

Analysis of Korean Cultural Elements in Modern English Children's Literature for Overseas Korean Learners of Korean Immigrant Background

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Abstract: This study emphasizes the importance of using contemporary English children's literature written by Korean immigrant authors in the process of educating Korean culture to Korean learners who live abroad and have Korean background. Additionally, this study aims to analyze the representation of Korean cultural elements in English children's literature. The Korean immigrant authors' works serve as valuable resources for educating overseas Korean learners about Korean culture. The selected research texts are Julie Kim's 'Where's Halmoni?', Angela Ahn's 'Krista Kim Bop', and Tae Keller's 'When You Trap a Tiger'. The analysis focused on elements representing Korean culture and narratives infused with Korean emotions in these works. This analysis encompassed linguistic, emotional, and cultural contexts using text analysis research methods. The results of the analysis of Korean cultural elements in the three works are as follows. First, Korean words were presented in their original form, without English translation, enhancing the cultural and linguistic delivery. The use of Korean words without English translation was a strategy to put emphasis on the delivery of Korean language culture. Second, the motif of a traditional fairy tale with the emotions of Koreans was contained in the work. Third, the work portrayed family-centered Korean culture, providing learners with an indirect experience of Korean family life. In conclusion, this study underscored the significance of utilizing English children's literature by Korean immigrant authors in educating overseas Korean learners about their cultural heritage. The analysis of selected works revealed a strategic presentation of Korean language and family-centric cultural elements. This study advocates for integrating such literature into educational curricula by emphasizing the importance of linguistic and cultural delivery. The study not only highlights the rich cultural representation in these texts but also suggests their potential to strengthen understanding, empathy, and language learning. Overall, the results of the study served as a valuable avenue in enhancing cultural education through the incorporation of English children's literature by Korean immigrant authors, offering specific insights for educational practices and contributing to the broader field of cultural education.

Keywords: English Children's Literature, Korean Immigrant Authors, Overseas Korean Learners, Motif of Traditional Fairy Tale, Linguistic, Emotional, Cultural Context

1. Introduction

1.1 Purpose of Research and Research Questions

This study suggests using English children's literature by Korean immigrant authors for cultural

Received: August 31, 2023; 1st Review Result: October 04, 2023; 2nd Review Result: November 07, 2023
Accepted: November 25, 2023

education of overseas Korean learners and analyzes its effectiveness. In this study, overseas Korean learners refer to learners who have grown up in English-speaking countries under the parenting of Korean parents in immigrant families. Cultural education courses and textbooks need to be tailored to the unique characteristics and circumstances of overseas Korean learners, who aim to experience Korean culture indirectly and establish their identity.

In order to discuss Korean cultural education for overseas Koreans, it is necessary to understand their characteristics. Lee Jung-eun (2005) identified the characteristics of overseas Korean learners, including language ability imbalances, conflicts in linguistic identity, varying learning progress based on education levels, cultural clashes, and a desire to connect with Korean culture and reality[1]. Furthermore, the period during which overseas Korean learners begin learning Korean and engaging in cultural education spans from “elementary school to before university entrance”. Therefore, it is argued that Korean culture education along with Korean language education should help students develop emotional intimacy with Korea (Won Jin-suk, Park Na-ri, 2006). They conducted in-depth interviews with English-speaking Korean diaspora children to trace their Korean language acquisition process. The study categorized their language development into three phases: the first phase until elementary school entry, the second phase from elementary to pre-university, and the third phase after university admission. After conducting interviews for each phase, they proposed the dormant period hypothesis. This suggested that the most effective period for diaspora children to learn Korean was during the second phase when actual language learning occurred, as this period was characterized by a relative suppression of Korean language use[2]. Additionally, Korean language education typically starts at the behest of parents during the second phase, where, unlike adult learners, there tends to be less eagerness for learning(Kim Yoon-ju, 2010)[3]. Therefore, Korean language education during this phase should focus on fostering emotional familiarity through cultural based classes. I believe that offering cultural education through English children's literature with high linguistic intimacy can greatly enhance emotional connection among overseas Korean learners with these characteristics. English literature written by Korean immigrant authors provides a culturally relevant and relatable context for overseas Korean learners. It helps bridge the gap between their heritage and the language they are learning, fostering a deeper connection to the material. Furthermore, it offers a means of identity representation, allowing overseas Korean learners to see themselves reflected in the literature. This representation positively impacts their cultural identity, fostering a sense of belonging and pride in their heritage. Recently, Korean-American and Canadian writers are attracting the attention of the world. Tae Keller, a Korean-American writer, received the Newbery Prize, called the Nobel Prize of children's books, with her book inspired by a Korean folk tale told by his grandmother when she was young. The American Library Association selected Tae Keller's ‘When You Trap a Tiger’ as the 2021 John Newbery Medal, calling it ‘a masterpiece of magical realism that brought Korean traditional fairy tales to life.’ In addition, children's literature works by Korean immigrant writers are currently playing a role in conveying Korean culture in the educational field and at home, with many works receiving world attention. I planned this study based on the following questions. From what point of view are the works of Korean-American and Canadian writers valuable as cultural education contents? Why is cultural education using the works of Korean-American and Canadian writers appropriate for the characteristics and circumstances of overseas Korean learners? Specifically, what elements can be used as useful materials for cultural education through literature?

Elements representing the Korean language and culture contained in the works and narratives containing Korean emotions were conducted in terms of linguistic, emotional, and cultural contexts through text analysis research methods. The purpose of this study is as follows. This study is to analyze the elements of Korean culture in English children's literature encountered by overseas Korean learners. The ultimate goal is to increase the possibility of using English children's literature in Korean cultural education targeting overseas Koreans. Three works by Korean-American and Canadian authors are

selected as research texts: Julie Kim 'Where's Halmoni?', Angela Ahn 'Krista Gim-Bop', and Tae Keller 'When you trap a tiger'. The specific research questions are as follows:

First, what linguistic characteristics are evident in English children's literature authored by Korean-American and Canadian writers? Second, what emotional traits are depicted in English children's literature by Korean-American and Canadian authors Third, what cultural aspects are characteristic of English children's literature by Korean-American and Canadian writers?

2. Literature Review

2.1 Children's Literature Reflecting Culture

A picture book, a subset of children's literature, conveys the author's intended message, the social context, and the underlying culture. Picture books consist of stories and illustrations, facilitating both language and cultural education simultaneously. Lee Myung-shin(2002) said that picture books incorporate language based on the daily life and culture of the society in which they are set, seamlessly interwoven with easily expressed visuals. This makes it remarkably easy to comprehend the lives and culture of the characters in the story[4]. According to Yoon Yeo-tak(2013) literature is the embodiment of culture expressed through language, serving as both linguistic material for language education and cultural material for cultural education. Learners often find contemporary literature more relatable. Consequently, in language education, literary works that reflect everyday culture and resonate with learners are particularly effective. In addition, the value of literary works can be seen as a repository of information about the society and culture in which they were created[5].

In summary, children's literature has educational value that enhances learners' linguistic, cultural, cognitive, and affective skills, contributing to cultural education. Classes that utilize such children's literature picture books in Korean culture classes are widely used in overseas Korean learning institutions. Regarding the utilization of textbook development using children's literature as a textbook for overseas Korean learners in such an environment, Kim Young-joo(2008) said that it is a good educational material that introduces Korean culture and has great practical value. The educational value of children's literature goes beyond mere entertainment. Through the literature, children not only gain cognitive development but also opportunities for emotional development through holistic experiences[6]. Furthermore, Korean language education using children's literature is an excellent educational method to solve the problem of lack of experienced Korean language teachers, and it is expected to be of great value as a good educational material for introducing contemporary Korean culture. This approach will aid in teaching Korean to overseas children and in nurturing their authentic Korean identity.

2.2 Trends in Prior Research on Children's Literature and Korean Culture

Children's literature reflects the writer's various experiences. In particular, the author's motif, which is often found in English children's literature by Korean writers, is the traditional fairy tale that the writer experienced in childhood. A traditional fairy tale that the author heard from her grandmother when she was young is sometimes introduced as an opportunity to write the work. In 'Where's Hamloni?' by Julie Kim, the characters, backgrounds, and messages of traditional fairy tales are included in English children's literature, allowing learners to experience Korean culture naturally in the work. Furthermore, elements of traditional fairy tales are frequently found in various works. Then, I investigated the preceding studies to see what kind of function traditional fairy tales are performing from a cultural and educational point of view.

According to Ko Kyung-min (2021), folk tales encompass all aspects of the life, customs, beliefs,

values, emotions, and faith of a particular ethnic group or community. Moreover, these tales uniquely incorporate the culture depending on the background in which the narrative unfolds. Culture is defined as the way of life, forms, and distinctive behavioral patterns of a specific era or society, and cultural regions delineated geographically reflect unique cultural characteristics, which are reflected in the folktales of each cultural region[7]. Folktales are valuable mediums for understanding the culture of a specific ethnic group, and I believe they also make excellent educational resources from a cultural pedagogical perspective.

Recently, studies on Korean culture education using folk tales are continuously being conducted, and as the number of marriage immigrants in Korea as well as overseas Korean learners increases. Therefore various cultures are being developed to easily access and increase interest in Korean culture for children and migrant women. The advantages of cultural education using traditional fairy tales are mentioned by Koo Seon-hoe and Yoo Seung-geum (2008)[8]. Traditional fairy tales have been handed down orally for a long time, and due to the nature of traditional fairy tales, fairy tales with similar contents are widely spread around the world, so they are useful for teaching vocabulary, grammar, and cultural elements. However there may be skeptical opinions about providing Korean culture education to overseas Koreans through English children's literature rather than Korean fairy tales. According to a study that analyzed 33 volumes of English children's literature describing Korea and Korean culture published in the United States between 1990 and 2012 (Wee Su-jeong, Park So-yeon, Choi Jeong-seon, 2014), they were described with short sentences, clichés and illustrations. It was analyzed that the way of expressing culture is mainly focused on expression, and it is expressed in contrast with traditional culture[9]. In addition, fairy tales with a background of immigration and culture mainly depict conflicts related to identity. In order to create high-quality and authentic multicultural children's literature with diversity in the subject matter and content, it is necessary to start and analyze various perspectives on Korean culture and to have a deeper understanding, it is pointed out that it should take precedence. The aspirations of researchers to create high-quality English children's literature with literary value and its use as educational materials for Korean cultural education are becoming a reality. Let's take a look at various cases.

Korea's cultural status is rising and the cultural contents of various fields that continue the Korean wave craze are changing Korea from a long-standing culture importing country to a culture exporting country. Along with the Hallyu cultural content <Squid Game>, BTS (Bangtan Boys) K-Pop and the works of Korean creators such as the films <Parasite> and <Minari> have continued the Hallyu craze. The Korean Wave is one of the biggest “cultural events” since Dangun. British public broadcaster BBC said, “The skyrocketing popularity of <The Squid Game> is the latest wave of the “Korean cultural tsunami” that has spread throughout the West for several years(<http://www.pennmike.com>, 2021)[10]. In addition to this craze, the movement of Korean writers in the world of children's literature is also attracting attention. Korean children's literature writers in various parts of the world are receiving favorable reviews while publishing excellent works one after another. Tae Keller's ‘When You Trap a Tiger’, a Korean-American writer, won the “2021 John Newbery Medal”, called the Nobel Prize in children's literature. In addition, on March 21, 2022, Lee Suji, the author of the picture book ‘Summer is Coming’ became the first Korean to win the Hans Christian Andersen Award. The Andersen Prize, created in 1956, is awarded to writers who have contributed to children's literature. The final winner will be determined by voting by 10 judges from around the world. The Andersen Prize was established in 1956 and is the most prestigious award in the world of children's literature.

Furthermore, it has been estimated that ‘Where’s Halmoni?’, by Julie Kim, a 1.5 generation Korean-American, based in Seattle, was created with a desire to convey Korean culture and emotions to her middle school and elementary school daughters and sons. This fairy tale was published by Sasquatch Books, a famous American publishing house, and attracted a lot of attention. According to School Library Journal (2017), for its jaw-dropping art, encouraging bilingual attitude, and conscientious

portrayal of Korean culture, 'Where's Halmoni?' is a perfect choice for most collections[11]. The work's amazing artistry, unique bilingual style, and meticulous depiction of Korean culture are highly appreciated. Korean-Canadian artist Angela Ahn's 2018 work, 'Krista Kim-Bop' won numerous awards and was praised for telling a sincere story about friendship, culture, and race while capturing Korean culture. It has been recognized in the Canadian literary world by winning Bank Street Best Books of the Year in 2019 and Ontario Library Association's Top Ten Best Bets in 2018 (Second story press.ca, 2018)[12]. I think that the phenomenon that excellent children's literature works that go beyond their limits are constantly attracting attention from the world will make a great contribution to the development of Korean children's literature in the future. In addition, it shows that English children's literature works are of great value as excellent contents used to inform and educate Korean culture.

3. Research Methodology

3.1 Study Outline and Procedure

[Table 1] Research Basic Data Analysis and Planning

Planning	Research Basic Data Analysis and Planning
	<ul style="list-style-type: none"> ▪ Analysis of preceding studies ▪ Analysis of Korean cultural elements in English children's literature ▪ Selection of research texts ▪ Establishment of research questions and methods
Necessity	Necessity and Purpose of Research
	<ul style="list-style-type: none"> ▪ Special environment for overseas Korean learners and demand for Korean culture education ▪ Increased interest in Korean culture education, active activities of Korean children's literature writers ▪ The value of Korean cultural education in children's literature
Background	Theoretical Background and Previous Research Analysis
	<ul style="list-style-type: none"> ▪ Exploration of Korean cultural elements in English children's literature ▪ Understanding Korean culture and cultural education for overseas Koreans
Target	Research Text Selection and Criteria
	<ul style="list-style-type: none"> ▪ Selection of works in which Korean cultural education elements are found in English children's literature ▪ Selection of children's literature by Korean writers who have recently received attention

Research Problem Setting	
Task	Korean culture education in English children's literature by Korean writers
Details	1) Features related to the linguistic context in English children's literature by Korean writers
	2) Features related to the emotional context in English children's literature by Korean writers
	3) Characteristics related to the cultural context in English children's literature by Korean writers
Methods	Visual message, text message, text analysis in voice message, Korean cultural elements Analysis of aspects, metaphors, and symbols of social change in the text
Details	<ul style="list-style-type: none"> ▪ <When You Trap a Tiger> text linguistic, emotional and cultural analysis ▪ <Where's Halmoni?> text linguistic, emotional and cultural analysis ▪ <Krista Kim-Bap> text linguistic, emotional and cultural analysis ▪ Provision of useful basic data and suggestions from the results

3.2 Data Collection and Analysis

Text analysis is one of the methods of qualitative research and is used to analyze literature or text in a specific context (Mike, 2017)[13]. In particular, it is a research method widely used in the study of children's literature that analyzes detailed texts. This research method helps in understanding the language, symbols, and illustrations within texts to gather information about how people perceive and communicate their life experiences. By employing linguistic text analysis, one can progress towards a critical perspective, as suggested by Titscher (2000). Through this analysis, visual, text, and voice messages embedded in the text can offer valuable insights into comprehending the literary work from a critical standpoint[14].

The messages within these texts are also influenced and reflected by the larger social structure. For example, it reflects the linguistic, emotional, and cultural context present in a literary work. The texts selected in this study are also children's literature, so they contain a wealth of visual messages, text messages, and voice messages that readers can imagine for themselves. In order to interpret these messages and grasp the meaning of the work intended by the author, it is useful to analyze children's literature 'When You Trap a Tiger', 'Where's Halmoni?', and 'Krista Kim-Bap' as a research method of text analysis. In addition, since the purpose of this study is to extract and reveal the elements of Korean culture in children's literature, a text analysis research methodology is appropriate. This methodology interprets the connection structure of signs, symbols, and illustrations that exist in various ways by connecting them to the characteristics or changes of society.

4. Research Results and Discussions

4.1 Using Korean without Translation

The strategy of transcribing major Korean words in English children's literature written by Korean-American and Canadian writers in Korean language itself, rather than English translation, has significance in conveying language and culture through Korean. In addition, it is intended to find out what function plays in children's literature in relation to the linguistic context.

The Korean expressions used in the 'When You Trap a Tiger', were Halmoni, Unya, Eggi, Umma, Gaja, and Naengmyun. Words such as Halmoni (grandmother), Unya (sister), Eggi (baby), and Umma (mother) were key vocabulary for understanding the family-oriented characteristics of Korea. I analyzed the main vocabulary used in Korean without translation in this chapter.

Chapter 2: One answer was always the same. Our favorite story. "The one about Unya," Sam would say. Big sister. "And Eggi," I would add. Baby sister. "The tiger story (Tae Keller, 2020)."

This excerpt reflects the characters recalling a past moment when they asked their grandmother to tell them a story. The older sister was written as "Unya" to express Korean emotions that the English word "older sister" cannot stand for, and "Eggi" also conveyed the nuance of "little cute baby sister(or brother)" that couldn't be expressed as the English word, "baby sister".

Chapter 4 Halmoni throws the front door open with a bang and squeals, "Hello, my girls! My girls are home to see me!" Her voice travels all the way up to our bedroom, and I run down to see her, my feet pounding against the noisy old stairs(Tae Keller, 2020)[15].

The way to write grandmother as "Halmoni" in Korean instead of "grandmother" was found in English children's literature by several Korean writers. "Halmoni (grandmother)" in literary works appeared in various representations beyond meaning a grandmother, one of the family members, to Koreans. According to (Yang Yu-jin, Oh Han-na, 2018), in picture books, the representations of elderly people appearing in picture books fragmentarily show the elderly in modern society, and various characters in picture books have an important influence on forming images of their social roles and characteristics[16]. The role and characteristics of Korean grandmothers in immigrant families appear intact in the children's literature works of Korean writers. A Korean grandmother who is not fluent in English but speaks clumsy English with a list of words to communicate with her grandchildren, and tells old stories. They are usually kind and warm but not fluent in English expressions. "Halmoni" is a character with a unique emotion that only Koreans can relate to.

In this way, we could find out that the text was developed while maintaining the unique context of the vocabulary. Using the native language expression of the country is regarded as one of the strategies to borrow the unique characteristics and cultural context as it is. This strategy can often be found in the works of writers from various cultures. Argentinian-American artist Yamile Saied Mendez(2019), in her work 'Where are you from?', expresses the unique characteristics and image of grandfather in their culture by writing "Abuelo" in Spanish[17]. In this way, the literary value that the writer wanted to induce and emphasize in children's literature could be seen as the original cultural medium of the mother tongue. Therefore, the strategy of transcribing Korean as it is in Korean children's literature was one of the ways to pass down Korean language and culture to future generations and using the original language itself without translation is an important key strategy for understanding and disseminating culture.

The text 'Where's Halmoni?' uses Korean Halmoni (grandmother) as it is from the title itself. This text is called a graphic novel, and it is a literary genre in which pictures play a much higher role in the

development of a story. The Korean expressions used with illustrations with a Korean background are Halmoni (grandmother), Noona (older sister), Tokki (rabbit), Doh-kke-bee (goblin), Ho-rahng-ee (tiger), Ga-wi Ba-wi Bo (rock scissors paper). Another characteristic of this work is that it uses Korean as it is, even though it is an English children's literature published by an American publishing house. In order to help the reader's understanding, at the end of the book, a part that explains the English meaning of Hangul is attached. I analyzed the main vocabulary used in Korean without translation in the context of the work.

The first scene where the two grandchildren visit grandmother's house and call out to grandma Halmoni. We are here! Halmoni! She's not in the living room. She's not in the bathroom, Noona! I smell Halmoni's red bean soup! Huh-where is it? She's not in the kitchen. Joon...Halmoni is not here (Julie Kim, 2017)[18].

The brother and sister continue their conversation while calling their grandmother. Unlike the western family culture where brothers and sisters are called by their first names, the part that captures Korean family culture, where they call each other 'Noona' (older sister) and 'Oppa' (older brother), stands out. The younger brother calls the older sister "Noona" and the older sister calls the younger brother by his first name. He finds out that his grandmother has disappeared and at the same time discovers a new "door" in the room. They accidentally open the door and go out, and from then on, the journey to find their grandmother begins. This "door" serves as a "passageway" that connects the United States, where the siblings belong, and their parents' hometown, Korea, where the roots of the siblings are contained. The world they meet through the door is the so-called world of traditional fairy tales. The names of the main characters are written in Korean, showing a strong Korean color. Like 토끼/ Tokki/ The Rabbit, key words are delivered in a way that is written in Korean/Korean sound/English translation.

'Krista Kim-Bap' tells the story of a Korean girl living in Canada, a country of immigrants, based on Korean food, which is a key element of the novel. In this work, the parts of chapter 5 that use Korean without translation are mainly Korean native words such as Korean food and hanbok.

Chapter 5: "Kimbap," my grandmother started, as we walked into the kitchen, with our hands full of plastic grocery bags, "Everybody's kimbap is a little bit different." "It's like sushi right?" I asked. Grandma had a shocked look in her eyes. "No! Not like sushi! Aigoo! Sushi uses vinegar in the rice. Not in kimbap," Grandma scolded. "Your mother does not teach you anything! Korean in name only! Sushi is Jap-an-ese," Grandma said each syllable slowly and with emphasis. "You're not Japanese." She pointed her finger at me (Angela Ahn, 2018)[19].

This is the beginning of the scene of learning how to make kimbap from grandma. In the conversation between Krista and her grandmother, kimbap is written as "kimbap" as it sounds, and "Aigoo", a Korean exclamation, is also written in the same way. The grandmother's English sentences that are not grammatical are realistically depicted, showing the appearance of the real life of an immigrant family. The emotions of first-generation immigrants who are sensitive to Japan-related issues are buried in the conversation, showing a more realistic portrayal of emotions. In the perspective of linguistic context, Lee Su-bin (2010) presented that the topics covered in the Korean lesson should include multicultural elements that consider the social and cultural backgrounds of children from multicultural families. It should be not only integrated learning materials but also functional materials[20]. I strongly believe that contemporary children's literature, incorporating elements directly borrowed from the Korean language without translation, constitutes an effective strategy for understanding and conveying the sociocultural background of overseas Korean students.

4.2 Traditional Fairy Tale Motifs

In 'When You Trap a Tiger', the story's central theme revolves around traditional fairy tale motifs. Lily's family moves from California to Washington state to take care of her sick grandmother. One day, a tiger that seems to have jumped out of the story of 'The Sun and the Moon' that her grandmother always told her appeared in front of Lily and made a tempting proposal. "Once upon a time, if you return what your grandmother stole, I will heal her." The scene of chapter 4 where the main events of this work are described. The story begins with an incident in which the grandmother stole a story from a magic tiger, and the motif of a traditional fairy tale is strongly expressed in this setting. What symbolic role does the tiger play in traditional Korean fairy tales? In the story of "Haenim Dalnim", various images are drawn, from children climbing up a rope that came down from the sky, to a bad tiger that ends up falling while riding the rotten rope, to a righteous tiger who eats red bean porridge on the winter solstice and protects the grandmother in the story of "Patjuk Grandma". Thus, tigers are depicted as beings that are both fearsome and friendly. In some stories, they are portrayed as evil beings, but in some stories, they are foolishly fooled and caught, and in some stories, they cry over their mother's death. Historically, our ancestors revered tigers dwelling deep in the mountains as spiritual objects, and such representations were handed down and depicted in traditional fairy tales with various images. Due to this emotional motif, the author expresses it as "Magic Tiger" and presents an interesting setting called "Story stolen from a tiger" to help readers understand the emotional context of Koreans.

In 'Where's Halmoni?', the author was inspired by folk tales and introduced them as main characters and materials. Familiar folk tales such as rabbits in the moon, nine tailed foxes, goblins, tigers, and red bean porridge are familiar subjects that evoke emotional sympathy for Koreans. At the beginning of the work, the grandmother disappeared and the brother and sister met Korean-speaking characters in turn on their way to find the grandmother. The author divided the chapters around the characters and composed three chapters: a rabbit, a goblin, and a tiger. The grandmother was represented as a nine-tailed fox in this world of traditional fairy tales. In the epilogue of her work, she expressed the traditional fairy tales as "They followed us", the folk tale referred to herself as "just like the goblin handle".

As Kim Seong-hye (2005) notes, the folktales contain the thoughts and emotions of society members, passed down over a long period. The content is reconstructed based on a universal core, instilling optimistic and positive values in children. Therefore, traditional folktales can be utilized as texts to enhance the language comprehension abilities of overseas Korean children and facilitate cultural acquisition[21]. In these two works, motifs from traditional folktales were strongly manifested throughout the narratives. The image of the tiger in folktales was portrayed in various ways, from the children riding down a celestial rope from the sky in the story of 'Sun and Moon', to the malicious tiger falling off after riding a rotten rope, and in the story of 'Red Bean Porridge Grandma,' a virtuous tiger that guards the grandmother after sharing a meal of red bean porridge the next day. These symbolic representations, inherited through oral tradition and conveyed through various images of tigers, contribute to creating intriguing settings centered around tigers in each work. Consequently, these motifs aimed to help readers understand the emotional context of Koreans, providing a lens through which to comprehend the cultural and emotional nuances.

4.3 Children's Literature Reflecting Korean Family Culture

Korean immigrant author's children's literature contains family-centered Korean culture, so you can experience Korean family culture indirectly. This analysis aimed to explore its function within children's literature in the context of cultural representation. In the first text 'When You Trap a Tiger', the story developed with an immigrant family at the center. The family members were a mother, two sisters and a grandmother. It raised the question of whether the authors had a specific intention in depicting all

central characters as women. I found an interesting fact about another key figure, the tiger. Of course, I thought that the tiger would be expressed as “He”, but a considerable question arose at the part where the tiger was expressed as “She”. Reading the author’s words from the epilogue, Tae Keller (2020) said that a bear and a tiger, tired of living as wild animals, came to and asked the sky god to transform them into human beings. He said to the bear and the tiger that if they lived in a cave and ate only mugwort and garlic for 100 days, the bear would become a human woman. But the tiger could not persevere. The tiger ran away from the cave and became a wild beast living alone in the forest.

This offered insight into the evolving portrayal of Korean women. In this text, we could find a change in the modern woman who has been independent and active in the traditional woman who sacrifices and devotes herself to family and society. This could be considered as one prominent aspect of the shift in family culture. In numerous children's literature works, the expectations, roles, and societal responsibilities associated with grandmothers and mothers were often depicted in connection with symbols of emotional support and patience. However, in this text, a significant feature of the evolving family culture was viewed through the transformation of the feminine ideal. The text explicitly incorporates this change and metaphorically weaves it into the narrative, portraying the emergence of new facets of family culture.

A similar perspective and analysis can be found in <Begetting the Nation>, by Moon Seung-wook(1998). According to Moon Seung-wook(1998), the story of a bear changing into a human woman in the Dangun myth has a deep social meaning, and it says that it is femininity that can be summarized as “enduring hardships and trials”[22]. Through this study, I can guess the secret history of the Dangun myth and think about the meaning of the tiger represented as a woman and the tiger's representation in the work. If the bear symbolizes Korean femininity, where patience and silent patience are the key, the meaning of the tiger can be analyzed as the image of a woman who could not endure hardship and gave up. A typical characteristic of Korean women in the family of traditional Korean society is a patient person who overcomes hardships and trials for the sake of her family.

In ‘Where’s Halmoni?’, the story unfolded with the grandmother and brother and sister as the central characters. The typical image of a grandmother taking care of her grandchildren in the absence of her parents, who are busy working in an immigrant family, was depicted through illustrations and situations. Regarding the grandmother's role in raising grandchildren in modern Korean families, Park Young-mi (2015) commented: First, grandmothers use communication media to act as a bridge between blood ties that connect emotional severance and affection, which are easily broken while separated from parents. Second, grandmothers can form a stable attachment relationship with their grandchildren by continuously and sensitively caring for them in a familiar environment. Third, grandmothers can give their grandchildren a sense of emotional stability by spending their days leisurely according to the life rhythm of their grandchildren without being bound by time[23]. These research results suggested that in modern Korean society, grandmother’s support for grandchildren has a positive effect on the social-emotional development of grandchildren. In this work, which was a graphic novel, depicting such a grandmother through illustration took a large part.

The grandmother's short stature, permed hair, glasses, and the back of cooking red bean porridge are affectionately depicted. A tiger appeared and stole the red bean porridge pot, and the grandmother shouted, “Bad tiger!” It announced the beginning of the story through the composition of the front page of the text story. In the story, the grandmother took the form of a nine-tailed fox and retrieved a pot of red bean porridge from a tiger. The scene of meeting the grandmother who has changed into a grandmother after returning from the world of traditional fairy tales to the real world was impressive. Grandma held up the tools she used to cook and spoke calmly. “There you are. Come and eat!” But at this moment, the tail of a nine-tailed fox was in the back of the grandmother reflected in the mirror. The story ended with a picture of a grandmother spending a friendly time sharing red bean porridge she made for her grandchildren.

In 'Krista Kim-Bap', the protagonist, a Korean-Canadian, 11-year-old Krista, the third generation Korean immigrant, learned a lot about her culture and how to make kimbap from her grandmother. Krista got a project at school to present her cultural heritage. Because Krista loved Korean food, she thought she should show her friends Korean food. So, the story developed by learning how to cook Korean food from grandmother. In this process, they informed their classmates of their identity as Koreans and delivered a message about diversity. The image of the family drawn in this work was expressed very realistically as that of an immigrant family in Canada, and the detailed expression of emotions in each family member's relationship aroused sympathy. In general, the relationship between a third-generation Korean-Canadian grandchild and a first-generation Korean immigrant grandmother was very unique and quite different from that in Korea. Even in a Canadian society where diversity is respected, there are many factors that are likely to cause emotional heterogeneity and conflicts in the relationship between grandchildren and grandmothers due to environmental factors. However, in the end, this relationship was definitely connected by blood as time passes. This part was expressed as "kimchi smell" in the story. Krista hid eating kimchi during her adolescence and kimchi is described as blood. As Krista learned Korean food from her grandmother, their relationship blossomed, and as she got to know her better, she felt more affection for her. According to her interview with YTN(2018), she mentioned that it is very important to find one's own cultural and ethnic identity in a children's book in multicultural society. In that respect, it is very meaningful to be able to find books related to kimchi in libraries or bookstores[24].

In these three works, the meaning of family and the family-centric nature of Korean culture were portrayed, providing readers with an opportunity to understand and indirectly experience Korean family culture from a cultural context perspective. Such indirect experiences can evoke empathy towards Korean culture, and this cultural empathy may serve as motivation in language learning.

5. Conclusions

The primary purpose of this study was to analyze the elements of Korean culture in English children's literature encountered by overseas Korean learners and to increase the possibility of using English children's literature in Korean cultural education aimed at this demographic. Three works by Korean authors were selected as research texts: Julie Kim 'Where's Halmoni?', Angela Ahn 'Krista Kim-Bap', and Tae Keller 'When you trap a tiger'. The elements representing Korean language and culture, Korean sentiment, and the narrative were analyzed.

Firstly, the study discovered that transcribing key Korean vocabulary directly into English children's literature, rather than relying exclusively on English translations, effectively communicated both language and culture. Significant core vocabulary was identified including Halmoni(grandmother), Unya(sister), Eggi(baby), Umma(mother), Gaja(let's go), Naengmyun(cold noodles), Noona(older sister), Tokki(rabbit), Doh-kke-bee(goblin), Ho-rahng-ee (tiger), Ga-wi Ba-wi Bo(rock-scissors-paper), Kimbap(Korean food "kimbap"), Aigoo(exclamation expression), etc. Secondly, the use of traditional Korean fairy tale motifs, particularly featuring tigers, was identified in 'When You Trap a Tiger' and 'Where's Halmoni'. The study revealed that these motifs provided interesting settings that helped readers understand the emotional context of Koreans, portraying tigers as both scary and friendly beings. Thirdly, the texts examined depicted family-centered Korean culture, offering indirect insights into Korean family dynamics from a cultural context. The representation of Korean women, the role of grandmothers in immigrant families, and the portrayal of an 11-year-old Korean-Canadian named Krista provided perspectives on changing family cultures and emotional relationships within the context of Korean culture.

The use of English children's literature by Korean authors can be an effective tool for conveying Korean language and culture to overseas Korean learners, particularly through the transcription of core

vocabulary and the inclusion of traditional motifs. Incorporating family-centered themes in literature allows for an understanding and vicarious experience of Korean family culture from a cultural context, thus aiding in bridging cultural gaps for overseas Koreans.

Based on these findings, I suggest educators incorporate English children's literature by Korean authors in Korean classrooms to enhance cultural education. Introducing works by Korean immigrant authors can provide diverse perspectives, allowing students to explore themes like the immigrant experience and cultural adaptation. Additionally, students can discuss key Korean terms from the literature to aid language integration. Implementing comparative analysis lessons can deepen cultural understanding by examining connections and contrasts with traditional Korean culture.

Future research should focus on examining the educational impacts of using children's literature by Korean authors for cultural education. This study aims to assess improvements in cultural communicative competence, providing valuable insights for effective cultural education processes. It also aims to explore possibilities for cultural education through English children's literature written by Korean immigrant authors and offer specific ideas for future directions.

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