report submitted to the UNGA stated that "the Government of the ROK having effective control and jurisdiction over that part of Korea where the UNTCOK was able to observe and consult and in which the great majority of the people of all Korea reside..."

Because of the objection of the Soviet bloc and according to the report of the UNTCOK, the ROK government could not be recognized as a 'National Government.' On the other hand, the US could not accomplish the swift and honorable withdrawal from the Korean peninsula. The US did not respect the good office of the UNTCOK to solve the Korean problem.

--- (2) Summary of structure

Even if the US won politically and the government of the ROK was established, it could not get the full support in the UN as well as in the Korean peninsula, even in SK. It was to have a significant impact on the future of the Korean problem, especially unification. The North and South Korean governments started to claim themselves to be the rightful and legitimate 'Central Government' in the Korean peninsula, and the peaceful unification of Korea seemed to have a long way to go in the situation where

the two Koreas consider each other enemy.

--- (3) Conclusion