



A Post-Colonial Critique of the (Mis)Representation of Korean-Americans in Children's Picture Books

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A POST-COLONIAL CRITIQUE OF THE (MIS)REPRESENTATION OF
KOREAN-AMERICANS IN CHILDREN'S PICTURE BOOKS

by

Yoo Kyung Sung

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TABLE OF CONTENTS

LIST OF FIGURES	9
ABSTRACT.....	11
CHAPTER 1: INTRODUCTION TO THE RESEARCH.....	13
Background of the Study.....	13
Statement of Purpose.....	16
Rationale of the Study	17
<i>Overview of Dissertation.....</i>	<i>21</i>
CHAPTER 2: LITERATURE REVIEW.....	22
Multicultural Children’s Literature	24
Multiculturalism and Multicultural Children’s Literature.....	25
Challenges to Multicultural Children’s Literature	28
Theoretical Frameworks	30
<i>Postcolonialism and Racism.....</i>	<i>30</i>
<i>Exoticism and Human Zoo.....</i>	<i>31</i>
<i>Racism and Elite Discourse.....</i>	<i>33</i>
<i>Culture.....</i>	<i>36</i>
Development of a Theoretical Framework for Analysis	39
<i>Mainstream as Point of Comparison and as Norm</i>	<i>39</i>
<i>The Implied Reader in the Position of Power.....</i>	<i>39</i>
<i>Appreciated Difference and Dismissed Commonalities</i>	<i>41</i>
<i>Misrepresentation of a Cultural Group.....</i>	<i>42</i>
<i>Lack of diversity within a group.....</i>	<i>42</i>
<i>Focus on history and tradition and not on contemporary life</i>	<i>43</i>
<i>Issues of accuracy and cultural authenticity</i>	<i>44</i>
<i>Overemphasized partial truth as stereotypes.....</i>	<i>48</i>
Research on Otherness and Cultural Authenticity in Children’s Literature	52
<i>Postcolonial Studies in Children’s Literature.....</i>	<i>55</i>
<i>Immigration and Diasporic Literature.....</i>	<i>58</i>
Relevance to My Research	60
CHAPTER 3: METHODOLOGY.....	62
Overview of the Methodological Framework.....	62
<i>Qualitative Critical Content Analysis.....</i>	<i>62</i>
<i>Research Assumptions</i>	<i>66</i>
<i>Personal Ideology and Bias</i>	<i>67</i>
<i>My background</i>	<i>67</i>
<i>My diasporic experience</i>	<i>68</i>
<i>My Experiences with Korean-American Picture Books.....</i>	<i>69</i>
Design of the Study: Data Collection	70
<i>Criteria for Book Selection.....</i>	<i>70</i>
<i>Process of Data Analysis.....</i>	<i>77</i>

<i>Interpretation of the Text</i>	90
<i>Critical Content Analysis: Discourse and Visual Image</i>	90
<i>Discourse Studies</i>	92
<i>Critical Visual Analysis of Images in Picture Books</i>	94
<i>Prolonged Engagement Awareness of Subjectivity and Bias</i>	100
<i>My imagined community of Korea</i>	101
Summary	102
CHAPTER 4: DIVERSITY AND COMPLEXITY OF KOREAN AMERICANS AS A CULTURAL GROUP	104
Korean Immigration History in the U.S.	109
Korean Immigrants Portrayed in U.S. Picture Books	112
<i>Making a Transition to Acculturate</i>	113
<i>Feeling confused and homesick</i>	114
<i>Adjusting to the American experience</i>	117
<i>Working toward the American dream</i>	120
<i>Making Cultural Connections</i>	125
<i>Becoming American</i>	131
<i>Bridging Two Cultures</i>	132
<i>Developing a New Identity through Names</i>	133
<i>The Consequences of Immigration</i>	136
Contemporary Non-Immigrant Korean-American Cultural Experiences	140
<i>Korean-Americans as a Cultural and Ordinary Group</i>	141
<i>Korean-Americans as Generic Americans</i>	143
Discussion	144
Summary	148
CHAPTER 5: KOREAN-AMERICAN IMAGES IN PICTURE BOOKS	150
Representations and Cultural Identities in Korean-American Picture Books	153
<i>Generic Asians</i>	153
<i>Cultural Icon and Cultural Assimilation</i>	156
<i>Long-Ago Korean</i>	169
<i>Physical time gap: Author's childhood vs. reader's time</i>	177
<i>Pseudo Korean-Americans</i>	183
<i>Below Surface Culture: Misrepresented Anthropological Portrayals</i>	187
<i>Korean cultural ethos: ch'emyon, noon chi, kibun</i>	188
<i>Misrepresented Korean religious and social practice</i>	192
<i>Depictions of Surface Culture and Authenticity</i>	198
<i>Physical misrepresentations of hair styles and life style</i>	198
<i>Pseudo Korean traditional dresses.</i>	203
<i>Textual and cultural icon, Hanguel.</i>	215
<i>Only Decorative: Inauthentic display</i>	216
<i>Inaccurate use: Wrong spelling.</i>	218
<i>Pretentious Hanguel: Intralingual translation</i>	218
Discussion of Analysis of Korean-American Images in Picture Books	224

Summary.....	228
CHAPTER 6: BOOK REVIEWS OF KOREAN-AMERICAN PICTURE BOOKS	
.....	230
Children’s Literature Comprehensive Database	233
Analysis of Annotations on Korean-American Books	234
<i>Long Distance Traveling Between Korea and the U.S.</i>	235
<i>Guessing National Identity with Names</i>	236
<i>Binary Experiences</i>	238
<i>Labeling Books as Korean-American</i>	239
<i>Ambiguous Asians</i>	240
Analysis of the Book Reviews.....	241
<i>Comments on Intertextuality</i>	243
<i>Comments on the Intended Audience of Children</i>	244
<i>Comments on Artistic Medium</i>	245
<i>Comments on the Purpose of Reading: Multicultural Awareness</i>	245
CLCD Book Reviews on Korean-American Picture Books	246
<i>Misinformation of Korean Culture</i>	250
<i>Lack of Critical Perspectives: Cultural Authenticity Evaluation</i>	252
Analysis of the Evaluations	256
<i>Evaluation Based on Personal Response and Opinion</i>	256
<i>Evaluative Statements on Literary Elements</i>	258
<i>Evaluative Statements of Personal Testimonial</i>	262
<i>Evaluative Statements by Cultural Insiders</i>	266
Discussion.....	268
Summary.....	272
CHAPTER 7: SUMMARY AND IMPLICATIONS	274
Summary of Study	276
The Representation of Diversity and Complexity within Picture Books.....	277
<i>Mainstream as Point of Comparison and as Norm</i>	281
<i>Forever Foreigners</i>	282
<i>Appreciated Difference and Dismissed Commonalities</i>	285
<i>Lack of diversity: The result of overrepresentation</i>	288
<i>Implied Reader in the Position of Power</i>	290
<i>Norms in Korea and underrepresented realism</i>	290
<i>Misrepresentation of a Cultural Group</i>	295
Implications of This Study	295
<i>Implications for Publishers</i>	296
<i>Implications for Educators</i>	302
<i>Implications for Book Reviewers</i>	305
<i>Implications for Researchers</i>	306
Suggestions for Future Studies	308
Conclusion	309

APPENDIX A: TWENTY-FOUR KOREAN-AMERICAN PICTURE BOOK INFORMATION LISTED IN CHILDREN'S LITERATURE COMPREHENSIVE DATABASE.....	313
REFERENCES.....	328
REFERENCES OF CHILDREN'S LITERATURE	347

LIST OF FIGURES

Figure 1: Theoretical framework of otherness in multiculturalism.....	38
Figure 2: Twenty-four picture books with author and illustrator	76
Figure 3: Publishing years and authors	77
Figure 4: Contrast of themes between Lamme et al’s immigration and Korean- American’s immigration	83
Figure 5: Sample of coding of misrepresentations.....	88
Figure 6: Themes of the Korean Immigrant Experience in 24 Picture Books	109
Figure 7: Cultural Markers for Three Grandparent Roles.....	127
Figure 8: Iconizing Text in <i>Dear Juno</i>, <i>Behind the Mask</i>, and <i>The Trip Back Home</i>	159
Figure 9: Dumplings in Korean-American picture books.....	160
Figure 10: Stamp marks in <i>The Name Jar</i>	165
Figure 11: Cultural icon and cultural assimilation.....	168
Figure 12: The Trip Back Home.....	175
Figure 13: Contemporary Korea portrayed in the picture books published in Korea	176
Figure 14: Long-ago Korean.....	180
Figure 15: <i>Good Bye, Shin Dang Dong</i> 382.....	181
Figure 16: <i>Father’s Rubber Shoes</i>.....	182
Figure 17: The Iceberg Concept of Culture (Hapgood and Fennes, 1997).....	187
Figure 18: Korean core values	189
Figure 19: Juno’s halmoni in <i>Dear Juno</i>.....	199
Figure 20: Typical inauthentic hairstyles	200
Figure 21: Range of hairstyles	201
Figure 22: Salute of Innocence (Library of Congress, 2005)	202
Figure 23: Yumi Heo’s Work.....	203
Figure 24: Hanbok for Women (Korean National Tourism Organization, 2002) ..	204
Figure 25: Durumagi	204

Figure 26: Men’s Hanbok in <i>Halmoni’s Day</i>	205
Figure 27: Grandfather’s Hanbok in <i>Behind the Mask</i>	205
Figure 28: Inauthentic women's Hanbok	206
Figure 29: <i>The Trip Back Home</i>	208
Figure 30: Pigs in front yard.....	209
Figure 31: Japanese Tea Ceremony (Feltham, 2009)	211
Figure 32: Juno’s grandmother in <i>Dear Juno</i>	211
Figure 33: Japanese women sitting on the floor (Hockey, 2008)	212
Figure 34: Interlingual translations on letter in <i>The Name Jar</i>	222
Figure 35: Interlingual translations on letter in <i>Behind the Mask</i>	223
Figure 36: Symbols of new and old in <i>The Trip Back Home</i>	227
Figure 37: Activity of book reviews.....	242
Figure 38: Example of a list of book reviewers	261
Figure 39:<i>The Name Jar</i>	284
Figure 40: Depicted Korean-American careers in picture books.....	289

ABSTRACT

This study explores how imagined communities based on U.S. mainstream values and social attitudes are embedded in multicultural children's literature through a critical content analysis of cultural representations in 24 Korean-American picture books. Korean-American culture is often defined through other Asian cultures in picture books and the collective interpretations of Asian culture perpetuate otherness and marginality of Korean-American culture. Otherness can be viewed through postcolonialism as a way to rethink and reconstruct the ways in which racial, ethnic, and cultural others have been repressed, misrepresented, omitted, and stereotyped by colonial mentality (Xie, 2000).

The term "Asian American" was used after the Civil Rights movement by Asian Americans to claim a lawful right as representative citizens to reconstruct their own collective identities (Chae, 2008). This collective identity of Asian American enhances misrepresentations of Korean culture as one of the Asian cultures. Korean-American culture in picture books is misrepresented through confusion with other Asian cultures, misunderstandings of Asian-Americans, and social mind-set of Korean-Americans. The study discusses the dominant social attitudes toward Korean-Americans as forever 'new' foreigners because of the dominance of contemporary picture books which depict Korean-Americans only as recent immigrants. Ahmad (1996) states that postcolonial perspectives are often a polite way of saying "not-White" or Korean-Americans are "not-America-but-inside-America."

A critical content analysis of 24 picture books published in the U.S. and 98 reviews of those books examines the representation and misrepresentation of Korean

culture and Korean-American culture through the frame of critical discourse analysis and cultural studies. This study contributes to the previous studies of multicultural children's literature by differentiating from the collective approaches in which ethnic groups were grouped together in data collection and analysis.

The findings of this study indicate that the "cultural diversity" celebrated by U.S. multiculturalism has actually contributed to reinforcing the image of Korean-Americans as one of the Orientals by focusing too strongly on difference. The use of multicultural children's literature in classrooms needs to include a focus on difference as a tool used by readers to understand, not stereotype, a particular cultural group and should be combined with a focus on human connection and commonality.

CHAPTER 1: INTRODUCTION TO THE RESEARCH

“Where are you from?” The cashier asks me while a little receipt printer makes a noise like a small Xerox. I respond waiting for my burrito, “Where do you think I am from?” The cashier studies my face. His studying face reminds me of my dad trying to read a paper without his reading glasses. “Chinese?” he asks. “No,” I answer expectedly. He looks sorry but hopeful this time for his second attempt. I can almost read his face saying, ‘This is easy’ “Then, Japanese?” He smiles. How a predictable guessing game is this! “No,” I answer. The clerk grabs the receipt and hands it to me waiting for my voluntary answer. Too bad, I am not going to answer yet.

“Come on! You are an Asian!” The cashier almost begs. ‘Are you giving up already?’ I jeer in my head. He looks a little embarrassed with his two poor guesses.

I almost did not want to give the right answer ...just because...but I say anyway.

“Korea.” The cashier shouts ‘K-or-e-ah!’ I answer, “Yeah, Korea.”

He continues his talk, saying he likes Japanese manga and tells me what he likes best. I have no idea about the manga he lists.

It does not matter I am from Korea. It does not matter he enunciated my answer, ‘Korea.’ What matter is I am an Asian, looking relevant to Japanese manga. This seems to be one of his few Asian connections.

This study is a critique of Korean-American picture books that promote representations of Korean-American culture based on post-colonial theory and imagined community. Representations of Korean and Korean-American cultures are constructed to convey cultural codes and ideology to readers. In order to explain this research project in-depth, this chapter is divided into eight segments and includes: background to the study, statement of the problem, purpose of the study, conceptual framework, methodology, rationale and significance of the study, limitations and overview of the dissertation.

Background of the Study

Vivian Yenika-Agbaw (2008) says, “culture is the practice and beliefs of a particular group of people, which distinguish them from all other groups through material and symbolic forms” (p. xv). The symbolic forms enable groups to represent themselves to the world. Other Asian cultures have affected the Korean cultural identity in the U.S.

Korean-American cultures and symbolic forms are often identified through other Asian groups that mainstream America has had longer exposure to throughout immigration history. As a result, the identity of Korean-Americans as a cultural group in the U.S. has often been the mindset of “you are not from here.” Okihiro (1994) states, “Insofar as Asians occupy the racial margins of ‘non-White’ with blacks, yellow is a shade of black, and black, of yellow” (p. xii). I did not label myself as Asian before I came to the U.S. until I met non-Asian people, who classified all Asians as one group, a position of postcoloniality.

Ahmad (1996) states that postcolonial perspectives are often a polite way of saying “not-White” or in this case of saying that Koreans are “not-America-but-inside-America.” This study explores the representation of Korean-Americans in children’s picture books published in the U.S. Further, the texts of book reviews about Korean-American picture books are examined, searching for Korean and Korean-American’s identity defined by the dominant perspectives in the U.S. The research examines if otherness is signaled and, if so, in what ways the dominant group is considered the norm against “others.”

The groups of individuals who do not reflect the characteristics of the dominant group or culture are often subject to misrepresentation or misunderstanding, leading to being marked as out-group members through complex strategies of othering (Smith, 1991). Minority groups often are recognized as outsiders to the majority norm in spite of the fact that everyone has an ethnic identity. Smith (2006) has pointed out that the majority stance can be presented as ‘they.’ The minority lives in ‘our’ land and should be

part of ‘our’ culture, learning, language and social norms. In those cases, the majority’s ethnic identity becomes invisible due to its normality and the identity of others becomes a marked identity.

Chae (2008) says that writing about Asian Americans celebrates cultural diversity, but also reflects an unequal power hierarchy and exploitation of the labor of racial minorities because of the use of cultural difference as “commodity” and stereotypes of Korean Americans and other Asian Americans as a “model minority.” The rationale for examining Korean-American’s children’s books is to understand how this literature has been recognized in the discussion of multiculturalism and the issues that need to be acknowledged to fully appreciate the open perspectives of multiculturalism.

A Korean scholar, Youngsuk Chae (2008), who specializes in Asian-American literature, says,

If these writings are widely received for their “exotic” cultural elements regardless of the writers’ intention, then the concept of U.S. multiculturalism suggested in Asian American writings needs to be reexamined, because the “cultural diversity” that U.S. multiculturalism celebrates has eventually contributed to reinforcing the image of Asian Americans as “Orientals,” or essentially different (p. 9).

Benedict Anderson’s (2006) imagined communities provide insights on these issues stating that we live in an *imagined political community* because, regardless of the size of a community, members will never know most of their fellow members through direct experience; yet in the minds of each lives the image of their communion. Norton (2005) says the assumption is that, “Asian Americans are foreigners who all look alike and choose to live together in quaint communities in the midst of larger cities and cling to outworn alien customs” (p. 197). For a long time, Asian Americans were understood as a

category in which the indications of ‘the same’ were made. How Asian Americans looked and lived together is a postcolonial perspective. For instance among Asians, Chinese people are foreign to Koreans; they never spoke the same language or were in the same nation. Approaching different Asian groups as one cultural group creates misrepresentations and stereotypes within the groups who have been reduced to the Asian group. The dilemma of limited contact between members of a community know of each other can be addressed through celebrating the hybridity of multicultural identity and multicultural literature (Bradford, 2007). However, the stereotype and falsity can be enhanced when the stories are written for the imaginers, or the implied readers to whom Asian-Americans appear to be one cultural group.

This study questions the relation between imagined community and implied readers within a theoretical framework based on postcolonialism, racism, cultural authenticity, and critical content analysis. There is a strong focus on children’s literature reflecting the lives of culturally diverse groups within the U.S. as a way to strengthen cultural identity and to celebrate diversity. The overall lens to approach a cultural group is based on the dominant traditions of racial classification which has the foundation of postcolonialism that divides cultural normality and marginality. Thus, the approach of Asian-Americans may enhance postcoloniality even if a study claims to be critical.

Statement of Purpose

The purpose of this doctoral study is to examine and compare Korean-American images and representations in children’s literature. Writing about Asian Americans celebrates cultural diversity, but also reflects an unequal power hierarchy and exploitation

of the labor of racial minorities because of the use of cultural difference as “commodity.” Stereotypes of Korean Americans and other Asian Americans as a “model minority” have been a common issue in multicultural children’s literature. The reasons for examining the portrayal of Korean-Americans in children’s picture books are to understand how these books have been discussed within multiculturalism and the issues that need to be acknowledged. This study explores the politics in multicultural children’s literature, and more specifically in Korean-American picture books published in the U.S. I explore whether otherness is signaled and, if so, in what ways the dominant group is considered the norm against which “others” is measured. The main research question that guides the study is: How are Korean-Americans portrayed in picture books? The sub questions are:

1. What kinds of diversity and complexity are portrayed within Korean-Americans as a cultural group within picture books?
2. What are the misrepresentations of Korean-Americans in children’s picture books?
3. How are Korean-American picture books addressed in book reviews?

Rationale of the Study

One day my colleagues and I were having a meeting regarding racism and teaching in our course. One of my colleagues had comments on a Chinese folklore, Tikki Tikki Tembo (Mosel, 1968), acknowledging the criticism of cultural accuracy against this story. She shared her experience saying, “I did not know Tikki Tikki Tembo is offensive to Asian people.” When I heard her comments, my reaction was denial rather than agreement because Tikki Tikki Tembo was not offensive to me, even though I am

“Asian.” This incident is a good example of the issues of using a collective category such as Asian and Asian American literature. It may be safe to be ambiguous in some ways; however, it can lead to a wrong application. For instance, Asian literature encompasses cultural diversity and ethnic heritage found in China, India, Japan, Vietnam, and Korea (Norton, 2005). These countries have different histories, language, religions, and traditions, therefore geographical or racial identification classification to tie them together can cause confusion in understanding ‘Asia’ as a culture. A curricular approach for global education can lead to ‘we-they’ dualism that reinforces stereotypical perceptions through ‘superficial features of cultural lifestyles’ (Short, 2009, p. 2).

Studies about marginalized cultures and discussions around multicultural education have been ongoing for many years. The need for a collective approach to multicultural literature has been growing with the richness of story in the field. However, I wonder if we need to recognize the individual cultural groups and study the specific cultural group instead of placing cultural groups within a collective category like Asian American literature. According to Aoki (1992), the Asian American Children’s Book Project was formed for Asian American book reviewers under the council for Interracial Books for Children in 1976. In this project, the committee accepted the definition of Asian Americans to include Americans of all Far Eastern, East Indian, Southeast Asian, and Pacific Countries. What is significant about this project is that of the 66 titles, most were about Chinese Americans and Japanese Americans. Only two each were about Korean Americans and Vietnamese Americans. The label of Asian Pacific American is identified with people who have been separated from Asia and the Pacific by geography,

culture, and history for more than seven generations. A concern that drives this study is the tension that I feel within the field of multicultural children's literature. I notice that instead of identifying the specificity of the group as a significant and unique identity, most of the studies tie different cultures together in one collective category such as Asian American, Native American, Hispanic American, etc. Asian groups, especially in the U.S. tend to be categorized as Asian American or Asian American diasporas instead of having a focus about Japanese-American, Korean-American literature, etc.

Brubaker and Cooper (2000) question what constitutes the "groupness" of "groups." They argue that social and cultural heterogeneity is constructed as a juxtaposition of internally homogenous and collective identities which hides difference at the level of the constituent "groups." Chae (2008) notes the term "Asian American" was used after the Civil Rights Movement in order for Asian Americans to possibly claim a lawful right as representative citizens and reconstruct their own "collective identities." However, these collective identities came to foster an image of Asian Americans as "cultural others." "Being Asian American does not mean that one has to dwell on being a racial/ethnic minority" (Chae, 2008, p. x).

Currently the studies about specific marginalized groups have examined misrepresentations, particularly cultural authenticity and cultural inaccuracy. However, those studies are likely ambiguous and collective categories instead of staying specific to a particular cultural group. Why do we need an ambiguous large category to convey the thoughts and identities of a particular cultural group? Mingshui Cai (2002) questions, "Do we need a category of books called multicultural literature? If yes, how do we define

it? And who can create true multicultural literature?” (p. xi). Cai (2002) suggests that “multiculturalism does not mean the sum of multiple diverse cultures. Rather, the thrust of its conception is to decentralize the power of the mainstream power” (p. 8). Cai (2002) argues that a definition of multicultural literature should draw a “democratic line” between the dominant culture and marginalized culture instead of embracing the literature of all cultures. However, the binary “dominant mainstream culture and otherwise,” paradoxically became the generator of an ambiguous embracement and creation of a collective category.

A brief review of the literature shows that although many studies have focused on the social hierarchy of power embedded in multicultural children’s literature, there have been limited studies that connect the textual and visual representations of Korean-Americans. The picture book is used as a form of storytelling, a cultural production, a form of art, and an educational tool.

Readers’ perceptions of their own cultures are constructed through picture books (Kuo, 2005). The results examine the ideologies embedded in children’s picture books and discuss the cultural representations of Korean-Americans within picture books and book reviews. This study informs interdisciplinary fields including cultural studies, social studies, multicultural literature, and international literature for children. Botelho and Rudman (2009) say, “children’s literature is a product of culture as well as evidence of power relations; it is a social transcript of the power relations of class, race, and gender” (p. 71). This study of depictions of Korean-American as a cultural group explores social

relations and power positions through analysis embedded within theoretical frameworks of postcolonialism and imagined community.

Overview of Dissertation

This dissertation is divided into seven chapters. Chapter two is a literature review that includes three segments: (1) children's literature context: a review of multicultural children's literature in the U.S. and issues of multicultural education relating to multicultural children's literature (2) theoretical context: A review of theories that informed this study and development of theoretical frameworks, and (3) review of relevant children's literature studies in postcolonialism and immigration studies.

Chapter three presents methodology, in which an overview of the methodological framework, an explanation of the design of the study, a discussion of the process of data analysis and limitations of this study, and a summary are provided. Chapter four is data analysis, in which data is presented based on analysis of immigration experiences in the picture books. Chapter five is data analysis, in which data is presented based on three representations and cultural identities: (1) analysis of the picture books as generic Asians and (2) analysis of the picture books as people from long-ago Korea and (3) analysis of the picture books as pseudo Korean-Americans. Chapter six provides an analysis of book reviews, including the annotations and the reviews. Chapter seven covers an interpretative critique, implications for publication and education, and suggestions for the future study.

CHAPTER 2: LITERATURE REVIEW

Literature helps us to experience life membership by making connections to the stories that relate to our lives. Literature also helps us to experience and explore anomaly through reading about issues that differ and are unfamiliar from ours. Literature promotes the development of self-esteem by presenting readers with images of themselves (Bishop, 1997). Children's literature has a potential to powerfully influence young readers through reflecting or challenging the politics and values of our society (Louie, 2008). During the 1980s and 1990s, both interest in and research on children's literature grew during the literature-based curriculum movement. As more children's literature was published, the availability of children's literature increased among teachers and students in school classrooms (Galda, Ash, and Cullinan, 2000). As a consequence, the academic and research community's interest grew in learning about children's literature.

Since 1970, children's literature as a significant field of scholarship has grown. It has been over forty years since Nancy Larrick (1965) observed that people of color rarely appeared in children's books published in the United States. The limited availability of multicultural literature became an issue again by the late 1990s (Hade, 1997). Lack of this presence in the literature and distorted and inaccurate images have negative effect on self-esteem and these issues continue to appear within the limited available multicultural literature (Bishop, 1997). For instance, children's literature about Asian Pacific Americans has reinforced the perception of Asian Pacific Americans as foreigners rather than fellow Americans (Yamate, 1997). Some audiences will find the foreigner images of others more familiar and some audiences will find their self-image misrepresented.

Multicultural literature today is characterized by rich language, captivating illustrative styles, and authentic stories within all genres (Ernst & Mathis, 2008). According to Ernst and Mathis (2008) “Never before have so many possible topics and cultures been available in books to share the diversity of both local and global societies as well as to validate the life experiences of readers” (p. 10). Despite the richness of cultural topics and the reflection of global societies, the majority stance has been presented as ‘they’ [the minority] live in ‘our’ land and should be part of ‘our’ culture, learning ‘our’ language and social norms (Smith, 2006). In those cases, the majority’s ethnic identity becomes invisible due to its normality and that of others becomes a marked identity (Cai, 2002).

The purpose of this chapter is to review the literature regarding multicultural children’s literature in which the text is situated. It serves as a foundation for understanding Korean-Americans culture in responding to postcolonialism and imagined community, which establishes “Koreanness.” The issues of multicultural children’s literature and the issues of “managed” celebration of cultural differences in multicultural children’s literature are discussed relating to its consequential power structure for the approach of minority literature. To clarify the issues of multicultural children’s literature, theories of postcolonialism, Orientalism, racism, exoticism, and elite discourse are discussed, in so far as they have implications for Korean-American picture books in which authors and illustrator promote representations of Korean and Korean American culture. As a result, this chapter is divided into three major segments (1) children’s literature context: a review of multicultural children’s literature in the U.S. and issues of

multicultural children's literature relating to multicultural education (2) theoretical context: A review of the theories that informed this study and development of theoretical frameworks, and (3) review of relevant children's literature studies in postcolonialism and immigration studies.

Multicultural Children's Literature

Junko Yokota (1993) defines multicultural children's literature as "literature that represents any distinct cultural group through accurate portrayal and rich detail" (p. 157). Violet Harris's (2003) definition is literature that focuses on those who have marginal status and lack complete access to mainstream institutions. Bishop (1992) says "multicultural literature" refers to literature by and about people who are considered to be outside the "socio-political mainstream" of the U.S. (p. 39). These definitions of multicultural children's literature are quite different, yet have in common a focus on the stories about others who are culturally, religiously, sexually, and physically different from the "mainstream." Bishop (1992) explains the connotations of 'multicultural' saying, "Part of the reason such books are labeled "multicultural" is to avoid the use of term "minority," which has come to carry connotations of low status and inferiority (p. 40). Thus, the significance of the pedagogical and instrumental role of literature in multicultural education is undeniable.

Bishop (1992) defines three types of multicultural literature: culturally-specific books, generically American, and culturally neutral books. A culturally-specific children's book clarifies the experiences of a particular cultural group. Language styles, and patterns, religious beliefs, attitudes and values shared by the members of a cultural

group are recognizable by the members of the cultural community. In other words, cultural insiders find these books as culturally authentic. A second kind of multicultural book is generically American books. In these books, the protagonist is a minority, yet they present few cultural characteristics. These books are called “universal” as if the experiences and themes are common around the world (p. 45). *The Snowy Day* by Ezra Jack Keats is an example of a universal book. Finally the culturally neutral books feature people of color, but the focus is about nonracial issues. Bishop (1992) says, “various people of many races and culture” are featured in culturally neutral books (p. 46). When these types of multicultural children’s books are evaluated, cultural accuracy and authenticity should be included in book evaluations so that the audience learns the accurate cultural information.

Multiculturalism and Multicultural Children’s Literature

Multiculturalism implies that different groups hold different views on the nature of their interrelationships. The units of cultural difference are people; difference is typically expressed in language and other components of folk culture (Pieterse, 2007). Pieterse (2007) questions whether different peoples can coexist within the same government because of migration, conquest, colonialism, or decolonization. In the U.S., assimilation has been a major plan to control difference with the melting pot as the official metaphor. “Group boundaries are taken to be fluid except those of the dominant group; all groups are expected to gradually melt and converge on the center, the cultural identity of Americanism, which itself was not supposed to change” (Pieterse, 2007, p. 118). Further, Zeichner (1992) suggests that Americans have a tendency to be

predominantly monocultural and monolingual. They are educated in a specific social and political environment without ample opportunities to explore matters of diversity and multiculturalism.

Multicultural education refers to education that addresses the interests, concerns, and experiences of individuals and groups considered outside of the sociopolitical and cultural mainstream of American society. Modood (2007) explains that some readers in a number of countries will positively understand the term 'multiculturalism' as associated with an educational reform agenda or negatively with the target of anti-racism in the 1980s. The meaning that multiculturalism has come to have is not primarily centered on education, except in the U.S. Glazer (1997) argues that multiculturalism had been or was in the process of becoming a guiding philosophy in the educational systems of the U.S.

E.D. Hirsh (1987) authored *Cultural Literacy: What Every American Needs to Know* about two decades ago. This book was a bestseller and fueled a debate as it emphasized not only the importance of common culture to national unity, but also blamed multicultural education for undermining the relevant content of culture for Americans. Buras (2006) interprets cultural literacy as a metaphor for *Core Knowledge*, which has been adopted by approximately 1000 schools in a diverse range of communities. Buras assesses the representation of various groups in the narrative for Core history textbooks and argues that subaltern experience, elite power, and emancipator struggle are redefined in forms of multiculturalism by dominant groups. Additionally multiculturalism came to mean the political accommodation of non-White, mostly post-immigration, minorities in ways which went beyond the analyses of color-racism and socio-economic disadvantage.

Buras (2006) notes the focus on oppressed identities and ignored histories became central to multiculturalism. This kind of multiculturalism was considered to be divisive and threatening to cultural unity, shared national identity, and the supremacy of Western Civilization. Modood (2007) argues that “multiculturalism is not just a remote or utopian ideal but it does exist as policy qualifying citizenship and informing actual policies as well as relations in civil society” (p. 16).

Modood (2007) says multiculturalism challenges certain ways of thinking and political positions. For instance, social theory and cultural studies were the first disciplines to become interested in ‘difference’ (Rattansi, 1992; Said, 1994). Derrida and Foucault influenced the criticism of political discourses and uses of multiculturalism that predominated from the mid/late 1980s. During this period, the political theorists began to discuss and promote multiculturalism (Modood 2007).

The focus of multicultural education has been on narrowing the gap between the different views by different groups. Nieto (2000) suggests that “multicultural education challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms the pluralism (ethnic, racial, linguistic, religious, economic, gender, among others) that students, their communities, and teachers reflect” (p. 305). James Banks (1999) supports Nieto (2000) by discussing the need of multicultural education to address the nation’s rich ethnic texture, interracial tension, and the increasing numbers of non-monolingual students. He argues that multicultural education is crucial as the nation enters a new century.

Taxel (1997) concludes that the term multicultural literature is used in a variety of ways as the concept of multicultural education has a broader definition. Multicultural and international literature have been featured as curricula tools to invite young readers to experience a range of cultures, share differences among peoples of the world, and hopefully develop cultural awareness and sensitivity; constructing cultural understandings about heritages, beliefs, and values as they discover commonalities among humanity.

Rudine Sims (1982) argued that just because African American characters appeared in a book, authentic representation about African American experiences cannot be assumed. Larrick (1965) critiqued the omission of black characters in children's books and the lack of racial equality in children's books. David Theo Goldberg (1994) defined "managed" multiculturalism as a commitment to the celebration of cultural differences, despite universal agreement that multicultural literature "is about some identifiable 'other'-persons or groups that differ in some way... from the dominant White American cultural group" (Cai & Bishop, 1994, p. 57-58). The celebration of difference fails to address the continuing hierarchies of power and legitimacy that still exist within different centers of cultural authority. In other words, the discussion of multiculturalism has sometimes left out the importance of misrecognition of others and how this misrecognition can be harmful.

Challenges to Multicultural Children's Literature

Harris (1993) notes that images of African Americans in literature have been portrayed pejoratively. This stereotyped image has been common in literature since the

seventeenth century. As the demands for multicultural literature grew for multicultural education as an outgrowth of the civil rights and women's movements of the 1960s and 1970s, the scrutinized representations came to be found in school materials and literature for young audience (Cai & Bishop, 1994; Taxel, 1997). Taxel (1997) points out the hierarchy of power in society relating to the distorted portrayal of women and other historically oppressed groups or subaltern. The concept of subaltern has played a key role in understanding the struggles in relationship to domination and subordination. Taxel (1997) says, "Especially significant was the postulation of a relation between the distorted representations of women, African Americans, Native Americans, and other historically oppressed groups in textbooks and children's literature and the overall distribution of power and resources in society" (p. 7). The groups of individuals who do not reflect the characteristics of the dominant group or culture are often subject to misrepresentation or misunderstanding, leading to being marked as out-group members through complex strategies of othering (Smith, 1991). Minority groups often are recognized as outsiders to the majority norm in spite of the fact that everyone has an ethnic identity.

As Sims (1982) addresses, the identity of the author matters to the issue of authenticity in stories. Groups and authors became "essentialized" as their identification became fixed around particular characteristics and experiences. Dan Hade (1997) argues that "critical multiculturalism" challenges the legitimacy of hierarchies of power.

These discussions in the professional literature connect to this study on the representation of Korean-Americans in children's books published in the U.S. The

question of whether otherness is signaled and, if so, in what ways the dominant group is considered the norm against “Others” grows directly out of this previous work.

Theoretical Frameworks

The theoretical framework that guided this study draws from four lines of related research: postcolonialism, racism, multiculturalism and critical discourse analysis. Research in how otherness is signaled and how the dominant group is considered the norm against which “Others” are compared as a way to maintain otherness has helped clarify how postcolonialism and racism are interrelated.

There has been a strong focus on children’s literature reflecting the lives of culturally diverse groups within the U.S. as a way to strengthen cultural identity and to celebrate diversity. Many times, however, mainstream questions and philosophical issues have been imposed on these texts and their distinctiveness defined in relation to dominant traditions of writing and thought (Culler, 1997).

Postcolonialism and Racism

Edward Said (1985) defines postcolonialism as focusing on how the West has used “tradition” purposely as an operating concept in “essentializing” identities of or from Asia and the “Orient.” The West looked at the East in order to authenticate itself. The East helped Europe to define its self-image. It is like we define ourselves through opposition with others. This opposition is how the West constructed a sense of its own cultural and intellectual superiority. Racism is the means of carrying out postcolonialism where the binary of “us and other” is created. Rattansi (1992) defines the relation of multiculturalism to racism, such that racism is not a denial of race, yet asks how we

rephrase the race in practice. This means that rereading culture comes to be a significant step in order to talk about the category of race in practice. The causality of overemphasis on culture as festive content is the predominant attitude towards diversity.

Multiculturalism has often reproduced superficial demystification of culture.

Multiculturalism has failed to address continuing hierarchies of power and legitimacy that have cultural authority among different cultures. "A multicultural celebration of diversity tended to reproduce the 'saris, samosas and steel-bands syndrome' (Rattansi 1992, p. 2). Multicultural education and multicultural literature were studied because multicultural education rationalizes the popularity of stories about others, which is problematized through the theories of postcolonialism. Postcolonial discourse analysis frames an understanding of how the content of "otherness" in so-called multicultural children's books reinforces the unequal power structures that have been generated and contribute to achieving social and global harmony in diversity. The theory has been used to look at a certain mind-set, a colonial mentality that indicates that colonialism is not only a political, historical, and economic activity (McGillis, 2000; Xie, 2000). The lack of depictions of contemporary Korea and misrepresentations of Korean and Korean-American cultures reflect the mainstream mindset, which has 'we-they' binary which shapes certain knowledge of Orientals.

Exoticism and Human Zoo

Multicultural literature's instrumental role in school curriculum creates a chain of colonial mentality when it emphasizes the human zoo perspective. "The 'human zoo' is a phenomenon of the practice of bringing Indigenous people to colonial capitals where they

were paraded as exotic curiosities” (Forsdick, 2003, p. 47). Forsdick (2003) studies the complex and diverse history of the ‘human zoo’ phenomenon that was transformed into a systematic representation of ‘savage’ others. ‘Human zoo’ is the portrayal or display of non-Western or ‘exotic’ peoples so that unresolved elements of colonial history and culture are linked to exoticism along with the processes of exoticization in which Europeans often relied on second-hand and imaginary sources of information.

Exoticism is often described as an imagined quality or essence of difference (mystery, savagery, criticism, and cruelty) ascribed by one culture to another that is radically different and that often threatens customary domestic frames of reference” (Forsdick, 2003, p. 47). Exoticism, postcolonialism, and racism are inseparable. Without integrating the complex range of representational practices bound up in the term, exoticism might be seen as the process occurring in a colonial context where the foreign culture is absorbed into a home culture, essentialized, simplified and domesticated in order to be presented, not in the light of its original context, but instead according to understandings imposed by the culture. Explaining the initially neutral sixteenth-century uses of the epithet ‘exotic’ (as a synonym for ‘foreign’); the semantic drift has been toward more subjective and fixed colonial understandings (Forsdick 2003). The Indian writer and publisher, Sandhya Rao (2002), states that Western publishers often refuse to publish books that do not have illustrative presentations that meet ‘their’ imagery of “India.” Thus, exoticism reflects already constructed boundaries that lead writers and readers to have similar expectations about tales from India. The ideology, indicative of a primary White authorship (White can be physical or hegemonic White mentality),

reinforces a selective tradition in which “certain meanings... are selected for emphasis and certain other meanings... are neglected or excluded” (Williams, 1977, p. 115). Thus, othering has been the main menu to cook multicultural literature.

Multicultural literature does not seem to work if the story is culturally too hegemonic as Rao (2002) stated in her experience with editors. It loses the aesthetics of multiculturalism and is not interesting enough for the dominant group. However, expecting something exotic from “ethnic” group is a different expectation of reading hegemony stories. This anticipated aesthetic of multiculturalism could be questioned based on authenticity. If “multicultural” books do not contain certain exotic features, the expectations of the “ethnic” cultures are not met and therefore are an unsatisfactory portrayal according to cultural outsiders.

Often the implied readers are the mainstream group rather than cultural-insider-readers. In other words, feeding Orientalism by repeating the old stereotypes in multicultural children’s books in order to attract the targeted customers is common regardless of the group, such as the history of immigration and diversity in the Korean-American population. The postcoloniality indicated among children’s literature published in the U.S. is a flow of racism through text. Unlike the historical context of colonialism in European countries, America’s colonial history is mentally constructed, yet postcoloniality, internal colony, has been strongly maintained.

Racism and Elite Discourse

van Dijk (1993) claims the purpose of studying racism is to understand racism and (re)production or challenge of racism. Racism is historically anchored and ingrained

in dominant cultures (Essed, 2000). van Dijk (1991) states that racism is more likely to be about cultural patterns, societal structures, reoccurring practices, behaviors, ideologically constructed attitudes, and discourses through which racial and ethnic minorities are excluded, problematized and interiorized. Approaches to multicultural children's literature tend to focus on cultural patterns and societal structural in which ideologically embedded attitudes are present. In other words, representation of cultural groups for the mainstream audience reflects the social attitudes about the cultural group.

The major distinction between postcolonialism and racism is that racism is a reoccurring practice of postcolonialism. Historically the knowledge and imagery of colonialism is portrayed as traditional, old style and uncivilized so that the power structure is constructed through the controlled knowledge. However, this old binary is still a pitfall. Essed (2000) argues that racism is a process integrated in social rituals and the experiences of everyday life. The problem is NOT just racism, but the fact that racism is an everyday problem.

Essed (2000) states that everyday racism adapts to cultural arrangements, norms, and values, while operating through the structures of power in society. The perpetually repeated and stereotyped images of certain ethnic groups in literature are acceptable by the mainstream because of its characteristic as everyday racism. van Dijk (1993) defines elite discourse as the study that addresses modern racism, which is no longer primarily racial, but also culturally based and legitimated. This presupposes that members of dominant groups also operate with cultural hierarchies between groups, and that racism also involves cultural dominance. This is particularly the case for the dominant group, the

elites. Ignoring diversity in immigration cultures creates a mode of elite discourse, as in the portrayal of Aborigines as an inferior group in early Australian children's books (van Dijk 1993). Exclusion through elite discourses continues to be the dominant context in immigration literature, which provides a stereotypical and repetitive representation about immigration.

van Dijk (1993) argued, "Unlike discourse about 'us', we do not find the usual variation of topics, but a short list of preferred 'ethnic topics', such as immigration, crime, cultural differences and deviance, discrimination and socioeconomic problem" (p. 168). The connotations of Korean immigrants conveys a dichotomy of 'us and them' instead of making connections within America as a country which has immigration foundation. "Discourse plays a significant role for reproduction: racist talk and text themselves are discriminatory practice, which at the same time influence the acquisition and confirmation of racist prejudices and ideologies." (van Dijk, 2004, p. 165).

We live in a world where one episode about an unfamiliar culture is seen as representative of the unfamiliar culture. Oftentimes children's books are used to present culture in school; however an accurate portrayal of culture does not always occur, even when trying to be critical and sensitive. Haun (2004) asks, "How do we, with our understanding of Western hegemony, enable students to locate themselves without falling into old binaries?" (p. 174). van Dijk, Ting-Toomey, Smitherman and Troutman (1997) discuss different types of text and talk which manage partial ethnic group relations. For instance, types of discourse such as parent talk during socialization, children's books, textbooks, news and advertising in the press and on TV and children's books manage

prevalence of prejudices of dominant groups (p. 164). Unfortunately many examples of multicultural children's books fall into old binaries and guide not only "dominant group members" but also minority group members to the Western hegemony and to a "reproduction of racism in society." (van Dijk et al, 1997, p. 164; p. 167).

Culture

A range of definitions of culture and ideology helped me to differentiate this study from the previous research of Korean-American picture books. Eagleton (2000) said culture is one of the most complex words in the English language. As Hall (1997) says, there are different types of culture we can define, thus the cultural definition frames how this study approaches social difference. Eagleton (2000) states how culture is defined shapes the reader's perspectives, interpretations and analysis.

Geertz (1973) defines culture as "the shared patterns that set the tone, character and quality of people's lives" (p. 216). These patterns include language, religion, gender, relationships, class, ethnicity, race, disability, age, sexual orientation, family structures, nationality, and rural/suburban/ urban communities, as well as the values, symbols, interpretations, and perspectives held by a group of people. Geertz's (1973) definition of culture helped to set up criteria construction for the analysis of cultural representation. According to Stuart Hall (1997a), culture contains at least three different aspects: high culture (literature, painting, sculpture, etc), people's life pattern (characteristics of a cultural group), and lastly production and meaning making of it. Hall (1997a) says, "culture is concerned with the production and the exchange of meanings—the 'giving and taking of between the members of a society or group 'meaning'—between the members

of a society or group” (p. 2). Hall’s last aspect of culture informed me in viewing Korean-American picture books as a production with which meaning-making happens among illustrators, authors, readers, and book reviewers.

Figure 2.1 shows how the theoretical frameworks are constructed in this study. The purpose of reading multicultural children’s literature is to expand cultural understandings of others. The social attitudes of cultural understandings may reflect social ideology of Korean-Americans or other minority groups when they focus on difference and exotic features of cultural elements. Postcolonialism frames this study in that it is embedded in the U.S. In other words, postcolonialism in this study does not indicate that Korea-Americans are literally colonized by the mainstream, but rather the perception and indirect experiences of Korean-American culture, Orientalism, understanding, and knowledge of Korean-American cultures convey postcolonial perspectives. The exoticism and racism are related concepts that perceive Korean-American culture as ‘others’. Understandings and perceptions of Korean-Americans as a cultural group is constructed based on experiences of media, literature, and other signs. This suggests that cultural knowledge is limited because cultural knowledge of Korean-American as ‘the other’ is not enough to transcend one’s own cultural or racial background. In an imagined community, the ideologically biased knowledge of Korean-Americans is embedded. Ponterotto (1988) states that overemphasis on understanding cultural differences may enhance “the ethnocentrically biased view that racial and ethnic minorities are in great need of study, as if they were mysterious, or very different from those of the majority culture” (p. 138).

Multicultural children's literature focused on minority groups in the U.S. and was expanded to embrace all kinds of human diversity including ethnic, gender, age, and even socioeconomic groups (Helms & Talleyrand, 1997). Figure 2.1 explains that otherness is enhanced within multiculturalism, which is perceived through the lens of postcolonialism, exoticism, and racism. The social attitudes looking at multiculturalism is human zoo in which cultural groups, such as Korean-Americans are looked at instead of being a looking group. The group that is looked at by the dominant group is inferior to the viewing group due to the different and exotic features, which are part of portrayal of the cultural group.

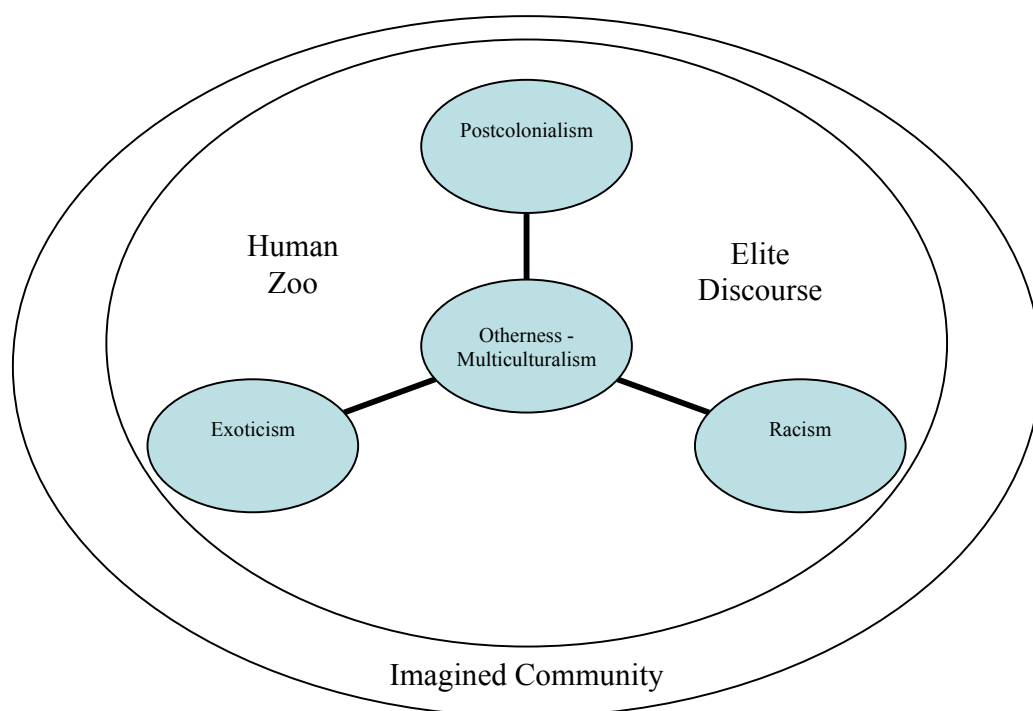


Figure 1: Theoretical framework of otherness in multiculturalism

Development of a Theoretical Framework for Analysis

Cultural authenticity is the frame for discussing these theories in analyzing children's literature. For the purpose of this study, I highlight eight themes within two large concepts the mainstream as point of comparison and the misrepresentation of cultural groups. Eight sub-themes are framed in cultural authenticity: audience, positions of power, literary marginalization, difference-orientation, lack of diversity, historical and traditional imagery, stereotypes, and accuracy. These sub-themes are interconnected, appearing throughout books, and need to be paid attention to individually and collectively.

Mainstream as Point of Comparison and as Norm

Kostogriz and Doecke (2007) argue, "Who are recognized as strangers and what to do with them is an epistemological, spatial-political, linguistic and ethical problem" (p. 5). According to Kostogriz and Doecke (2007), the epistemological aspect of the problem is related to the production of knowledge about strangers who are already categorized as such rather than simply acknowledged as people who are unknown to us. Strangers become an object of study and knowledge about them constitutes an important part of forming the idea of 'us'.

The Implied Reader in the Position of Power

The misrepresentation of ethnic groups in multicultural children's literature has created a power inquiry between dominant and non-dominant ideologies due to a shortage of within-culture-diversity consideration. For example, Orientalism in children's books is acceptable regardless of the reader's ethnicism. van Dijk, Ting-Toomey, Smitherman, and Troutman (1997) state "Prejudice and racism may be reproduced in

discourse with as well as about the others. And the ways members of one ethnic group speak among each other are of course related to their position in society, and how they are spoken to and spoken about by dominant group members” (p. 145).

The problem with multicultural children’s books with an intercultural discourse approach is the fact that the dominant group members are the implied audience rather the cultural-insider audience. Linguistic errors and incorrect translations have not disturbed cultural and linguistic outsiders since the implied readers are not cultural insiders who have the cultural knowledge and literacy. The disjointed text with inauthentic speech or narration can signal inefficient translations that reveal much about the implied reader (Iser, 1974). When the accuracy of non-English language in children’s books published in English is not an important consideration for the multicultural literature, it becomes obvious that the non-English language was not used for that language consumer. Thus, the implied readers who have the dominant ideology remain in the position of power. The language that the implied readers categorize as Other’s language leads the reader not to question the cultural and linguistic authenticity of that language.

Smith (2002) describes the process of self-censorship that reflected non-Indian readers’ advice so that the story would appeal to a mainstream audience. Many Indigenous authors tell of similar stories about the dilemmas they experience when writing for mainstream audiences. Bradford (2007) addresses the systematic form of intervention that occurs in mainstream publishers. Their editing, translating, selecting, and marketing shape Indigenous texts into mainstream appropriate products. “In the settler societies I consider, access to publishing houses favors those for whom English

(and in Francophone Quebec, French) is their first language, and the minority status of Indigenous readerships ensures that mainstream publishers produce relatively little Indigenous writing except that which can readily be marketed to non-Indigenous readers” (Bradford 2007, p. 46). Thus, countries like the United States or other nations that are described as “settler societies” are dominated by the Eurocentric cultures that keep their consumption on political power and cultural production.

Appreciated Difference and Dismissed Commonalities

The process of “othering” happens in a wide range of ways. Stuart Hall (1992) argues that “discourses are ways of talking, thinking or representing a particular subject or topic. They produce meaningful knowledge about that subject. This knowledge influences social practices, and so it has real consequences and effects. Discourses always operate in relation to power—they are part of the way power circulates and is contested” (p. 295). The power relations have traditionally been in favor of the Western societies while the non-West and the “rest” have not had power.

Immigration from outside Europe and United States has focused on the movement of non-White peoples into predominantly White countries. The political idea of multiculturalism is the recognition of group difference within laws, policies, a shared citizenship, and national identity. However, sharing something in common with the political movements of public sphere has a much narrower focus. The narrow and broad meanings of multiculturalism focus on the result of immigration, the struggles of the marginalized groups, or on group difference and cannot be separated from each other (Modood, 2007).

Modood (2007) states that the immigrants of European descent had the sense that the new immigrants were more culturally different than many of their older generations who immigrated as policies were loosened to allow non-Whites. To speak of 'difference' rather than 'culture' is to recognize the difference in question. The stranger's otherness or abnormality provides a background for norm-defining practices within a community of language users. Bauman (1995) argues everything can be associated with otherness: the way "they" eat, talk, dress, rituals, and family life. In other words, strangeness or otherness confirms the identity of the natives as superior (Kostogriz & Doecke, 2007).

Misrepresentation of a Cultural Group

Lack of diversity within a group

Another concern with multicultural children's literature is that it does not recognize the rich diversity within a cultural group. Other times, the difference is overly highlighted and ignores the common ground of humanity and membership within American society. Ethnic "multiculturalism" paradoxically stresses racial and linguistic differences among its citizens, thus in some ways emphasizing the different migrant origins of different groups of citizens rather than as members of the same citizenship (Goh, 2004). Immigrants have not been perceived as individuals or new neighbors, fellow-workers, or citizens achieving some form of acceptance and equal membership. They have been seen as 'different' in terms of race, ethnicity, etc. People who were labeled from outside as 'immigrants', 'colored', 'foreigners', or 'alien' should be contested and rejected by overcoming the stigmatization of involuntary identities (Modood 2007). Focusing on the difference rather than walking with the connection of

humanism keeps marginalizing those cultural groups and leads to overgeneralizations that disregard diversity within the group.

Focus on history and tradition and not on contemporary life

The images of many cultural groups in multicultural children's literature have become stereotypical and traditional as if they are stuck back in history no matter the present time. Most available genre of children's literature about other cultures is the traditional narratives such as legends, myths, folklore, fairytales, and fables and is an indicator of the relation of exoticism and the focus of tradition. The cultural presentation is more unique and explicit in the context of the past than in the contemporary context in which globalization creates an identity of unity. Traditional narrations have a more obvious cultural context in "old time" stories since due to its form of transference. The traditional narratives contain ecological, cultural, and epistemological exotic features. Highlighting the exotic features that are often more recognizable through cultural tradition has been overused and misleads readers about the imagined community, and it is where the 5F approaches (Festival, Food, Folklore, Fashion, and Famous people) for multicultural education have been problematized (Banks, 1994). Expecting an exotic life style, divorced from a contemporary American life, makes the reading of multicultural literature more stereotypical. Curt Dudley-Marling (2003) says, "it may appear that immigrants are mainly in the business of preserving their cultures but, in fact, people actively reinvent their cultures in order to make sense of their lives in new geographical, social, and political surroundings" (p. 311).

In addition to the traditional narratives, diasporic literature is a genre of children's

literature that tells either immigrant family stories or historical fiction about the culture. The next most common genre to the traditional narratives is historical fiction. Young readers come to learn about certain cultures through historical fiction which set up the images of the culture based on previous historical time eras. Homi Bhabha (1994) argues the representation of difference should not be hastily read as the mirror of pre-given ethnic or cultural characters set in the framed table of tradition.

Issues of accuracy and cultural authenticity

Short and Fox (2003) state the definition of cultural authenticity is ambiguous. Bishop (2003) describes cultural authenticity as “you know it when you see it” as an insider reading a book about your own culture. Bishop (2003) defines cultural authenticity as the extent to which a book reflects the worldview of a specific cultural group and the details of language and everyday life for members of that cultural group. However, “the worldview” of a specific cultural group has created many problems associated with stereotypes, perpetuating a generalized worldview that ignores diversity within a group. Worldview reflects the range and perspectives among key themes with that culture.

Research has indicated that many of the books labeled as reflecting a particular cultural perspective are not seen by insiders as culturally authentic (Short & Fox, 2003). Bradford (2007) argues about the definition of authenticity. For instance, a wide-spread prejudice across settler nations has been the association of “authenticity” with “pure” or “full-blood” Indigenous people, and in regard to cultural production, with “traditional” forms and practices. The Aboriginal art curator, Hetti Perkins, calls it “determinist

perceptions of authenticity.” It promotes the image of “pure or iconic expression of Aboriginality.” And further, the cultural dialogue between Aboriginal and Western traditions was discouraged as a consequence (Bradford, 2007). Anderson’s (2006) “imagined political community and imagined as both limited and sovereign” explains the common myth about Indigenous people (p. 48). Anderson (2006) explains that it is imagined because most of its members never meet yet nonetheless participate in an “image of their communion” (p. 154). It is limited because it is not an infinite grouping embracing the totality of humanity but a definite group of people separated by clear-cut boundaries from other groups.

The lack of appreciation for cultural insider’s evaluation of authenticity raises a question: Whose perspectives are privileged in the publishing of so-called multicultural children’s literature? Whose needs are being served in the current emphasis on multiculturalism? Bishop (2003) argues for the significance of the sociopolitical and economic context in which the debate about cultural authenticity is framed. These authenticity issues are studied with language as commodity (Viswanathan, 1997). Barrera and Quiroa (2003) question the authenticity issues in methods for conveying the meaning of Spanish in children’s books. Language is not an instrument for exclusion (Anderson, 2006). However, language mediates the construction of the periphery through imagining what is considered as normative. Depending on the degree of proximity to and distance from the normative centre, people can either be classified as community members or strangers, and the language they speak can be used as signs of their positioning. The books are written for the readers who cannot tell whether the language is written correctly.

Therefore, the cultural and linguistic authenticity is not meant to be challenged by the implied readers.

Bishop (2003) describes the differences between writing as an “insider” or as an “outsider” to the cultural environment in which the story is set. The “insider/outsider” dichotomy has been at the core of cultural authenticity debates (Short & Fox, 2003). Bishop (2003) questions who has the right to tell “the African American story,” and whether what is produced by an “outsider” can be considered authentic. Over time, the question has been framed as whether White writers are capable of transcending their acculturation to represent an “insider’s” perspective on the lives of people from marginalized groups. Further, Bishop (2003) concludes that the issues involved questioning whether skin color or an author’s ethnicity is the determinant of authenticity.

The Australian scholar, Clare Bradford (2007) approaches the question of Western norm as a point of comparison through the history of Indigenous people’s representation. Non-Indigenous people learn about Indigenous people through representations created through “stories told by former colonists” and that indicates Indigenous cultures and people are generally the objects of discourse and not subjects. “The representations of Indignity are filtered through the perspectives of White culture. Nor are worthy intentions any guarantee that texts produced by White authors and illustrators are free of stereotyped or colonial views, since the ideologies of the dominant culture are so often accepted as normal and natural and are thus invisible” (Bradford, 2007, p. 10).

Bradford (2007) adds that texts by Indigenous writers are likely to offer Indigenous children experiences of narrative subjectivity by proceeding from the norm of minority cultures. For non-Indigenous children and Indigenous children, the experience of engaging with such narratives can offer an appreciation of cultural difference and belongingness. However, Bradford (2007) and Yenika Agbaw (2007) raise the issue that texts by Indigenous writers do not always create “better” representations of Indigenous peoples and cultures than the works by non-Indigenous writers. Indigenous people have often internalized colonial ideologies as they have been subjected to practices that support White superiority, thus Indigenous identity is not necessarily free of stereotypes and colonial myth. In this context, Bishop (2003) believes that much of the authenticity argument has been oversimplified or ignoring both history and the complicating dynamics of race, power, and privilege in this society and in the field of children’s literature.

The cultural insider-author earns social entitlement for accuracy and authenticity over cultural outsider-writers. The general criticism toward outsider authors is more intensive in questioning the entitlement of penmanship. San Juan Jr. (1998) calls it “cultural differentialism,” in which the insider’s version is presumed authentic and immune to deception by any objective criterion. However, it is not difficult to find that multicultural books written by a “cultural insider” are not quite accurate. Most of the time, readers from the “mainstream” have limited knowledge, background, and skill to recognize cultural and linguistic accuracy. It is almost like the exotic features of the story seem to be more authentic enough to cultural outsiders and this, in turn, creates the

imagined community.

Cultural-insider writers cannot divorce their identity from hegemony. Roderick McGillis (2000) argues that otherness is a part of the self. “To enter the world of another”, he said “we ourselves must become ‘other’ than we are. We are always faced with the ‘other’. We cannot escape otherness” (p. 2). Thus, cultural authenticity goes beyond the issue of an author’s cultural identity. It involves asking whether the cultural-insider readers who can tell if the stories feel right are also the implied audiences. The ideologies of the dominant culture are so often assumed as normal and natural and are thus invisible to insiders. However this does not deny that insider audiences are not also taking a hegemonic view of their culture.

Nodelman and Reimer (2003) say, “most mainstream children’s literature in North America has been written by Whites of European descent and assumes that being White and of European descent is a norm from which other kinds of people diverge” (p. 170). The ideologies of dominant culture are normatively of White middle class, which is understood as social epistemology. Despite the filtered ideology of “normativity,” Nodelman and Reimer (2003) argue that the significance of reading is that “all races and colors read stories about children of all races and colors written by authors of all races and colors” (p. 171).

Overemphasized partial truth as stereotypes

Pickering (2001) defines stereotypes as elements of broad cultural practices and processes that carry with them definite ideological views and values. “There are ways in which stereotypes can be shown to be inadequate as representations when they stand in

for the many aspects of social life, experience and identity which are ignored, marginalized or distorted in mainstream culture and mainstream channels of communication” (p. 3). Mostly, stereotypes are considered inaccurate because of the way they portray a social group as homogeneous. Certain forms of behavior, disposition or propensity are isolated, taken out of context and attributed to everyone associated with a particular group or category. The overemphasis on certain aspects of a culture leads to stereotypes of others.

The stereotypes in multicultural children’s literature have such strong relation to lookism. Lookism is understood as a perception of beauty and cultural stereotyping based on appearance as well as gender roles and expectation (Safire, 2000). Lookism plays a significant role to the misunderstanding that culture has to do with exotic features.

Sudeshna Roy (2007) studied Asian Indian children’s folklores published in the U.S., and she found that India is portrayed in children’s folklore according to patterns of nature and wild animals, poverty and hardship, spiritual hermit, and wit and common sense wisdom as cunning. Roy (2007) is concerned that in the discourse of Western, an expansive and oppressive society, India is still identified in its colonial avatar (incarnation). “The popular belief about India as expressed in the discourses that appear in the children’s literature of the United States seems to be oblivious to the new face of the country. It instead holds aloft the stereotypical image of the country as an exotic, different, “other” culture only to be imagined in the real of the fantastic through translations of its folk literature” (p. 14).

Banks (1989) described a hierarchy of four curricular models for integrating

multicultural content into the curriculum-- contributions approach, ethnic additive approach, transformation approach, and social action approaches. The lowest two levels of the multicultural hierarchy is the contributions approach forced on the 5Fs of Food, Festival, Folklore, Famous people and Fashion. The bottom of the hierarchy has an emphasis on the exotic features of multicultural literature by focusing only on difference as Roy (2007) discovered in Indian children's folktales. This approach excludes other cultures. As saris and samosas are exoticized, multiculturalism added further privilege. In 1980, the racism existed not on innate biological superiority, but the assumed incompatibility of cultural traditions (Rattansi, 1992). Thus, the saris and samosas play the visually exotic tool in multicultural literature; this lookism has been overemphasized for the cultural aspects in multicultural literature.

Nodelman and Reimer (2003) define essentializing as a consequence resulting from the effort to select texts for children that represent a spectrum of racial or ethnic groups and fostering the idea that members of an ethnic or cultural group are inherently alike. "Essentializing is assuming that there is something identifiable such as a black soul or a Jewish character shared by all members of those groups-and they strenuously object to it" (p. 171). In addition to the lookism issues, the forever foreigner stereotype tends to be problematic since it perpetuates certain images.

The stereotype of the forever foreigner draws on discourses of Orientalism, ideologies which construct the image of Asian and Middle Eastern peoples as Other. Despite the fact that people of Asian descent have been in the United States since at least the California gold rush in 1848 (Takaki, 1989; Reyes, 2007) and as early as 1571, when

the Spanish brought Chinese ship-makers to California and Filipino fishermen to Louisiana (Fong 1998), Asian Americans continue to be perceived as foreigner within the U.S. Mass media has played a major role in nurturing the forever foreigner stereotype. The Asian Americans are rarely depicted as second generation Americans but instead as conniving or socially awkward foreigners with accented English or with a proclivity for martial arts (Fong, 1998; Lee, 1999; Reyes, 2007).

This imbalanced and misleading representation of Asian Americans--nearly half of whom are American born (Reeves & Bennett 2004) -- helps maintain the image of the forever foreigner in U.S. racial discourse. Unfortunately, the reality about Asian American's social images is transacted into multicultural children's literature, so that English accents and linguistic difficulties are a common description of Asian Americans or U.S. Asians. The repeated images of Asian Americans whose English proficiency is poor can lead to stereotypes of linguistic deficit.

A scholar of critical race studies, Philomenia Essed (2000) problematized the concept of diversity. She analyzes the thin line between acknowledging individual rights and multi-identifications and the moral obligation to undermine the underlying power structures through which certain collective identities contribute to injustice in society. Kostogritz and Doecke (2007) interpret the power structure as modernity which has spread widely the myth of cultural essentialism, hanging onto the perspective that the division between self and the other is a natural and thus an unproblematic fact of life.

Research on Otherness and Cultural Authenticity in Children's Literature

Cameroon-born-and-raised children's literature specialist Vivian Yenika-Agbaw (2007) studied the cultural authenticity of images of West Africa within a postcolonial theoretical perspective. According to Cai and Bishop's (1994) definition, Yenika-Agbaw's study was about world literature. In her recently published book, *Representing Africa in Children's Literature*, Yenika-Agbaw focused on K-12 fiction set in West Africa. This literature is written by a wide range of author groups such as White authors, African, African-American, in which she examines her view of authentic African cultural experiences that are worth sharing with audiences. In her study, Yenika-Agbaw (2007) found that children's books published after 1960 continue to represent West Africa as either primitive/barbaric or natural/romantic. According to Yenika-Agbaw (2007), these images have been problematized since they have been an instrument for defining other cultures that went through the colonial experience. Interestingly Tugend (1997) also discovered that Africans, Indians, and Chinese are represented as "savages" in British children's Literature.

Rao (2001) critically analyzed Indian folklore for children. Rao (2001) explains that the word "India" is associated with images of spiritual, fatalistic, collective, head-dresses, turbans, fabrics and elephants. He concluded that these ideas about India are uneven due to the lack of the primary context in which these concepts were encountered. In this way, members of the West reinvent themselves through such a consumption of the non-Western "other."

British children's literature specialist, Peter Hunt (2001), exemplifies Richard Adam's best-selling neo-imperialist *Watership Down* (1972) as a literature that extols a "traditional" viewpoint. The tradition is a way of life promoting the idea of a dominant culture (conservative male). Michael Bond's (1958) *Paddington Bear* (from "darkest Peru") keeps Peru as dark for the reader (the first American version was published in 1973). Olga de Pola is encouraged to take on English customs and habits as quickly as possible. Peter Hunt argues that the narrative structure of Bond's book is designed to advocate the insider position, so that the reader accepts English culture as natural and normal.

Bond (1958) portrays the English way of life as the embodiment of all that is good, and his characters succeed best when they accept this. According to Hunt and Sands (2000), early British children's literature published in 1950's and 1970's have the similar problem of promoting dominant culture through stories in which the protagonist sacrifices all he/she knows in order to achieve kinship with England, not only his/her language but also his/her name as well. Protagonists in many multicultural children's books in the U.S. long for life like other Americans. To the readers, the American life style is good and normal therefore the characters can be more successful when they accept the "normality."

Hunt (2001) argues that if colonialism survives in fiction, it could also be argued that colonial insensitiveness still exists within the criticism of children's literature. Additionally the critics should not forget that colonialism, once acknowledged as historical fact, and does not disappear. Another British children's literature specialist,

Jean Webb, delineates postcolonial studies in children's literature. Jean Webb (2000) collectively studied children's books that have been radically shaped by the colonial power of the British Empire. She defined three different theoretical perspectives on literary development through colonial children's literature by identification of the position. Among those three perspectives, multicultural children's literature in the U.S. might be identified with the second category-- suppressed cultures are forced through the dominant culture to construct and reconstruct the myth of the dominant culture. There has been a strong focus on children's literature reflecting the lives of culturally diverse groups within the U.S. as a way to strengthen cultural identity and to celebrate diversity.

The Australian postcolonial children's literature scholar, Clare Bradford (2007) studied place and politics in children's literature with postcolonial perspectives. One of the books Bradford (2007) explores is Allen Say's *Home of the Brave* (2002), which explicitly states the meanings of place for colonized and marginalized people. Bradford's (2007) perspective on postcolonial studies is historically and ideologically reflected; the ideology of otherness led to the historical event of Japanese interment camp. Bradford states Allen Say uses the constructing organization of a journey to expose the strategies of repression that made the nation forget the stories of two groups of rejected children: Japanese-American children removed from their families and communities and relocated to Indian schools from 1941 to 1944 and Native American children sent to boarding schools from 1879 when the Carlisle Indian school was established until 1960s.

Bradford (2007) states that "Say's *Home of the Brave* explores the processes of national myth making that created the United States as "home" while children within the

nation are dispossessed from homes and families” (p. 184). The appearance of Native American children who tell one of the Japanese characters in the story, “You’re in our camp,” connects the two groups of objectified child “others” in the name of assimilation (Bradford, 2007).

The creation of culturally distinctive texts can thus increase “otherness” and marginality. Otherness can be viewed through postcolonialism as a way to rethink and reconstruct the ways in which racial, ethnic, and cultural others have been repressed, misrepresented, omitted, and stereotyped by colonial mentality (Xie, 2000). Willinsky’s (1998) discussion of postcolonial pedagogical issues explains how citizens of the West used their new-found knowledge to “divide up” and “educate the world” according to the views that they had developed through contrast (p. 3). Children’s books contribute to the struggles of “others” in the America.

Postcolonial Studies in Children’s Literature

Taxel (1986) analyzed two historical novels, *Words by Heart* and *The Slave Dancer* in relation to *Roll of Thunder, Hear my Cry*. Taxel’s major criteria of the data collection was field recognition; the winners of prestigious literary awards. Additionally these books had status as “evoked harsh criticism” for their “alleged racism and stereotyping” (p. 249). Taxel (1986) argued that *Roll of Thunder, Hear My Cry* and *Words by Heart* have high literary quality while they manifest cultural and historical authenticity. In his analysis of *Words by Heart* (1979), Taxel examined sociohistorical and cultural dimensions and stylistic deficiencies that are linked to weaknesses as insensitivity of black culture and history. The strength and authenticity of character’s

narrative style were analyzed in *Roll of Thunder, Hear My Cry*. Lastly, Taxel analyzed the sociohistorical aspects regarding *The Slave Dancer*. The point of view was closely studied in his analysis.

Yenika-Agbaw (2008) engaged in content analysis of children's literature about images of West Africa. Although she does not define her methodology as content analysis, what she analyzed is similar to what I want to explore in Korean-American children's literature. Yenika-Agbaw focused on K-12 fiction set in West Africa. "Fiction captures author's version of what really is, what used to be, and what ought to be" (p. 4). In her study, the analysis focuses on images, reexamines tradition and gender issues, and lastly the question of literacy and African cultural survival. She also focused on publishing challenges and the apparent or potential hybrid nature of literature about African children. Yenika-Agbaw's analysis examines the settings and the characters, particularly the socioeconomic practices of the characters. For example, asking whether the setting is rural/urban, or urban/rural indicates the economic and cultural activities in the community. Texts and pictures were examined to locate the main characters. Yenika-Agbaw searched for the meaning behind messages embedded in dialogues between characters.

The Australian children's literature scholar, Bradford (2007), analyzed postcolonial texts around the world in relation to colonized peoples. In her analysis she studied Indigenous and non-Indigenous texts, examining dominant cultures and their ingrained belief. Bradford (2007) has a similar approach to mass media analysis in which

the use of certain discourse in dialogues and narrations was closely examined. Bradford (2007) and Yenika-Agbaw both study a wide range of literature and format.

Barrera and Quiroa (2003) studied Latino children's books published in the United States. Spanish words and phrases were analyzed in English-based Latino children's fiction questioning cultural authenticity. The analysis examined the complex and differential text effects of chosen Spanish terms. A corpus of Latino picture storybooks published in the United States between 1995 and 2000 were selected for this analysis. The study focused on Spanish usage within English-language editions due to the "larger readership" (p. 250). Barrera and Quiroa examined the use of kinship term (mamá, papa, abuela, and abuelo) culinary terms (tortilla(s), salsa, chile(s), tamales, and mol, bischochitos, empanadas, pan dulce, etc), and ethnographic terms for place and surroundings in Spanish (burro, patio, and fiesta). Their analysis argues about the issue of translation methods for conveying the meaning of Spanish. "The text strongly suggests that the monolingual reader is of utmost concern here" (p. 260) because the translation method creates redundant information for the bilingual reader.

Cai (1994) studied images of Chinese and Chinese Americans portrayed in 73 picture books to explore how these picture storybooks portray Chinese and Chinese Americans and reflect Chinese culture. Cai's study includes wide genres of picture books from folklores, stories about Chinese Americans in North America and contemporary Chinese books about China, Taiwan, and Hong Kong. Cai (1994) problematizes the number of published books about Chinese culture in addition to stereotypical depictions and inauthentic presentations. The picture books portraying contemporary Chinese and

Chinese Americans have a tendency to focus on their cultural traditions rather than contemporary life, on showcasing exotic features rather than characterization of a range of Chinese culture.

Leu (2001) approached the larger cultural group of Asian Pacific Americans depicted in children's picture books. Leu (2001) explored the implied audiences and thematic patterns appeared that in Asian Pacific American's picture books. Leu used Sim's category of studying multicultural children's books such as *social conscience books*, *melting pot books*, and *culturally conscious books*. Leu's study was published 7 years later from Cai's study of Chinese and Chinese American picture books, yet the conclusions were not different--inauthentic and stereotypical representations were presented. Authors from inside the communities show experiences that are distinctive and Asian Pacific American.

Immigration and Diasporic Literature

Ruth McKoy Lowery is an expert about immigration children's literature encompassing different group of immigrants. Lowery (2000) applied a critical sociological approach to analyzing immigrant literature, theorizing literature is socially constructed. Lowery analyzed how forms of representations were presented in seventeen children's literature novels, looking particularly at how issues of race and class affect, or influence, these representations. Lowery studied the immigration waves chronologically, the influential immigration acts, and the consequence of immigration history in the U.S. The mainstream attitudes toward immigrant group as a cultural group in terms of social needs and interpretations were also traced. In her study, immigrations' representations in

children's literature are analyzed reflecting immigrants' identity, looking at the path to immigrate and the consequences of immigration.

After her first study on immigration experience in children's literature, she did a literary case study on a particular immigrant group in the U.S. Lowery (2003) says, "the main goal of critical literacy is to disrupt and challenge unequal power relations that exist in the society. Because experience and knowledge are historically constructed within specific institutional power relations" (p. 19). Lowery examined the depictions of Chinese immigrants in the U.S. specifically Laurence Yep's *The Star Fisher* was closely studied to explore how the issues of race, class, and ideology influence an author's construction and representation of Chinese immigrant subjectivities in the novel.

Lamme, Fu, and Lamme (2004) examined children's picture books without cultural and national restrictions but rather the commonality of immigrants. They explored the range of immigration experiences in the U.S. This study shows the immigration groups' different immigrant experiences depicted in picture books such as making connections, making transitions, and becoming American.

Stephens and Lee (2006) studied Korean picture books exploring diaspora subjectivity and cultural space. This study explores how Korean diaspora express their experience of children as part of diasporic community through picture books. The theoretical framework is not postcolonialism, but rather diasporic identity. Stephen and Lee (2006) analyzed thematically the Korean-diasporas expression related to subjective agency, celebrating hybridity, and affirming tolerance. Stephens and Lee (2006) found a

potential range of orientations of the diasporas which is "minority" culture towards the "dominant" culture.

Relevance to My Research

The literature reviewed in this study provides the context of multicultural children's literature, the theoretical framework, and the related studies. The first part discusses multicultural children's literature in the U.S. The issues and the growth of multicultural children's literature explain the literary affiliation of Korean-American picture books with multicultural children's literature. The second part discusses the theoretical frameworks and development of theoretical frameworks. The development of theoretical frameworks inform my perspectives of studying power positions and ideology, such as ideological norm, position of power, and valued difference, as well as ignored commonalities and cultural misrepresentation. Lastly, postcolonial studies in children's literature are separately discussed due to the theoretical connections to the study. Korean-American children's picture books are identified as multicultural children's literature and the theoretical frameworks of postcoloniality and Orientalism identify Korean-American picture books as a postcolonial study.

These notions provide me with not only a theoretical framework to understand the issues of postcoloniality and cultural authenticity, but also a perspective on the 24 books and 98 book reviews of Korean-American books to explain the relation between imagined community and cultural misrepresentations. In particular, they helped me to clarify my stance in considering cultural issues when ideologies regarding implied audience consciousness and Korean-American culture consciousness are involved. In

other words, the cultural representations in the U.S. and selected cultural representations for the depictions of Korean-American's cultural identity informed postcoloniality as embedded in Korean-American picture books.

CHAPTER 3: METHODOLOGY

In this chapter, I present the methodology that guided my study, which consists of an overview of the methodological framework, an explanation of the design of the study, and a discussion of trustworthiness.

Overview of the Methodological Framework

Qualitative Critical Content Analysis

Because my research question focuses on the content of Korean-American children's picture books, content analysis is the appropriate research method for this study. Qualitative critical content analysis is the methodology for this study and consists of: (1) analyzing texts and describing and interpreting the written artifacts of a society (White & Marsh, 2006); (2) the coding and identifying themes or patterns of text data, with the actual approaches ranging from impressionistic, intuitive, and interpretive analyses to systematic quantitative textual analyses (Hsieh & Shannon, 2005); and (3) inferences from texts to the contexts of their use by using analytical constructs derived from theories or research, researchers have adapted content analysis to their research questions and have developed a range of techniques and approaches for analyzing text (Krippendorff, 2004).

Qualitative content analysis is frequently used to examine children's literature as text. Literary analysis is another methodology that examines children's literature as text. Galda, Ash, and Cullinan (2001) point out that although the purpose of these two methodologies are similar, the methods differ, with literary analysis describing *what authors do* and content analysis examining *what text is about*. Content analysis is a

conceptual approach to understanding what a text is about, considering content from a particular theoretical perspective, such as socio-historical, gender, cultural, or thematic studies. This study is a qualitative critical content analysis of what text is about and focuses on locating power in social practices by understanding embedded inequality in the frames of critical theories such as postcolonialism and Orientalism. Qualitative approaches to content analysis have their foundation in literary theory, social science, and critical theory such as Marxist approaches, cultural studies, and feminist theory (Krippendorff, 2004). “Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (Krippendorff, 2004, p. 18). Content analysis provides new insights and helps a researcher’s understanding of certain phenomena. The reference to text indicates that content analysis focuses on works of art, image, maps, sounds, signs, symbols, and even numerical records as data. Krippendorff (2004) says, “Recognizing meanings is the reason that researchers engage in content analysis rather than in some other kind of investigative method” (p. 12).

Krippendorff (2004) offers six different examples to show how he defines content analysis in different situations; one of which is mass communication research. This study has a similar nature to mass communication research. “Unless analysts spell out whose norms are applied, whose attitudes are being inferred, who is exposed to which mass media, and most important, where the supposed phenomena could be observed, their findings cannot be validated” (p. 28). In my study, the analysis spells out whose norms are applied, whose attitudes are being inferred, who the implied audience is, and

the supposed phenomena that could be observed to examine the authenticity of Korean-American children's literature. For instance, how book reviewers whose world perspectives are the mainstream mindset review Korean-American picture books tells us social norms, attitudes, and implied audience through their content. Krippendorff (2004) says, "Its analysis thus requires a framework, a theory, a vocabulary, and an analytical focus in terms of which the researcher can construct a suitable context for analysis" (p. 28). Typical mass media content analysis explores how a certain subject is "covered" by, "portrayed" in, or "represented" in the media to invoke a picture or theory of content. Within the critical content analysis, discourses are closely studied for the book reviewers' activity in summary and evaluation.

The goal of a directed approach to content analysis is conceptually validating or extending a theoretical framework or theory. In my study, the theoretical frameworks such as racism, postcolonialism, imagined community and multiculturalism are validated through the thematic content analysis. Using prior research or relevant theory, I began identifying key concepts or variables as initial coding categories (Potter & Levin-Donnerstein, 1999). "Content analysis has to address prior questions concerning why available texts came into being, what they mean and to whom, how they mediate between antecedent and consequent conditions, and ultimately, whether they enable the analysts to select valid answers to questions concerning their contexts" (Krippendorff, 2004, p. 82). Within critical content analysis, thematic content analysis is framed for this study.

I use content analysis to analyze Korean-American picture books to answer my research questions: The main research question that guided the study is: How are Korean-Americans portrayed in picture books? The sub questions are:

1. What kinds of diversity and complexity are portrayed within Korean-Americans as a cultural group within picture books?
2. What are the misrepresentations of Korean-Americans in children's picture books?
3. How are Korean-American picture books addressed in book reviews?

Qualitative information provides more insight for readers than quantitative studies because critical analysis is lacking in quantitative studies (Short, 1995). In this study, I developed three sets of categories to analyze the books thematically and 'textually'. I analyzed Korean-American books according to three different sites of research: (1) Korean immigrants portrayed in U.S. picture books, (2) the politics of cultural representation, and (3) book reviews of Korean-American picture books.

The paradigm of this study is based on imagined community and Orientalism. According to Anderson (2006), a nation is "an imagined political community is imagined as both inherently limited and sovereign" (p. 6-7). Anderson says imagined community is different from an actual community because it is not or cannot be based on everyday face-to-face interaction between its members. Instead, members hold in their minds a mental image of their connection. Anderson says a nation "is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion"

(p. 7). Thus, there are multiple mindsets that are dependent on how people indirectly experience and construct knowledge through social interactions, exposure, and interaction. In this sense, portrayal of reality reflects social imagined community. The imagined community in this study is interconnected with Orientalism which contributed to indirect experiences of Koreans and Korean-Americans as a cultural group in the U.S.

Research Assumptions

This study has two major assumptions: First, content meaning can be deconstructed based on an analysis of the framing theory and the meaning-making process by the researcher, and second, the researcher is not only an interpreter, but also a reader. “The key to content analysis is the development of specific criteria for interpretation and analysis” (Short, 1995, p. 21). The methods of analysis in this study are mainly critical content analysis, which includes the analysis of texts and visuals.

According to Short (1995), thematic content analysis is the use of a theory or theme to analyze a text or collection of texts. An analytical device uses the theory or theme so that analysis of the text becomes the main focus rather than the development of theory. The theoretical frame that I am bringing to my analysis is based on postcolonialism and imagined community. I am concerned about issues of the mainstream such as norms, power, audience, difference and commonality, language ideology, and misrepresentations of Korean-Americans as a cultural group.

The justification for the use of critical content analysis with these theories is that discourses not only represent their world, but are also projective, imaginaries, representing possible worlds which are different from the real world.

In the analysis process, I, as the researcher, play two different roles, namely, the cultural interpreter and the reader. As an interpreter, the researcher decodes the textual meaning based on the related literature while I as a reader engage with the text based on my Korean-diasporas life experience. Therefore, this study takes advantage of my personal life experience as a researcher in helping to analyze the text. In order to clarify the researcher's personal biases, a discussion of personal ideologies is provided.

Personal Ideology and Bias

Personal biases are generated based on my life experience. Family, education, social norm, cultural values, and diaspora experiences may construct these biases.

My background

I was born in Daegu located in the Kyungsangdo providence, in the southern area of South Korea. Both of my parents are also from the Kyungsang Province. I was told that Daegu is the third biggest city in Korea with strong political connections, as previous Korean presidents were from the area. I finished my college education in Daegu and came to the U.S. in 1998 for my Master's degree in early childhood education. The city in Korea, Seoul, was as foreign as Tucson was to me. The Korean language I speak in Daegu is often identified as an exotic Korean language. The Korean language that people in Seoul speak is considered to be 'standard.' After I came to the U.S, I gained more social identities and status than I ever had before. The additional ideology and labels I gained was that I am Asian, an international student, F1 Visa holder, ESL (English as Second Language Speaker), and dialect speaker.

I also now identify other Asian people as a similar culture, however if I were in Korea would not identify with as an “our” label. Moreover, Korean people whom I met in the U.S reminded me that I spoke the dialect with a heavy accent. I often was corrected and sometimes was asked to clarify what I meant. I knew I spoke a dialect of Korean, yet it was surprising to be questioned by most Koreans I encountered as a reminder of my linguistic origin. I assume they had not talked with a Daegu person, so it might be an interesting experience for them too.

My diasporic experience

Often I was asked how frequently I visit Korea. The year I finished graduate school and got a job as a classroom teacher, I was not able to visit Korea for more than 3 years. I graduated from school which was the reason for staying in the U.S., as there was no guarantee for safe reentry to the U.S. When my visa expired, I had to have an interview at the American Embassy. Being interviewed for a visa is always nerve wrecking. If you fail to get a visa even after additional attempts, you may have to revise your plan for life pretty dramatically. At least, it concerned me and kept me from returning to Korea.

In Tucson, I joined a Korean church where I met range of Koreans and Korean-Americans with different backgrounds. Korean-American’s social statuses were wider than I expected. At the church, classism was prevalent and prejudice toward language, region, educational background seemed to transfer to the immigrant society just like a miniature Korean society. In this Korean community, the interactions between the members of community reflected cultural differences and similarities among Korean-

Americans and Koreans. I observed some Korean children speaking the Korean language maintained by frequent trips to Korea. Some Korean children maintain both Korean and English fluently because they recently moved to the States. However, most Korean children struggled to get motivated to speak Korean and read Hangeul. Saturday Hangeul school is one of the few heritage language support systems in Tucson.

My Experiences with Korean-American Picture Books

In 2005, I was invited to present about picture books published in Korea at the Annual Conference on Literature and Literacy for Children in Tucson. The conference theme was ‘sense of place.’ I presented a range of Korean picture books that were written for Korean children. This presentation provided great opportunities for me to study Korean picture books. The following semester, I read Korean-American picture books and learned that those picture books about Korean-Americans carried certain themes that I did not notice with the Korean picture books I presented at the conference. However, I was not quite sure how to articulate the differences between the books that had different audiences; Korean children in Korea and American children in the U.S. After I took a discourse analysis class, I came to define the difference as an “Otherness.” Botelho and Rudman (2009) state that “the other is defined as people who are different linguistically, culturally, racially from the dominant White Anglo-Protestant culture” (p. 103). The discourse of “Otherness” indicates the fixed and unified identity (Botelho & Rudman, 2009). This otherness concept helped me realize why I identify with other Asian people more closely than other cultural and racial groups, and further how this binary of ‘European-Americans’ and ‘non-European people’ perspectives was embedded in the

Korean-American picture books and book reviews. I also came to notice the attached connotations of ‘American’ were often used for European-Americans rather than other racial and cultural groups when we refer to Americans in our oral discourse among Korean people. Thus, I came to explore otherness and picture books as a mediator of social ideology.

Design of the Study: Data Collection

Criteria for Book Selection

This study investigates the presentation of Korean-American culture in picture books published in the U.S. The data of Korean-American picture books were collected from examining the Children’s Literature Comprehensive Database (CLCD). The University of Arizona offers free access to this database for the students of University of Arizona. The gather data represented the widest range of literature, I used the keyword search, ‘Korean-American’, additionally utilized the categories of fiction, K through 6 grades, and age group five to thirteen. The results were 48 entries.

Within 48 entries, I made four exclusions according to genre, format, and content. Historical fiction and traditional tales and chapter books were excluded for the study. I also excluded books about Korean-adoptees. For instance, *Kimchi and Calamari* has the story line of a Korean-born adoptee with Italian-American parents. Although the protagonist explores his Korean heritage, I thought the absence of Korean/Korean-American parents was significant in establishing the specific cultural context of Korean-Americans. Other adoptee stories such as *Jin Woo*, *Tall Boy’s Journey*, *The Chicken Pox Panic*, and *The Coffee Can Kid* were excluded from the data as well.

Diasporic literature is a genre of children's literature that tells either immigrant family stories or historical fiction about the culture. In terms of genre, historical fiction and traditional literature were excluded in this data and the decision was made to focus on contemporary realistic fiction. As I briefly discussed earlier, the most available genre of children's literature about other cultures are the traditional narratives such as legends, myths, folklore, fairytales, and fables which indicates the relation of exoticism and the focus of tradition (Freeman and Lehman, 2001). Historical fiction is one of the most common genres, meaning that young readers come to learn about a certain culture through historical fiction which may set up the images of the culture based in previous time eras.

Traditional tales and historical fiction have 'obvious' otherness due to time difference, fantasy elements, and presentational styles. However, contemporary realistic fiction is defined as the genre that "contains stories that reflect contemporary life, take place in familiar settings, and present common situations with which the reader can identify" (Hancock, 2004, p. 130). Hancock's definition of "familiar settings and present common situation" can be briefly explained using *Halmoni's Day*, and *Halmoni and the Picnic*. They are about the protagonists' grandmothers' visits to the U.S. and occurrences surrounding her visit to the school.

In *Dear Juno*, Juno corresponds with his grandmother who lives in Korea. *The Name Jar* is a story about a new immigrant family who has a girl named Unhei. She wants to have a new American name and strives for her new identity through a vote for a new Anglo name in her class. *Father's Rubber Shoes* tells the story of a new Korean

immigrant protagonist's environmental change and his homesickness for Korea. It is because his father is busy with his grocery store business. In *Sumi's First Day of School*, Sumi makes an adjustment to school despite difficulties and anxiety making new friends at a new school. *My Name is Yoon* and *Ae Kyung's Dream* are also new immigrants who deal with a new school and dilemmas about Korean names. *Ae Kyung's Dream* was published in 1978 and so did not get included CLCD search engine. *Ae Kyung's Dream* is recognized as the first Korean-American picture book, but did not get included in the 24 picture books for the analysis, however it remains an important reference. Following this publication, Korean-American picture books continued the similar immigration plot for 30 years. In *Cooper's Lesson*, Cooper cannot speak Korean but English, so Cooper learns Korean from his Korean neighbor who runs a grocery store. All of these books are included in the study.

The historical fiction like *Rosie's Tiger* and non- Korean-American books, *Peacebound Train* and *Sori's Harvest Monday* were excluded from this study. *Rosie's Tiger* is a story of a sixth grader who enlists the aid of her new best friend in trying to get rid of the Korean wife and stepson her older brother has brought back from the Korean War in 1952. *Peacebound Trains* and *Sori's Harvest Monday* were also excluded from the data because the story settings are in Korea and not the U.S. Although experiences in Korea often get included in Korean-American picture books, the setting of these books are in Korea. Another example of books not included is *Smoky Night*, which was listed in the search due to the Los Angeles riot in Korea-Town; however, the content does not

specifically address Korean-American experiences. Lastly, chapter books were excluded to keep the data as a collection of picture books.

Consequently, the data is a total of 24 picture books selected from Children's Literature Comprehensive Database (CLCD). The plots of all 24 books are listed in Figure 2.

#	Title	Year	Author	Illustrator	Criteria
1	<i>Halmoni's Day</i> - A story of a Korean grandmother's visit	2000	Bercaw Edna (CI)	Robert Hunt (CO)	Ethos Hanbok Representation
2	<i>Halmoni and the Picnic</i> – A story of a Korean grandmother visit New York City	1993	Sook Nyul Choi (CI)	Karen M. Dugan (CO)	Overrepresentation Authentic hair
3	<i>Yunmi and Halmoni's Trip</i> - A Story visiting Halmoni's country, Korea.	1997	Sook Nyul Choi (CI)	Karen M. Dugan (CO)	Overrepresentation
4	<i>My Best Older Sister</i> - New brother is born and learn to be an older sister through a range of experiences.	1997	Sook Nyul Choi (CI)		Cornelius Van Wright and Ying-Hwa Hu (CO)
5	<i>New Cat</i> – A story of a cat adoption and the cat saves the factory from the fire	1999	Yangsook, Choi (CI)		Contemporary Non-immigration
6	<i>Behind the Mask</i> - A Story of celebrating Halloween with a grandfather's dance outfit	2006	Yangsook, Choi (CI)		Ethos Physical representation
7	<i>The Name Jar</i> - A story moving to the U.S. adjusts to a	2002	Yangsook Choi (CI)		Cultural Assimilation Ethos

	new culture through defining Unhei's identity with names				Hanguel inauthentic representation
8	<i>One Afternoon</i> Minho and his mother have a busy afternoon doing errands in the neighborhood.	1994	Yumi, Heo (CI)		Non-immigration contemporary
9	<i>One Sunday Morning</i> Minho and his father have an active morning at the park, taking a carriage, ride, seeing the animals in the zoo, and riding the merry-go-round.	1999	Yumi Heo (CI)		Non-immigration contemporary
10	<i>Father's Rubber Shoes</i> Yungsu missed Korea terribly until he begins to make friends in America.	1995	Yumi Heo (CI)		Long-ago Korea
11	<i>Baby Steps</i> - a baby story with Korean-American ethnicity touch	2000	Peter McCarty (CO)	Non-immigration contemporary	
12	<i>Sumi's First Day of School Ever</i> By the time Sumi finishes her first day of school, she decides that school is not as lonely, scary, or mean as she had thought.	2003	Soyung Pak (CI)	Joung Un Kim (CI)	Lack of diversity Overrepresentation of ESL
13	<i>Dear Juno</i> - A story of Korean-American boy corresponds with his grandmother in	1999	Soyung Pak (CI)	Susan Kathleen Hartung (CO)	Misrepresentation of Korean grandmother Cultural assimilation

	Korea				
14	<i>A place to Grow</i> – A poetic book of finding home after her father's journey through places	2002	Soyung Pak (CI)	Marcelino Truong (CO)	Immigration Ambiguous story plot can lead cultural assimilation
15	<i>The Have a Good Day Café</i> – A grandmother from Korea helps the vendor business of Mike's family by selling Korean food	2005	Frances Park and Ginger Park (CI)	Katherine Potter (CO)	Long-ago Korea Physical representation- Museum effect Cultural assimilation- dumplings Immigration
16	<i>Good-bye, 382 Shin Dang Dong-</i> Jangmi moves to the U.S. leaving a friend and home behind	2002	Frances Park & Ginger Park (CI)	Yangsook Choi (CI)	Long-ago Korea Cultural Assimilation Immigration
17	<i>Bee-Bim-Bop</i> - Cooking Bee-Bim Bop, Mixed rice with a mom and eat together	2005	Linda Sue Park (CI)	Ho Baek Lee (CI)	Non-Immigration contemporary K-A book
18	<i>Babies can't eat Kimchee</i> – A story about what a baby cannot eat	2007	Nancy Patz (CO)	Susan L. Roth (CO)	Non-Immigration contemporary K-A book
19	<i>Dumpling Soup</i> is a story about New Years Day in Hawaii	1993	Jama Kim Rattigan (CI)	Lillian Hsu-Flanders (CO)	One of two hybridity books reflecting Hawaii community
20	<i>My Name is Yoon</i> – A story of defining Yoon's identity as a new Korean immigrant	2003	Helen Recorvits (CO)	Gabi Swiatkowska (CO)	Physical misrepresentation Hair-do, dress, Long-ago Korea New Immigration
21	<i>Yoon and the Christmas Mitten</i> — A story of parent's resist of Non-Korean holiday	2006	Helen Recorvits (CO)	Gabi Swiatkowska (CO)	Cultural Authenticity in Religion & holiday
22	<i>Yoon and the Jade</i>	2008	Helen	Gabi	Cultural

	<i>Bracelet</i> - A story of Yoon's dilemma between mingling with a new friend and grandmother's gift		Recorvits (CO)	Swiatkowska (CO)	assimilation
23	<i>Cooper's Lesson</i> – A story of learning heritage language through a new relationship	2004	Sun Yung Shin (CI)	Kim Cogan (CO)	Stereotype One of the few hybridity book
24	<i>The Trip Back Home</i> – A story revisiting a mother's land, Korea	2000	Janet Wong (CI)		Bo Jia (CO)
Note: CI indicates Cultural Insider who is identified as a Korean or Korean-American. CO indicates Cultural Outsider who is not from Korea or Korean-American culture.					

Figure 2: Twenty-four picture books with author and illustrator

After *Ae Kyung's Dream* by Min Paek was published in 1978, the CLCD cannot obtain any record of Korean-American picture books published in throughout the 1980s. The correlation between publishing Korean-American books and Korean immigrations in the U.S. is not clear. During the 1980's, the Korean government was selective with the applications of immigration and travel to overseas and the number of Korean-immigrations was reduced in 1970s and 1980s. According to Reimers (2005), there is not an absolute correlation with economy that the 1990s was a period of decreasing immigration from Korea. However, the difficulties of making a living in small businesses in the U.S. and the violence and prejudice Koreans experienced, even in a booming economy, served to prevent the large-scale immigration of the 1970s and 1980s from continuing.

The publishing years and book numbers have a correlation with an author's personal publishing activity. For instance, the books by Sook Nyul Choi and by Yumi Heo are all published in 1990s, while Recorvits and Yangsook Choi published their books in late 1990s and early 2000s. Sook Nyul Choi's chapter books are all published in 1990's. S The sister authors Frances Park and Ginger Park actively published in the late 1990's and mostly 2000's (see Figure 3).

Published Year	Number of books	Authors with more than a book
1978	1	Min Paek
1980s	None	None
1990s	7	Sook Nyul Choi Yumi Heo
2000s	15	Helen Recorvits Yangsook Choi
** Most of the authors who are not listed in this chart published only once except Soyung Pak who wrote <i>Sumi's First Day of School Ever</i> and <i>Dear Juno</i> . Pak published in 1999 and 2003. Yangsook Choi published a Korean-American book in 1999		

Figure 3: Publishing years and authors

Process of Data Analysis

This study investigates the ideologies embedded in the discourse within picture books and book reviews. The analysis process was influenced by these theoretical frames. First Korean-American picture books were approached as a genre of diasporic literature associated with immigration themes. Second, I used critical content analysis informed by the process of critical discourse analysis. Critical discourse studies aim to critically investigate social inequality as it is expressed, signaled, constituted, and legitimized by language use. Discursive practice can assist in constructing and reconstructing unequal power relations through the ways in which they represent ideas and position people

(Titscher, Meyer, Wodak, and Vetter, 2000). Critical content analysis informed by critical discourse studies was used for the analysis of picture books and 98 book reviews.

Diasporic study approach

My research question about the portrayal of Korean-Americans has an association with diasporic depictions. Reading books about Korean-Americans in order to set up representational criteria was too broad because immigration is the most frequently portrayed experience in the U.S. within children's picture books, therefore I developed representational criteria around immigrant themes. The study of immigrants portrayed in picture books by Lamme, Fu, and Lowery (2004) informed me about how thematic categorization is constructed in content analysis. The study by Lamme et al (2004) showed how immigration is defined as a study theme and sub categories are constructed according to the immigrant experiences depicted in the picture books. Shwn-yi Leu (2001) studied Asian Pacific American (APA) people portrayed in children's picture books. Unlike Lamme et al (2004), which has a diasporic focus relating to immigration experience, Leu (2001) studied the number of fiction books published in the U.S. about APA between 1990 and 1999. In addition the intended audience and the dominant themes across the APA fictions were studied. Leu (2001) and Lamme et al (2004) both had thematic content analysis approaches on each group portrayed in the children's literature: U.S. immigrants and Asian Pacific Americans.

Categorizing Korean-American picture books with diasporic themes led to findings of non-immigration themes among Korean-American books. Additionally the themes of the diasporic journey as immigration contributed to the stereotypes of Korean-

Americans pursuing otherness. Another category I created is the books that are not about immigration. Leu (2001) has themes that are not focusing on immigration but being APA in the U.S. Although the non-immigration theme is small among the picture books, these books do show the diversity and complexity of Korean-Americans as a cultural group. Thus non-immigrant contemporary Korean-American experiences and stereotypes of Korean-American category were constructed through a diasporic approach to the picture books. The constant theme of 'people not from here' is conveyed throughout the immigration stories, and other subthemes within diasporic focus became of stereotypes of Korean-Americans.

The previous study of immigrants' images in children's picture books helped me to create a chart about immigration themes. Within the themes of immigrants' experiences, there is a range of themes that describe Korean-American experiences in the U.S. I selected the themes that were evident in the experiences of characters in the 24 picture books. I added other categories to reflect immigration themes specific to Korean-Americans that did not appear in Lamme et al (2004) or Leu (2001) as I developed the themes from my own experiences as an immigrant along with other Korean immigrants with whom I have interacted as points of reference. Encountering a wide range of Korean-Americans in Tucson helped me to define the categories with great detail. For instance, I met Korean-Americans who have certain jobs that become the representative jobs depicted as what Koreans do in the U.S. and became the 'partial truth,' stereotypes in media and picture books. There are high professions such as medical doctors, dentist, professors, and engineers. Because of the connection to the University of Arizona, there

are international students and their families and university employees who contribute to the characteristic of Tucson Korean community. I came to reflect on the depictions of Korean-Americans as related to the real Korean community I experienced over five years. Even if I had been in the U.S. for about a decade, Tucson is the only community where I got involved with a Korean church and community. As a result, I learned the depictions of Korean-Americans in picture books partially portrayed Korean-American experiences rather than the entire possible Korean community.

The books that did not have an immigration theme were defined as non-immigration contemporary books. Throughout the analysis of immigration, the question of diversity and complexity in portraying of Korean-Americans grew more specific. The three themes of Korean-American immigration experiences in the U.S. are: making a transition of acculturation, making cultural connections, and consequence of immigration.

The subcategories for each category were informed by the frame of acculturation and assimilation. Pak (2006) distinguishes between acculturation and assimilation. Assimilation is the same with acculturation in terms of the process of “Americanization” or “becoming American-like” which is a type of acculturation. Berry (1980) defines acculturation as “those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both groups.” (p. 9)

As Berry (1980) states, acculturation is the process of change when a group of people from one culture experiences continuous contact with another culture. Al-Omari and Pallikkathayil (2008) state that adjusting to a new culture is a complex process due to

the change of sense of self. During this process, immigrants experience many stressors and difficulties and emotional or psychological problems arise (Al-Omari & Pallikkathayil, 2008).

One way I looked at these four categories is a lens of stages in adjusting to the new country. For instance, a young child learning English becomes an issue in the stage of making a transition to acculturate, while it is not the main theme when a character's experiences focus on making cultural connections. Consequences of immigration is the opposite of a new immigrant protagonist's struggle to learn English in that Korean-Americans have a dominant American identity and so they need to learn the Korean language and cultural heritage. Therefore the subthemes, feeling confused and homesick, adjusting to the American experiences, working toward American dream were categorized with the first immigrating experience theme, *making a transition to acculturate*.

Pak (2006) states there are two major processes of culture change: "(1) acculturation- a force that promote individuals toward new roots or the acquisition of the new host society's cultural traits and (2) ethnic identification – a force that binds individuals to their old roots or the maintenance of the original heritage's culture" (p. 18). Pak's acculturation changes informed my view of the transition of cultural experiences and adjustments for Koreans, *making cultural connections* and *becoming American* are not the same, but they are similar in terms of the sequential theme of immigration experiences. These two categories had the theme of defining identity through the culture they have been part of and the new culture they are writing to belong to. Cultural

identifications and connections are the main theme in this category. Lastly consequences of immigration show the lack of reflecting the large number of Korean-Americans who have been in the U.S. and who have transformed hybrid culturally, racially, and linguistically. However, this category had fewer examples than other immigration categories.

The previous studies of children's literature by Lamme et al (2004) and Leu (2001) provided the useful and excellent lens, but they did not completely describe or explain the Korean-American picture books. Lamme et al's (2004) study broadly researched immigrants' picture books instead of focusing on a particular cultural and racial group's immigrant experiences. Leu (2001) broadly researched Asian Pacific Americans instead of being culturally specific. Lamme et al (2004) has three large themes in their study: (1) making the transition, (2) making connections (3) becoming Americans. Figure 4 compares Lamme et al's (2004) study of immigration picture books and my study explaining the thematic category connections.

Themes	Subthemes of the immigrant experience (Lamme et al, 2004)	Korean four immigration subthemes (my study)
1.Making transition	-Feeling Lost and Homesick -Adjusting to the American experience -Working toward the fulfillment of Dreams	1.Making transition of Acculturate -Feeling lost and homesick -Adjusting to the American experience -Working toward the fulfillment of Dreams
2.Making connections	-Creating Memories -Traditional Celebrations -Revisiting the homeland	2. Making cultural connections Korean traditional celebrations are not the common theme or visiting homeland instead grandmother and cultural icons play the cultural connections in Korean-American picture books.

3.Becoming Americans	-Bridging Two Cultures -Developing a New Identity	3.Becoming Americans -Bridging Two Cultures -Developing a New Identity
		4.Consequences of Acculturation New theme found in Korean-American picture books. Lamme et al's did not include the consequence of acculturation
Note: An additional theme that has resulted from my study includes contemporary non-immigrant Korean-American Experiences		

Figure 4: Contrast of themes between Lamme et al's immigration and Korean-American's immigration

Lamme et al's categories of immigration experiences encompass a general immigration population portrayed in the picture books instead of being specific with a cultural group. Making the transition and its subthemes worked for the Korean-American immigration experience, however, I interpreted the emotional and systemic transitions as a journey of acculturation rather than a simple transitional assimilation. Thus, categorizing acculturation as making the transition was not sufficient enough for describing Korean-immigrant acculturation, especially the mental and emotional acculturation that dominates the transitional experiences (Berry, 1980; Pak, 2006). Leu (2004) used the expression of acculturation in APA's experiences. I integrated Leu's acculturation and Lamme et al's transition to support my interpretations. Thus, making a transition of acculturation was created for Korean-Americans' immigration experiences. The second category, *making connections*, worked partially for Korean-immigrants. Within Korean-Americans books, the role of the cultural object is not significant as Lamme et al's books.

Korean traditional holidays are mentioned a few times and so are visiting the home country, Korea. Lamme et al's (2004) sub-themes such as *creating memories*,

traditional celebrations, and *revisiting homeland* were not fully applicable for Korean immigrants. Korean-immigrants' experiences have making connections in different ways through the creative usage of the late grandfather's belongings, and the dynamics with the newly joined grandmother. Lamme et al's *making connection* and its sub-themes informed Korean-immigration experiences, but it could not genuinely reflect Korean-immigration experiences. In Lamme et al's third theme of *becoming Americans* seems to be the common immigrants' experiences regardless of the cultural personality and identity. *Becoming Americans* reflects bridging two cultures and identity adjustments and this theme sufficiently worked for Korean-immigrants as well. Lastly, *consequences of acculturation* is a new theme that rose from Korean-immigrants experiences. Lamme et al's (2004) study focuses on new immigrants so their transitional experiences are dominant in their study. Within 24 Korean-American picture books, two picture books have stories about two American children whose heritage is Korean. The story is about discovering and learning about their Korean heritage through the new language, a grandmother, and a Korean mentor. The story is not about immigration but rather the consequence of immigration that happened several generations ago.

The theme of contemporary non-immigrant Korean-American experiences is about non-immigration experiences. This theme was found in 24 Korean-American picture books that are not identified as immigration picture books. Lamme et al's category informed this study, but I had to differentiate the categorical themes to make it applicable for Korean-immigration picture books. In this process, Lamme et al's immigration themes were so useful that the nature of immigrations were reflected as it is

in some cases such as *becoming American*.

Leu (2001) studied 73 Asian Pacific American books. The 73 books were classified into eight thematic categories: (1) acculturation, (2) APA heritage and traditions, (3) common everyday experience, (4) family relationship and family stories, (5) growing up and finding oneself (6) success in the new world (7) surviving racism and discrimination, and (8) miscellaneous. While Lamme et al (2004) has a diasporic approach in immigration experience, Leu (2001) examined APA's beyond immigration experiences. Some of the themes Leu classified are similar to Lamme et al's immigration themes. For instance, acculturation reflects a transition and APA heritage and tradition makes a connection through cultural items and visiting the homeland. In Chapter 4, the diasporic experience has strong connections with immigration experience, Lamme et al's themes were closer to the immigrants' diasporic experiences, yet Leu's (2001) thematic classification helped me to broaden Lamme et al's themes. For instance acculturation enriches the transitional experience and success in the new world can be understood as fulfilling American dream. Growing up and finding oneself are also part of the journey in which the young protagonist learns the bicultural identity through family member or community member. Thus, Lamme et al's (2004) themes were helpful to examine Korean-Americans portrayed in the picture book as immigrants and Leu's (2001) study bridged the history of immigration and being a diasporic in the U.S. The theme *surviving racism and discrimination* is not shown in Lamme et al's (2004) theme. This is because Leu (2001) examined chapter books, which afforded a wider range of stories than picture books. APA picture books are the consequence of immigration, thus the additional theme

like *surviving racism and discrimination* is one of the themes included in Leu's (2001) study.

The differences between the depictions in books and real Koreans led to subcategories of stereotypes of Korean-Americans including; forever foreigners, overrepresentation of jobs, norms in Korea, and underrepresented realism. Korean-American picture books about non-immigration themes are also small sets, yet the needs of non-immigration picture books stood strong to convey the intercultural connections, rather than stereotyping Korean-American's diasporic identity.

In chapter 5, the misrepresentations were analyzed with the Iceberg culture model to study cultural inaccuracy and cultural inauthenticity. Culture is a broad concept and the iceberg culture model guided me on where to examine. In order to have the category of misrepresentation, I used a process to come up with categories. I had my observation notes in which I photocopied each picture book page. I also made comments on the actual book for the case of color-sensitive notes. Next, I coded each book with cultural insider and outsider labels of authors and illustrators. There is a range of author and illustrator combined throughout 24 picture books.

CI- Cultural Insider author who has Korean culture connection who also illustrates

CICI- both of authors and illustrators are all identified as cultural insiders

CICO- While the author is cultural insider(s), the illustrator is identified cultural outsider.

Cultural outsiders include other Asian culture if it is not Korean culture.

CO- The author is also the illustrator, however, the author is not from Korean culture

COCI- Cultural outsider author and illustrator is the cultural insider. The case of COCI

did not exist throughout the 24 books.

COCO- The author and the illustrator are both cultural outsiders. The Yoon series are the main COCO criteria. Since the same author and illustrator produced the Yoon collection, I coded COCO1, COCO1-2, COCO1-3 indicating the order of publishing years. The reason I coded according to the author and illustrator's background is the imagined community connection and there are book creator connections to certain patterns based on the observation notes (See the Figure 5). Figure 5 has codes that indicate the cultural identity and series of numbers for each book. Using the Iceberg culture model, the cultural accuracy and authenticity were explored in details such as grandmother, a protagonist look, Hanguel, and food etc. Figure 5 is small portion of the long excel file chart that provided numeric data even though this is qualitative content analysis. The quantitative perspectives guided me on the areas to examine and research. There are total 6 Korean authors who also illustrate. A Korean author and a different Korean illustrator wrote one book. Twelve books have Korean authors and non-Korean illustrator. This combination is the largest. Two books are written and illustrated by non-Korean authors who illustrate their books. The Yoon series is an example of non Korean-author whose work is illustrated by another non-Korean illustrator. There are no books written by a non-Korean author and illustrated by a Korean artist.

Books	Title	grandma	short cut hair bang
CI1	The Name Jar	hanbok in K	short hair with pin
CI2	Father's Rubber Shoes	x	1 pony, 1 piggy 3 sh
CI3	Behind the Mask	gandpa , hanbok	x
CI4	New Cat	x	
CI5	One Afternoon	x	x
CI6	One Sunday Morning	x	
CICI 1	Bee-bim bop	hanbok in k	pony tail with 방울
CICO1	The Trip Back Home	hanbok(W)	1
CICO2	Halmoni's Day	hanbok	1
CICO3	Halmoni and the Picnic	hanbok	x long hair
CICO4	Cooper's Lesson	x	x

Figure 5: Sample of coding of misrepresentations

Once I coded each book, I made categories that drew questions and puzzlements in terms of misrepresentation. For instance, grandmothers often appear throughout the picture books. Most appeared in the illustrations, however one grandmother was not get portrayed in the illustrations in *Yoon and the Jade Bracelet*. Grandmother is mentioned once as she gives the Jade bracelet to Yoon. Grandmothers are largely two types in the picture books; grandmothers with Hanbok and grandmothers with a casual outfit. Within 24 picture books, there are eight halmonis who wear Hanbok in the illustrations and three halmoni wearing non-Hanbok. Halmoni is a cultural icon in the books and the connotation attached to halmoni with Hanbok is significant due to the cultural representations. Among halmoni portrayal, there are pseudo presentations in terms of accuracy and authenticity. If accuracy is the issue with debates of the Hanbok presentation, authenticity is based on the occasion that halmoni wears the Hanbok. Another example for physical presentation is Korean-American children's physical representation. There are a wide range of Korean-American children in the picture books,

and there was a particular look, short hair with thick bangs and/or a Peter Pan round neck outfit that is rather pseudo but appeared several times. 24 books indicated 24 young protagonists, along with other children characters in the books. 7 children had this look with short hair and thick bangs, while other hairstyles included pony tails, short hair with hair accessories, piggy tail, and long hair. The particular look of hair styles and outfits appear in the books that are illustrated by CO illustrators. *The Trip Back Home*, *Halmoni's Days*, *Have A Good Day Café*, *My Name Is Yoon*, *Yoon and The Christmas Mitten*, and *Yoon and Jade Bracelet* are all CO illustrators. *My Best Older Sister*, *Halmoni and the Picnic*, *Baby Steps*, *Dear Juno*, and *A Place to Grow* are all illustrated by CO illustrators, yet the protagonists' hair has a wide range of hairstyle and outfit than the typical look.

Dumpling is another interesting cultural icon representing Korean culture. Dumpling is not the only food representing as a Korean food within 24 picture books, however within 24 books, there are 19 images about cooking, fixing a meal, and having a meal together. The images are of Korean style food, instead of images Western food. Even if they are Koreans living in the U.S., Korean food is usually consumed so that the eating scene is more Korean than in actual Korea. The significance of dumpling is that dumplings are often mentioned in the texts or stands out in the illustration while other Korean food is not emphasized even if they are other traditional Korean food. Foods like kimbop, bee-bim-bap are mentioned once in the text and illustration in *Halmoni and The Picnic* and *Bee-Bim Bap*. However dumplings are emphasized textually and visually than any other Korean food. Dumplings guided the social semiotics of Koreanness.

The dumplings led to other items that represent Korean culture such as jade, dragon, chopsticks, etc. The cultural items are largely divided into pseudo cultural icons, internal cultural icons, and overused cultural icons. In this analysis, Korean cultural identity in the picture books is examined in relation to other Asian cultures that have a longer history in the U.S. For instance, Chinese and Japanese cultures were used to portray Korean culture which has Asian connections, yet overrepresentation through other Asian cultures led to three categories.

Interpretation of the Text

The analysis of each text consisted of two parts. First, the analysis of the text of each individual picture book was based on critical content analysis and involved a systematic reading of a body of texts, images, and symbolic matter in the twenty-four picture books. Second, the analysis of ideologies embedded in the discourse patterns was informed by Kress and van Leeuwen's visual analysis approach. Content analysis takes systematic reading of texts, images, and symbolic issues. I used discourse study perspectives and social semiotics as a part of 'critical' content analysis.

Critical Content Analysis: Discourse and Visual Image

In the field of mass communication, content analysis was first established and applied in the first half of the twentieth century. Berelson (1952) spread the use of content analysis to other disciplines after World War II including mass communication, verbal interviews in psychology studies, and anthropologists' studies of myths, folktales, and riddles. Historians also looked for systematic ways to study historical documents and content analysis became the suitable method. Social scientists found content analysis

useful for educational materials. Content analysis is considered a flexible method for analyzing text data (Cavanagh, 1997, cited by Hsieh 2005).

According to Krippendorff (2004), before the war, texts were analyzed in order to identify “propagandists,” to locate individuals who were attempting to influence others through tricks. Therefore, the critical perspectives were already embedded in content analysis. Qualitative approaches to content analysis provide “protocols” for studying texts systematically. Discourse analysis is an example of an approach that involves systematic text exploration. Krippendorff (2004) notes that discourse analysis studies racism and stereotypes represented in media in the U.S. Krippendorff (2004) says that the abundance of the uses of content analysis caused a loss of focus. The loss of focus can be understood as the benefit of flexibility because researchers note that flexibility is the strength of content analysis, yet the lack of definition and procedures came to be a potential limitation of the application of content analysis (Hsieh & Shannon, 2005). Krippendorff (2004) says, “Everything seemed to be content analyzable, and every trend also broadened the scope of the technique to embrace what may well be the essence of human behavior: talk, conversation, and mediated communication” (p. 12). However, the convergence among different fields was found in two areas: inference is developed from content analysis and a shift was made from measuring volumes of subject matter to counting simple frequencies of symbols and relying on co-occurrences. Thus, the perspectives of critical discourse analysis and critical visual analysis informed the procedures of the methodology of content analysis as van Dijk’s discourse studies about

racism and stereotypes. Critical discourse analysis informed how texts and visuals are critically studied.

The term discourse is used in this study to include both textual and visual discourses as social events. Fairclough (2003) sees discourse as ‘a way of representing aspects of the world- the processes, relations and structures of the material world, the ‘mental world’ of thoughts, feelings, beliefs and so forth, and the social world’ (p. 124). One of the significant features of picture book is visual images. According to Albers (2008), looking at the images is a political act of seeing, because looking and seeing are based upon the experiences and beliefs of the art-makers and readers of these images. For instance, an African American scholar, bell hooks (1995) said that representation of African Americans becomes one of looking closely at how African Americans are shown through image, as “representation is a crucial location of struggle for any exploited and oppressed people” (p. 3).

Fairclough (1992) says the first characteristic of discourse analysis is that it is text-centered. There is a range of approaches to discourse studies. This study is limited to an approach relevant to the genre of the picture books, namely content analysis and visual grammar often used in analyzing the structure of picture books.

Discourse Studies

Gee (2005) said, “discourse models are the largely unconscious theories we hold that help us make sense of texts and the world” (p. 73). The typicality of Korean-Americans’ images and depictions are also a reflection of ‘those edited experience to capture essential or typical’ (p. 7). Gee (2005) says people have experiences in the world,

including the indirect experience like media. He calls it ‘simulations in the mind’ (p. 73) and these simulations people build in their mind are not ‘neutral.’ Rather the simulation is meant to reflect a perspective on the subject. In other words, the simulations the mainstream builds in their mindset like Korean-Americans as a cultural group are not ‘neutral’. In chapter 5, I develop categories of representation and cultural identities in Korean-American picture books. In these categories, the discourse models (Gee 2005) reflected in Korean-Americans picture books in the U.S are Orientalism, postcoloniality, and imagined community. I looked at texts from a representational point of view to identify the included elements and excluded events. Fairclough’s analytical methodology informed me in doing a critical content analysis of the book reviews. Because reviews have mainly texts rather than visuals, the perspectives of discourse study informed analysis of the content of book reviews.

In Chapter 5, cultural accuracy and cultural authenticity became the frames of taking notes on the textual discourse and visual discourse. Discourse models that convey Orientalism, postcoloniality, and imagined community were recorded in terms of the representation of Korean-Americans as a cultural group. The discourse in the 24 picture books and 98 book reviews were looked at closely through the frame of critical discourse studies. Gee’s (2005) seven components of situations informed me in developing categories of Korean-Americans as a cultural group. Some of the questions I thought about included (1) Significance: how and what different things mean (i.e. how does ‘far away’ signals otherness? How do book reviews label Korean-Americans?), (2) Activities: some activity or set of activities (i.e. why Koreans are shown eating dumplings as if

dumplings are daily food? Why the Korean-grandmother wears Hanbok for such an ordinary day?), (3) Identities: any situation involves identities as a component, the identities of those involved in the situation are enacting and recognizing as consequential (i.e. Why do dragons appear repeatedly in the portrayal of Korean culture? Is Korean culture depicted like Chinese culture?), (4) Relationships: any situation involves relationships as a component, the relationships that the people involved enact and contract with each other and recognize as operative and consequential (i.e. Why is Hanguel inaccurate and inauthentic? Can the intended readers read Hanguel in the illustration?), (5) Politics: any situations, involves social goods and views on their distribution as a component, (6) Connections: in any situation things are connected or disconnected, relevant to or irrelevant to each other in certain ways (i.e., Why Yoon sounds like she never heard Christmas before she came to the U.S? What are the cultural disconnection and inaccurate connections, New Years and Christmas?), and (7) Sign systems and knowledge: one or more sign systems and various ways of knowing are operative, oriented to and valued or devalued in certain ways. Why are depictions of Korea connected to the Korea in the past and not contemporary ones? How is this book signaling its Korean-ness? Why are exotic signs marked on dedication pages? (i.e., why contemporary Korea is devalued in the picture books? Why do persimmons appear as the only fruit Koreans eat?) These seven components informed me of discourse models embedded among Korean-American picture books from critical perspectives. Some of the criteria were richer in the picture books than others.

Critical Visual Analysis of Images in Picture Books

According to Kress and van Leeuwen (1996), visuals have grammar just as texts have linguistic rules. They emphasize the process of sign-making in society. Interaction between the text and the viewer created by the sign-maker is one major issue in their visual analysis because the power structure is constructed in pictures. Children's picture books are an independent media and genre where issues are expressed through visual and textual language. Pictures in picture books are complex iconic signs, and words in picture books are complex conventional signs; the function of pictures is to describe or represent (Nikolajeva, 2005). Children's picture books are the media where children interact with text and signs. CDA is studying a production of a text within which individuals or groups as social historical subjects create meanings in their interaction with texts (Wodak & Myer, 2001). According to Taxel (1997), children begin to perceive, read, and reinterpret their worlds through art. According to Kress and van Leeuwen (1996), visual grammar provides a tool to investigate possible power relationships embedded in the images, saying that images including illustrations in picture books are "structured messages, amenable to constituent analysis" (p. 22).

According to Albers (2008), visual analyses and methodologies are less known in literacy research and theory than are other types of textual analysis. The illustrations of twenty-four picture books were examined. In the illustrations, the power positions were examined, looking for stereotypes, misrepresentations, cultural icons, and symbols. To do so, I holistically read and reread each of the Korean-American books and took research notes at least three times with particular concentration on how Korean-Americans and Korean culture are depicted. In order to develop the categories, I began taking notes as

my first response to the textual and visual discourse appearing on the picture books. Kress and van Leeuwen's (1996) categories from their visual analysis study informed this study: directionality, intention, interest, canvas areas size and volume of objects, and composition. The categories I developed are: generic Asians, people from Long-Ago Korea, and pseudo Korean-Americans.

Generic Asians was defined as Korean or Korean images that reflect other Asian cultures rather than Korean. Emphasizing the shared Asian cultures for depicting Korean culture enhanced Koreans as one of the Asian cultures that the mainstream America recognizes as 'one of others'. The symbols of Orientalism and exoticism of Asian culture were categorized as generic Asian. These categories are misrepresentations of Korean-Americans. Albers (2008) says the use of symbols, icons, settings, characters, emphasis, and omissions transfers information about culture. Cultural icons and assimilated usages of cultural icons in the form of Asian culture were studied for the discussion of misrepresentation of Korean-American culture. While stereotypes of Korean-Americans as immigrants are one category, the stereotypes are not false images of Korean-Americans because of being 'partial truth'. Thus, stereotypes are discussed in a different chapter from the misrepresentations. In other words, stereotypes are not actual misrepresentation but consequential misrepresentations.

Long-Ago Korean is the image of historical Korea in which contemporary Korea is not reflected or the depictions of Korea do not reflect the time period that is being portrayed. People from long-ago Korea has binary concepts of old and new, traditional and modern, and an Orientalism mindset that constructs inferior positions on Korean

culture. Cultural representations in the picture books construct an interpretation of what Korean culture is, and a romanticized view of a long-ago Korea. Kress and Leeuwen (1996) argue that CDA has mostly been confined to verbal texts or to verbal parts of texts while other semiotic modes are used to get their message across. Kress and Leeuwen (1996) claim the significance of visual design, which fulfills two functions: ‘ideational’ function, a function of representing ‘the world around and inside us’ and an ‘interpersonal’ function, a function of enacting social interactions as social relations. Thus, Kress and Leeuwen’s (1996) focus on critical visual analysis is also considered for the picture books to view the ideational function and interpersonal function as part of the content framework of this study.

Pseudo Korean is inaccurate and inauthentic representations of Korean-Americans as a cultural group. Pseudo Koreans are made-up cultural representations. Pseudo Korean-Americans are analyzed with the Iceberg culture model to identify cultural accuracy and cultural authenticity. In other words, cultural core values and ethos were identified in a different category of physical representations such as food, fashion, styles, and language. Caldas-Coulthard (2003) examined modes of representation of key cultural themes related to the representation of otherness. Her article about Otherness in media discourse used a critical and interdisciplinary approach to the phenomenon of social discrimination asking how national identities are constructed in the press, either through texts or through images. Finally she asks how events, people and social practices are recontextualized from two perspectives: social semiotics and postcolonial social theory.

Cultural ethos was analyzed, framing Korean anthropology studies to examine misrepresented Korean cultural values. Physical representations were studied in terms of imagined community which constructed certain mindsets about Asian-Americans whose images selectively remained in the mainstream's indirect experiences of Asian people in the U.S. from the repetitions of certain images and unbalanced reflections of Korean-Americans. Hanguel's misrepresentations in the pictures were studied framing Dryden's (1992) three categories of translations. Jakobson's categories (1994/2004) of translation also informed the use of Korean written language in the Korean-American picture books. Korean written language was used as a part of illustrations instead of verbal functions of the texts. Caldas-Coulthard (2003) defines multimodal analysis as analyzing not only texts but also images from publication. The written language and the visual input all contribute to the overall message. I categorized Hanguel representations as visual images in the picture book. Translation theory helped me to explain how Hanguel, Korean written language, is inauthentically displayed and how this inauthentic display explains the implied audience and possible hybridity reflections in the picture books.

Fairclough's (2003) textual analysis informed the analysis of book reviews to examine what book reviewers do for their book reviews and annotations for the Library of Congress. I categorized the book reviews as one of the individual genres as social events. Fairclough (2003) categorizes ethnographic interviews, expository arguments, and conversational narratives as individual genres of a text or interaction. The book reviewers interact with books and their conversational interactions to the books are transformed into a genre of book review. The book reviews were analyzed in terms of

‘Activity, Social Relations, and Communication Technology – what are people doing, what are the social relations between them and what communication technology (if any) does their activity depend on?’ (p. 70). The book review activity was largely divided into two types of activity: summary and evaluation. I defined the genre of activity within the book review activity. I first found the thematic patterns that are used as summarizing strategies and how the nature of ‘review’ involved sharing the already achieved experience pursued in the review narration. The reviewer’s personal responses to the summary and literary elements were one of the strategies to summarize the picture book. The activity of summary was studied relating to what Korean-American books convey and how the reviews portray the books. In other words, I studied whether the reviewers’ summary transforms the author’s intention of writing the book or the reviewer’s ideology of Korean-American is reflected in the book review. The reviewers’ job is not creating a new story but to describe the picture book so that the readers have a sense of the book.

The criteria of evaluation of Korean-American picture books were studied, questioning the critical evaluative criteria that are used to apply in reading multicultural children’s literature. Tunnell and Jacobs’ (2008) concepts of a good book informed me to locate personal response and literary elements. Tunnell and Jacobs (2008) label the literary merit of book as Quality and readers response as Taste. The nature of the book review is that one’s experience is interpreted as a factual source and so the reviewer’s personal responses was studied more closely in terms of evaluative criteria. The critical content analysis on book reviews and annotations by Library Congress were studied with Fairclough’s ‘what people are doing discursively?’ for the individual genre of book

reviews and annotations. The book reviews were examined in terms of extraliterary evaluative criteria such as cultural accuracy and authenticity. The analysis of book reviews and annotations are discussed in chapter 6.

Prolonged Engagement Awareness of Subjectivity and Bias

As I stated earlier about my experiences of Korean-American picture books, explorations and studies about Korean-American picture books have been my main research focus throughout my graduate program since 2005. In other words, I have spent time studying this research question for three years. According to Lincoln and Guba (1985), prolonged engagement indicates the appropriate length of time that researchers spend in the field in order to achieve the purpose of their study. My focus on this topic over four years allowed me to have prolonged engagement and allowed me to be more reflective and cautious in data analysis.

Because of the nature of critical content analysis, I was in the position of being critical about my study. Often I found I could be overly critical. One of the criticisms of critical discourse analysis is that researchers are already biased before they engage in analysis and reach conclusions. So I developed dual reflecting systems to interpret my comments on the notes. The notes were about my critical interpretations and questions on the visuals and texts. Making textual challenges with different colored pens helped me to step back with rigorous critical interpretations. According to Lather (1991), the development of self-awareness in research can increase its validity, that is, research designs demand an extensive self-reflexibility. Janesick (2000) says researchers should identify their own bias and “articulate the ideology of conceptual frame for the study” (p.

385). Janesick (2000) suggests that a critical reflective journal be kept about the entire research journey and to help the researcher have evaluative perspectives on their own study. In this study, critically reflective comments were written after each critical note on my observations. It was challenging not to be overly critical in the beginning of analysis.

In addition to the critically reflective notes, I also shared my critical observation notes with my professors and other doctoral students in the field who challenged me with other perspectives that did not necessarily agree with my critical perspectives of the picture books. In other words, sharing my findings with my co-thinkers challenged whether my observations were about the issues that I theorized about. Lincoln and Guba (1985) say that criticism and comments from intellectual colleagues support researchers' reconsideration of their studies from different points of view during the research process. Those conversations helped me to have more balanced perspectives. When my critical perspectives of certain findings could not persuade my advisor, I studied further references and resources to articulate my arguments. Eventually this reflective practice led this study to be much more reliable and reasonable instead of one person's subjective idea.

My imagined community of Korea

One of the criteria I analyzed for the misrepresentation of Korean-American as a cultural group is people from long-ago Korea. Earlier in the journey of the study, I found cultural authenticity issues in terms of cultural insiders' creditability applying to a researcher like myself. In this category, I found that even if an author and an illustrator are a cultural insider, they still have to engage in careful research about Korean culture.

One of the questions I had was whether cultural insiders who did not have direct experiences about the historical time period depended on their imagined community of Korea in the past. This perspective also applied to me as a researcher who identifies as a cultural insider. Certain time periods were not in my direct experience, so I had to study about Korea further in order to validate my findings. In order to guess Cooper's father's age, I called my parents in Korea and asked about straw-roofed houses and straw-shoes in Korea. The use of straw-shoes and generality of straw-roofs was more recent than I thought. Those experiences were eye-opening for me because I position myself as a cultural insider and researcher. Long ago Korea such as 1940~1960's was very different from the Korea that I directly experienced, yet it was easy for me to misinterpret these as misrepresented long-ago images of Korea. After I studied about Korea in the time era that was depicted, I came to learn my mistake and my own imagined community toward my home country.

Summary

This chapter reviews assumptions, study design, and trustworthiness. This study is based on imagined community and focuses on textual analysis of the picture books. Critical content analysis is used for identifying the thematic and visual discourse patterns based on critical discourse analysis. Content analysis has broad and ambiguous procedures of analysis and so the perspectives of Gee's (2005) discourse model and Fairclough's critical discourse analysis were used to inform the textual analysis in picture books and book reviews. The use of Kress and van Leeuwen's (1996) approach to visuals was used as a means to explore ideologies embedded in the picture books. To have better

understandings of social ideologies of Korean-Americans as a cultural group, the book reviews were studied using Faiclough's (2003) 'Activity' for analyzing individual genres' textual analysis as the frame.

CHAPTER 4: DIVERSITY AND COMPLEXITY OF KOREAN AMERICANS AS A CULTURAL GROUP

This chapter reports the findings from an in-depth qualitative content analysis on a cultural group of 24 picture books featuring different themes of Korean Americans experiences. The central research question that the chapter aims to answer is: How are Korean-Americans portrayed in children's picture books? More specifically, what kinds of diversity and complexity are portrayed within Korean-Americans as a cultural group within picture books?

Totally, there are 24 Korean-American picture books being covered for this analysis. The content of this chapter includes two sections which present the major themes that I found in Korean-American picture books. The two sections are: (1) Korean-American immigration experiences in the U.S. (2) Contemporary non-immigrant Korean-American experiences.

The theme of immigration has significant connections to Korean-Americans in the U.S. Immigration can be largely divided into two areas: recent immigrants and the consequences for immigrant families who have been in the U.S. for several generations. The consequences of immigration are not about the actual action of moving, but the movement to bicultural and biracial experiences. The first section focuses on Korean-American immigration history as related to Asian immigration.

Korean-American's diasporic identity is discussed through the immigration history in the U.S. particularly Asian immigration history in the U.S. To begin this section, I first list five themes defining immigrant stories. Ruth McKoy Lowery, Danling Fu, and Linda Leonard Lamme (2004) studied picture books to examine themes of

immigration. This study informed me about immigration in relation to picture books and social studies. They examined picture books portraying diverse experiences of immigrants from arrival to adjustment in America. Leu's (2001) study of Asian Pacific Americans in books also informed me to look at Korean-American's diasporic experiences portrayed in U.S. picture books. While the two studies by Lamme et al (2004) and Leu (2001) approached the sets of picture books collectively and thematically, I approached Korean-Americans as a cultural group and found thematic patterns within Korean-American cultural experiences. These patterns show the type of diversity and complexity of Korean-Americans as a cultural group.

In this study, immigrant themes are one of the significant subthemes within Korean-American's experiences in the U.S. Sims' (1982) classifications for multicultural children's literature based on her content analysis of African-American children's literature informed my perspective of multicultural literature as a window on immigrant literature. Her study shows the degree of the author's socio-cultural influence in defining and interpreting African American experiences. Leu (2001) studied immigrants' experience in children's books by applying thematic content analysis. Lammel et al (2004) analyzed children's picture books with categories they found as thematic patterns reflected in the picture books. The major difference across these studies is the type of children's books and cultural groups in the data. For instance, while Leu's study is based on a broad ethnic group, Asian Pacific Americans, Lammel et al's study focuses on broadly on immigrants' experiences in the U.S. Leu's (2001) study is about children's fiction published 1990-1999 while Lamme et al explored picture books published in

2000's. Throughout the analysis, the analytical approaches by Lamme et al and the classification developed by Sims (1982) helped me to understand the Korean-immigrant experience portrayed in the picture books and to develop my categories.

Using broad categories of Asian Pacific Americans focuses on the racial aspect, which could be too narrow and neglects the various social and cultural aspects that constitute and maintain a person's identification with an ethnic or cultural group.

Sodowsky, Kwan, and Pannu (1995) say "members of a minority group may not have a common history and cultural heritage (for example, women or gays/lesbians across all racial and ethnic groups in the U.S.) and consequently may not endorse an ethnicity identity (p. 134). I made the decision to focus specifically on Korean-Americans as a distinct ethnic group. Chae (2008) notes the term "Asian American" was used after the Civil Rights Movement in order for Asian Americans to possibly claim a lawful right as representative citizens and reconstruct their own "collective identities."

The previous studies such as Lamme et al (2004) and Leu (2001) observed common immigrant experiences as portrayed in the picture books:

- Making the transition between two cultures (feeling lost and home sick, adjusting to the American experience, and working toward fulfillment of dreams)
- Making the connection (creating family memories through grandparents, revisiting the homeland, and other relationships)
- Becoming American (bridging two cultures, developing a new identity, and naturalization)

In my analysis of 24 picture books on the Korean American experiences in the U.S., the theme of immigration appears to be the dominant experience of Korean-Americans. van Dijk (1993) suggests that immigration is one of the topics that textbooks

are fascinated about in relation to culture and especially by cultural differences. As a consequence, stereotypical cultural differences between the mainstream and an ethnic group are emphasized and similarities between the mainstream and cultural groups ignored. van Dijk (1993) says children from immigrant families also appear in a framework of cultural differences in textbooks from the Netherlands. I found it interesting the dominance of immigration theme in the picture books and van Dijk's study of textbook discourse on immigration topic informed me about the social attitudes toward immigration. Distinctive patterns between Korean-American picture books and other diasporic literature were analyzed. Accordingly, I developed the following categories to describe Korean-American experiences in the U.S. as portrayed in picture books.

Figure 6 shows Korean immigrant picture books and contemporary non-immigrant Korean-American experiences in the U.S. Korean-American's immigration experiences are the dominant story in the 24 Korean-American picture books. Within immigration experiences, 20 picture books have the theme of *making a transition of acculturation* and *making cultural connections*. Six picture books are identified as a category of *becoming American* and *consequences of acculturation*. Five picture books convey the category of Contemporary non-immigrant Korean-American experiences and this data shows how immigration is the dominantly portrayed experience of Korean-Americans. Figure 6 shows two large themes of Korean-Americans as a cultural group. These themes are *Korean-American immigration experiences in the U.S.* and *Contemporary non-immigrant Korean-American experiences*. Each theme has a range of

subthemes. The left column is the list of books that are examples of each category and the right column briefly summarizes the contents of the book relating to an immigration theme.

Theme of Korean-Americans Immigrating Experiences in the U.S.	
<p><u>1. Making a Transition of Acculturate #10</u> Feeling confused and homesick Father's Rubber Shoes (Heo, 1995) Goodbye 382 Sin Dang Dong (Park & Park, 2002) Have a Good Day Café (Park & Park, 2005) Halmoni's Day (Bercaw, 2000) Adjusting to the American Experience Sumi's First Day of School Ever (Pak, 2003) Good-bye 382 Sin Dang Dong (Park & Park 2002) My Name is Yoon (Recorvits, 2003) A Place to Grow (Pak, 2002) Working toward American Dream Good-bye 382 Sin Dang Dong (Park & Park, 2002) My Name is Yoon (Recorvitzs, 2003)</p>	<p><u>1. Making a Transition of Acculturate</u> a. Feeling confused and homesick - Different life style - Hard to make new friends -Nostalgic homesick to the past -Romanize past before immigration b. Adjusting to the American Experience - Limited English proficiency - New Experience - Constructing new status c. Working toward American Dream New opportunity in the new country Expectation for the better education</p>
<p><u>2. Making Cultural Connections #10</u> The Name Jar (Choi, 2001) Behind the Mask (Choi, 2006) Have a Good Day Café (Park & Park, 2005) Halmoni's Day (Bercaw, 2000) Yoon and the Jade Bracelet (Recorvits, 2008) Yoon and the Christmas Mitten (Recorvits, 2006) Halmoni and the Picnic (Recorvits,1993) Dear Juno (Pak, 1999) Have a Good Day Café (Park & Park, 2005) Yunmi and Halmoni's Trip (Choi, 1997)</p>	<p><u>2. Making Cultural Connections</u> Wooden Korean stamp Grandma gave Korean Dance Mask and Costumes from Grandfather Halmoni and her dress Halmoni and her food Jade bracelet Grandmother gave Conflicting celebration with American celebration. Newly moved Grandmother Newly visited Grandmother Correspondence between Korea and America</p>
<p><u>3. Becoming Americans #3</u> a. Bridging Two Cultures Behind the Mask (Choi, 2006) Yoon and the Christmas Mitten (Recorvits,</p>	<p><u>3. Becoming Americans</u> a. Bridging Two Cultures Korean dance costumes on Halloween night</p>

2006) b. Developing a New Identity The Name Jar (Choi, 2001)	Celebrating two holidays-New Year's Day with Santa Claus' gift b. Developing a New Identity Exploring alternative Anglo name
<u>4. Consequences of Acculturation #2</u> Cooper's Lesson (Shin, 2004) Halmoni's Day (Bercaw, 2000)	<u>4. Consequences of Acculturation</u> -The Korean grocery owner becomes the cultural mentor to Cooper sharing his bicultural identity, Korean and American. -Learning and practicing Korean language
Theme of Contemporary Non-Immigrant Korean-American Experiences	
<u>1. Korean-Americans as a cultural and ordinary group #6</u> a. Korean-American as a Cultural and Ordinary Group Babies Can't Eat Kimchee (Patz, 2007) Bee-Bim Bop! (Park, 2005) New Cat (Choi, 1999) The Best Older Sister (Choi, 1997) b. Korean-Americans as Generic Americans One Sunday Morning (Heo, 1999) One Afternoon (Heo, 1994)	<u>1. Korean-Americans as a cultural and ordinary group</u> a. Korean-American as a Cultural and Ordinary Group Korean's everyday life tells Korean's cultural experiences and commonplace rituals that non-Korean-Americans also experience. b. Korean-Americans as Generic Americans The protagonist happens to be Korean. Universal theme that does not illustrate Korean cultural experiences.

Figure 6: Themes of the Korean Immigrant Experience in 24 Picture Books

Korean Immigration History in the U.S.

One of the characteristics of the United States is that it is a nation of immigrants. The majority of immigrants in the nineteenth century came from Northern Europe and from Southern Europe. However, recent immigrants tend to come from Eastern Europe, Latino, and Asian Countries (Suarez-Orozco, 2000). Korean immigration needs to be placed within U.S. immigration history, especially that of Asian immigrants.

The arrival of Korean immigrants occurred recently as compared to other groups of immigrants, particularly Chinese and Japanese immigrants. Many Chinese immigrants arrived to work on the railroads in California during 1820-1899, the first great wave.

Japanese immigration was in the late 1800s after the Chinese Exclusion and then a new immigration wave from 1965 to the present encouraged more Japanese immigration. Southeast Asians from Vietnam, Cambodia, and Laos are part of the new immigration wave. They came to the states as refugees after the Vietnam War. The largest emergency resettlement program in the U.S. occurred in 1975 and 1978. A small number of Korean immigrants were in the U.S before the 20th Century. They were the early Korean immigrants. The second wave was the group who were selectively chosen to further education after the Korean War and these numbers were very small compared to the Korean immigrants in the third wave from 1965 to the present.

Each group of Asian Pacific Americans has a wide range of different immigrant histories and backgrounds. The major immigration period for Japanese in the U.S. was in the late 1800s after the Chinese Exclusion Act of 1882, when there were restrictions keeping Chinese immigrants from entering the U.S. (O'Brian & Fugita 1991; Lowery, 2000). Due to the heavy demand for labor, Japanese immigration was encouraged. As a consequence, the population of Japanese grew as they raised their families. Later anti-Asian sentiment toward the "yellow peril" grew, extending beyond the Chinese to Japanese immigrants (Banks 1997; Lowery 2000).

Japanese and Chinese immigration have different histories in the U.S. even if they tend to be paired as Asian groups, creating confusion between two groups. According to Schain (2008), there has been significant variation in attitudes toward different immigrant groups historically. The gap is largely understood as between attitudes toward European immigrants and ones from non-Western countries. And this attitude toward immigrants

kept changing toward the same group over the years. For instance, the immigration wave from 1965 to the present led to a more positive depiction of Japanese Americans today. Banks (1997) say that Japanese-Americans came to be regarded as the “so-called model American ethnic minority because of their success in education, social class mobility, and low levels of crime, mental illness, and other social deviance” (p. 456). Japanese-Americans’ image is more closely tied to positions that are highly professional, technically skilful, and successful in the U.S. (O’Brien & Fugita 1991; Lowery 2000). However, this favoritism toward Japanese-American changed in 1982. Immigration from China and Japan was seen as less “beneficial” than immigration from Poland and Italy (Schain, 2008). In other words, the particular recognition was made between Chinese and Japanese in the states in 1965, and they became labeled as less beneficial than Polish and Italian immigrants.

The wave of Korean immigrants is more recent. Thus the background of Korean immigration to the U.S. is not the same as Chinese and Japanese immigrants. The Johnson-Reed Act of 1924 prohibited Asian immigration, questioning their ineligibility for citizenship, and this limitation stopped Asian immigration. However, the McCarran Walter Immigration Act of 1954 reactivated Asian immigration granting Asian American naturalization rights (Lowery, 2000). This is the first time that Korean refugees were arranged asylum after the Korean War. Since 1960 World Refugee Year Law, more immigrants around the world came to the U.S. to improve their economic condition or to seek religious and political freedom.

Noland (2003) divides Korean immigration in three large phases: the first, small and pioneering number of Korean immigrants was the first group at the beginning of the 20th century; the second, migrations were mainly students motivated by educational opportunity or following the Korean War; the third, phase began in 1965 with the liberalization of the U.S. national quota system.

Each immigrant group in the U.S. has a different historical background. Categorizing immigrants by geographical closeness or ethnic similarities to study immigrant experiences can overlook complexity and conflicts in order to depict a common group experience.

Korean Immigrants Portrayed in U.S. Picture Books

The most dominant theme among Korean-American picture books is the depiction of immigrants' experiences. The themes of immigrants experiences are divided into four categories, 1) making a transition to acculturate, 2) making a cultural connection, 3) becoming Americans, and 4) the consequences of immigration. These categories were developed by reflecting the most powerful and significant story themes in each book that depicted immigrants' experiences and journey in the U.S. For instance, the category of making a transition to acculturate tells a story that Korean-Americans came to a new land and experienced cultural, physical, and emotional transitions through confusion and nostalgia. The categories of *making connections through relationships* and *becoming an American* show continued acculturations and adjustments to a new country. Berry (1980) states that an individual undergoes a process of change in at least six areas of psychological functions such as language, cognitive styles, personalities, identity,

attitudes, and acculturative stress. The Korean-American characters create new identities through name changes or by forming relationships with a family member such as a grandmother and Korean friends that the protagonist left behind or with a new friend in the U.S. Lastly, the consequences of immigration signals that a protagonist is comfortable with an American identity rather than a Korean identity. Korean language and customs are lost or transformed into hybridity as a consequence of immigration. This theme is not a direct immigrant experience but shows the effect of immigration on families.

The second set of books portrays contemporary non-immigrant Korean-American experiences and was found in a small number of Korean-American picture books. Korean-Americans are portrayed as a cultural group who has strong universal connections along with specific Korean cultural experiences. There are also books which focus only on universal experiences and themes that do not display “Korean-ness.” The protagonist’s Korean name signals that the book is about Korean-American experiences, but the story focuses on urban experiences in the U.S instead of a cultural experience.

Making a Transition to Acculturate

In making a transition to acculturate, the protagonist and his/her family make emotional, environmental, and ritual changes. The nature of transition takes emotional engagement and this emotional engagement is portrayed as a process of acculturation. Feeling confused and homesick indicates the emotional vulnerability of leaving behind a comfortable zone. Adjusting to a new culture and achieving the American dream are portrayed as a process of transition and eventually acculturation. In this category, Korean-American families show different kinds of acculturation. The cultural and

environmental changes cause the characters' emotional response such as confusion and nostalgia. As a consequence of transitional changes, a young protagonist romanticizes Korea as a place where protagonists had everything established, yet the U.S. is the opposite. Everything they took for granted in Korea is not available in the U.S. and establishing a similar system is new and challenging for a young child.

As a result of moving to a new place, the young protagonists feel confused. The decision of moving to the U.S. is made by parents and the reason for moving to a different country causes confusion and misinterpretations. Thus the comfortable place like Korea where the protagonist had friends, organizations, and other family members provokes nostalgic responses. Suárez-Orozco and Suárez-Orozco (2001) state that immigration is one of the most stressful events a family can experience. The stress comes from removal of relationships and a predictable context in communities, jobs, customs, and languages.

Suárez-Orozco and Suárez-Orozco (2001) say, "without a sense of cultural competence, control, and belonging, immigrants are often left with a keen sense of loss and disorientation" (p. 73).

Feeling confused and homesick

Feeling homesick and feeling as though something is missing is common experiences among many young and old immigrants. Among Korean immigrant picture books, mainly two characters, the child and grandmother, are the ones who are portrayed as feeling confused and homesick. The young protagonists can feel nostalgia because of the different life styles or the busy life of their parents who they think spend less time

with them. Friends are also other triggers that provoke homesickness for Korea. In *Father's Rubber Shoes*, Yungsu's father is very busy with his business and the shortage of time with his father makes Yungsu miss his old friends in Korea even more.

No one Yungsu knew was at the playground. He sat on the swing and thought of his friends in Korea. Yung Su missed them very much. Yungsu hesitated and then blurted out, "Since we moved to America, father does not have any time to play with me and he does not smile any more. Nobody plays with me. Can we go back to Korea? Mom!" (Heo, 1995).

This is an example where a child romanticizes about Korea due to his father's busy schedule. In reality, fathers in Korea are as busy as fathers in the U.S. or even busier. As a matter of fact, moving to the U.S. is often a consequence of longing for family time due to the busy schedule that Koreans fathers maintain in such a competitive society. However, a young protagonist romanticizes the time in Korea more positively as if the protagonist's father was not busy before. This romanticism comes from the lack of an established environment in which a child has friends, school, and other community so that they do not focus on parents. A young protagonist needs more attention from his/ her parents to fill the absence of other relationships.

In *Good-bye, 382 Shin Dang Dong*, the protagonist, Jangmi, keeps comparing what she has in Korea with what she will have in the U.S. What she will have in the U.S. makes her resist becoming fond of her new life in America and this resistance continues until she makes a connection to new American neighbor. Jangmi's homesickness for Korea and longing for her old friend, Kisuni, are well portrayed.

"I wanted to go home to 382, Shin Dang Dong right now. Only a knock at the door save me from tears"
"I began to write. Dear Kisuni..."

My best friend was so far away from me. So very, very far”
(Park & Park, 2002)

In *My Name is Yoon*, Yoon struggles to fit into the new life style in the U.S. The simple fact that ‘everything was *different* here’ becomes her definite reason for wanting to go back home to Korea. Especially the language barrier and the unfamiliar written language make Yoon want to return to Korea.

*I did not want to learn the new way. I wanted to go back home to Korea. I did not like America. Everything was different here.
After school I said to my father, “We should go back to Korea. It is better there. I wanted to be BIRD. I wanted to fly, fly back to Korea. (Ricorvitz, 2002)*

Another character who shows homesickness in these books is grandmothers. What makes grandmothers homesick in America is that the grandmothers tend to miss their past when they were younger or a child. In other words, grandmothers do not compare their experiences in the U.S. to the contemporary Korea where they lived recently, but to their past in Korea. Unlike young protagonists who miss their quality time with friends and family in contemporary Korea because of the hardship of making new friends or keeping the old life style, grandmothers romanticize their youth. They do not just miss Korea, rather they miss their old times about which they have good memories. In *Have A Good Day Café*, the newly immigrated grandmother does not miss the contemporary Korea that she just left behind, but her youth.

*“Every morning as the sun rose over the rice fields, I would cook delicious food for my whole family.” Grandma sighs “How I miss my country.”
“When you were outside you reminded me of your father when he was seven years old,” Grandma tells me. “He would help me carry sacks of rice and vegetables home from the village market.”
I feel sorry for Grandma, always daydreaming about the past. The faraway look on her face means she wishes she were back in Korea instead of here with us.
(Park & Park, 2005)*

In *Halmoni's Day*, Halmoni shares her childhood memory about her father returning from the war. This nostalgic story connects her to her American grandchild, Jennifer. Jennifer comes to understand her grandmother better after being concerned about the marked differences with other 'American' grandmothers. *Halmoni's Day* makes a unique transitional experience adjusting in the U.S. Jennifer's Halmoni makes a transition by connecting her nostalgic homesickness for her past to her grandchild, Jennifer, who reminds her of her father.

Adjusting to the American experience

The second category of making a transition is adjusting to the American experience. Korean-Americans who recently moved to the U.S. go through transitions environmentally, physically, and emotionally. Feeling confused and homesick is consequence of these transitional experiences and occurs after the initial turmoil of moving to a new land. Adjusting to the American experience is the second stage of making a transition through attending a new school or work, making new friends, and learning a new language. Ungar (1995) stated that all immigrant families experience adjustment to a foreign culture and environment when they first arrive in the U.S. *Sumi's First Day of School Ever*, portrays a child's fear of this new experience. As the title indicates, Sumi's very first school experience is made in new land, America, not in Korea. What makes Sumi even more nervous is that she does not speak English.

Lamme et al (2004) categorize the immigrant population who do not speak English under 'adjusting to American Experience' and the population whose English proficiency does not become an issue for their immigrant adjustment is categorized under

‘becoming American’. Therefore becoming American without language struggles is like skipping crawling and jumping into walking. This indicates that even if the family comes directly from Korea, they can speak English. In other words, there are Koreans who can speak English even if they are new to the U.S. English proficiency is a reflection of social status in Korea where families are able to afford the opportunity to learn English. Sumi’s new experience from *Sumi’s First Day School Ever* and Jangmi from *Good-bye, 382 Shin Dang Dong* show immigrant families’ linguistic and cultural adjustment.

“Sumi’s mother taught her what people said when they wanted to know her name, and she taught Sumi how to say it.” (Pak, 2003)

This narration indicates Sumi’s situation. Although Sumi makes a friend at the end of the story, it is a quite lonely, scary, and intimidating journey to adjust to a new school. In *Good-bye, 382 Shin Dang Dong*, Jangmi hesitates to learn English.

*Jangmi asks his father, “How will I ever learn to understand English?”
He said, “Would you like to learn an English word?”
“Okay,” I sighed.
The girl asked me a question. But I couldn’t understand her.
(Park & Park, 2002)*

Meanwhile, Unhei in *The Name Jar* does not have a language barrier. She demonstrates her English language communication skills, so she jumps into identity issues considering whether she needs an Anglo name. In *My Name is Yoon*, Yoon claims she was her teacher’s favorite student in Korea. Thus, the language barrier becomes a significant frustration to Yoon. Although her parents support her English language learning, it is not easy or acceptable to Yoon who already writes and reads in Korean Hangeul.

“Soon you will go to your new school you must learn to print your name in English,” he said. “ Here. This is how it looks. “

YOON

I wrinkled my nose. I did not like YOON. Lines. Circles. Each standing alone.

“My name looks happy in Korean,” I said. “ The symbols dance together.”

○. (Ricorvitz, 2002)

The description of how she feels about Korean Hangeul and the English alphabet shows Yoon is not only literate in Korean but also that she enjoys writing and reading in Korean. Yoon’s frustration with the language barrier, losing her ‘teacher’s favorite student’ status, and adjustment to a new classroom environment creates stronger difficulty for her in adjusting to the American experience.

She wrote CAT on the chalkboard. She read a story about CAT. I did not know what her words meant, but I knew what the pictures said.

One of the common topics around the theme of adjustment tends to involve a friend or future friend to whom the young protagonist makes a connection. In *Sumi’s First Day of School Ever*, Sumi makes friends through drawing on the ground. Jangmi from *382 Shin Dang Dong* indicates her successful adjustment when she meets her new American neighbor, April. Yoon in *My Name is Yoon* makes a friend with a ponytail girl when sharing a cupcake. These three Korean protagonists have very limited English language skills, however, language does not play a critical role in making friends through the use of body gestures and facial expressions. Ungar (1995) says that being able to make friends and express themselves are the key to the adjustment of immigrants to their new lives in new land.

During recess, everyone went outside.

There were swings and slides, and balls to bounce.

Sumi found some dirt to draw in. She found a stick to draw with.

Soon a girl sat down and started drawing too.

*Sumi drew a cat.
The girl drew a dog.
Sumi drew a house.
The girl drew flowers and a sun.
May be school is not so lonely, Sumi thought. (Pak, 2003)*

Working toward the American dream

The third sub-theme is working toward the fulfillment of dreams. This category shows that the purpose of moving to the U.S. is signaled as one of the main themes within the stories. Most immigrants have difficulty adjusting in the U.S. by the standards of native-born Americans, but immigrants' dual frame of living in America makes them optimistic about the future (Suarez-Orozco & Suarez-Orozco, 2001). The general rationale to move to the U.S. is to look for opportunities that will provide a better life than the home country. For instance, Mexican-Americans' dominant reason is economical improvements. Iraqi's main reason for immigrating to the U.S. is refugee relocation. Korean-Americans move to the U.S. for a better life without the dramatic political reasons more common among other immigrant groups. Among the wide range of reasons of migrating to the U.S. is pursuing a better life in America (Sandler 1995; Lowery, 2000). In this category, the expectations of living in the U.S. are portrayed through parents' expectations toward their children or a desire to making a change in life styles without a specific reason of moving.

According to Lamme et al (2004), these dreams are difficult to achieve due to language, cultural, social, or educational barriers. The hopeful stories from *The Dream Jar* and *Xochitl and the Flowers* provide examples of encouragement to overcome economical to social obstacles to make adjustments. The Korean immigrant experiences

in picture books have slightly different themes from Lamme et al's study (2004). Koreans' adjustment to the new land are often portrayed through the experience of busier parents and struggling young protagonists due to social difference and language barriers; however economical or social resistance is not prominently indicated within the Korean immigrant experience. In other words, Korean immigrants' adjustment experience tends to focus on the journey from Korea to the U.S. Young protagonists' adjust to a new school and a new lifestyle, whereas parents adjust to new and different jobs. Jensen (2001) shows the country-specific immigration data in which the educational attainment of the Chinese, Koreans, and Indians far exceeds the attainment of third-generation Whites. Koreans are one of immigrant groups who are more likely to have professional occupations and less likely to have laborer positions (Jensen, 2001).

In general, the parents are the ones who desire the American dream and decide to immigrate. The young protagonists are more likely to be the victim of parents' decision. Korean-American picture books are also similar in the sense that a child has no power within the decision of moving. In *Good-bye, 382 Shin Dang Dong*, Jangmi's parents are very excited and positive about moving to America. The parents are so excited to move to the states that it invokes the reader's curiosity about what makes them want to move to the U.S. However, the story does not explain the reason, but depicts the move as fulfillment of the American dream.

In *My Name is Yoon*, Yoon's parents indicate their American dream is Yoon's education. As a matter fact, many Korean families move to the States for a better education and this has created social issues due to family vulnerability to globalization

(Cho, 2001). The phenomenon of the Korean transnational family is an example of working toward fulfillment of dreams. According to ethnographic studies of the Korean transnational family, these families are called 'Gi-ruh-gi (Wild Goose) family. The father stays in Korea to produce financial support for the family living in the States or in an English speaking nation, while the mother and children in elementary or middle schools stay in the United States for the sake of the children's education. The Korean ethnographer, Cho Uhn (2004), found in her case study research that the well-off upper middle class families move to the U.S. in order to give better educational opportunity for their children at the cost of their conjugal relationship in a globalized society. *My Name is Yoon* is not an example of the transnational family because Yoon's father is also in the U.S. with Yoon and her mother, but the parents' expectation of Yoon's education in the U.S. resembles Korean transnational families who leave Korea and relocate in a different country longing for a child's better education.

But my father handed me a pencil, and his eyes said Do-as-I-say. He showed me how to print every letter in the English alphabet. So I practiced, and my father was very pleased. "Look," he called to my mother. "See how well our little Yoon does!"

"Yes," she said, "She will be wonderful student!"

After school I said to my father, "We should go back to Korea. It is better there." "Do not talk like that," he said. "America is your home now."

"You must be patient with everyone, including yourself," my mother said. "You will be a fine student, and you will make many new friends here."

After school I told my mother about my ponytail friend. I sang a new song for my father. I sang in English.

"You make us so proud, little Yoon," my mother said. (Ricorvitz, 2002)

Nikolajeva (2005) says family and school are two social institutions that are significant within children's literature. Family is the first social structure a child

experiences, and parents or parental figures are the primary authority for a child. Korean children are not an exception. They follow their parents even though they have mixed feelings about leaving Korea. Jangmi in *Goodbye, 382, Shin Dang Dong* and Yoon in *My Name is Yoon* both have no choice to stay in Korea even if they had wanted. Working toward fulfilling the American dreams of parents causes confusion and resistance from the child.

Nikolajeva (2005) says that there is a difference in the range of presentation of parents in children's literature. Parents are often presented as hypocrites who create rules, set limits, and make demands. Immigration is one theme where young protagonists have to obey their parents' demands. This passage shows the parents' excitement and expectation for a better life in the U.S. from *Good bye Shin Dang Dong 382* and *My Name is Yoon*.

My parents were very excited.
*"Jangmi, you **will like** America, "Dad tried to assure me.*
"Are the seasons the same?" I wondered
"Oh, yes."
"With monsoon rains."
"No Jangmi, no monsoon rains."
"No friends either," I moaned
*"You will **make many new friends** in America," Mom promised me,*
*"in your **new home**"*
But I loved my home right here!

Jangmi's parents sound like restless young children who are awaiting a trip to Disneyland while Jangmi sounds like a grandmother who misses her home country. The following narrative shows how the parents are hopeful about their move to the U.S. This positive excitement can be understood along with the theme of working toward the fulfillment of the American dream.

*“There are radiators in every room!” Mom said with an enthusiastic clap.
 “And a fireplace in the living room! Imagine!”
 “And the rooms are separated by wooden doors,” Mom added.
 (Park & Park, 2002)*

This narration signals that Jangmi’s parents are longing for a Western life style which is romanticized and believe they will have a better life in the U.S. Western styles of living are portrayed as better than the Korean life style that they leave behind. Pursuing Western life styles as fulfilling a dream is discussed by Peter Hunt and Sands (2000) in postcolonialism. Hunt states that British children’s literature published in the 1950’s and 1970’s promoted dominant culture through stories in which the protagonist sacrifices all he/she knows such as language, culture, and values in order to achieve kinship with England. Jangmi’s parents are excited for a Western life style, while Jangmi values her life experiences in Korea. This struggle signals that the American life style is good and normal, and therefore the characters can be more successful when they accept the “normality.”

I discuss the authenticity issues and realistic reflection of globalization in the immigrant texts in the next chapter. However, locating ‘Western’ life styles only in the U.S. and not in Korea indicates that presumably Jangmi’s parents are excited for the new Western environment. This portrayal may misinform readers about Korea through binary concepts such as old and new. In a binary concept, Korean life style is indicated as traditional and old while ‘modern’ and ‘westernized’ environment are only descriptions of the U.S. The transition to acculturate signals the message of otherness associated with multicultural themes which determines, “you are not from here.” Otherness themes are

embedded throughout Korean-American picture books and ideologically constructed social ideology is indicated with these grounded signals.

Making Cultural Connections

Making connections through relationships is the next adjustment stage for many immigrants to the US. Making a transition to acculturate is considered to be a culturally and environmentally awkward period where a child and other family members struggle to adjust to new country. Making cultural connections enhances a child's Korean identity by connecting to that child's heritage through relationships with halmonis or grandmothers and through visiting the home country. This theme is one of the dominant themes among Korean-American picture books. Making a new friend at a new school or community provides an opportunity to construct a protagonist's cultural identity. Most of the heritage connections are through relationships with grandparents and also friendship with an American friend. The new relationship with a new friend offers a chance to realize a protagonist's Korean identity as they learn to be a Korean-American.

According to Lamme et al (2004), immigrants bring their cultural tokens of the life they are leaving so that they keep their roots and heritage in their memory. For instance, the precious items that have been passed down from generation to generation serve the function of creating memories and raising nostalgic emotion. In *The Name Jar*, grandmother gives the child a wooden block or stamp which has Unhei's name carved in it. This Korean stamp helps Unhei to remember her Korean heritage and identity.

She fingered the little block of wood in her pocket and remembered leaving her grandmother at the airport in Korea. Her grandmother had wiped away Unhei's tears and handed her an ink pad and a small red satin pouch (Choi, 2003)

But best of all, the special stamp on the corner told Juno that the letter was from his grandmother. (Pak, 1999)

Sometimes the child does not receive the cultural tokens directly from his/her grandparents or parents, but takes a journey to make a connection to the newly found cultural token. In *Yunmi and Halmoni's Trip*, Yunmi's experience visiting Korea makes a cultural token with which she finds cultural connections. Also there is a case that cultural items are given directly to the child as Unhei receives the wooden block from her grandmother in *The Name Jar*. In *Behind the Mask*, Kimin finds his grandfather's Korean mask, Tal and Korean traditional dance costumes. Kimin studies the costumes and masks and on Halloween, Kimin wears grandfather's dance clothes and mask. Even though Kimin's grandfather has died, Kimin is able to make a connection to his roots due to the mask and the dance costumes. This connection helps him to connect to his friends, while he misses his grandparents.

In addition, the cultural token is sometimes not an object but an actual person such as a grandmother. Jernigan (2003) defined the grandparent's role of cultural token as a "Cultural-Sharing Symbol" (p. 40). Jernigan says the strong grandparent/grandchild bond is one way to show the sharing of family and cultural stories, wisdom, values and traditions. In Jernigan's study (2003), three grandparent roles and thirteen cultural markers are located. The three grandparent roles are Family and Cultural Historians, Cultural Role Models, and Experts on Traditions. In the Family and Cultural Historian role, the past and the present are bridged by the grandparent through his or her sharing of family stories and cultures. In Cultural Role Model, a grandparent demonstrates the meaning of cultural representation in the global community throughout his or her daily

life. The grandparent shares the proper way of observing his or her family's and culture's particular customs and heritage in the Expert on Traditions role (Westheimer & Kaplan 1999; Jernigan 2003).

<u>Family and Cultural Historian:</u> Personal Stories, Family Stories, Continuity, Sense of Place	Halmoni's Day Have a Good Day Café Dear Juno
<u>Cultural Role Model:</u> Sharing Wisdom, Sharing Values Continuity, Sense of Place	Halmoni and the Picnic
<u>Expert on Traditions:</u> Language Spirituality Dress Arts and Crafts Music Food Holidays Life Stages Recognition	Halmoni and the Picnic Halmoni's Day The Name Jar Behind the Mask Yoon and Jade Bracelet

Figure 7: Cultural Markers for Three Grandparent Roles

The role of the grandparent is very significant among Korean immigrant picture books. Interestingly, there is no grandfather character in these books, however the grandmother is an important character for the story plot. Most of these books are written by female authors. This could be one of the reasons for the dominant grandmother characters in the story. The absence of grandfathers could be explained in that male family members tend to be more distant than females in Korea (Oak & Martin, 2000). For instance, grandfathers, uncles, and fathers take the role of authorities within traditional family structures. Traditionally dining tables were separated by gender because of the influence of Confucianism in Korea and so the authors might have many more experiences with grandmothers than grandfathers.

In *Halmoni's Day*, Jennifer's grandmother serves the role of family historian by sharing her Korean War experience at school. In *Halmoni and the Picnic*, the Korean grandmother serves the Cultural Role Model by demonstrating culturally-acceptable manners and costumes (i.e. politeness, cooking for Yunmi's teachers, and Korean style of parenting). Halmoni in *Have A Good Day Café* saves the family business by replacing the typical American vendor food with a Korean traditional menu. Among three Cultural Markers, most of the grandmothers are portrayed as an expert on tradition through language, spirituality, dress, etc. According to Jernigan (2003), Cultural-Sharing Symbols are likely to be located on the front and/or back covers of the book, on the title page, or jacket flaps, and on the main pages in illustrations and text. Jernigan (2003) defines Cultural markers for three grandparent roles that can be used to explore the roles of Korean-American grandmothers in creating memories for the grandchildren.

Generally multicultural children's literature has strong celebrative elements around traditions and cultures. The unbalanced focus on celebration has been problematic in multicultural children's literature. Celebrations of ethnic cultures have been a dominant way to make a connection to a protagonist's heritage and cultural roots (Lammel et al, 2004). For instance, stories like the Chinese first birthday tradition in *Henry's First-Moon Birthday* and the Hindu festival of Divali in *Lights for Gita* are examples of traditional celebrations. Interestingly, Korean immigrant picture books do not have an emphasis on traditional celebrations except for *Yunmi and Halmoni's Trip* and *Yoon And The Christmas Mitten*. Yunmi has a chance to visit Korea and participates in Jeh-Sah which is a ceremony honoring an ancestor's. Yoon's parents try to substitute

Christmas with Korean New Year's Day when Yoon wants to celebrate Santa Claus.

The majority of the Korean immigrant stories focus on the first theme, *making a transition to acculturate*, and *becoming American*. The third subtheme of making cultural connections by revisiting the homeland does not appear as a popular theme in Korean immigrant picture books. *Yunmi and Halmoni's trip* is a sequel to Cho's *Halmoni and the Picnic*. Yunmi is a Korean-American girl whose grandmother, Halmoni, has come to stay with Yunmi and her parents in New York City. In this sequel, Halmoni goes home to Seoul for a visit, taking Yunmi for her first trip to see Korea and to meet extended family there. Janet Wong's *The Trip Back Home* recalls the author's trip to rural Korea with her mother to visit her grandparents and aunts when she was young. Reflection of the simple pleasures of the reunion with her Korean relatives and the farmers' way of life in Korea are portrayed as a memory. Lamme et al (2004) say the trips back home provide children with a deeper understanding of their culture and a closer attachment to their families. Creating memories, continuing traditional customs from holidays, and revisiting the homeland are the critical ways that the immigrants and their families stay connected to their native culture and the extended family they left behind. In the case of Korean immigrants, correspondence with family and friends back in Korea often replaces the choice of visiting Korea. The family visiting from Korea provides an alternative for the opportunity to develop a deeper understanding of Korea and attachment to families and friends.

Instead of the character visiting the homeland, Korea, grandmother characters are often portrayed as regular visitors from Korea and serve the role of cultural mentor to

the young protagonists. Grandmothers in Korean immigrant picture books tend to stay in Korea instead of being included in the family immigration and life in the U.S.

“No, look there she is!” her father exclaimed. Jennifer spun around to see a small woman in an elaborate silk gown approaching them. She chattered in Korean as Jennifer’s mom wrapped her own mother in a huge hug. (Bercaw, 2000)

In Korean immigrant picture books, grandmothers visit the U.S. from Korea or the grandmother has recently moved to the U.S. so that the books focus on their cultural adjustment. Because the grandmother lives in Korea, communication between the young protagonist in the U.S. and the grandmother in Korea becomes significant. The perspective of visiting from ‘far away country, Korea, marks the grandmother as a cultural marker.

“I think she’s lonely when I’m at school. My parents are so busy working that they have no time for her. I know she misses her old friends, but I do not want her to go back to Korea.” (Choi, 1993)
Last spring Grandma came to America to live with us. We speak mostly in Korean, but Grandma is also learning some English. (Park & Park, 2005)

Therefore, the critical interrelated roles of grandparents as a family historian, expert on family tradition, and cultural role model make an impact on the child as much as traditional celebrations do in other immigrant books. An expert on family tradition knows the history and traditions of a culture, and lastly “grandparents in their everyday lives demonstrate what it means to represent their people in the word” (Jernigan 2003, p. 44).

The multiple roles of grandparents substitute for the small sub-theme of visiting the homeland because the grandmother’s visit or presence replaces the nature of ‘traditional celebrations’ and ‘revisiting the homeland’ that Lamme et al (2004) found

common in other culture's immigrant picture books. In *Dear Juno* and *The Name Jar*, the young protagonist corresponds with his/her grandmother who lives in Korea. In *Goodbye, 382 Shin Dang Dong*, Jangmi corresponds with her old friend in Korea, Kisuni.

I began to write. Dear Kisuni... My best friend was so far away from me. So very very far. (Park & Park, 2003)

Very carefully, Juno opened the envelope. Inside, he found a letter folded into a new, small square. He unfolded it. Tucked inside were a picture and a dried flower. Juno looked at the letters and words he couldn't understand (Pak, 2001).

In *The Have a Good Day (2005)*, Mike's grandmother has recently moved to the U.S. and is homesick for Korea. These patterns lead to questions about the absence of grandfathers and of other relatives or family friends from Korea.

Becoming American

Becoming American is a category of making connections between two cultures. Bridging two cultures takes place through conceptual similarities across both cultures. One category of becoming American is through the experience of developing a new identity through names. The protagonists' cultural and national identity plays the role of cultural bridge for parents who have stronger Korean identities than the young protagonist. Korean parents are portrayed as pursuing old ways of thinking and practice based on their Korean background. In this theme, Korean protagonists do not stay within a Korean identity. Becoming American is mental acculturation in which cultural and national identity are gradually reformed by adopting two cultures. Bridging two cultures involves a Korean child bridging two cultures, Korean and American, while developing a new identity through a new name in a journey of assimilating to the dominant U.S. culture. People's names represent personal, cultural, and national identity. Names have

significant association with cultural and ethnic identity because often someone's last name indicates the one's heritage or ethnic identity. Korean protagonists and name change issues are one of the journeys to becoming an American.

Bridging Two Cultures

Hyphenated Americans are what the immigrant children are becoming, such as Asian-Americans, Japanese-Americans, and Mexican-Americans (Lamme et al 2004). Many adopt Anglo names and most refuse to speak their first language, the language of their parents. They want to be identified with and accepted by their peers. Lamme et al (2004) say that a common story theme within immigrant picture books is the different perspectives of children and their parent, because children become Americanized. "The youngsters, because they attend school, are more Americanized and believe that their parents are not only old fashioned but also too tied to their culture of origin" (Lamme et al, p. 126). In *Yoon and the Christmas Mitten*, Yoon brings a Christmas book from school and shows it to her father. Father is very resistant to topics of Santa Claus and instead promotes the New Year's Day celebration as a Korean. Yoon is told not to talk about Santa Claus when she visits a family friend, the Kim's. Yoon's resistance to her parents' resistance of Santa Claus and Christmas is addressed through complaints about her dress.

I giggled and turned to the page with the sleigh piled high with presents. My father pushed the book away. "We are Korean. Santa Claus is not our custom. "I hung my head. " But the boys and girls at school say he will visit on Christmas Eve." "Little Yoon," my mother said, "we are not a Christmas family. Our holiday is New Year's Day. We will visit our friends the Kim family. We will have a fine meal together, and we will wish each other good luck." She smiled. "You can wear your red dress on the celebration day."
I stomped my foot. "I do not like that dress! The collar pinches, and the buttons pop open!" I stomped my foot again. (Recorvits, 2006).

Yoon's parents cling to Korean cultural tradition, while Yoon is adopting American culture in ways that are fast and furious. In *Yoon and Christmas Mitten*, there are several conflicts appearing between Yoon and her parents on this issue. In *Behind the Mask*, Kimin creatively puts together Korean and American folk traditions. Kimin wears a Korean traditional dance mask and costume on the American day of Halloween. Until his mom suggests that Kimin should search grandfather's belongings, Kimin is not sure what to wear for Halloween night.

*When he got to the street, he heard whispers and footsteps behind him.
 "What are you?" a voice asked.
 "I'm a mask dancer," answered Kimin.
 Children in disguises surrounded him. "Show us your dance," said an alligator.
 Kimin started dancing. The children watched in awe.*

The young protagonist in Korean-American picture books is portrayed to be the quickly adapting person who learns to adopt American cultures and to define their Korean culture.

Developing a New Identity through Names

Lamme et al (2004) say many Asian children find that Americans have a hard time pronouncing their names, so they change to American names. Personally there have been a few times that I was asked about my 'English' name. Usually the availability of an 'English' name is a question asked by non-Asians. Some Asian students I met at the university community either used to have an Anglo name or considered having one. I have observed in the U.S. that the rate the Anglo name is adopted is higher among Chinese and Taiwanese than Koreans and Japanese.

In *The Name Jar*, the protagonist Unhei decides to change her Korean name to an Anglo name because she does not want to be different from her peers after she gets

attention on the bus on the way to school. Her new American friends decide to have a name jar from which her peers draw a name. Unhei is influenced by her ‘White’ friends about her decision to adopt new Anglo name or keep her Korean name. However, Unhei does not depend on her ‘White’ friends for her dilemma.

The American peers’ perspectives about a person’s name is similar to the value that Unhei has of names. When Unhei says that she does not have a name meaning a name for her American peers, her new peers’ reaction is to be puzzled. However, at the end of the story, Unhei decides to keep her name, realizing she likes her Korean name best. Becoming an American is learning to keep her Korean identity through validation of her Korean name even in a new environment where new friends and new acquaintances get to know her. Even if she enters a new environment where she does not have status, it does not change who she is.

Unhei thinks adopting an Anglo name will help her to adjust to a new school because her peers will pronounce Unhei’s name without difficulties.

*“What’s your name?” Someone shouted.
Unhei pictured the kinds on the bus. “Um. I haven’t picked one yet,” she told the class. “But I’ll let you know by next week.”
“But....but I think I would like my own American name,” she said quickly.
Her mother looked at her with surprise. “Why? Unhei is a beautiful name. Your grandma and I went to a name master for it.” “But it’s so hard to pronounce,” Unhei complained.
“I do not want to be different from all the American kids.” (Choi 2002)*

In *Good-bye 382 Shin Dang Dong*, Jangmi’s strategy for becoming an American is different from Unhei’s method of adopting an Anglo name. Jangmi refuses to adopt her English name when her parents ask. Jangmi particularly resists her parents’ choice to

immigrate to the U.S. However she begins considering it after she meets a girl next door because Mary shows her interest in Jangmi's name. Jangmi may realize that names share a connection, even though Jangmi is a Korean and her neighbor is an American. Jangmi also shows her interest by being careful with her decision for the name Rose which she resisted earlier. As a result, Jangmi does not change her Korean name, yet there is a discussion about adopting a new name.

*After a pause, Dad came up with-
 "Rose."
 "Rose?" I repeated. "What does that mean?"
 "That's the English translation of your Korean name," Mom said.
 "Rose means Jangmi?" I asked.
 "Yes." my parents nodded.
 "Rose," I said over and over.
 "Would you like to adopt Rose as your American name?" Mom asked me.
 "No. I like my name." I insisted.*

*"She wants to know your name," Dad said.
 Maybe someday I would adopt Rose as my American name. But not today.
 "Jangmi," I replied. "Jangmi," the girl smiled. "My name is Mary."
 "Mary," I smiled back. I had made a new friend.*

(Park & Park, 2002)

In *Yoon is My Name*, Yoon is asked to write her name in English before she begins her school in the U.S. Yoon likes the way her name looks in Korean. Father convinces her that the meaning of her name, Shining Wisdom, does not change even if Yoon writes her name in English. Yoon's experience with her name is different from Unhei and Jangmi because it is a matter of presenting her name rather than adopting an Anglo name, yet how Yoon's name is presented does construct the impact of adopting an Anglo name. Presenting her name in the Korean written system has more emotional and ideological attachment than writing her name through English.

Becoming an American citizen is not just about physically living in the U.S. It takes legal documentation and permission to live in the U.S. Lamme et al (2004) say that becoming American citizens takes connecting homeland traditions with new values in a new country. “The new identity as a hyphenated American reflects who they are, but the process of becoming a citizen takes a long time and involves painful transition, rejection, recognition, and reconnection” (Lamme, et al, 2004 p. 126). In this category, the young protagonists learn to recognize their Korean identity by reconnecting two cultural identities. *Becoming an American* through attempting to change names and to connect two cultures is portrayed as a transitional journey.

The Consequences of Immigration

Experiencing transition and adjusting to a new culture because of recent immigration are not pivotal experiences in this theme. The consequences of immigration occur a few generations later in experiences in the U.S. Therefore the Korean language is not retained and even the child’s ethnic identity reflects the consequences of immigration through cultural and racial hybridity. In reality, the bicultural and biracial Korean-American population is large, yet the portrayal of biracial Korean-American is very limited in picture books. Only one book, *Cooper’s Lesson*, portrays the consequences of immigration in that Cooper does not have Korean language fluency.

One of the presuppositions about immigrants is the dynamics of migrating, moving from somewhere out of the U.S. to the U.S. The emphasis is on the actual ‘move’ which creates the images of immigrants as new and recent, and as others. Hence, the descendents who have been in the States for generations do not earn the title of American

even if they have very limited connection to their heritage cultural roots. The theme of immigration reflects the adjustment from the homeland to the new country. Therefore, the protagonists' nationality is somewhat presupposed as non-American and as their immigrant ancestor's homeland nationality. The acknowledgement of the protagonist who is actually an American and a foreigner to their homeland is what makes this category different from *Bridging Two Cultures*. While there are many immigrant stories about making adjustments to the new country, there are few immigrant stories in which the protagonists strive to learn their heritage, cultural roots, and parents' home language.

In *Cooper's Lesson*, Cooper is a bicultural and biracial child. He struggles to fit in either the Korean community or Anglo community. His bicultural and biracial identities create more tension and struggles. Cooper comes to work at Mr. Lee's Korean grocery store to pay him for a comb that was misunderstood as stealing. Cooper learns to speak the Korean language and learns cultural values through Mr. Lee. He feels embarrassed about his poor Korean language fluency, so he takes a journey to develop his bicultural identity. Cooper's journey to learn Korean language is starting from being *already American* which is the opposite of *becoming American*. He has to learn Korean language and culture through this relationship with Mr. Lee. In other words, the concepts of already American and becoming American are different and opposite identities. Keefe and Padilla (1987) state that while "acculturation is the loss of traditional cultural traits and the acceptance of new cultural traits...assimilation is the social, economic, and political integration of an ethnic minority group into mainstream society" (p. 6). Acculturation is the process of learning new cultural rules and interpersonal expectations.

Language is not the only issue that immigrants must master. A Korean-American like Cooper in *Cooper's Lesson* and Jennifer in *Halmoni's Day* must learn Korean culture and language because their primary language and cultural practice are not Korean any more. They reflect the consequences of immigration of one or two generations earlier.

Korean → Becoming American → American (Already)

Korean → Constructing Bicultural Identity ← American

He spoke to Cooper first in Korean and then in English. Copper tried it. Mr. Lee nodded silently, then walked away. After he had placed the last can on the shelf, Cooper watched Mr. Lee chat with his customers at the register. Cooper realized suddenly that sometimes, if he paid very close attention, he could understand what they said. On his way Copper passed a leafy oak tree. Namu. The Korean word for tree rose in his mind, surprising him, like a fish breaking the surface of a calm pond. (Shin, 2004)

"But English is easy!" Copper blurted. Mr. Lee laughed. "Yes...About as easy as Korean." Copper blushed.

In *Dear Juno*, Juno builds a relationship through international correspondence with his grandmother in Korea. Juno cannot read Korean but he is drawn to the interesting look of Halmoni's Korean handwriting. Juno becomes curious about Korea, a "faraway place, village just outside Seoul, where his grandmother, whose gray hair sat on top of her head like a powdered doughnut, was sipping her morning tea."

There is a wide range of models to access acculturation. In the Orthogonal model, there are four types of cultural identification : (1) acculturated-high on the Anglo culture but low on the culture of origin, (2) bicultural-high on both cultural dimensions (3) traditional-high on the culture of origin but low on the Anglo culture, and (4) marginal-low on both cultural dimensions. These four types of acculturation address how an individual acculturates and what processes account for incorporating/resisting new

cultural traits and retaining and losing the traditional cultural traits (Oetting & Beauvas, 1991).

Korean heritage and language and Korea are all foreign to protagonists like Cooper and Juno. Jennifer from *Halmoni's Day* is a Korean-American whose parents did not promote Korean identity. When Jennifer meets her at the airport, Jennifer is nervous not to make mistakes to greet her grandmother since this is their first encounter. The scene explains Jennifer's already-American identity.

*"An-nyeong-ha-se-yo," she stammered, struggling to remember the Korean greeting she had **practiced over and over** at home. Embarrassed, Jennifer lowered her eyes toward the shiny airport floor.*

"Jennifer ye-ppeu-da," Halmoni was saying.

"What did she say?" Jennifer asked.

"She says you're pretty," her mother told her proudly. Jennifer began to feel a little better.

In this passage, Jennifer is concerned and makes an effort to meet her Korean grandmother in Korean. Jennifer is forming a relationship with family, both of whom have limited language. Jennifer is an American who has not had her Korean grandmother in her life until their meeting at the airport. Jennifer's efforts to greet her in Korean and to have a proper interaction with her Halmoni are an example of consequence of immigration. It is a new experience to greet and interact in a Korean style.

The common pattern within consequences of immigration is that the protagonists have a motivation to reconnect to his or her Korean heritage. Most likely, the relationship with their Korean family member such as parents, grandmother or local Korean community mentor encourages them to construct their bicultural identity. In *Halmoni and the Picnic*, Yunmi learns to interact with her Korean grandmother like Jennifer in

Halmoni's Day. Yunmi's experiences with her Korean grandmother around a school picnic expand to the cultural experiences of her classmates and school teacher.

Contemporary Non-Immigrant Korean-American Cultural Experiences

This section focuses on an analysis of diversity and complexity within Korean-Americans as a cultural group in picture books. Ethnic and cultural diversity within multicultural children's is important. Providing diverse collections that promote each ethnicity in realistic and interesting ways is significant to enhancing the quality of multicultural literature experiences (Hopkins & Tastad, 1997).

There were only a few books in this category. Immigration was the dominant way that Korean-American experiences were portrayed in picture books. However, there are a few Korean-American picture books that do not convey immigration experiences but focuses on every day experiences with cultural aspects as well as ordinary contemporary life. In *Babies Can't Eat Kimchee*, the topic of a baby's developmental readiness to eat and dance is a universal theme. Kimchee is an ethnic food that a baby cannot eat even if the baby is a Korean-American. These narratives around kimchee are not part of immigration. In 1992, Bishop constructed classifications related to cultural specificity in multicultural books. Her three classifications are culturally specific books, generically American books, and culturally neutral books. Culturally specific books have detail specific cultural aspects of the group while also connecting to universal themes that go across cultural groups. Cai (2002) says culturally specific books convey cultural aspects through depictions of lifestyle, linguistic traits, religious beliefs, family relationships, attitudes, values, and behaviors. Generically American books illustrate the racial identity

of the characters and simultaneously reflect generic experiences that are shared by all Americans. Generically American books have universal themes like family love. Culturally neutral books “feature people of color but are fundamentally about something else” (Bishop, 1992, p. 46). Cai (2002) says “generically American books and culturally neutral books do not give the reader insights into an individual culture, but rather highlight cultural similarities, which make up the “cultural common ground” of the United States (Wilson, quoted in Bishop, 1992, p. 45).

Contemporary non-immigrant Korean-American’s experiences in the U.S. are largely two kinds. In some books, Korean-Americans’ cultural experiences are portrayed along with commonplace experiences. A universal story without illustrations of Korean culture is the second pattern. In this category, Korean-American experiences are commonplace everyday life with which audiences can make connections and find similarities to their daily life.

Korean-Americans as a Cultural and Ordinary Group

Jernigan (2003) says food is a cultural mark. Eating is a universal theme, but what people cook has an association with Korean cultural identity. In stories about family gatherings, family members meet and cook Korean food. There is a range of cooking stories portrayed in Korean-American picture books; from cooking everyday Korean food to cooking food for a special occasion. For instance, in *Bee-Bim-Bap*, the child helps her mom to cook Korean food, Bee-bim-bap. Mike in *Have a Good Day Café* and Yungsu in *Father’s Rubber Shoes* help cooking Korean food. In *Dumpling Soup*, the entire family makes dumplings to celebrate their New Years day like an ordinary American family

getting together with friends and relatives to celebrate a Thanksgiving night. What Korean-Americans cook and their cooking rituals are cultural experiences, but the activity of helping to cook is an ordinary experience that families in general commonly share. The cultural experiences and universal ordinary themes are reflected together.

In *Babies Can't Eat Kimchee*, readers can make a connection with the protagonist's narrative in which babies cannot eat many things. The statement that the baby cannot eat kimchi makes a Korean cultural connection because kimchi is listed along with other everyday food.

And on her first birthday, I'll help her put on her special dress. (Patz, 2007 p. 14).

Dress is another example that signals cultural aspects. In *Babies Can't Eat Kimchee*, the birthday girl wears a Korean traditional costume, Hanbok. Wearing a Korean traditional outfit, Hanbok, on a birthday is portrayed as a cultural experience. Hanbok is a special dress that is worn for special occasion such as a birthday, wedding, funeral, and traditional holidays. Celebrating a birthday by highlighting special-ness is what many readers will be familiar with.

This type of contemporary non-immigrant picture book help readers makes connections in stories where Korean-Americans are not simply foreigners who experience immigration to the U.S. Through non-immigration Korean-American picture books, readers recognize that Korean-Americans share universal everyday rituals with them. The contemporary non-immigrant theme may help to deconstruct otherness toward Korean-Americans as a cultural group.

In *New Cat*, Mr. Kim, the owner of a tofu factory in the Bronx, gets a cat that makes her home in his factory. One night the cat saves the factory from fire damage. A relationship with pets is a universal theme. In *The Best Older Sister*, sibling rivalry is portrayed when Sunhi is jealous of the attention that is paid to her new baby brother. Halmoni, Sunhi's grandmother, helps her put aside her negative feelings as she realizes that being a big sister is important. The grandparent's mentoring role and young protagonist's feelings toward a new sibling are a common theme among children's literature. The illustrations of Sunhi's family and a birthday party for Sunhi's baby brother convey specific Korean cultural experiences as does Mr. Kim's tofu factory in *New Cat*. Simultaneously, ordinary children's literature themes such as sibling rivalry and the loyalty of a pet are reflected along with specific cultural experiences.

On the other hand, there are universal picture books which do not portray specific aspects of Korean culture. The protagonists have Korean names but their experiences in the story reflect universal everyday experiences.

Korean-Americans as Generic Americans

There are Korean-American books in which there is no indication in the text or illustrations of Korean culture, except for the child's name. This category is similar to Bishop's (1992) generically American books which present members of a so-called minority group, but they contain few, if any, specific details that might serve to define those characters culturally (p. 45). Cai (2002) says, "Because of the homogenized cultural content characters of color in this type of books could have been converted to White characters without affecting the story." (p. 24). The rituals portrayed in this type of

universal book can be done by any child. For instance, *One Afternoon* and *One Sunday Morning* are about the day with a dad or mom. In *One Sunday Morning*, Minho spends a nice day with his father in the city. Taking a subway and a horse-and-carriage ride, going to a park and eating a hotdog, and enjoying animals at a zoo are the Sunday indicated in the title. This type of everyday experience is universal in that this could be any child spending a good Sunday morning with his/her father.

Another example of universal experience is *One Afternoon* by Yumi Heo. Minho does errands with his mother. Going to a laundry mat, beauty salon, ice cream store and relaxing after taking care of errands are everyday experiences for many children. Although the name 'Minho' may lead the audience to expect a specific cultural experience, the Korean name is the only cultural component in these universal Korean-American books. Cai (2002) calls it 'culturally generic' because these books identify the characters 'racially, not culturally' with no specifics of Korean-American culture (p. 24).

As a positive side of these books, Cai (2002) says "people of color are recognized as part of the American society, so that their children can find their images reflected in the books they read" (p. 25). Further, culturally neutral books and generically American books help to deconstruct some stereotypes of cultural groups. The positive impact of contemporary non-immigrant Korean-American picture books is that the picture books challenge misrepresentations of Korean-American cultures in children's picture books.

Discussion

Some of the analyzed picture books succeed in portraying Korean-American's diasporic and hybrid culture, relocating to cultural assimilate, while others over represent

the culture. The majority concentrate on portraying only limited aspects of Korean-Americans as a cultural group while neglecting other aspects. Immigration is the major theme in Korean-American's experiences portrayed in the picture books. Within immigration picture books, there is a range of immigrant experiences. Among twenty four picture books, only 6 books portray non-immigration themes as Korean-American's experience as a cultural group. The rest of the 18 books have the theme of immigration as the dominant experiences of Korean-Americans as a cultural group.

Diversity of Korean-American as a cultural group is represented throughout different immigration experiences, cultural experiences, and universal experiences. The collection of Korean-American picture books is like a calendar which moves forward. These picture books have a journey from transition to reconnection. In other words, the diversity of Korean-immigrants reflects stage of acculturation. Making a transition to acculturate portrays the primary journey of adjustment for Koreans. Koreans who moved to the U.S. are still closer to their Korean culture than American even if their legal resident status is American citizenship. The category of 'making a transition to acculturate' shows a Korean immigrant's emotional and physical struggles to adjust to a new culture and system to become an 'American'. Eventually this hardship causes nostalgia and romanticism of the experiences and memory of the home country, Korea. Further the memory of childhood or long time ago becomes so vivid because of romanticism toward Korea. Adjusting to a new society and culture takes learning a new language, English. This new language and new experiences are part of fulfilling the American dream for which Koreans immigrate. In order to learn a new language, the

protagonist defines Korean identity through their native language that they spoke, wrote, and liked until moving to the States. Immigration experiences portray exposure to a new language and new system.

The next acculturation stage is making cultural connections in which a child defines the accepted cultural identity as no longer Korean. This new and different environment highlights difference for them. The first difference they notice in terms of cultural identity is the Korean name that is no longer a norm in the new environment. The protagonist wonders about her best effort not to be different because the child was not different from her Korean peers in Korea. In this acculturation stage, the young protagonist and other Korean members learn to define who they are as Korean-Americans. Cultural items such as wooden stamp, mask and an authentic Korean name play significant roles to establish the child's Korean-American identity and enhance the child's cultural origin.

Rodrick McGills (2000) says we define who we are through others. Becoming American is a continuum of the journey of defining Korean-American identity. Instead of divorcing two cultural identities, Korean and American, a protagonist learns to make a connection between two cultures. The protagonists find the coexistence of two cultures which are different but similar in terms of celebrating tradition and customs.

The three categories, making a transition to acculturate, making cultural connections, and becoming Americans are immigration experiences which focus on newness to the new land, the U.S. The category, consequences of immigration, is different from the other three categories because this is the long-term consequences of

moving to a new culture. For instance, Cooper in *Cooper's Lesson* has a White father and Korean mother. Cooper is a bicultural and biracial child. Cooper's identity is the consequence of early immigration of his parents or his grandparents or great grandparents. The consequence of immigration is not about the actual moving from Korea to the U.S. but rather a biracial Korean-American child who strives to establish his Korean origin through Korean language learning. Cooper's story adds another case to the diversity of Korean-Americans as a cultural group. Jennifer and Mike are Americans who come to know about their Korean identity from the human cultural icon, grandmother.

Another category is non-immigration contemporary Korean-American experiences. The depiction of this cultural group is not about immigration experiences but Korean cultural experiences as part of universal experiences of all people. When readers read about Korean-American's cultural experiences along with ordinary, every day themes and experiences, Korean-Americans become 'one of us' instead of 'one of them'. Perhaps cultural experiences are also ordinary people who connect to their cultural heritage and traditions. It is simply a matter of cultural identity but observing cultural traditions may be a form of ordinary experiences. For example, any cultural group celebrates certain cultural aspects such as traditions.

The portrayal of Korean-Americans as a cultural group in picture books indicates that the complexity and diversity of Korean-Americans are underrepresented through overrepresentation of particular aspects. Unspoken reality can be an omission of reality. For instance, non-grocery related careers are not there except for stay-at-home moms. The stereotypes of Korean-American's careers are food-oriented such as grocery store

owners, food vendor, and tofu producers. The reason Korean-Americans appear to commonly have certain jobs is because the jobs are publically noticeable due to the nature of retail. In other words, being a food vendor and grocery owner is a public figure dealing with numerous people a day for their business. Meanwhile an office job has a much smaller number of people to interact with, so office jobs are hard to be stereotyped. Korean-American picture books reflect the dominant group's experiences with Korean people in the U.S.; new, language issues, hard working, exotic origin, and food connection. Food connection for other ethnic groups is a common connection, not only for Korean culture but for other ethnic groups. The diversity of Korean-Americans as a cultural group is not widely represented but rather stereotypes of Korean-Americans are constructed through overrepresentation of certain aspects of Korean-Americans. The dichotomy of 'us and them' is constructed through the theme of immigration experiences and the stereotypical presentations were created based on immigration-oriented portrayal of Koreans experiences in the US.

Summary

Korean-American picture books have largely two major themes; immigration and contemporary Korean-American picture books. This portrayal of Korean-Americans in the U.S. reflects the nation's long immigration history and foundation. Each immigrant group has different and similar immigration experiences. Each racial group has a different history, culture, tradition, and national identity prior to immigrating to the U.S. even if they seem to share similar cultural values. The journey of moving to new land and

the consequence of staying in a new country reflect the complexity and diversity of Korean-Americans as a cultural group.

CHAPTER 5: KOREAN-AMERICAN IMAGES IN PICTURE BOOKS

“What is ‘said’ in a text always rests upon ‘unsaid’ assumptions, so part of the analysis of texts is trying to identify what is assumed.” (Fairclough, 2003, p. 11)

This chapter represents the research findings of analyzing cultural representations in 24 children’s picture books of Korean-Americans. The major research questions that guide the investigation of the politics of cultural representation are: How are Korean-Americans portrayed in Korean-American picture books? What are the misrepresentations of Korean-Americans picture books?

Cai (2002) says multicultural literature is a cultural product in addition to a literary work. Literary cultural products reflect a wide range of the culture’s beliefs, values, attitudes, etc. Literary cultural products, such as multicultural literature, can be understood as a form of texts. Fairclough (2003) describes texts as elements of social events that can bring changes in our knowledge, belief, attitudes, and values. My interpretation of texts includes literary cultural products that influence “people’s beliefs, attitudes, actions, social relations, and the material world” (Fairclough, 2003, p. 8).

Short and Fox (2003) state the purpose of reading multicultural literature is not only exposure to content and children’s books about ethnic groups, women, and other cultural groups but also to “transform society and to ensure greater voice, power, equity, and social justice for marginalized culture” (p. 7).

There are many theories of social constructivism that emphasize the role of texts (language, discourse) for constructing the social world (Fairclough, 2003). Once social worlds are constructed, they become realities which affect and limit the textual construction of the social world. Fairclough says that societies may textually represent or

imagine the social world in particular ways. Ideologies are representations of aspects of the world which may be shown to contribute to constructing, maintaining and changing social relations of power, domination and exploitation (p. 9). Therefore, ideologies show the relation of power and domination. These ideological representations can be located in texts.

The first question I examined was the misrepresentations of Korean-Americans in children's literature. I was interested in this question because I found tension with the depictions of Korean-Americans and Koreans and wanted to know where this tension came from. The illustrations of Korean-American and their home country, Korea, had distinct representations of Korean culture. In this chapter, textual analysis inspired content analysis is framed in the perspective of examining the ideological representations as nested within texts. The bodies of texts represent the effects of power relations. Reading texts is perceived as a process of meaning-asking. Although meaning making can be defined through production of the text, the text itself, and the reception of the text, (Fairclough, 2003), this chapter focuses on the production of texts and the text themselves. The perception of text will be discussed in the next chapter where book reviews on Korean-American picture books are examined closely in terms of evaluating their portrayal of Korean-American picture books and culture. Texts are examined for its explicitness, but also for what is implicit or assumed. Fairclough (2003) calls this a matter of judgment and evaluation: "Judging whether the claims that are explicitly or implicitly made are true; judging whether people are speaking or writing in ways which accord with the social, institutional relations within which the event takes place, or

perhaps in ways which mystify those relations” (p. 11). Thus, cultural accuracy becomes one of the most significant evaluative tools that examine the social-political implications of multicultural literature. The cultural integrity of the people represented in the multicultural literature cannot be maintained without the cultural authenticity as the primary criteria for evaluation (Cai, 2002). Cultural studies focus on the politics of representation and understandings of race and ethnicity (Barker, 2003). In this context, identities are regarded as “discursive-performative constructions” (Barker, 2003, p. 248), more specifically, language discourse and social practice reflect self-identity (Fairclough, 2003).

Cultural identity stresses similarity; however identity is also organized around differences (Hall, 1992). Cultural identity is not fixed or a state of being, but a process of “becoming” (Barker, 2003, p. 231) or a production (Hall, 1992). In addition, race does not exist outside of representation but is constructed in a process of social and political power struggles (Baker, 2003, p. 248).

Identity is a figuratively combined concept of the intimate or personal world and the collective space of cultural forms and social relation (Holland, Skinner, Lachicotte, & Cain, 1998). According to Holland et al, identity is the imaginings of self in worlds of action, thus identities are conceptualized as they develop in social practice throughout life experiences. “Identities are a key means through which people care about and care for what is going on around them. They are important bases from which people create new activities, new worlds, and new ways of being” (Holland et al, 1998, p. 5).

In this chapter I present the analysis of texts and visual images of 24 children's picture books of Korean-Americans in the U.S. to explore how Korean-American's cultural identities are defined through cultural representations. My analysis of images in these books has led to the emergence of these categories: (1) Generic Asians (2) Long-ago Korean, and (3) Pseudo Korean-Americans. These categories explore the misrepresentations of Korean-Americans in children's picture books.

Representations and Cultural Identities in Korean-American Picture Books

Generic Asians

In this category, Generic Asians, the Korean-American's identity has a collective image of Asian. Instead of being culturally specific, Asian culture, or more specifically North East Asian Cultures (Korean, Japanese, Chinese, and Taiwanese), are assumed to be identical. This unity approach creates inaccurate narrative texts and illustrations. Korean-Americans as another Asian group reflect the assimilated image of "somewhat Asian-Americans" or "Imagined Korean-Americans." This ambiguous image becomes Korean-American identity. One of the reasons that Koreans and Korean-Americans are imagined is that there has been limited exposure to Korean culture, history, and immigration history in the U.S. Information about Korea is not well known or taught in the U.S. while the history around Chinese and Japanese immigrants is much longer and more frequently portrayed (Zia, 2001). Thus, images of Korea are integrated into already existing stereotypes and images about Chinese and Japanese immigrants. The already constructed knowledge of other Asian groups contributes to the construction of Korean groups as more imagined than factual. The overrepresented and underrepresented Korean

cultural icons are discussed in this section to provide references to Korean culture.

Misrepresentation of cultural icons in the children's picture books enhances the generic Asian experience.

An award-winning Chinese-American journalist, Helen Zia (2000) wrote *Asian American Dream* about her own experiences of being grouped with other Asians. "I did figure out, however, that relations between America and any Asian nation had a direct impact on me. Whenever a movie about Japan and World War II played at the local theater, my brothers and I became the enemy. It did not matter that we were not Japanese—we looked Japanese" (p. 10). Korean-American's images are associated with other stereotypes of non-Korean-Asians.

When I attended an international children's literature seminar in London, I felt privileged to meet children's literature specialists from around the world. Although the event was "international," congregating with the people from the United States happened more frequently. My introduction that I was from Tucson Arizona seemed to be exotic, yet created a level of familiarity to other Americans. Naturally, I was asked questions such as where I was from or the nature of my interest in children's literature. Presenting my academic focus on postcolonial studies with Korean-American stories in U.S. children's literature invited some of the conference participants to share their experience of children's books about Korean culture in general. Yet, it did not take long to feel disconnected when one of the conference participants began talking about Chinese and Japanese children's book authors like Laurence Yep and Yoshiko Uchida. Especially when Uchida's books were highlighted with favoritism within Asian literature, I had this

interesting déjà vu feeling. I was puzzled, yet I heard my inner voice yelling, 'Here we go again!' It was a moment of combining Koreans, Chinese and Japanese and dishing out "a tossed salad of Asians" (Mo & Shen, 1997), where individual ingredients do not matter, but the exotic flavor is good enough.

For Benedict Anderson (2006), the nation is an 'imagined community' and the construction of national identity is assembled through symbols and rituals in relation to territorial and administrative categories. The imagined community is not that community in people's imagination, but rather a historical experience-based community. According to Anderson (2006), communication facilitates not only the construction of a common language but also a common recognition of time, which, within the context of modernity, is an empty universal concept measurable by calendar and clock. This conceptualizes the nation as the place of states within a global system.

The categories of Pseudo Korean-Americans and Long-ago Koreans tend to carry the image of "somewhat Asian" by employing cultural icons such as jade, bamboo, wooden stamps, exotic fruits, dumplings, etc. The first category, Generic Asian and the third category, Pseudo Korean-American have strong similarities. That is because non-Korean cultures are often misused in the portrayal of Korean-American cultures. The reason I identified these other ethnic group images as Korean-American is that my positionality makes it difficult for me to clarify cultural identification beyond Korean-American. In other words, I recognize pictorial and discourse problems related to Korean-Americans, yet cannot always identify other Asian cultures. Ethnic groups and classes may perceive their own national culture in divergent ways (Barker, 2003).

Representations of national culture are snapshots of the symbols and practices that have been highlighted at particular historical conjunctures. The category, Pseudo Korean-American is an issue of cultural authenticity and accuracy while the other category of Generic Asian is a discussion of Orientalism. In Orientalism, positional superiority is structured through patterns of cultural representation which are engrained within the practices, discourse and subjectivities of Western society (Barker, 2003). Orientalism is argued to be a system of representations that brought the Orient into western learning (Said, 1978). The common recognition of time and concepts within a nation like the U.S. develops the imagined 'Asian' community which is linked to symbols and certain concepts throughout American history. In this category, otherness is embedded through exotic symbols and icons. In other words, a group identity of Korean-American is too specific to be recognized, therefore the ambiguous identification of "something Asian" ends up representing the national identity.

Cultural Icon and Cultural Assimilation

Cultural icons marking Asian-ness have been used for the purpose of cultural assimilation and are representative in multicultural literature. For instance, chopsticks have been the cultural icons and also serve the cultural assimilation used by most Asian nations. Cultural icons are more likely to be a literary souvenir from stories about other cultures. In Chapter 4, I discussed how young protagonists make connections with their home cultures through those cultural icons (i.e. masks, stamp, and grandmother). Additionally those cultural icons support young protagonist' journeys to define their

identity. However, these literary souvenirs are frequently overused to signal otherness in the stories from ‘other’ cultures.

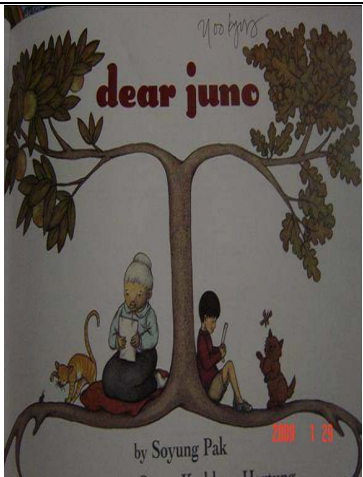
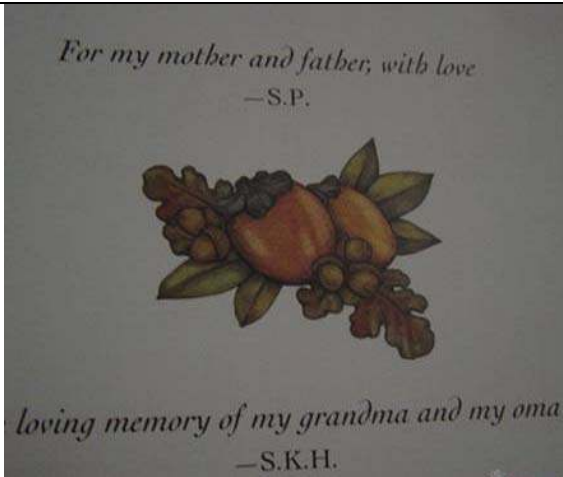
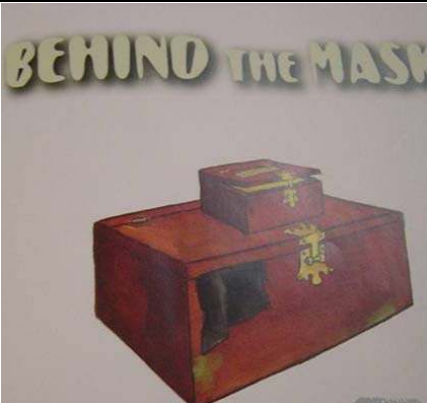

Peircean semiotics identifies three types of iconic signs: images, diagrams, and metaphors. Additionally, there are three ways to iconize texts during reading: 1) identification and recognition of the parts represented in the text (i.e. imaginative iconization or imagination, linked with the production of mental images triggered by the literary text); 2) the structuring of what is represented as a network of relationships (i.e. diagrammatic structuration); and 3) the relating of parts and relationships of the universe represented in the text to other conceptual structures (i.e. allegorization) (Johansen, 2003).

The patterns of visual icons on the title page and dedication page are examples of the conceptual structure of texts and icons. The title pages provide different types of iconic signs. The title page of *Dear Juno* is identification and recognition of the binary concepts between grandmother’s country and Juno’s place divided by a tree which ends indicate different types of trees. A cricket on the left is contrasted to a butterfly on the right side. Grandmother is sitting in a certain way that is different from Juno’s sitting pose, which looks more relaxed leaning against the tree. On the dedication page, the different parts of the tree from grandmother side and Juno’s are put together and become a unity symbol. In other words, iconizing text is constructed through recognition of the story through visual representations.

On the dedication page, texts are iconized through allegorization. In *Behind Mask*, the dedication page reflects iconized texts that represent part of the story, in which the traditional Korean boxes become a story trigger because Kimin finds his grandfather’s

costume, a dance outfit. Finally, the dragon in *The Trip Back Home* serves different features from *Dear Juno* and *Behind Mask*. In *Dear Juno* and *Behind Mask*, the title page and dedication page represent parts of the story through a visual text.

On the other hand, the dragon imagery in *The Trip Back Home* is not significant in the story, but instead represents the Korean culture. Persimmons are also cultural symbols that illustrators iconized for mental images of Korean culture (See Figure 8).

Title Page	Dedication page
	
<p>The binary concept of the persimmon tree on the left with a <i>halmoni</i> sitting on a floor cushion. A cricket is on the Korean side. Juno's side has a maple tree. A butterfly is matching to the Korean cricket. On the dedication page, the maple leaves are decorated with persimmons.</p>	
	

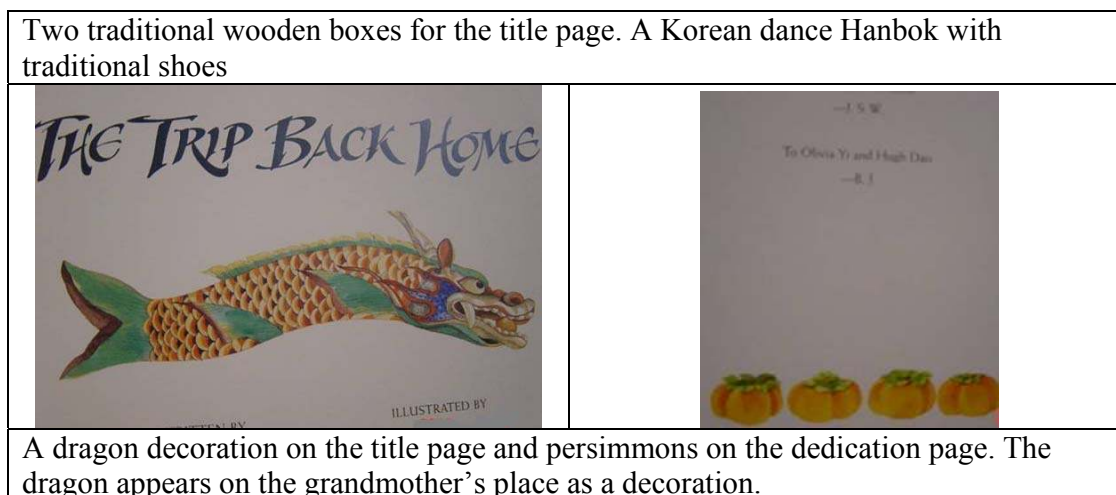


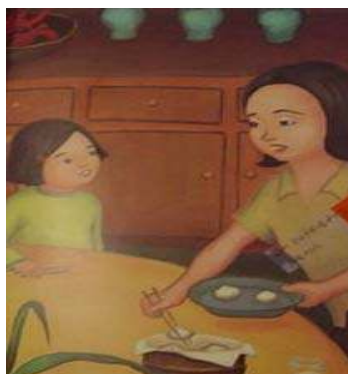
Figure 8: Iconizing Text in *Dear Juno*, *Behind the Mask*, and *The Trip Back Home*

Iconic signs are ambiguous and broad icons that are often shared and representative of many Asian cultures. For example, cultural items such as dumplings, chopsticks, and rice are shared between Asian cultures, therefore do not necessarily represent Korean culture, but instead the broad Asian culture. Dumplings are a metaphor of cultural assimilation. Some types of dumpling are available in many cultures not only Eastern culture, but also Western culture. In *Have a Good Day Café*, Mike's grandmother solves their problems by suggesting that they sell Korean food instead of typical American fast food like hotdogs. Although she proposes to sell a variety of Korean food, such as bulgogi (marinated beef barbecue) and jjim (Korean pancake), the dumpling is introduced as a family tradition.

*When your father was small, his favorite food was mandoo," Grandma says.
"I would hold a hot, steaming dumpling up to my lips and make a smile with it.
How he would laugh and laugh!"*



Yunmi and Halmoni's Trip



The Name Jar



The Have a Good Day Café

Figure 9: Dumplings in Korean-American picture books

Another category is misidentified usages in terms of Korean cultural items. In *Yoon and Jade Bracelet*, jade is a significant cultural icon, yet the usage of jade is not authentically portrayed. One of the physical clues that I often use to identify Asian people's cultural origin is the jewelry they wear. A combination of red string with a stone of jade can be identified as Chinese cultural symbols and practices rather than Korean. In Korea, jade is primarily for grandparents and the older generation. However, in China, jade is common for the broader age groups. In *Yoon and the Jade Bracelet*, Yoon received a jade bracelet from her mom. A jade bracelet as a gift for a young child is not the norm in Korean culture. Mother would wait until the child grows up so that fragile material jade can be well kept. The choice of jade bracelet for a gift is culturally inauthentic.

“And here is another surprise,” my mother said as she handed me a lovely box. Inside was a pale green bracelet. I held its cool smoothness in my hand. “A jade bracelet, Yoon”, my mother said. “When I was young girl, my own mother gave me this very bracelet. Now I am giving it to you.” “It is a wonderful present, “I said. It was so wonderful I felt afraid to take it from her.

The color of red is a beloved color symbolizing prosperity and health. Cultural authenticity has significant association with the later, misrepresented cultural icons. Mo and Shen (2003) problematize cultural authenticity with a supposedly Chinese traditional story, *Tiki Tiki Tembo*. Culturally, according to Mo and Shen (2003), Chinese full names will not go beyond four syllables, therefore, the name of Tikki Tikki Tembo-No Sa Rembo-Chari Bari Runchi-Pip Peri Pembo appears to be foreign terminology to Chinese cultural insiders. When icons represent a culture, the cultural icon should appeal to be claimed “ours” by the cultural group. However, when objects are unidentifiable, the items cannot be considered authentic cultural icons. *Tikki Tikki Tembo* sounds like foreign words to Chinese cultural insiders even though the story is meant to be a Chinese folklore.

Nationalism theorist, Pille Petersoo (2007) discusses the meaning of the other and identity. The character of the self/other dialectic and the content of discourse about the other have significant implications. According to Triandafyllidou (1998), “others can be either positive or negative. They do not necessarily have to be on the outside, but may be ‘internal Others’ belonging to the same political space” (p. 609). It is probably the assimilated identity as Asian that Chinese, Japanese, and Koreans are perceived as a group, yet each group recognizes differently in a group is the internal others who belongs to the same political space. The cultural icons that are overused across Asian cultures are like internal marks of others. The internal othering marks are divided into shared items among Asian cultures such as eatery, philosophy, tools, custom and values.

One significant marker of generic Asian is that the cultural icons and cultural assimilation convey characteristics of Asian cultures. Three cultural icons used to

represent Korean culture include: (1) Pseudo cultural icons (2) Internal othering cultural icons (3) Overused cultural icons and Korean cultural icons that are often identified as Korean culture. Pseudo cultural icons are cultural markers that are used to depict Korean culture in picture books, however, they are often difficult to identify specifically as Korean culture. For example jade, color red, and dragon decorations are too general to be Korean cultural icons.

Internal othering cultural icons are broad cultural icons with cultural nationality that are shared amongst Asian cultures, and therefore cannot be unique national and cultural icons. The use of red in Korean culture is not popular like in Chinese culture, except for certain conditions like spiritual ceremonies or traditional weddings. In *The Name Jar*, Unhei visit Kim's Market, a Korean grocery store. Mr. Kim talks to Unhei as he stands behind a counter. Kim's Market has Hangul prints throughout the book due to the nature of his business, advertising and provoking a customer's purchase. Behind the counter are banners indicating the types of products available in the store. These types of banners often provide information such as new products, products on sale, and other advertisements that provoke customers to do more shopping. The problem is that these banners are all red. The amount of red is so large that it reminds me of a Korean fortune teller's place where red is the symbol of their superstitious business. The contents of the banner are also pseudo, but the Hangul presentation simply serves the Korean-ness or otherness in the illustrations. Red is a color of power and is China's national color-- Red is a sign of health and the fight against evil in China. The symbolic meaning with red is very powerful in many cultures. However, color symbolism in Korean is not the same as

in China. The history of Korean War constructed certain social attitudes toward the color of red. During the Korean War, there were frequent ideological confusions and ideological switches as the communist army repeated their invasion and withdrawal in Korea (Kim, 2005).

One of the reasons this theme is a question is that hybridity from living in the U.S. cannot be ignored. In my experience, a grocery business tends to target larger groups of customers. In other words, Mr. Kim might target Chinese customers along with Korean customers to sell 'Oriental food'. Thus, using red color for his banners might have the intention of creating a level of color favoritism for the broader customer population.

The dragon display in *Trip Back Home* is another example of pseudo Korean culture and often a common misconception of "all Asian culture." This dragon decorates the title page of *Trip Back Home* and also hangs at the entrance area of the Korean grandparents' house (p. 28). Dragons have a stronger cultural and symbolic association with Chinese culture in which dragons are often used for decorations and festive figures to symbolize good spirits and other positive practice. However, dragons are not significant in Korean culture. Although a part of the Korean culture, dragons play a minor role as opposed to the Chinese culture.

Dumplings are a shared food, so it does not represent a particular nationality except for the fact that ravioli originated from dumplings. Chopsticks are also common utensils in an Asian kitchen and instead represent Asian culture, not specific to Korean. To be more accurate, some chopsticks illustrated in picture books are not Korean style

chopsticks which are a stainless steel thin design. Korean-Americans may not have access to purchase Korean chopsticks depending on its availability in the U.S., so they may use any available chopsticks even if they are not Korean.

Korean food such as Kimchee, Bee-bim bop, Bulgogi, Gug bab, Chop chae, and Kim bop are representative of Korean culture. Chopsticks serve the feature of Asian-ness though encompassing Korean-American culture. In other words, chopsticks have been illustrated as if it were the only utensils along with spoons that Korean-Americans and Koreans use even though many Korean-Americans use forks and knives. The absence of forks and knives and presence of chopsticks may indicate a stereotype of generic Asian. As a result, chopsticks are a symbol of Orientalism and exoticism. Other exotic cultural marker is New Year's Day, a traditional holiday among Asian cultures, although there are date differences. The Chinese' long history of living in the U.S. offers celebrations such as Chinese New Year, and has become a part of cultural icons of Asian culture. Japan celebrates New Year's Day as one of the most significant festivals on January 1st. New Year's Day in Korea is also celebrated on January 1st, reflecting the lunar calendar. This day is a commemoration to Korean ancestors and is celebrated by visiting their graves and having an indoor ceremony. Families reunite and wish each other another happy new year. The reason Chinese New Year is well known is because Chinese-Americans makes this holiday festival-like, celebrating their culture and acknowledging their diasporic identity in the U.S.

Internal othering cultural icons such as chopsticks, dumplings, and New Year's Day are not the norm of American culture or Western culture. Hall (1997) says

People who are in any way significantly different from the majority- 'them' rather than 'us' are frequently exposed to this binary form of representation. They seem to be represented through sharply opposed, polarized, binary extremes- good-bad, civilized/primitive, ugly/excessively attractive, repelling-because-different/compelling-because-strange-and-exotic. And they are often required to be both things at the same time (Hall 1997, p. 229).

Other overused cultural icons representing Korean cultures are wooden blocks, masks, Hanbok, and rice paper doors. The overrepresentations of these cultural icons are interconnected with underrepresentations of other cultural icons. These cultural items offer a chance to make cultural connections for young protagonists, however, the exotic features are overused in relation to their use in Korea. In *The Name Jar*, Unhei makes a connection through a wooden block or stamp, which her grandmother gives her. On the title page, the red pouch with a wooden stamp decorates the page. Chinese characters are printed in a shape of round stamp on the dedication page. The red stamp marks Asian-ness. Red stamp marks with exotic characters are not western culture or practice in the U.S. (See Figure 10).



Figure 10: Stamp marks in *The Name Jar*

The exotic feature of a wooden stamp is overrepresented through an extended metaphorical meaning of a child's identity. Stamping is a type of personal authorization

like a signature; however, the usage of it is not authentically reflected. In *The Name Jar*, the stamp is turned out to be a symbol of self-identity with more meaning attached to it. In Figure 10, the stamp sign translates to ‘friend’ in Korean. It is common to have a stamp for date validation or evaluative comments by a teacher, however carving ‘friend’ on a wooden block is a misuse of the wooden stamp. The meaning of one’s stamp is extended. These cultural icons are relevant to Korean culture, yet the overused cultural icons misrepresent the authentic use and meaning. The category label, *World Market Display*, is named after the generic Asian features that represent the totality of Asian cultures and further assumptions of inclusive representation of Asian cultures. Therefore, Korean items are also identified within these Asian items, which are often available at stores like World Market and Pier 1 Imports. Cultural origin is not marked with the oriental decorations except for the producing country. Meanwhile, items that can be identified as Korean are selectively reflected in picture books. Kimchee is common representative Korean food and it appears in texts. However, the number of times it appears in illustration is less than dumplings.

“When your father was small, his favorite food was mandoo,” Grandma says. “I would hold a hot, steaming dumpling up to my lips and make a smile with it.”
 (with dumpling illustration in *Have a Good Day Café*)

They spent two whole days in the kitchen, making marinated beef, vegetables, dumplings, and sweets. “Sunhi,” Halmoni said as she gave her a hug, “Why do not you be in charge of making the mandoo? You can teach Yunmi. The dumplings are her favorite.”
 (with dumpling illustration *Yunmi and Halmoni’s Trip*)

Mother pulled spicy kimchi cabbage from a cool clay jar... (no illustration of kimchee in *The Trip Back Home*)

Her mother picked up cabbage to make kimchi-Korean-style spicy pickled cabbage- and other vegetables and meat.

(no illustration of kimchee *The Name Jar*)

In illustrations, mandoo (dumpling) appear while kimchee is mentioned with a brief description in the texts not on illustration. *Babies Can't Eat Kimchee* and *Bee-bim bop* are two of the few books that have a wide range of kimchee illustrations without description of kimchee but included in the illustration. Kimchee's tag of description indicates the implied readers are not familiar with kimchee while dumplings are familiar food to the audience. This makes difference between dumplings and kimchee that are chosen a representative Korean food.

World Market Display		Museum Effect	
Pseudo cultural icons: Inaccurate cultural icons	Internal othering cultural icons: Shared Asian Cultures	Overused cultural icons: exotic and otherness	Proper cultural icons: Identifiable as Korean
Jade Yoon and Jade Bracelet (2007)	Dumplings The Name Jar (2002) Have a Good Day Café (2005) Good bye Shin Dang Dong (2002) Dumpling Soup (1993) Yunmi and Halmoni's Trip (1997)	Wooden block (Stamp) The Name Jar (2002) Dance mask Behind mask (2006)	Kimchee Babies can't eat Kimchee! (2007)
Use of red color The Name Jar (2002) Dragon (2002)	Chopsticks The Name Jar (2002) Father's Rubber Shoes (1995) Bee-bim Bop (2005)	Hanbok Halmoni's Day (2000) Halmoni and the Picnic (1993) Yunmi and Halmoni's Trip (1997)	Korean food Bee-bim Bop The Have a Nice Cafe Bee-bim bop (2005) Bulgogi Have a Good Day Café (2005) Father's Rubber Shoes (1995)

			Gug bab & Chop chae Have a Good Day Café (2005) Kim bop Halmoni and the Picnic (1993)
Dragon décor The Trip Back home (2000)	Hand-painted scrolls, colorful fans, silk cushions and straw mats Good-bye, 382 Shin Dang Dong (2002) New Years Day Yoon and the Christmas Mitten (2006)	Rice paper doors Good-bye Shin Dang Dong 382 (2002) Yunmi and Halmoni's Trip (1997) Behind Mask (2006) The Back Trip Home (2000)	Other Franchised food.

Figure 11: Cultural icon and cultural assimilation

I discussed cultural markers for grandmother's roles in the previous chapter. In Figure 7, cultural markers are largely identified as three types: 1) family and cultural historian, 2) cultural role model, and 3) expert on traditions. Korean grandmothers play a role of human cultural icon in Korean-American picture books due to their being a cultural marker. Grandmother wears a Korean dress, Hanbok, without situating herself in an appropriate occasion to dress up in the traditional clothing. Hanbok is a metaphor of Korean grandmothers as cultural icons who think and act certain ways, conveying old, traditional, and oriental. Grandmother's wisdom and cultural knowledge are often used in creating a Korean image as assimilated Asian. The knowledge about Korean culture is presented as familiar and expected information.

Another similar Korean cultural icon that is overused is rice paper doors. Rice paper doors are exotic and indicate Asian style. Rice paper which has wooden frames reminds readers of decorations at sushi restaurants around the world. The rice paper doors contain exotic, traditional, and oriental images. The illustrations in *Good Bye Shin Dang Dong 382*, and *Behind the Mask* depict the Korean houses where Jangmi's family and Kimin's Korean grandfather lived with rice paper doors. Rice paper doors are available in Korea, but it is not the primary housing style. The illustrators pursue the characteristics of Asian and exotic through the rice paper doors, which not only belongs to the Korean culture, but to Japanese culture as well.

Mike's experiences in *Have A Good Day Cafe* are strongly associated with his grandmother and Korean food. These dishes are accurate Korean food, however, the cultural symbol may not be conveyed to the mainstream readers who are not familiar with Korean food. Bulgogi, jjim, and mandoo as dumplings are cultural icons that Korean-Americans identify as their food. The frequency of non-dumpling food is limited so that it constructs a *museum effect*. *Museum effect* focuses on people learning new information through limited browsing as would occur in a museum; the learning is superficial and from a display rather than authentic interaction. However, these Korean dishes are significant cultural markers to Korean-Americans as they are seen in the picture books.

Long-Ago Korean

This category has a strong relationship with images of Korea. Long-Ago Korea appears when a young protagonist visits Korea or a parent of a child tells his or her family story to the young protagonist. People from Long-ago Korea portray Korea as

ancient Korea without any reflection of contemporary or modern Korea. The other portrayal of Korea is the time period when the author has childhood memories between they immigrated to the U.S. These ‘long-ago’ images result in misrepresentations of modernity and globalization. Although this study is about Korean-Americans or Korean immigrants’ experiences in the U.S, the migrating experiences portrayed in the picture books illustrate the protagonist’s experience in Korea prior to moving to the U.S. which usually has occurred many years prior to writing the book. Therefore, evaluating accuracy and authenticity in depictions of Korean lifestyles and cultures is critical to defining Korean-Americans. As I discussed in chapter 4, there are a wide range of themes about immigration in Korean-American picture books. The books about immigration experiences such as making the transition and making connections (i.e. feeling confused and homesick, adjusting to the American experience, working toward the American dream, revisiting the homeland, celebrating traditional holidays, etc) have stronger associations of Korea as a *long-ago country* that remains stuck in the past.

Immigrants’ stories are one of the main themes in Korean-American picture books and often a reflection of the author’s childhood. Most likely, authors reflect on their own experiences about migrating, adjusting to the U.S. and other interconnected experiences around their bicultural identities. The number of Korean-American picture book authors is small, yet the range of the authors’ cultural backgrounds is wider than the number of Korean-American authors. The cultural background is largely divided into three: 1) authors who were born in Korea and grew up in Korea; 2) authors who were

born in the U.S. and raised in the U.S.; and 3) authors who were born in Korea and grew up as a Korean adoptee in the U.S.

Yangsook Choi and Yumi Heo, grew up in Korea, and have been actively writing and illustrating picture books about Korean and Korean-diasporas culture. These two artists go beyond Korean cultures by working with other American-Asian cultures in their books. Sook Nyun Choi has the most unique background among Korean-American authors. She was born in Pyongyang, North Korea and immigrated as a Korean War refugee. Sook Nyul Choi wrote *Yunmi and Halmoni's Trip*. Her novel, *A Year Impossible Good-Bye* is an autobiography about Japanese occupation and post World War II in Korea. The sister authors, Ginger Park and Francis Park, have written picture books and chapter books. The Park's stories were inspired from their parents' experiences growing up in Korea from 1941-1953. Edna Coe Bercaw who wrote *Halmoni's Day* and the author of *Cooper's Lesson*, Sun Yung Shin, have each published one picture book about Korean-American protagonists.

The image of Korea as the past appears throughout the Korean-American picture books. *Long-ago Korea* theme is largely divided into two subthemes: 1) long-ago Korea and 2) physical time gap. *Long-ago Korea* is an image of ancient Korea. The subtheme, physical time gap, is made between the author's source and the audience's exposure to the books. If the author draws the story from his/her own childhood immigration experiences or their parents' experiences in Korea, the time gap is widened between when the book takes place and when the book is read by children in the current time.

The imagined time zone is the gap from the depiction of the era in which the author did not live and the current time. In this case, further research of the historical time is expected since the authors did not live through the time period. Cai (2002) addresses the higher chance of misrepresentations in historical fiction and stereotypes about minority groups in historical fiction. When the story setting is in the past, historical fiction becomes challenging to the authors because of representing history accurately while avoiding perpetuation of stereotypes. According to Cai (2002), an author's perspective on history is interconnected with racial bias and prejudice. Thus, these skewed perspectives can result in failing to present history accurately without perpetuating stereotypes. The types of misrepresentation that often appear in 'historical fiction' are present in these contemporary Korean-American picture books (Cai, 2002). Historical fiction was excluded from this study because historical fiction has been one of the problematic genres that contain a lot of stereotypes. The books I discuss in this section are ones that are actually historical representations within contemporary Korean-American picture books. In other words, the images of long-ago Korea in these books provide knowledge about Korea that is rather misleading.

Janet Wong's *The Trip Back Home* is a memory of visiting her motherland. Wong's mother is Korean and father is Chinese. On the dedication page she writes, "In honor of Halmoni, Haraboji, and Imo- and my mother, who took me to meet them on our trip back home." She honors her grandparents, aunt, and mother. On her website, she also introduces this book as a memoir of visiting her mother's land, Korea. According to the story in *The Trip Back Home*, Wong's Korean grandmother's house is in a remote rural

area. Her narrative discourse on the memoir of visiting Korea reflects her experiences with Korean local culture. One of the cultures that Wong's grandparents identify as home culture is a farming community. However, Wong's narration was challenged with cultural authenticity questions when the Chinese illustrator, Bo Jia, adds her artistic interpretation to Wong's narration.

Edward Said (1978) argues a particular kind of reality and presence of 'the orient' in the West has been constituted by the oriental's imagery and language. According to Said, Orientalism is a set of western discourses of power that have constructed an Orient and orientalized the Orient. Orientalizing the Orient constructed the positional superiority and hegemony of the West (Barker, 2008, p. 266). Most of all Orientalism is argued to be a system of representations that brought the Orient into western learning (Said, 1978). Although Bo Jia was born in Korea's neighboring country, China, and raised in China, attention must be made to his work. The illustrations about Korea are extremely disturbing and make me wonder about his intention. *The Trip Back Home* shows the national boundaries between two Asian countries in which the intra group members cannot know each other's nationality. The book reflects a cultural outsider's ideology though Koreans and Chinese are classified as one ethnic group, Pacific Asians.

The vision we have toward other cultures is not that different from Western's unity perspectives toward Asian cultures. The negative connotations associated with certain racial representations in mass media have been studied in cultural studies.

Investigating stereotypical images of minorities in American film and television industry has been practiced in communication, cultural studies, and literary criticism.

In children's literature, authors and illustrators do not communicate with each other (Tunnell & Jacobs, 2007). As a matter of fact, each author does not know who will illustrate in the early stages of publishing the book. Authors like Lois Lowery who wrote *The Giver* was able to be part of the decision making for her book cover, but this is an exceptional case.

The quality of Bo Jia's research on Korean farming community and local culture seems questionable. The depiction of a Korean farming community is closer to ancient Korea than in a modern world. The rituals at a farming town are recalled by the young Korean-American's perspective, which may be Wong's memory of visiting Korea. However, the illustration is no different from an ancient farming town in Korea. An indication of any use of technology such as automobile, media, pop culture, and connection to the life in the year of 2000 when the book was published is not reflected (See Figure 12).

The texts in the picture book tend to be more universal and acceptable, yet the integrated illustrations create the surface level authenticity. Because of the nature of picture books, it is important to reconcile the relationships between authors and illustrators to understand the relationship between text and illustrations.



Figure 12: The Trip Back Home

No indications of technology such as a TV, computer, telephone, fridge, and radio are shown in Bo Jia's depictions of the local community and culture in Korea. This depiction of Wong's experience is distorted. Due to the nature of a farming community, their life style pursues simplicity in their days. The usage of technology such as TV, radio, DVD, computer, and music CD is a means of entertainment and source of information from the world outside the local community. The usage of the telephone and mobile phone are important for social welfare and services. If the illustrator intended to highlight the young Korean-American's unique cultural experience through differences, the young protagonist's universal experiences through global similarities should be acknowledged. This way the audience in the U.S. can also make connections with Korean culture through the common experiences such as watching TV, listening to music, and other shared experiences instead of having the perspective of the 'other'. Otherwise, an image of Korea in which there is nothing much in common with other cultures keeps distancing Korea from the reader. Figure 14 lists constructed imagined examples of long-ago Korea. There is no modern house design indicated in the illustrations among these picture books.

Korean contemporary picture books give an idea how contemporary Korea is. Figure 13 show a range of contemporary Korea portrayed in the picture books published in Korea.

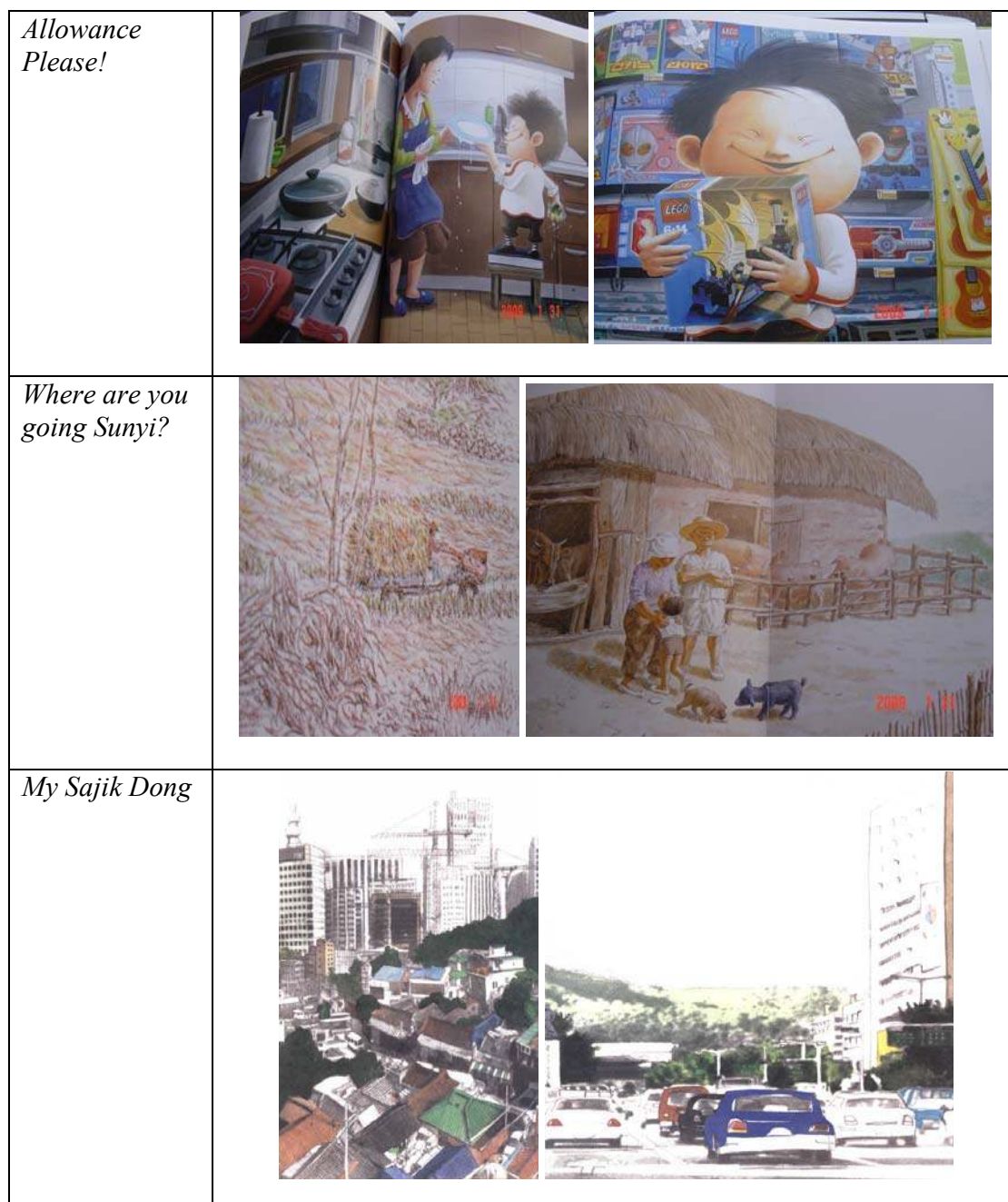


Figure 13: Contemporary Korea portrayed in the picture books published in Korea

Johansen (2002) says when a character or scene is imagined, there is a wide range of variables determined by the experiences and imaginary force of the individual reader. To iconize literary texts most often means to recall images of memories and fantasies. Contemporary Korean picture books published in Korea for Korean children illustrate Korea in a wide range such as suburb, rural, and daily life. One of the picture books shows how a young child helps his mom in a kitchen (See Figure 13). The kitchen is a typical facility that most of Korean children are familiar with. Figure 13 also shows a farming community and a vehicle that carries dried product. The last row of illustrations is about neighborhood development, which raises issues of environment change and losing the neighborhood in which the protagonist has built memories. These are randomly chosen picture books that have illustrations of contemporary Korea. In Korea, the genre of traditional fiction such as legend, myth, and folklore are rich, however, these traditional tales do not perpetuate Korean society as Long-ago Korea but rather balances out the traditional Korea and contemporary Korea, which reflect the current social issues.

Korean children find themselves through these picture books because these picture books provide images of diversity and complexity of Korea. How about Korean-American children? Would they find themselves through these Korean-American picture books? What if they were born in the U.S. and have never visited Korea? They may construct knowledge from their parents' nation as the long-ago country portrayed by media and literature. These indirect experiences have led them to absorb these available images and knowledge of Korea, which in turn are imagined as a truth.

Physical time gap: Author's childhood vs. reader's time



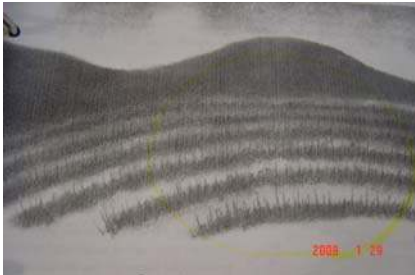
Good-bye Shin Dang Dong 382 and *Yunmi and Halmoni's trip* display examples of a physical time gap. The elements of the critical issues are varied among these books. For instance, *Good-bye Shin Dang Dong 382* has issues with narrative discourse more than the illustrations. The authors, Ginger Park and Frances Park, of *Good-bye Shin Dang Dong 382* were born and raised in the U.S. The book is of immigration stories which were inspired by their parents'. In interviews, the Parks (2002) state that their parents' bicultural experiences living in Korea and adjusting to life in the U.S. was their motives for the stories. Thus, Jangmi's memory about Korea is a lot closer to the depiction of Korea in the 1950's-1970's when the Park's parents moved to the U.S. Jangmi's narrative is in past tense to indicate it as a type of memoir. Jangmi's sense of place is indicative of the items she greatly value.

*In a few hours, I would be on an airplane.
When I opened my eyes, my heart sank. My bedroom was so bare! No hand-painted scrolls or colorful fans on my walls. No silk cushions or straw mats on my floor. All my possessions were packed away in a big brown box marked "Lovely Things."*

In the beginning of the story, Jangmi recalls her migrating experience when she was eight years old. The items she names 'lovely things' are not child friendly items: scrolls, fans, silk cushions, and straw mats. These objects seem to fit a living room rather than an eight-year-old child's room. These Jangmi's "Lovely Things" contain 'old/traditional/preserved/Asian' in metaphorical ways.

The house where Jangmi and her parents lived in Shin Dang Dong has an architect design of Chosun dynasty housing- with a rice paper bamboo door and window. Figure 14 shows 'rice paper bamboo door and window and clay-tiled roof'. The room

where Jangmi's parents have a meal together looks like a village museum where you actually try out the simulated ancient life styles or temple stay in Korea.

<p>Behind the Mask</p> 	<ul style="list-style-type: none"> -Grandfather represents old style: Wearing Hanbok. -Grandfather lives in a traditional Korean building style -The doors in the house are rice paper and wooden frame.
<p>Good-bye Shin Dang Dong, 382</p> 	<ul style="list-style-type: none"> Museum effect – Rice door paper & Clay tiled roof No modernity with their living environment Limited experience- never knew what candy is Artifacts- World Market display effects Village market : Village has a connotation of old, country side in foreign countries
<p>Have a Good Day Café</p> 	<ul style="list-style-type: none"> The rice fields- Korean grandmother's memory with Korea Village market: Country side in a foreign country.
<p>The Trip Back Home</p> <p>Absence of modernity.</p>	<ul style="list-style-type: none"> - Museum effect. There is no furniture like beds, closet, mirror, or electronic facilities in a room. - Protagonist and her mother wears modern shoes but her Korean relatives and grandparents wear straw shoes & rubber shoes; New and Old - Only Farming Tool, Cows and farmers: No indication of farming technology, vehicle, in a

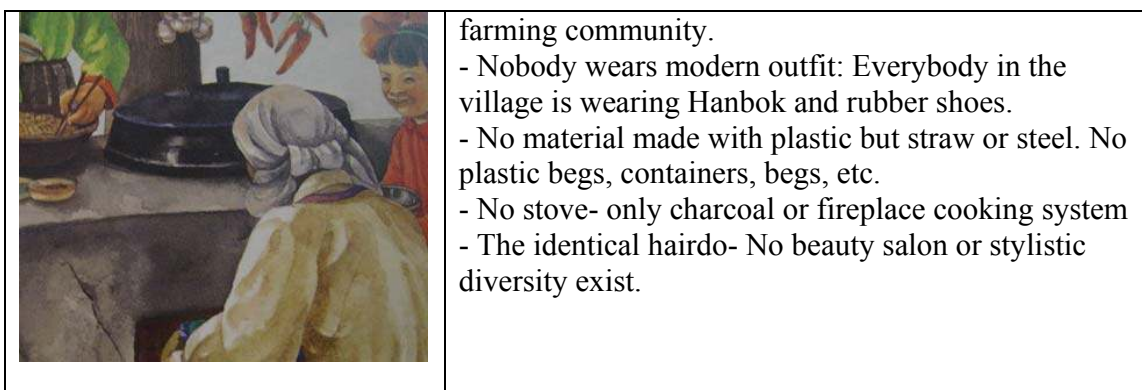


Figure 14: Long-ago Korean

In Seoul, there are houses with traditional styles door frames like Jangmi's houses. These old designs for houses are associated with 'national identity', which is often defined through traditional and classical styles to differentiate from modern life style. The popularity of home-stay accommodations among many foreign travelers from overseas is that 'authentic cultural experiences' are defined in relation to tradition and preserved life styles that are divorced from modern life styles that are similar within a contemporary global village. Thus, the reflection of modern technology and consideration of convenience are made while the traditional aesthetics are pursued. For instance, the materials are glass with rice paper for convenience instead of just rice paper. Additional warming system installments and other benefits of technology are provided.

The community market that Kisuni and Jangmi visits are not representative of a common market (See Figure 15). This type of market is much closer to a market system called *sahm il jang* where the market is open only for three days. This type of market is open only once a month or short period of time. Also Seoul is not the usual place to experience this type of market, but rather in rural areas or local farming communities.

There is no additional indication of shops or stores in the book just a traditional market.

On other hand, Jangmi might visit that type of markets on purpose.



Figure 15: *Good Bye, Shin Dang Dong* 382

In *Have a Good Day*, Mike's grandmother moves to the U.S. joining Mike's family, but is extremely homesick. What perpetuates Korea as a Long-ago place is that Mike's grandmother never misses the contemporary Korea that she recently moved from. Her memory of life in Korea up until her move to the U.S. is reflective of the long-ago Korea; memories of when Mike's father was young, life in the village, working the rice field, and trips to/from the village market. Instead of making a connection to contemporary Korea, romanticizing Korea in the past through a character's memory is one way to portray Korea as a long-ago place. Johansen (2002) says when the iconized text deals with representations of life world and human interaction, it becomes the readers' personal knowledge. Iconized texts deal with representations of life through past, not contemporary, long-ago Korea becomes the audiences' personal knowledge of Korean cultures.

The past has the indication of difference. This difference constructs exoticism and tourism for people who never lived that past. Portraying a time era in which the author did not have direct experiences takes additional research. Depicting the past is challenging for cultural insiders and outsiders, so authors need to research to describe an ethnic group's historical experiences. How people lived in the past is a matter of ideology.

The graphic illustration styles by Yumi Heo raise fewer questions about cultural authenticity than realistic illustrations. Heo was born and raised in Korea, so her cultural perspectives might be stronger than Korean-American authors who were born in the U.S. or came to the U.S. as a Korean adoptee. In *Father's Rubber Shoes*, Yungsu's father tells a story to his son about his childhood. When Yungsu's father recalls his own childhood the portrayal of Korea is like 1940's through early 1960's. The men have the hairstyle that is called *Sangtoo* which is a braided hair stick on the top of his head (See Figure 16). This hairstyle was enforced during the Japanese occupation. The father's childhood might follow Korea's liberation from Japan, so the depiction of Koreans in that time period is not accurate.

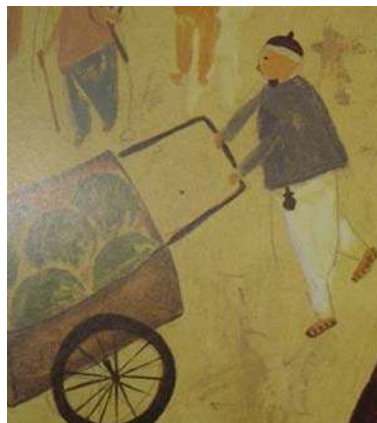


Figure 16: *Father's Rubber Shoes*

These picture books reflect the author's childhood memory or their family stories of moving to the U.S. and often portray a Korea that is frozen. Thus, long-ago Korea is presented and informs the audience as if long-ago Korea is how Korea is now.

The majority of picture books about Korean-Americans have been published since 1990 until 2009. The majority of these picture books have limited depictions of contemporary Korea. 'When I was your age' or 'when your father was your age' are often shared by a parent or grandparent commonly in picture books. Mike's grandmother, Jennifer's grandmother, and Yungsu's father are all family story tellers. However, story telling of contemporary Korea is not presented. Another reason contemporary Korea is not reflected is that immigrating characters do not often talk about Korea. If they do, Korea is portrayed as long-ago Korea.

The Trip Back Home and *Yunmi and Halmoni's Trip* are about visiting contemporary Korea. However, the protagonist's experiences in Korea are limited to either rituals in a farm or experiencing traditional events. Therefore, more picture books about experiencing a wide range of contemporary Korea are needed.

Pseudo Korean-Americans

Pseudo Korean-Americans is a category of misrepresentation of Korean-American's cultural experiences. The depictions of Korean-American cultures have issues of cultural authenticity and cultural accuracy. According to explanations of the word *pseudo* listed in *The American Heritage Dictionary* (Morris, 1982), the definition of "Pseudo" means 'inauthenticity, deceptive similarity', 'something is not the thing it is claimed to be'. For example if you describe a country as a pseudo-democracy, you mean

that it is not really a democracy, although its government claims that it is. Pseudo Korean-American is a category of cultural misrepresentations. The category of pseudo Korean is that the illustrations of Korean-Americans and Koreans are not the ones the books claim. Pseudo Korean and Korean-American cultures are the perspectives, which cultural insiders can identify as not culturally authentic and accurate. However, non-Korean and Korean-Americans may respond, 'I do not know, it looks pretty Korean or Korean-American to me'.

Howard (1991) states that the purpose of authentic multicultural literature is "to help liberate us from all the preconceived stereotypical hang-ups that imprison us within narrow boundaries" (p. 92). Misrepresentation of reality can cause worse problems because misrepresentation can perpetuate ignorance and bias.

The analysis of *pseudo Korean-Americans* focuses on whether the depictions of Korean-American cultures are culturally accurate and authentic. Weimin Mo & Wenju Shen (2003) note that "while cultural accuracy relies on a culture's social practices, cultural authenticity is based on whether or not the cultural practice represents its central code" (p. 202). They say "authenticity is not just accuracy or the avoidance of stereotyping but involves cultural values and issues/practices that are accepted as norms of the social group" (p. 200). *Pseudo Korean-American* is not examining just accuracy or stereotypes but also whether the cultural practice depicted in the picture books presents its central code. Thus, *pseudo Korean-American* examines surface culture and deep cultures related to: a) physical representations, b) representation of cultural ethos, and c)

reflections of Koreans as separate from globalization. These three subcategories are framed based on the Iceberg concept of culture by Hapgood and Fennes (1997).

The physical representation focuses on the cultural accuracy of the images, such as hair, hair styles, outfits, language, games, celebrations, music, food, craft etc. of Korean-Americans or Koreans. These physical representations are surface level representations of culture, primarily a conscious awareness and a relatively low emotional load (Hapgood & Fennes, 1997). The tip of iceberg, the surface level, is closest to the audience's first responses to depictions. The surface culture in the iceberg cultural model has a stronger component of cultural accuracy while cultural authenticity is discussions of deeper cultures. The category of *representation of cultural ethos*, are non-material items that are unspoken and unconscious rules which are claimed to be *below the surface*. Below this surface level is cultural authenticity, indicating a cultural 'central code' (See Figure 17). The authenticity in books reflects how values really play out in people's lives and views because the connection between social practice and the central code of a culture are examined through cultural authenticity (Mo & Shen, 2003).

In other words, physical representations are surface culture that is often culturally inaccurate and misrepresented in Korean-American picture books while representations of cultural ethos and reflection of globalization are more *below the surface*. Apart from tangible physical things, nonmaterial elements remain significant within our lives but we are seldom aware of them unless we come into contact with people of a different culture over a sustained period of time. Therefore, deep culture is

much more subtle to draw an audience's cultural sensitivity for cultural authenticity issues than are the physical representations.

Physical representations can be appealing at a superficial level of locating cultural inaccuracy. Barker (2008) says “ the theoretical critique of essentialism combined with the physical meeting and mixing of peoples throws the whole notion of national or ethnic literature into doubt” (p. 277). These literature and cultural identities are a common theme of postcolonial literature and theory. The next discussion examining pseudo Korean-American depicted in Korean-American picture books explores two levels; cultural authenticity which is below surface culture and cultural accuracy at surface culture.

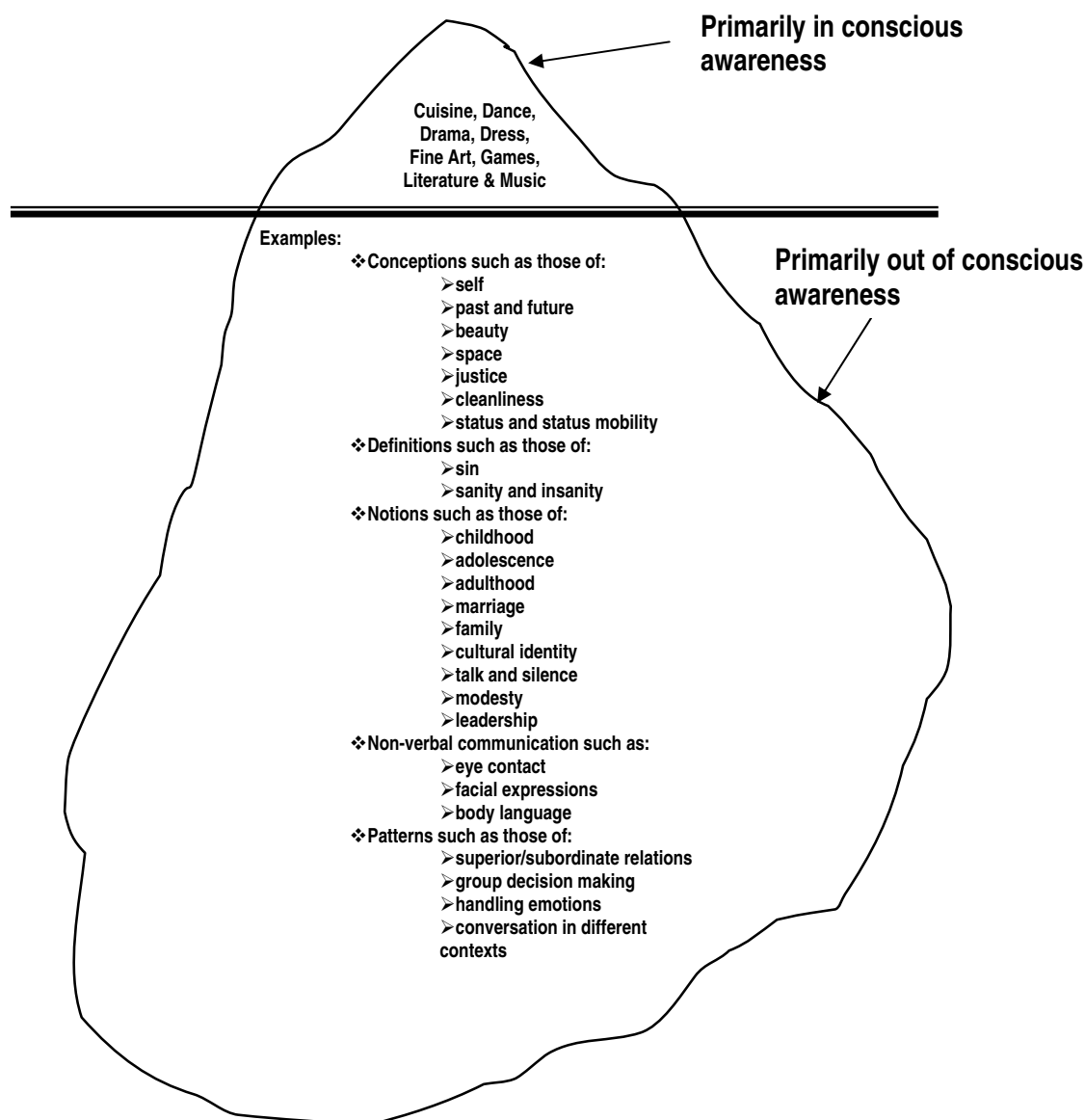


Figure 17: The Iceberg Concept of Culture (Hapgood and Fennes, 1997)

Below Surface Culture: Misrepresented Anthropological Portrayals

“Culture is the location of values, and the study of cultures shows how values vary from one society to another, or from one historical moment to the next” (Belsey, 2000, p. x). Culture can be defined as surface and below surface, material and

nonmaterial, aspects of a way of life. Both levels are shared and transmitted among members of a society (Hapgood & Fennes, 1997). This is namely ‘non-linguistic’ forms of the communication process (Oak & Martin, 2000). In this theme, Korean cultural ethos examines a range of perspectives, mainly nonverbal behaviors and customs and religions.

Cultural ethos is subtle and is not immediately evident. A cultural insiders’ perspective is significant to evaluate the portrayal of authentic cultural ethos in multicultural literature. The debate has raged for many years over a definition of “culture” among sociologists and anthropologists. Swidler (1986) defines culture as the entire way of life of a people, including their skills and artifacts, or as everything one would need to know to become a functioning member of a society. This definition of culture has been displaced in favor of defining culture as symbolic forms through which people experience and express meaning. Swidler (1986) states, “culture consists of such symbolic vehicles of meaning, including beliefs, ritual practices, art forms, and ceremonies, as well as informal cultural practices such as language, gossip, stories, and rituals of daily life” (p. 273). Cultural ethos focuses on Korean beliefs, attitudes, and social ideology.

Korean cultural ethos: ch’emyon, noon chi, kibun

Hannerz (1969) says social processes of sharing modes of behavior and outlook within a community are symbolic vehicles. In Korean culture, there are six notions Indigenous to Koreans that affect how they interact with one another and this six notions reflect how Koreans see themselves in relation to others- *Ch’emyon* (체면), *Nunch’i* (눈치), *Bunwiki* (분위기) and *kibun* (기분) (Oak & Martin, 2000). *Ch’emyon* can be

understood as ‘social face.’ *Ch’emyōn* can be translated as prestige, pride, dignity, honor and reputation related to one’s status. Oak and Martin (2000) explains *Ch’emyōn* as living up to the expectations of others according to your position and situation in society. The concept of *Ch’emyōn* is similar to shame. Koreans look for harmony in relationships, and their behavioral norms help them to maintain it.

Nunch’i can be understood as “reading the situation” or inferring meaning without direct statements. Nunch’i leads a Korean to speak words which differ from the meaning wished to be conveyed. Sometimes nunchu’i is translated as tactful, but *nunch’i* is more complex than tact and is one of the strong cultural values.

Kibun is commonly understood as mood,’ but it is much stronger than the nuance of mood. The meaning of *kibun* is close to ‘aura’, ‘vitality’ or ‘life force.’ A notion closely related to Kibun is *buniki*, which is largely translated as ‘atmosphere’ or ‘mood’. If you try to break the ice, you try to change *buniki* more cheerfully.

Buniki <분위기> A general atmosphere at a meeting, in a classroom, at a party etc.
Ch’emyōn [체면] A concept of “face” particular to Koreans.
Collectivism [집단주의] Making decisions and performing based on one’s role in a larger group and the effect of those actions on the group
Kibun [기분] An individual’s personal feelings and mood
Nunch’I [눈치] The ability to infer meaning from unspoken messages.

Oak, S.& Martin, V. (2000). *American/Korean Contrast: Patterns and Expectations in the U.S. and Korea*. Elizabeth, NJ: Hollym.

Figure 18: Korean core values

In *Halmoni’s Day*, the consideration of *Ch’emyōn*, *buniki*, and *kibun* are not thoughtfully reflected. Jennifer’s grandmother joins in the Grandparents’ Day project, where grandparents share their family memories. In Korean culture, you should be a

‘reader of the situation’ by employing *nunchi*. Otherwise, your face (*Ch’emyön*) is damaged and eventually your mood (*kibun*) gets offended. However, Jennifer’s Halmoni appears to be insensitive with *buniki* (atmosphere), thus her *nunchi* (reading the situation) is absent at the event of Grandparent’s Day.

*Christopher’s grandparents collected that award and named all eleven of their grandchildren aloud. Next, Martha’s grandparents recalled baby-sitting her for the first time. “We stood by Martha’s crib for hours, just waiting to play with her, but instead, she slept all day.” The classroom **filled with laughter and family memories.** (Recorvits, 2000)*

The genre of Christopher’s grandparents and Martha’s is humor. Their styles of talk make their memories more fun and happy, “*filled with laughter and applause*” indicates the mood of the Grandparent’s project. The next speaker is Jennifer’s grandmother who won the award for the grandparent who traveled the farthest to get to the grandparent day. Jennifer’s grandmother takes her turn and begins sharing her family ‘memories’.

Then Halmoni began to speak, her voice chiming softly as Jennifer’s mo translated her words for the class. “What I remember most when I was your age were the stories Mother would tell me about Father, an officer in the army who went away to fight in the Korean War. The war lasted for three years, and after it was over, we anxiously awaited Father’s return. Instead we did not hear from him for almost two years.” She paused as a hush fell over the classroom.... Halmoni’s voice quivered but she continued her story. (Recorvits, 2000)

The episode of Halmoni’s memory sharing about her missing father during the Korean War is a very different genre from that of the grandparents of Christopher or Martha. First, Jennifer’s Halmoni talks about the Korean War. Even if her story ends happily with the father’s return from the war, the content of her childhood memory during the war is sad and heavy. Halmoni arrived in the U.S. only a few days prior to this

event, thus Jennifer's Halmoni should be sensitive with Korean ways in her thinking and behaving. Halmoni might unconsciously read the situation (*nunchi*) especially since English is not the language in which she communicates. Halmoni might figure out the atmosphere through nonverbal language such as laughter and applause and those unspoken cues. Even if she does not understand English, she was raised in a collectivism culture in which you do not or probably cannot take individual 'noticeable' actions divorced from sharing the action of the majority. Halmoni would not share the stories of the Korean War because it does not support a Korean's cultural ethos in that you do not voluntarily talk about the family's embarrassing history in public or privately due to *Ch'emyŏn* (*Face, Shame, etc*). Sixty year ago, Korea was different from now. During the Korean War, 1950's, starvation, poverty, and unsanitary practices were wide spread. Koreans have the memory of being helped. It was a *give-me-chocolate* era, a metaphoric English phrase originating from the Korean War in which suffering children asked the U.S. soldiers for food, attempting communication with the U.S. soldiers.

The Korean War is one of the few connections between the U.S. and South Korea in history and one of the few facts American people may know about Korea. Because of the U.S. involvement during the Korean War, this war tends be the last topic most Korean people want to talk about with an American audience. The topics of Olympics in Seoul or Korean brands in industry that Americans may be familiar with such as Samsung, LG, Kia, and Hyundai might be a common topic that reflect Korean's *Ch'emyŏn* in their cultural ethos. Therefore, Halmoni's speech in Jennifer's grandparent's

day does not accurately reflect Korean cultural ethos. At the end of Halmoni's talk, she tries to fit into the happy mood earlier as Christopher and Martha's grandparents did.

"Today I find that the greatest joy of being a grandparent is seeing parts of myself, my husband, and my parents live on through my children and their children. No one could remind me more of my own father than my American granddaughter, Jennifer!" Halmoni finished her face radiant. (Recorvits, 2000)

The conclusion of the talk that Halmoni made is eventually expressing her love and pride toward her granddaughter, Jennifer. This conclusion may meet the group expectations of the talk. The cultural authenticity within four nonverbal cultural ethos reflects Korean culture's central code, and Halmoni's Day is an example of a pseudo Korean.

Misrepresented Korean religious and social practice

Korean-ness is defined through different life experiences from the audience's lives even if the U.S. was founded in immigration history. In other words, the protagonists' identity or author's style of narratives defines their Korean-American identity through this difference and the further exotic nature they have gone through from their targeting audiences. Barker (2001) says, from a cultural studies perspective that we have a true-self, an identity which we possess and later revealed to us. "Identity is thought to be a universal and timeless core, an 'essence' of the self that is expressed as representations recognizable by ourselves and others" (p. 28).

There was a popular TV show on NBC called "Superstars of Dance." In this show, different dancers compete from around the world with each other through their dance performances. The judges are also from around the world as well. What caught my attention was the judge from China. The judges from different parts of the world wore nontraditional everyday formal or casual outfits that reflect individual fashion taste rather

than national markers except for the Chinese judge. The Chinese judge had on clothing that looked like a monk outfit with wooden beads around his neck. The Chinese judge did not speak English except for speaking scores in Mandarin and English. While other judges expressed their opinions and criticism on each contestant, the Chinese judge did not attempt to speak the rationale of his evaluation. Strangely his limited English language skill was appealed to be right because of the controlled oral language outlet. His controlled speech seems to match the ‘authentic’ Chinese monk image.

One of the stereotypes of Asians is martial arts and spiritual influences around the rituals (Chae, 2007). Chae (2007) discusses the stereotypes of Asians as fighters or “mythical Orientals.” A writer assimilated to the dominant ideology of the society often conforms to mainstream audience expectations of mythical Orientals. A head of Buddha has been a symbol of Oriental culture and mysterious treasure. The beliefs of Buddhism and Confucianism have been a strong connection with Asian cultures and Asians’ ethos. Thus, Buddhism and Confucianism are attached to the stereotypes of Asians and further the nature of Asian people. The Chinese judge from the TV show met the American audience’s expectations for the people who can evaluate the dance form of martial arts. The depiction of Korean’s attitudes to different costumes and beliefs in *Yoon and the Christmas Mitten* is similar to the Chinese monk.

Yoon and the Christmas Mitten is Helen Reconvicts’ second book in the *Yoon* series. In this story, Yoon is new to the U.S., where she learns about Santa Claus. Her attachments to Santa Claus are rich celebrative connotations around presents, stories, snow, and the mysterious places of the North Pole. Excited, Yoon shares her new

findings with her father. This episode reflects a misrepresentation of Korean attitudes toward new cultures.

The analysis that Yoon has never heard about Santa Claus and Christmas in her life time before moving to America is discussed in a later section. For this category, *Misrepresented Koreans' religion and social practice*, I want to discuss Koreans and their perspectives and attitudes toward Christmas. Yoon is very excited about Santa Claus, however, the responses from her parents are of concern and resistance because of their Korean identity. Korean-ness is again defined through othering Yoon's family from what Yoon notices as part of American culture.

My father pushed the book away. "We are Korean. Santa Claus is not our custom." I hung my head. "but the boys and girls at school say he will visit on Christmas Eve." "Little Yoon," my mother said, "we are not a Christmas family. Our holiday is New Year's Day. We will visit our friends the Kim family. We will have a fine meal together, and we will wish each other good luck." She smiled. "you can wear your read dress on the celebration day." (Recorvits, 2006)

In this narrative, there are three issues about Korean's cultural ethos and attitudes toward Western culture like Christmas. First, the cultural central code did not get considered. Second, how Koreans deal with new traditions and new culture in their new land is not authentically portrayed. Third, celebrating Christmas has different meaning and practices from American ways. Koreans respect the cultures and traditions in a new land because they are new to the U.S. Koreans would rather try out American customs as new cultural experiences instead of resisting them. The prevalent attitude of Western superiority in Korean society reflects such contexts (Lee, 2003). From these perspectives, Yoon's family is *Pseudo Koreans*. Yoon says, *I hung my head. "but the boys and girls at school say he will visit on Christmas Eve,"* yet what matters to Yoon's father is Korean

ways. This part does not reflect Korean's collectivism and *nunchi*, *buniki*, *kibun*, etc. Yoon's parents suggest that Yoon should behave differently from her friends. Being responsive with what children need is more important to Korean parents, yet the emphasis on Korean custom disregards children-oriented practice in Korean culture.

The way Koreans deal with new traditions and new culture in their new land are not authentically portrayed. This is an example where an author who is a cultural outsider makes assumptions about Korean people and holidays. Yoon's father defends his arguments that Santa Claus is not Korean culture, and that Yoon's family has New Year's Day instead. The binary thinking loads the father to argue that Santa Claus and New Year's Day cannot coexist. Describing Yoon's family as culturally resistant and narrow-minded people makes them 'others' and *pseudo Koreans*. New Year's is a traditional Korean holiday, but Christmas is a 'classic' holiday in Korea. The author has missed the complexity of cultural ethos. Confucianism is the traditionally culturally and cognitively embedded philosophy in Korea. However, New Year's Day cannot be a replacement for Christmas. Because Yoon and her parents are new immigrants, the resistance to Santa Claus does not reflect the meaning of Christmas in contemporary Korea. This misrepresentation of the binary concepts that Confucius and Christianity cannot coexist in Korean culture is indeed *pseudo Korean*.

Celebrating Christmas in Korea has a different meaning and practices from Americans ways. The author applies a binary perspective that Koreans are not Christians and so Santa Claus is not accepted. In a way, Yoon's family sounds Jewish in terms of denying their cultural relation with Santa Claus.

My mother shook her head. "Yoon, "she said, "your father and I have told you we are not a Christmas family. We are a Korean family. Now dry your tears." When my father came in to see me, he asked, "what is this I hear about a Christmas mitten?" I lowered my eyes. "when Santa Claus comes, that is where we will leave my surprise." My father shook his head. "Yoon, I have told you. Its not the Korean way." "But, Father," I said, "you have also told me that America is our home now. Are we not both Korean and American?" My father at quietly for a few moments. Then he nodded. (Recorvits, 2006)

In reality, Yoon's family would know about Santa Claus and gift receiving.

They would have celebrated both New Year's Day and Santa Claus in Korea. The purpose and rituals for these two holidays are very different. These binary narratives can draw tension or sympathy from an American audience, especially when Yoon's curiosity toward Santa and other Christmas topics are discouraged. Said (1978) says that this view divides the world into large general divisions in which a state of tension is produced by "what is believed to be radical difference" (p. 45). Said asks, "Can one divide human reality, as indeed human reality seems to be genuinely divided, into clearly different cultures, histories, traditions, societies, even races, and survive the consequences humanly?" (p. 45). The result is to polarize the distinction so that the Oriental becomes more Oriental, the Westerner more Western (Said, 1978). Additionally he says that Orientalism as a form of thought in terms of dealing with the foreign has typically shown hard-and-fast distinctions as "east" and "west" "to channel thought into a West or an East compartment" (p. 46). The perspective of an anthropological study of Korean society is not observed in this narration. The depictions of Korean culture as lacking knowledge of Christmas constructs a strong binary in which Korean culture is distorted and even portrayed as falling behind.

Santa Claus and Christmas are not religious holidays in Korea, but are another common holiday that everyone celebrates. As a matter of fact, groups of Korean Christians worry about the opposite effect in that people celebrate Christmas without realizing the religious origin of the Santa Claus and Christmas.

In the U.S., race, language, religion, and spiritual rituals are all interconnected. Thus binary perspectives on what people do and do not do are complex and specific. For instance, Jewish people in the U.S. do not celebrate Christmas even if Christmas has been a traditionally dominant holiday among Americans. The assumption that Christmas is celebrated by all Americans is rather offensive to some cultural groups. The Christmas is often replaced with the word, holiday, in respect of religious diversity in the U.S. The definition of cultural identity is often made through people's practices. In Korea, religious practice does not define Koreans' national and ethical identity in the way that American's cultural complexities are related to religion, language, race, tradition, and beliefs.

Religion and personal beliefs do not affect the definition of who Koreans are in Korea. What is more interesting is that New Year's Day is not a day of religious celebration. It is a day the entire family gets together and appreciates family blessing from ancestors. Christmas is all about enjoying a holiday and it is not strange to see Buddhists parents also give presents to their children as if it were from Santa. It is not a serious religious violation in their faith. Defining Korean-ness through denying Christmas continues to the end of the story until Yoon's parents negotiates with Yoon.

Portraying new Korean immigrants in a book published in 2006 and writing that the family is not familiar with Santa Claus and is resistant to something 'new' polarizes east within a western context, old vs. new. In the end of the story, Yoon's parents seem to accept the fact they are now Korean and American as their daughter Yoon said earlier. However, this closing makes Yoon's family more of pseudo Koreans due to the way the tension is resolved through the change and negotiation of Yoon's parents.

On Christmas Eve I lay in my bed, looking out at the starless sky. Wispy Clouds covered the moon. How would Santa Claus ever find his way?... "Look! Look in the box!" I said. I showed them the red-and-White stick I had found in my mitten. "Mr. Santa Claus brought me a piece of the north Pole!" "Well!" my mother said, smiling at my father. (p. 5).

The 'othering' of people by Western colonialist thought, and the construction as backward and inferior are crucial not only for creating images of non-Westerns, but also for constructing a Western self.

Depictions of Surface Culture and Authenticity

Mo and Shen (2003) say the relationship between authenticity and the artistic quality of multicultural picture books is hard to separate one from the other. A great number of multicultural children's picture books make a few mistakes in cultural depiction. Eventually, these errors in picture books can lead to inauthenticity. Mo and Shen (2003) say, "Some dubious depictions of dresses, hairstyles, and architecture, making a tossed salad of Asian cultures" (p. 208). This category of depictions of surface culture and authenticity examines the portrayal of physical representations of Korean and Korean-American cultures.

Physical misrepresentations of hair styles and life style

In *Dear Juno*, Juno corresponds with his grandmother who lives in Korea. The grandmother's hairstyle, specifically the hair bun on top of her head, and her outfit is hard to be defined as that of an elderly Korean female. The realistic depictions of Korean female senior adults indicate that the hair bun's location is much lower, and location should be right above the back of the neck. The hair bun on a head top has an image association of being imprudent, '점잖지 못하다'. For example, the image of a 70 year-old grandma wearing a skimpy dress in the U.S. is similar to inappropriate hairstyles and outfits in Korea. Juno's grandmother looks like one of the Chinese characters in a martial arts film. She drinks tea outside by herself with her pets beside her, and these are considered pseudo cultural practice (See Figure 19).

He dreamed about a faraway place, a village just outside Seoul, where his grandmother whose gray hair sat on top of her head like a powdered doughnut, was sipping her morning tea.



Figure 19: Juno's halmoni in *Dear Juno*

Short haircuts with thick bangs on the forehead are very common hair styles among the young Korean-American protagonists. When I see Asian people in the U.S. context, their hairstyles, make-up and outfits provide clues about their nationality. The boy-hair length applied to the majority of protagonists in the books and the clothing they wear looks like a 1900s Japanese school uniform used to portray Korean-American

children. Helen Recorvits and Gabi Swiatkowska's Yoon Series- *My Name is Yoon*, *Yoon and the Jade Bracelet*, *Yoon and the Christmas Mitten*-- have different illustrations employing different painting techniques. Not only are the illustration styles varied, but other details are differently expressed throughout time. For example, Yoon's missing eyebrow from the first book, *My Name is Yoon*, is recovered in *Yoon and the Christmas Mitten* and *Yoon and the Jade Bracelet*. This range of illustrations shows the illustrator's change in painting styles. However, the hairstyle of thick bangs with a short haircut consistently appears and does not change from this the basic format.



Yoon and the Jade Bracelet



Halmoni's Day



The Trip Back Home

Figure 20: Typical inauthentic hairstyles

The protagonists in Korean-American picture books tend to be divided into two types of hairstyles: boy hair styles and other types of hairstyles. Figure 20 shows the similar short hairstyles. Figure 21 shows characters with a range of hairstyles and provides a more realistic approach to Korean-Americans who are no different from the mainstream world where people have a range of hairstyles and clothing.



A range of hairstyle in
Bee-bim bop!



The Name Jar



Halmoni and The Trip

Figure 21: Range of hairstyles

In *Halmoni's Day*, the young protagonist, Jennifer is another example that provokes a tension about whether the child is a Korean-American. Other characters, Jennifer's parents, grandmother, and guests to the *Halmoni's Day* are Korean and Korean-American, yet Jennifer's hairstyle is somewhat close to the image of Figure 20. The stereotypes of Asian children who are obedient, quiet, studious, and school-oriented may connect to the image of 'school girl.' Rudine Sims Bishop (2003) claims that "you know it when you see it" as an insider reading a book about your own culture (p. 4). In *Halmoni's Day*, I know Jennifer's hairstyle is far from what Korean parents would like. Even if she did not wear a particularly traditional and cultural outfit, looking at Jennifer provoked a strong response from me although I found it difficult to articulate why Jennifer from *Halmoni's Day* cannot be a Korean. But Jennifer is a pseudo Korean-American. Short hair with bangs or bowl cut is a stereotype of historical Asian children.

Robert Hunt who illustrated *Halmoni's Day* has a very realistic illustration style. Robert Hunt (2007) says in his website, “*Understanding the book, article, product, service, movie or other idea to be supported by the artwork, as well as an understanding of the eventual audience for the work, is crucial for the development of a successful image... I shoot my own reference photography as needed. Model releases are obtained from all models.*” Hunt’s illustration shows the diversity of Korean-Americans and Hunt’s ideology of ethnic groups and cultures.

Different depictions of Yoon by Recorvits of her dress and haircuts remind me of the children in old black and White photos from documentary films. The thick bangs and short hair length are common hairstyles in describing Asian children that reflected strict rules and dress codes during the 1940s (See Figure 22).



Figure 22: Salute of Innocence (Library of Congress, 2005)

Cartoon style illustrations have fewer cultural authenticity issues. For example, Yumi Heo’s illustration styles are more cartoon like than the realistic illustrations of Choi Yang Sook and Karen Dugan who illustrated *Halmoni and the Picnic* and its sequel.



Figure 23: Yumi Heo's Work

Pseudo Korean traditional dresses.

Hanbok is a Korean traditional dress for women and men, young and old. The Hanbok parts described in *Halmoni and the Picnic* are described in Figure 24 “*Halmoni wore her pale blue skirt and top, called a ch’ima and chogori in Korean*” (p. 20). One of the cultural icons that contribute a sense of Korean-ness to Korean-American books is the depictions of Hanbok in Korean-American picture books. *Halmoni’s Day* and *Halmoni and the Picnic* have correct Hanbok depictions.

The men’s Hanbok in *Behind the Mask* is similar to Figure 25. *The Trip Back Home* and *Halmoni’s Day* have different kinds of men’s Hanboks. In *Halmoni’s Day*, Jennifer’s grandmother talks about her story recalling her own father when she was a child. She talks about her memory of the Korean War and her father returning from the war. In *Behind the Mask*, Kimmin finds his grandfather’s old Hanbok and puts it on for Halloween as his costume.

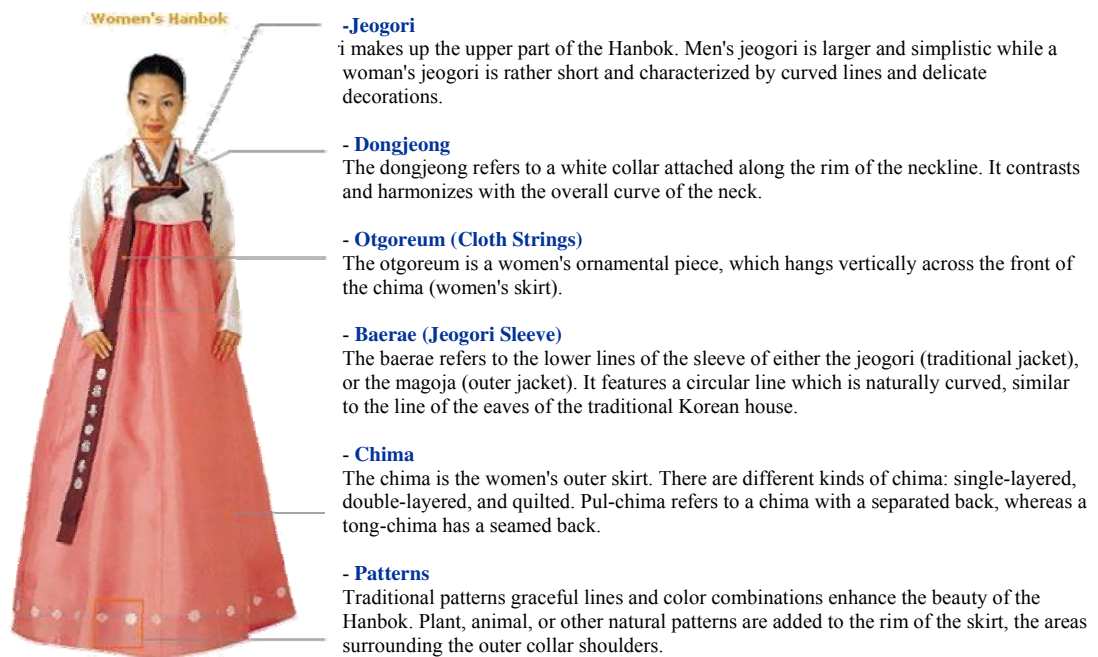


Figure 24: Hanbok for Women (Korean National Tourism Organization, 2002)



Figure 25: Durumagi



Figure 26: Men's Hanbok in *Halmoni's Day*

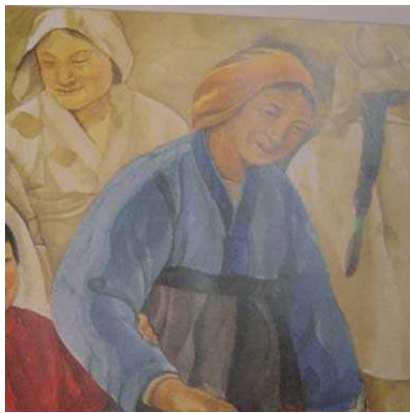


Figure 27: Grandfather's Hanbok in *Behind the Mask*

A misrepresentation of Hanbok takes place in *Behind the Mask* and *The Trip Back Home*. The inaccuracy in the illustrations of Hanbok comes from inaccurate details in the design of Hanbok. In *Behind the Mask*, the men's Hanbok, Durumagi, is has a professional error which is difficult to locate on the illustration. The Durumagi is a traditional overcoat worn on special occasions over the traditional jacket and pants. In *Behind the Mask*, the Durumagi design is mixed with a woman's Hanbok design, specifically the parts of the OtgoLeum (Cloth Strings). The location of the OtgoLeum is much higher like on a woman's Hanbok. The Durumagi in the story is clear enough in

Yangsook Choi's illustration that it would be a significant error for the cultural insider who has knowledge of Hanbok, but is unnoticeable to other readers.

The whole misrepresentation on Hanbok and other accessories appear in *The Trip Back Home*. The representations of the Hanbok and hair style are pretentious to be Korean. The Dongjeong refers to a White collar attached along the rim of the neckline. It contrasts and harmonizes with the overall curve of the neck. However, the Dongjeong illustrated in the *Trip Back Home* is most likely colored without the aesthetic balance of White Dongjeong around neck. In *Halmoni's Day*, Halmoni's childhood is recalled. In this memory, halmoni is wearing a Hanbok, but this dress is an example of pseudo Korean because the design criteria for Hanbok is violated (See Figure 28).



The Trip Back Home



Halmoni's Day

Figure 28: Inauthentic women's Hanbok

OtgoLeum (Cloth Strings) is a women's ornamental piece, which hangs vertically across the front of the chima (women's skirt). This OtgoLeum and Dongjeong are a significant part of Hanbok design, yet both of these details are not carefully reflected in

the illustrations. In addition to the inaccuracy of the Hanbok dress, there is a hair scarf that most of the women in the book are wearing. The farmers wear something on their hair to shield sunlight and to absorb their sweat. One of the clothing styles at a local farming community in Korea is a depiction of dominant culture. The real OtgoLeum and the appropriate rate of bow are an aesthetic value that is significant in Korean culture. The length and width of the top symbolizes the social class, position, and fashion trends in history. It might seem as insignificant details, however, the inaccurate portrayals disengage the relation between aesthetic values and cultural practice. The length of Otgoruem and the length of the top have been changed throughout the Chosun dynasty. Those details were subject to change according to the social values and trends. Eventually, the problems in the portrayal cannot be accepted by Korean people as an authentic depiction or be valued as part of the Korean culture. The significance of research on Hanbok, lifestyles in farming community, and diversity in a type of community should be considered carefully.

Cai (2002) says that producing a truthful reflection of the reality of an ethnic culture whether or not the authors are from that culture is a difficult task. It is because establishing particular cultural perspectives to provide culturally authentic literature for readers is not easy task. However, it is not impossible. The illustrator, Bo Jia was born and grew in China. Nodelman (1988) says cultural arrogance is enforcement from the confusion of one's limited personal reality with universal truth. Bo Jia's limited perspective of Korea illustrates pseudo Korea. In his illustration, Bo Jia's portrayal can be the "cultural arrogance" (Nodelman, 1988). Bo Jia misrepresents Korean cultures

through his illustrations in which physical representations such as clothing, hairstyle, farming cultures, and other rituals are distorted.

Cai (2002) says that authors of multicultural literature serve the role of cultural messengers, but author's unconscious cultural beliefs and values on the culture they attempt to recreate are imposed. Thus, an author's effort to give authentic representation to an ethnic culture should be made. Cai (2002) says that cultural differences are "brute facts" that limit the author's imagination and put constraints on his or her literary choices. Additionally authors cannot rely only on imagination to access culturally specific reality.

In Bo Jia's illustration, cultural research was located in ecological portrayals of remote Korean rural communities. A lack of research can easily dismiss the values of little details that have a long term history in Korean society. For instance, In *The Trip Back Home*, people play a card game in a room. What is inaccurate in the book is the people in the room are wearing shoes. In Korean culture, people take off their shoes before they enter a room, yet the protagonist is wearing shoes while sitting on the floor (See Figure 29).

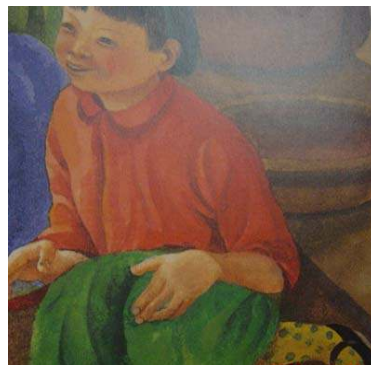


Figure 29: *The Trip Back Home*

Vivian Yenika-Agbaw (2008) found several themes that are often embedded in representations of Africa. For instance, Africa is seen as a place where people share space with animals and conceptualized as a spiritually mysterious place. Yenika-Agbaw analyzed several books in which illustrators seemed obsessed with the image of Africans living with animals. Animals can be a thematic reinforcement when they are integrated with ecological themes. In *Trip Back Home*, the young protagonist who is visiting her grandparents enjoys lots of opportunity to experience Korean local farming cultures. One of the routines that she takes responsibility for is feeding the farm animals. So far, it sounds like an expected culturally sensible story around a farm.

The inaccurate depiction about this local culture is when the young protagonist feeds pigs. The action of feeding pigs is not the problem, but the place where the pigs are fed is the issue. In this scene, four pigs are fed on the front yard where the protagonist's grandparents live. Farm animals are all kept in a pen apart from the residential area in Korea, however, Bo Jia illustrates the book as if Korean farmers share their residential area with pigs (See Figure 30). If Bo Jia illustrated pigs in a pen, the young protagonist's experiences would be more realistic.



Figure 30: Pigs in front yard

Highlighting practices that are not common in daily life tends to construct exoticism. A Korean grandmother drinking a hot beverage brings up a shared assumption about the cultural rituals, such that hot green tea is more common in a Chinese restaurant than coffee. Leeuwen (2008) says that “representation include or exclude social actors to suit their interests and purposes in relation to the readers for whom they are intended” (p. 28). Tea drinking grandmother suits Korean cultures and interest of Korean studies in relation to the audience for whom the depiction of Korean cultures are intended.

The tea ceremony has a long tradition in Korea, yet more accurately the tea ceremony is currently one of the forgotten traditions in Korea. The tea ceremony has been transformed into a casual and contemporary drinking occasion compared to Japanese and Chinese tea culture. Koreans need to attend workshops to learn the traditional Korean tea ceremony since it is not an everyday experience. Drinking tea has been perceived as a simple drink, like coffee, for which a ceremony is not necessary.

Juno’s grandmother sipping a hot beverage under a tree while snow falls down does give an image of an imaginary Korean grandmother and her ritual. On the title page, Juno’s grandmother is sitting on a floor cushion on her knees while her American grandson is sitting and leaning on a tree (See Figure 32). Sitting on your knees reminds me of a Japanese tea ceremony (See Figure 33). In a Korean tea ceremony, participants sit on their bottom, not on their knees. Sitting on knees reflects a woman’s Kimono or other Japanese traditional female outfit design which offers little room for movement. Thus, walking is done with small steps and sitting on the knees comes naturally due to the narrow width of lower part of Kimono. Therefore, the sitting style for Japanese Tea

ceremony is not restricted to a tea ceremony but more common when wearing a Kimono (See Figure 33). Females sitting on their knees has been common and considered to be a polite sitting format among Japanese people.



Figure 31: Japanese Tea Ceremony (Feltham, 2009)



Figure 32: Juno's grandmother in *Dear Juno*

The exotic sitting pose with a Kimono becomes an Asian image and this sitting depiction is portrayed for Juno's Korean grandmother (See Figure 32 and Figure 33). A Korean woman may sit on her knees and stick out her foot next to the bottom as more common than placing her feet right under her. If Koreans sit on their knees, they will be told to sit comfortably.



Figure 33: Japanese women sitting on the floor (Hockey, 2008)

Names tell your origin, nationality, race, and generation. Sometimes there are generational clues from those names that reflect social patterns. Many of Korean-American picture books take a protagonist's name as a part of the book title as a way to signal the story topic and possible direction or plot. Because of this additional connotation around names, the social practice around Korean names is misguided through overuse of this social practice. In *The Name Jar*, the protagonist, Unhei feels she needs to have an American name like her other classmates.

That evening, Unhei stood in front of the bathroom mirror. "Hi! My name is Amanda," She said cheerfully. Then she wrinkled her nose. "Hi! My name is Laura. Hmm. Maybe not..." her smile turned down. Nothing sounded right. Nothing felt right.

I do not think American kids will like me, she worried as she began to brush her teeth. (Choi, 2002)

One day she goes to Kim's Market and has a conversation with Mr. Kim.

"I'm Mr. Kim," he said. "And what is your name?"

"Unhei," she answered.

“Ahh, what a beautiful name,” he said.

“Does not it mean grace?”

Unhei nodded again. “My mother and grandmother went to a name master for it,” she told him.

“A graceful name and for a graceful girl,” Mr. Kim said as he put their groceries into bags. (Choi, 2002)

Consulting with a name master is a common practice among Korean people. In Korean culture, seeking a lucky day for moving, weddings, and other significant dates with people whose specialty is similar to a fortune teller or palm reader in Western culture is not an unusual practice. The meaning of a name is considered for a new baby because Korean names tend to take two written presentations through Hangeul and Hanja (Chinese characters). Chinese characters have a meaning for each word, so seeking a good meaning within a character is a common cultural practice. If the name stays as a pure Korean name, a written Hanja name is not necessary. However, Korean names are usually marked through Hangeul, which does not really convey meanings but sounds. To track the meaning, Chinese characters are studied for the meanings. As a matter of fact, how the name sounds is more important because the sound of a name can trigger connections to other images with similar sounds. This is why people’s names and sounds often cause bullying. Studying whether the name is easy to pronounce is the significant meaning focused.

The emphasis on the meaning of names seems pretentious Korean-ness in its practice. Unhei writes her name on the blackboard showing how it is written in Hangeul. Unhei’s Hangeul name with her English name on the blackboard shows how an introduction is made in Korean to her classmates and teacher.

“But I realized that I liked my name best, so I chose it again. Korean names mean something. Unhei means grace.” (Choi, 2002)

Later Unhei's American classmates also share the meaning of their names.

"I was named after a flower," Rosie whispered to Unhei. "Lots of American names have meanings, too," Mr. Cocotos reminded everyone. (Choi, 2002)

The significance of the meaning of a name is similar to how meaningful American names are. In a way, asking the meaning of name to Koreans is pushing them to think like a non-Korean or like a Chinese for whom meaning of names are much more significant. Eventually a pretentious cultural practice came to be constructed.

The pretended cultural practices related to meaning also are found with objects and color. In *Yoon and the Jade Bracelet*, the meaning of color and of a stone are elaborated richly. However those social meanings and symbols are not portrayals of Korean cultural practices. In this passage, Yoon's family appears to be almost Chinese-Koreans, who are a minority in Korea.

"Look, Yoon, "she said. "here is your Korean name now etched inside." She showed me the dancing symbols that meant Shining Wisdom. Then she told me the story of jade. "Jade is a stone from the earth, but it is called the gem of the heavens. Green is the color of happiness and hope, and it is said that wearing jade will bring you good luck. It is they symbol of truth and friendship. A precious gem for a precious daughter." My mother slipped the bracelet onto my wrist. (Recorvits, 2003)

The symbolism and cultural practice constructs an image of Korean culture as mysterious and exotic. I am not in the entitled position to define whether this symbolism and its social adoptions are an active cultural practice in other Asian cultures. However, I assume these symbolisms and practices are more common in China, Taiwan, and other Pacific Asian nations where Chinese cultures have strong influences. The symbolism

around colors and substances seem exotic to me, rather than feeling familiar as my own cultural practice. Thus, a story like *Yoon and the Jade Bracelet* is pseudo Korean to a Korean-American audience.

Another example of the question that invites cultural puzzlement is the kitchen decorations. In Unhei's kitchen, multiple pots are hung on the wall of her kitchen. In Korean culture, pots are not hung on the wall or used as decorative items as found in western culture which are displayed on a rack attached to the ceiling. Displaying dishes and plates on the wall are adopted practices, but pots are not common items that are displayed on the wall. Considering the short history of Unhei's family in the U.S., hanging pots on the wall does not convey an aesthetic acceptance unless Unhei's mother decided that pots on the wall are convenient and practical. Cultural authenticity is challenged because pots are one of the items stored somewhere invisible. Again, this depiction could be a reflection of hybridity or quick adjustments to the aesthetic point of view of American culture that Unhei's mother quickly adopts. Possibly Unhei's mother had western style decoration in her kitchen when she lived in Korea.

Textual and cultural icon, Hanguel.

Language is a cultural icon. The written language on a postcard arriving from a foreign country serves to feature a special event, celebrating an experience of another country. As other symbolic signs contain cultural contexts in traditional perspectives, foreign handwriting contains exoticism and uniqueness that are not everyday experiences. For instance, a French label on cosmetics jar delivers a European vibe. There is a particular mood constructed around certain foreign languages. For example, one of the

TV commercials of an aroma candle shows a similar ideology around ‘French’ culture. The host lights a candle and lies to her guests that the candle is from France for the purpose of impressing her guests.

Other examples include fonts and cuisine. Many Asian restaurants have particular fonts for their restaurant names to give an Asian feel. The particularity of text fonts for restaurants is associated with the type of ethnic cuisine. Korean Hangeul is also used as cultural icons throughout texts and illustrations.

Occasionally Hangeul is used for the decorative tools in illustrations to signify the cultural context. Hangeul is necessary to describe an authentic family conversation in which Korean language is a main communication tool among Korean families. Hangeul written in Korean-American picture books are largely three types. 1) Decorative features in inauthentic display and use 2) Inaccurate use and wrong spellings 3) pretentious use where Hangeul is correctly used, but there are issues with translation and adoption of English styles.

Only Decorative: Inauthentic display.

The audience who reads Korean-American books published in the U.S. are not usually Korean language speakers. The audience in the U.S. would not have a Korean linguistic background and so do not know whether the Korean language, Hangeul, is written accurately or not. In a way, the experience of being unable to read Hangeul serves the purpose of reading ‘multicultural’ literature and appreciating cultural differences and similarities. As a postcard from overseas has foreign text and a tourist picture on one side, there are several occasions that Hangeul is displayed for the purpose of decoration to

signal Korean culture. When this exoticism is too highlighted, the realism tends to be disregarded as a side effect.

In *The Name Jar*, there is a description of Unhei's kitchen. Unhei's mother picks up Mahndoo (Korean dumplings) from the table and they discuss Unhei's name. In this illustration, there is a Hangeul sign on the kitchen wall saying, “하면 된다.” The meaning to the sign is “you can do it” or “If you try, you can make it.” The sign is a very common phrase for encouragement. Populations who have a high goal to achieve put this sign in their room or on their desk, especially young students who have high academic pressure in school studying for a wide range of local, state, national, and entrance exams. This is a reflection of collectivism in which the group success is equally understood to be individual success. It is a kind of propaganda. Unhei might have this slogan in her room instead of their kitchen. In Korean culture, a family motto is often framed and placed on the wall where family members share a common space such as living room, kitchen, etc. The common motto can be in a wide range such as honesty, diligence, and love. ‘You can do it’ is more appropriate for Unhei or her younger brother. The slogan located in Unhei's family kitchen feels rather inauthentic. Having this slogan in Unhei's kitchen makes it appear to be a restaurant with particular marketing goals.

The slogan is noticeable on this page and it may contribute to the audience's expectation that this is authentic Korean-American literature. Hangeul appears in two different places in Unhei's room. One is a Hangeul chart on the wall and a hanging sign on the door knob says “Knock.” These examples are acceptable depending on individual choice and may reflect the illustrator's own experiences. On the other hand, ‘You can do

it' could be a customized motto for Unhei's family in terms of surviving in a new country. However, generally speaking, the motto seems to fit better in an individual space or large business space.

Inaccurate use: Wrong spelling.

The inaccuracy of Hangeul spelling raises two possibilities. First, the immigrants' background and their reflection in public display could be actual observations that the author, Yangsook Choi, made. If she observed those wrong spellings in Korean community, the Korean-immigrants' educational backgrounds are reflected in those words. Second, Choi's research and study on Hangeul may indicate that she did not evaluate the correct spellings. This depends on the illustrator's intention and the reasons behind the wrong spellings. In *The Name Jar*, Unhei runs into her classmate Joey in Kim's market. The entrance with glass doors has Hangeul prints about the product category that are available in Kim's Market and updated information about the store. Two green prints listing the available products are 'electronics and kitchen wares'. Under those products category, the information of SALE is written as "췘일." 췘일 is the right spelling for this Roman Hangeul, presenting English words with Hangeul, yet the print '췘일' does make graphophonically close to 세일 and the sounds of it are closer to the pronunciation of SALE. ㅅ has soft /s/ sound and double ㅅ, ㅆ, has closer pronunciation with the way 'Sale' sounds. This explains the high chance to be written '췘일', but the author, Choi, still has a responsibility to mark correct spellings of Hangeul since her 'cultural insider' entitlement is earned from the fact she was born and grew up in Korea.

Pretentious Hangeul: Intralingual translation.

Barrera and Quiroa (2003) examined English based Latino children's fiction focusing on picture storybooks. In their study, the cultural authenticity and the use of Spanish in Latino children's literature in English are analyzed. One of their findings is that the use of secondary language elements does not construct cultural authenticity in English-based literary text. Spanish words and phrases enhance the realism and cultural authenticity of English-based text because Spanish language creates strong impressions of bilingual images of characters, settings, and themes. However, inaccurate usages of Spanish in Latino children's literature in English raise inaccuracy and authenticity issues.

Munday (2008) identifies three translation categories in Roman Jakobson's linguistic aspects of translation. 1) Intralingual as rephrasing an expression in the same language 2) interlingual as an interpretation by other verbal language 3) intersemiotic as an interpretation of verbal signs by means of non-verbal sign systems. In Korean-American illustrations, interlingual translations were made when Hanguel is presented in different formats such as letters from Korea, Korean product labels, objects from Korea, depictions of a neighbor in Korea, and text in a bilingual book, to reinforce cultural favor (Barrera & Quiroa, 2003).

In *Dear Juno*, Hanguel is presented when the young protagonist, Juno, corresponds with his grandmother in Korea. In *The Name Jar*, Unhei receives a letter from her grandmother in Korea. Jangmi in *Good-bye Shin Dang Dong 382* writes a letter to her friend, Kisuni, in Korea. In other cases, Hanguel is used as a label indicating a Korean product or objects from Korea. In *Father's Rubber Shoes*, Yungsu delivers a meal for his father who is busy with his grocery business. In Yungsu's dining room, there is a

Korean grocery product, soy sauce, on the kitchen counter. In *Good-bye Shin Dang Dong 382*, Hanguel appears on the side of the building and of the taxi license plate, which Jangmi's family takes to the airport. Jangmi's family begins unpacking their packages from Korea, settling down in Massachusetts. One of the labels on Jangmi's package says "Lovely Things." In *The Name Jar*, Unhei and her mother go grocery shopping in their new neighborhood. Unhei recalls, "*nothing sounded or looked familiar until they go to Kim's Market. The sign was in both English and Korean.*" In the illustration, Kim's Market is translated in Hanguel, literally meaning Kim's Market.

According to Munday (2008), the word translation has several meanings-- the product known as the text that has been translated and act or process of producing the translation. In addition, it is also the process of translation between two different written languages in which the translator changes an original written text (source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL). In *Good-bye Shin Dang Dong 382* and *In the Name Jar*, translation of the text is done in the category of *interlingual*, interpreting a text in other verbal language.

The issues with the interlingual translation of Korean language within English-based text are that it is too literal to be culturally authentic. According to Barrera and Quiroa (2003), the exact (word-for word) English counterpart of a Spanish word, expression, or phrase is provided in a literal translation. The exact (word- for-word) translation and absence of Korean letter writing styles are observed in *The Name Jar*.

This is a missed opportunity to have Korean letters written in a more natural and authentic voice. In *The Name Jar*, Unhei receives a letter from her grandmother in Korea.

*To my Unhei,
I hope you are enjoying your new school and new friends.
Be sure to help your mother and your little brother.
Here the moon is up, but there the sun is up. No matter how far apart we are and no
matter how different America is from Korea, you'll always be my Unhei
Your grandma forever*

The English version seems an acceptable format. The problem is that a Hangeul letter is shown. This Hangeul letter does not use an authentic Korean letter genre or format. According to Dryden (1992), the literal translation is identified as a category of metaphrase. Metaphrase means “word by word and line by line” (p. 17) translation, which corresponds to literal translation. The content of the letter keeps a similar meaning between the English version (ST) and Korean one (TT). However, the format of a letter genre in Korean is not presented correctly. The missed detail of dates is not the vital issue I want to raise, however what is significant is the way grandparents write to his/her grandchild and the way the letter begins and ends are not authentically.

For instance, “To my Unhei” is not a common expression in a Korean letter heading. 나의 은혜에게 gives a sense of a translated British pop song lyric. “You will always be my Unhei” is not natural to Korean Hangeul readers. The heading of the letter, “To my Unhei,” and the ending part ‘You will be always my Unhei’ are not Korean verbal styles. Reconciling the cultural and linguistic issues around verbal expressions is significant to a study of cultural authenticity.

The individual possessive noun, “my” is not commonly used the way “my functions in the English language. Discourse is social practice. The plural possessive

noun, ‘our’, is often used as a substitute for the individual possessive noun of ‘my’. This is a claim of relationship with people and objects that is associated with other people’s involvement. For instance, ‘our mom’, ‘our sister’, ‘our teacher’, ‘our dog’, ‘our house’ etc are more commonly used than ‘my’ mom, ‘my’ sister, etc. Even if you are the only child in your family, ‘my mom’ is not said but ‘our mom’. This group identification through language pattern is associated with the collectivist culture in Korea except for the case of individual belongings (i.e. my coffee and my shirt). Thus, ‘My Unhei’ is metaphrase and interlingual translation.

The message Kimin found at his grandfather’s box says ‘my heart (spirit) stays with this mask’. It feels like a grandfather’s will and love toward Kimin in English, but the Korean translation conveys a rather spooky narration. This is a side effect of interlingual translation as well (see Figure 35).



Figure 34: Interlingual translations on letter in *The Name Jar*

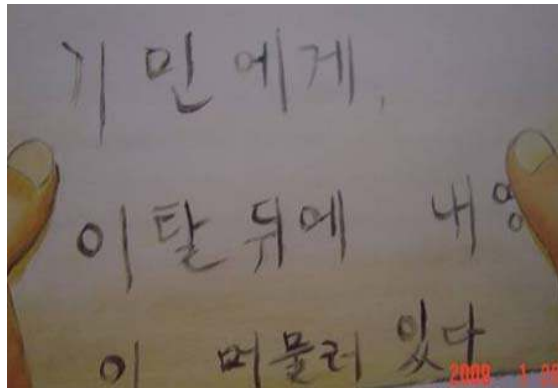


Figure 35: Interlingual translations on letter in *Behind the Mask*

Another example of metaphrase translations are Jangmi's box label from *Good-bye Shin Dang Dong* and Kim's Market (김씨 마켓) as a word by word translation. In American culture, people's family name is individually unique because of diversity. In *The Name Jar*, Unhei passes a street where the names of business are "Fadil's Falafel, Tony's Pizza, and Dot's Deli" First names can be a part of business name, naming somebody precious in a family. Names have the value of a brand name. However, the grocery store that Unhei feels like home is named after the owner's last name, Kim. Kim is Korean's last name. Korean last names do not serve the feature of a brand name in Korea because there are too many same last names. However, there are cases that Korean common last names become brand names in the U.S., because Korean names can earn the unique brand name within a multicultural community like America. Korean last names are not varied as American last names. With that same reason, APA manual styles in which author's last name is cited with initial of first and middle names in the list does not work well with Korean names due to the narrow range of last names. Additionally, Korean cultural ethos around the business name can be very spiritual. As a new parent

wants to give a good name for their new born baby wishing a good life, a store sign has more meaning than just a simple yellow-book index purpose. So, the Hangeul translation on Kim's Market is too literal to be an authentic representation of a Korean store. Kim's Market is not culturally authentic in Korean culture, but Kim's Market could show how Korean people adapt to changes to survive in a new country. The store name, "Kim's Market" with a Korean's last name signals that the store provides Korean products or Asian products.

The label for Jangmi's package from Korea says "Lovely Things." The Hangeul translation is 애용품 which means "things I love or things I often use." This is a literal word-by-word translation. Labeling a package as things I love or things I often use indicates the problem of literal translation because Jangmi's name or the identification of owner or the nature of items would have a higher chance to be marked on the box. In this perspective, the literal Hangeul translation challenges the cultural authenticity. The boxes marked with non-English language marks the multicultural atmosphere through otherness.

Discussion of Analysis of Korean-American Images in Picture Books

I used to live with a host family in the U.S. The husband of the hosting couple was an Osaka born third generation of Korean-Japanese and the wife was from Boise, Idaho and claimed her heritage as German. We often had a conversation about intercultural communications and cross-cultural issues at our dinner table. Even though it was a decade ago, I still remember one question that my Korean-Japanese host asked. He never quite understood why Korean people had a Sushi restaurant as a business pretending they are Japanese instead of having a Korean restaurant. While I was writing

this chapter, the story of Koreans who pretend to be Japanese with a Sushi business reminded me of imagined community and generic Asians in the U.S.

Generic Asians, Long-Ago Koreans, and pseudo Korean-Americans are different categories of distortions. Korean-Americans and their Korean cultural heritage are misrepresented. These distortions reflect the group of Asians' immigration history in the U.S. and Koreans became part of the Asian group whose images are portrayed in certain ways throughout the years. As a result, Korean-Americans identifications are made through the already constructed stereotypes of other cultural groups. A Korean grandmother who often writes to her grandson living in the U.S. carries an image of a Japanese woman who sits differently from American women. The image of the compliant and feminine Japanese woman's sitting pose gives a strong impression to the mainstream and remains among Asian images as exotic and oriental.

Many years ago, a James Bond film featured scenes set in Korea. This short scene upset Koreans due to distortions of Korean farming community. It was a matter of being "emotionally correct" (Cai, 2002, p. 94). The Korean audience could not identify the place in the film as their homeland, but more like a foreign land. In the film, Korea is portrayed as long-ago Korea where absence of technology and the depiction of inaccurate scenery. There are Korean communities that still preserve long-ago living styles on purpose or long-ago living styles coexist with contemporary 21st Century and technology, however, the frequent misrepresentation of Korea as long-ago does not reflect enough of contemporary Korea and so is culturally inauthentic. Long-ago Korea cannot be free from the previous Koreans' image portrayed in the U.S. media. Therefore, a reflection of the

globalization movement is not available in these depictions. Even if a family member moved to the U.S. recently, or a protagonist visits Korea, what they miss and what they experience in Korea are about traditional and ancient Korea.

Characters do not validate their recent experiences in Korea but share their nostalgia toward ‘long time ago’ in Korea. Eventually, the audience learns about Korea through the experiences and mindsets of book producers, illustrators, and authors instead of contemporary Korea where people live in rural communities, but also push their shopping cart in a Costco and persist to eat kimchee when their kids want to go to Burger King and Pizza Hut.

Thus, the authors appear to be addressing a mainstream audience who cannot identify real Korea and real Korean-American’s experiences. The interactive participants (Kress and van Leeuwen, 1996) do not read Hanguel, are not familiar with authentic Korean food, and are also uninformed that dumplings are not what Korean and Korean-American eat everyday like they eat sandwiches. The intended audience would feel sympathy for Yoon who cannot understand what CAT says. If *My Name is Yoon* is read to Korean children in Korea, they would feel sympathy for Yoon not knowing the common sense word, cat. The audience who accepts the knowledge of Korean-American culture through distortion is the group that authors and illustrators appear to be addressing. Eventually this is a matter of power. Postcolonial theorist, Ania Loomba (2005) said,

‘the real’ and ‘the ideological’ cannot be bifurcated in any neat fashion. But it is important to keep thinking about the overlaps as well as distinctions between social and literary texts, and to remind ourselves that discourse is not simply another word for representation. Rather, discourse analysis involves

examining the social and historical conditions within which specific representations are generated (p. 84-85).

All of these misrepresentations indicate the intended audience and the power position in which Korean representations are generated as exotic, oriental, generic, and eventually inferior to the norm of the U.S.



Figure 36: Symbols of new and old in *The Trip Back Home*

Figure 36 show the iconized binary concepts. The bags and items that a Korean-American protagonist brought from the U.S. are modern style bags while the items found at the grandparent's place in Korea are ancient old items. This contrast metaphorically indicates postcoloniality within the U.S. Hoffman (1996), Lim and Ling (1992), and Fang, Fu, and Lamme (2003) suggest that these books often reflect the institutional power relations by heightening the discourse of European American domination within society. Multicultural literature written from a European American perspective tends to be shaped by the dominant cultural frame. On the other hand, Korean-Americans authors who are entitled to be cultural insiders may be influenced by the dominant ideology. Thus, authors and illustrators should engage in enough research to produce authentic Korean-American children's books instead of enhancing Orientalism by relying on their insiders'

information. Otherwise, the physical gap between the author's writing and the audience's reading may enhance the misrepresentation of Korean culture.

The confusion of my Japanese-Korean host about Korean people's business choice of a Sushi restaurant indicates that Korean-Americans as a cultural group takes advantage of the European American's dominant mindset that Koreans are exotic, oriental, and most of all, generic Asian. Korean-Americans audience should be responsible to be heard as an independent cultural group instead of passively defined and misunderstood within an imagined community.

Summary

Culture is a broad concept. Culture not only reflects what people wear and eat but also the values and beliefs we do not see from the physical presentations and actions. Culture reflects what people have been through in the past. Korea is a nation located in Asia and Koreans speak and write a different language from Chinese and Japan. However, dominant cultures in the U.S. see Korean culture through their experiences and history with the first Asian immigrants, Chinese, and later experiences with Japanese. Thus the pseudo Korea are defined from indirect experiences of Chinese and Japanese in the history of the U.S. to frame an imagined Korean-American community. Therefore they are not authentic but pseudo Koreans. In their imagined community in the U.S., Korean-Americans seem to be the group who are coming from a long-ago country which has not made much progress for fourteen centuries. Therefore Korean-Americans are exotic and unique. Korean-ness is defined through other indirect experiences with Korean culture or similar other Asian cultures in the past of the U.S. It is time to deconstruct the cultural

identity of “Asians.” These stereotypes and misrepresentations of Korean culture and Korean-American life in the U.S. may need to begin with the identification of “Asian.”

CHAPTER 6: BOOK REVIEWS OF KOREAN-AMERICAN PICTURE BOOKS

This chapter reports the findings from an in-depth critical content analysis on 98 book reviews. The central research question that the chapter aims to answer is: How are Korean-American picture books addressed in book reviews? In total, there are 24 picture books being covered in this analysis as reviewed in these book reviews. Each picture book has multiple book reviews, approximately four to five, per picture book. Often the popularity of the book is reflected through the number of reviews.

The content of this chapter is largely two divided into two sections in terms of book review features: annotations and book reviews. Annotations are a brief summary of each book provided by the Library of Congress Catalogue Record. The annotation is often written on the copy right page in a book, providing the brief book summary with other bibliographical information. Even if the annotation is not the summary used by individual book reviewers, the annotation provided by Library of Congress Catalogue Record is included in this chapter due to the common use among publishers. The annotation has four patterns in their 'discourse'. The major pattern in the annotation is that the summary signals the Korean-ness. There are five signaling ways of Korean-ness located in annotation: (1) Travel or more from / to Korea (2) Use of Korean names (3) Problem/ solution (4) Explicit label of Korean-American (5) Ambiguous Asians.

The book reviews are analyzed in terms of the genre of narration. The subgenre within a review is summary and evaluation. The summary includes the predicted responses of children, artistic medium descriptions, a rationale for reading, label of Korean-Americans as different, analyzed commentary, and continuing stereotypes. Each

book review had a range of narratives in the book evaluation such as personal response, literary elements, and artistic response.

Fairclough's (2003) 'individual genre of a text' (p. 70) informed me for the analysis of the book reviews and annotations. The genre of a book review can be analyzed in terms of: activity, social relations, and communication. Fairclough (2003) said, "the individual genre of a text informs what are people doing, what are the social relations between them and what communication technology (if any) does their activity depend on?" (p. 70). I consider the book reviews a genre of social activity. The social activity with book review is primary 'discoursal'. Fairclough often uses made-up words such as 'discoursally' and 'interactant.' I use his words in this study due to his methodological influence on this study. Reviews have specific discourse activity with its own 'organizational properties' (p. 70). Generic structure and social relations, and communication helped me to examine the 'discoursal' rituals in book reviews and also the social relation informed me about who the reviewers are and how they evaluate Korean-American picture books. In other words, Fairclough's (2003) textual analysis method of individual genre helped my exploration of the mainstream's reviews of Korean-American culture by locating social relations and the implied audience groups used by the mainstream reviewers. The actual book reviews studied include four sections, which present the major patterns of book reviews located on the CLCD (Children Literature Comprehensive Database). The three patterns are 1) How do reviewers signal that this is a Korean-American picture book? 2) How are binary perspectives facilitated

by summarizing a Korean-American picture book? and 3) How are cultural authenticity and accuracy examined in the book reviews of Korean-American picture books?

Fairclough's (2003) 'communication technologies' (p. 77) helped me define the book review as a 'one-way mediated' communication technology. He says, "one way in which genres differ from one another is in the communication technologies they are specialized for, and one factor in changing genres is developments in communication technologies" (p. 77). The examples of one-way mediation are print, radio, television, internet, film in which one side takes information from the other without mutual interactions. Book reviews are also a format of print or internet in which readers take on one-side communication.

This chapter is informed by Critical Discourse Analysis in the factual narratives within the summary and evaluation comments of book reviews. The data of this study were collected based on the search results in Children's Literature Comprehensive Database (CLCD). Most professional book reviews of children's literature are listed in this database. According to Charleston Advisory (Wannamaker, 2009), the most significant features of CLCD is a 'compilation of various major reviews' (p. 2) for children's literature in one database including search lists, awards, and suggestive reading levels. In this chapter, those 'compilation of various major reviews' are studied as 'interactive participants' as defined by Kress and van Leeuwen (1996).

According to Kress and van Leeuwen (1996), 'interactive participants' are the producers and viewers of images. In this chapter, the producers are illustrators, authors, and publishers. The viewers are the wide range of book reviewers whose reviews are

listed in CLCD database. These book reviews are identified with professional review journals and also the affiliated reviewer's name is marked.

Children's Literature Comprehensive Database

The data collection in this study consists of the sets of Korean-American picture books published in the U.S., twenty-four titles in all. In order to have an in-depth sense of how these picture books portray Korean-American as a cultural group, the related book reviews of the picture books listed on Children's Literature Comprehensive Database (CLCD) were also collected. Children's Literature Comprehensive Database has 1.4 million MARC (Machine Readable Cataloging) records, and over 300,000 critical reviews of thousands of children's books. According to the statements of CLCD, they received reviews from numerous professional reviewers. American Reference Books Annual, School Library Journal, and Charleston Advisor review CLCD as one of the most useful databases in terms of content, searchability, and price options. The searchability is one of the strongest features in CLCD. Users can refine their searches to locate words or phrases within entry titles for fiction or nonfiction (or both) works and for works from one or more genres. Word qualifiers can also be used to help narrow search fields. Further, users can designate specific fields to be searched: Author, Title, Subject, ISBN, Review or Reviewer. A full text search capability is also available along with other qualifiers, such as age group, language, author/illustrator, publisher, and publication. Each of the 24 Korean-American picture books has multiple book reviews. Each book entry from CLCD has information of bibliographic information, annotation (short summary), and history of awards, Horn Book Guide, reading measurement

programs, and reviews from multiple sources. The Horn Book guide has an evaluative guideline of each book with a rating system and a qualitatively stated evaluation of the book. For example ‘marginal or satisfying, seriously flawed but with some redeeming quality’ is an example of a Horn Book Guide rating by. After the series of book reviews, the related subject keywords and author or illustrator’s linkages are listed. The book reviews are written by children’s literature reviewers as well as located in over 30 review sources from the U.S. and other countries. The book reviews sources include Booklist, Resource Links (Connecting Classrooms, Libraries & Canadian Learning Resources), Inis (the magazine of Children’s Books Ireland), The Horn Book Magazine, KIRKUS Review and VOYA (Voice of Youth Advocates). The reviewers can also be searched by their names for other book reviews they have written. The book reviews of data of twenty four picture books are gathered at CLCD to examine the power position and social norm. The reviews total 94 from a wide range professional book reviews affiliated with professional organizations of children’s literature. The book reviews are analyzed and discussed in this chapter.

Analysis of Annotations on Korean-American Books

The annotation is a separate feature from the section of Reviews in CLCD (Children’s Literature Comprehensive Database). CLCD has received reviews from numerous professional reviewers, over 300,000 critical reviews of thousands of children’s books. The annotation is one or two brief sentences telling the core part of the story. Annotations are not by a particular author but a short synopsis of a book provided by the Library of Congress Catalogue Record. These annotations tend to focus on the

Korean-American identity because the stories are about protagonists whose Korean heritage plays a significant role in the story plot. The annotations have quick ways to signal Korean-Americans; (1) long distance traveling between Korea and the U.S. Korea (2) guessing national identity with names (3) binary experiences (4) labeling Korean-American (5) ambiguous Asians. Often these patterns are shown simultaneously.

Long Distance Traveling Between Korea and the U.S.

The theme of traveling/moving between Korea and the U.S. is the one of the common patterns among Korean-American picture books. Traveling internationally or having a visitor from Korea constructs internationalism in children's literature for the readers in mainstream. In Tucson, going to Mexico is not a foreign idea compared to going to Korea. When the summary has the theme that signals 'you are not from here', this traveling or moving theme does create Korean-ness. Thus, one or two sentences in annotations of the theme of Korean-Americans as a mover or traveler reflect the common immigrants' theme within Korean-American picture books.

The phrase of 'moved/arrived/coming/visiting from Korea' or 'travel to Korea' often appears in the annotations. There are a few cases in which America as a new place is substituted or enhanced with different symbols of America, such as New York or the Bronx. Korea-born is another phrase that signals moving from Korea, meaning you are not from the U.S.

Examples of annotations about Korean-Americans who travel or move from/to Korea include:

- *A young girl and her mother **travel to Korea** to visit their extended family. (A trip back home)*
- *Mike's grandmother, who has **moved from Korea** to live with Mike and his family in the United States, inspires him to suggest an idea to help their floundering food cart business (Have a Good Day Café)*
- *A **Korean American girl's** third grade class helps her **newly arrived grandmother** feel more comfortable with her new life in the United States. (The Have a Good Day Café)*
- *After **Unhei moves from Korea** to the United States, her new classmates help her decide what her name should be. (The Name Jar)*
- *Shortly after **coming to America**, Mr. Kim, owner of a tofu factory in the **Bronx**, gets a fluffy silver cat that makes her home in his factory and one night saves it from burning down. (New Cat)*
- *Jennifer, a **Korean American**, is worried that her grandmother, **visiting from Korea**, will embarrass her on her school's grandparents' day, but the event brings her understanding and acceptance. (Halmoni's day)*
- *When she goes to **Korea** with her grandmother, Yunmi looks forward **visiting** relatives she has never seen, but she also worries about whether Halmoni will want to return to **New York**. (Yunmi and Halmoni's Trip)*

The actions of visiting, moving, traveling, arriving, and coming to America are specifically addressed in these annotations. The departure and arrival place such as Korea and New York provide the different locations and indicates international traveling. The brief summary of the international trip reflected in the annotation reveals that where Korean people travel from in Korea is not specifically addressed, while a city like New York is marked for the indication of America. Korea seems to be a place because there is no specific city referred and this unmarked place from Korea enhances the connotations of a 'far-away' exotic country.

Guessing National Identity with Names

The second pattern in the annotations is the issue of identity markers, especially Korean names, as universal themes rather than Korean cultural experiences. Rudine Bishop would express it, "Happen to be Korean-American." The non-Anglo names may

provide a clue for the readers that the story is about a protagonist who is not mainstream and so has names such as Sumi, Suni, Minhø, and Suki. Unlike the category of ‘specifically Korean-Americans,’ this use of ‘exotic’ names for the protagonist can confuse readers who do not know about Korean culture or other Asian cultures and lead to a guessing game of cultural identity. There is no Korean-American label in the annotation, so an exotic name could be Japanese, Chinese, or other ethnic group to a reader, especially the name “Suki” can confuse readers as a Japanese name. Suki is 속희 in Hanguel. In English, Suki is Sook Hee, yet Suki is the simplified pronunciation of Sook Hee. However, Suki is the protagonist name referred in the book.

Examples of using Korean names include:

- *By the time **Sumi** finishes her first day of school, she decides that school is not as lonely, scary or mean as she had thought.* (Sumi’s first day of school ever)
- ***Sunhi** is unsettled by the arrival of a baby brother, but with the help of her wise grandmother she learns to appreciate her new role of a big sister.* (The best older sister)
- ***Minho** and his father have an active morning at the park, taking a carriage ride, seeing the animals in the zoo, and riding the merry-go-round* (One Sunday Morning)
- ***Minho** and his mother have a busy afternoon doing errands in the neighborhood.* (One Afternoon)
- ***Baby Suki** grows from one day old to one year old, squealing, smiling, eating, reaching for her mobile, taking naps, and playing.* (Baby Steps)

People’s name can provide clues about the person. Family tradition, age, heritage, ethnic identity can be signaled by someone’s last and first names. Asian first names and last names signal Asian attachment. Using the protagonist’s Korean name in the synopsis creates the similar connotations of the label of Asian-American in the story. The name of Minhø is not often referred in the book of *One Sunday Morning* and *One Afternoon*, yet

the existence of the Minhø's name in the annotation contributes to an "Asian" identity for the book.

Binary Experiences

The third pattern is the highlighting of binary experiences. Binary experiences provide a cultural comparison through cultural transitions to a new culture. One example is that hardships in a new country are solved as the protagonist experiences more of America. Another is visits from a Korean grandmother whom the protagonist has never met. The issues and hardship are due to the nature of transitioning, yet the 'new' school and 'new' country become the place where a protagonist's tensions and issues are resolved. Thus, the simplicity of book information in these annotations perpetuate binary mindsets in which the negative (Korea) is solved (U.S.)

Examples of Binary experiences in which there is a problem and solution in a new school in a new place include:

- *Jennifer, a **Korean American**, is worried that her grandmother, visiting from Korea, will embarrass her on her school's grandparents' day, but the event brings her **understanding and acceptance**.* (Halmoni's day)
- *Yungsu **misses Korea** terribly until he **begins to make friends in America**.* (Father's rubber shoes)
- *Disliking her name as written in English, **Korean-born Yoon**, or "Shining wisdom," Refers to herself as "cat," "bird," and "cupcake." As a way to feel more **comfortable** in her **new** school and **new** country.* (My Name is Yoon)
- *Yoon, a **Korean American**, is excited to hear about Santa Claus and Christmas at her school, but her family tells her that **such things** are not part of their **Korean tradition**.* (Yoon and The Christmas Mitten)

The annotation reflects what the book is about and what the personality annotation write thought is important to include. The binary concepts may be in the way an author depicted Korean-Americans as a cultural group in the U.S. or the way the

annotator interprets the book and culture. The binary experiences can provoke perceiving Korea as a different country rather than a place with universal similarities.

Labeling Books as Korean-American

The patterns of “specifically Korea-American” are annotations that explicitly label Korean-American identity. Korean-American identity tends to be mentioned early within the annotations, usually in the first sentence. Other alternative phrases for Korean-American are Korean items such as food. Examples of using Korean Americans as a label include:

- *Although Juno, A **Korean American** boy, cannot read the letter he receives from his grandmother in Seoul, he understand what it means from the photograph and dried flower that are enclosed and decides to send a similar letter back to her. (Dear Juno)*
- *Kimin, a young **Korean-American** boy, has trouble deciding on a Halloween costume, but as he looks through an old trunk of his grandfather’s things, he suddenly unlocks a childhood mystery. (Behind the mask)*
- *A baby sister must wait to grow up before doing big sister things such as ballet dancing and eating spicy **Korean food** (Babies Can’t eat kimchee)*
- *Although she really would have liked a jump rope for her birthday, Yoon is happy to receive a **Korean picture book** and a jade bracelet passed down from her grandmother, when she wears the bracelet to school it seems as if her wish for a jump rope and a friend is about o come true. (Yoon and the jade bracelet)*
- *When **Cooper**, a biracial **Korean-American** boy, feels uncomfortable trying to speak Korean in Mr. Lee’s grocery, his bad behavior eventually leads to a change in his attitude. (Cooper’s Lesson)*

Signaling Korean-American in an annotation can be positive and negative. When teachers and librarians need to search for the books about Korean-Americans for their class, this labeling helps them to narrow down their search. Social studies and multicultural units may use this feature. Meanwhile, otherness can be highlighted and can be sorted out as a non-mainstream theme before the annotations are fully read. In other words, the

annotation can lead to a label of other's story before the universal connections are made through the story plot.

Ambiguous Asians

The final pattern is ambiguous identity of Korean-Americans. The definition of 'ambiguous' in the *American Heritage Dictionary of English Language* (Morris, 1982) is "susceptible of multiple interpretations." Korean-American identity is not presented explicitly in the annotation but is ambiguous through the use of cultural markers. Multiple interpretations of Korean-American identity are reflected in the annotations. Bee-bim-bap is a representational Korean food. There is no claim of cultural identity, but rather the process of cooking Bee-bim-bap is the core synopsis of the story. *Dumpling Soup* is a story about a young protagonist whose relatives are Japanese, Chinese, and Koreans. However, the protagonist's main family members are Korean-Hawaiians. Instead of being specific about their cultural identity, the annotation summarizes the book as an Asian American child's experience on New Years Day. Examples of this ambiguous identity of Korean-Americans include:

- *A child, eager for a favorite meal, helps with the shopping, food preparation, and table setting (Bee-bim-bap)*
- *A young **Asian American** girl living in Hawaii tries to make **dumplings** for her family's New Year's celebration. (Dumpling soup)*

The annotations where Korean-Americans are not specifically defined but rather a larger category of Asian-American or a universal theme without Korean-American or Asian-American identification show that another affiliation of Korean-American picture books can be identified. Universal experiences and Asian American experiences can include

Korean-Americans, and this connection may be helpful for certain aspects of a book search. The number of Asian-American labels for Korean-American picture books is small. The identification of Asian American girl who lives in Hawaii is an inclusive summary for the story where the young protagonist has relatives who are Korean, Japanese, and Chinese, and White Hawaiian. The label of Asian-American could be a larger category for Korean-American protagonist.

Characteristics of Korean-Americans are one of the significant information included in summaries of a book. For a brief summary, annotations have multiple strategies to signal Koreanness and the diasporic themes. The Korean-American labels were specifically made for the classroom sources and also reflect the story plot of a book which contains Korean-American-ness. For instance, a long distance international trip is one of the important story plot elements in annotations. The labels of Korean-American and Asian-American provide a categorical summary for an Asian book or Korean-American book for the purpose of a classroom source highlighting an 'Asian' connection. Binary experiences are a reflection of an actual book and continuously enhance otherness embedded in the Korean-American books.

Analysis of the Book Reviews

I employed Fairclough's (2003) textual analysis of analyzing individual genres to study each book review. According to Fairclough (2003), the individual genres of a text or interaction can be analyzed in terms of activity, social relations, and communication technology: "what are people doing, what are the social relations between them, and what communication technology (if any) does their activity depends on?"(p. 70). From this

perspective, book reviews can be perceived as a class of communicative events, discussing the books based on readers' experiences and their view points as book reviewers to indicate communicative events. I particularly focus this analysis on what the book reviews discuss in their reviews.

In Korean-American picture book reviews, the reviews tend to be divided into two sections: summary and evaluation. Figure 37 shows what book reviewers do in their summary and evaluation. Fairclough (2003) calls it 'discoursal activity' (p. 71) with what people do in social events are activities and these activities can be non-discoursal as well as discoursal. 'Discoursal' is Fairclough's term for textual analysis methodology. The social event of book reviews has two discoursal activities of summary and evaluation. Figure 37 shows that summaries have multiple strategies for what is done in terms of the activity of summary; intertextuality, and purposes of reading Korean-American picture books. Activity of evaluations is observed through personal responses, literary elements and response to artistic medium.

Book Review			
Activity of Summary	Activity of Evaluation		
<ul style="list-style-type: none"> - Intertextuality - Rationale of reading Korean-American picture book: Broadening multicultural awareness Multicultural awareness -Misinformation of Korean Culture 	Personal Responses <ul style="list-style-type: none"> -Reviewer's positive experience reading the story -Expectations of cultural experience 	Literary Element <ul style="list-style-type: none"> -Artistic medium; oil painting, water color, pastel, etc -Plot & Story Flow 	Response to Artistic medium <ul style="list-style-type: none"> -Reviewers' personal response to the artistic medium -Reviewer's assumption of reader's response to the artistic presentation

Figure 37: Activity of book reviews

Comments on Intertextuality

Book reviewers summarize the contents and artistic medium in their reviews. In other words, what the story is about and what the illustrator used for the illustrations are summarized to indicate how text and pictures interplay to reading Korean-American stories in a picture book format. The story is briefly retold according to the reviewer's reading experiences of the book and often includes mention of intertextual connections. Parks (1998) says that intertextuality is a meaning-making process of interpreting current texts by making connections between them and previously read texts" (p. 53).

Thematically similar children's books are discussed in the book summary. Among the intertextuality connection, other Korean-American picture books are mentioned and also non-Korean-American picture books that are thematically similar. Examples of intertextuality in book reviews include:

- *“Like Guback’s Luka’s Quilt (1994) and Kellogg’s Best Friends (1986), this book portrays a likable child confused and sometimes overwhelmed by her mixed emotions.”* (in Yunmi and Halmonis Trip review by Carolyn Phelan, Booklist, September 15, 1997 (Vol. 94, No. 2)
- *This lacks the subtle humor of Helen Recorvits’ My Name is Yoon, and the trajectory is completely predictable.* (In a review of *Sumi’s First Day of School Ever* by Karen Coats affiliated with The Bulletin of the Center for Children’s Books, September 2003 Vol 57, No. 1).
- *Reminiscent of Allen Say’s work for its tone, theme, and neatly drafted, often metaphorical art, this strongly communicates Yoon’s feelings in words and picture both.* (Hazel Rochman (Booklist, Mar. 15, 2003, Vol. 99, No. 14)
- *A contemporary story by the Korean-born author of Year of Impossible Goodbye (Houghton Mifflin, 1991) specifies ways to understand how someone new to a language might feel.* (author intertextuality, CCBC, Cooperative Children’s Book Center Choices, 1993)
- *With the same joyful holiday experience of family, food, and custom as Gary Soto’s Too Many Tamales, also reviewed in this issue...* (review of *Dumpling Soup* by Hazel Rochman, Booklist)

Discussing a book connecting to other books is a common summary strategy. The intertextuality was made through content similarity, author connections, and artistic similarities. The range of intertextuality may help readers. The book reviewers may have assumptions about the readers' taste or purpose of reading when they provide information on the books which have literary similarities. Providing information about books that are thematically connected helps readers to have a better sense of the book reviewed.

Comments on the Intended Audience of Children

Book reviews presume the intended audience who accesses their book reviews as a population who teaches, reads, and works with children such as librarians, publishers, and parents. The eventual book readers are seen as children. Thus, the summary narratives tend to focus on the young protagonist's feelings, emotions, and thoughts to provide a trajectory of how young readers might connect to the young protagonist's experiences. This protagonist-centered summary indicates the connection of the intended book audience between children and the readers of the book review.

The book reviews problematize didacticism and morals as negatively perceived by children as readers. Tunnell and Jacobs (2008) discuss a list of nine standards in which didacticism reflects the ideology of 'good' children's literature. Didacticism can misguide readers because of narrowness so that readers "focus on only a tree and miss the forest" (p. 11). One of the book reviews of *Cooper's Lesson* (2004) mentioned didacticism as criteria to consider in choosing good books for young readers.

*Although didactic, the text covers important areas of cross-cultural interest.
(Ken Marantz and Sylvia Marantz affiliated with Children's Literature, CLCD, 2009)*

Considering good quality children's literature is indicated when didacticism is pressed as a concern, yet the 'important area of cross-cultural interest' indicates the curriculum use of the book for young readers. Being conscious about children as readers is one of the significant patterns encompassing the summary activity.

Comments on Artistic Medium

The next pattern in the summary is an indication of the artistic medium in the illustrations, such as oil paintings, water color, and pastel. Artistic medium does not convey strong interconnections as the contents' intertextuality was used for the summary.

Examples of artistic medium discussed in book reviews

- *Reminiscent of Allen Say's work for its tone, theme, and neatly drafted, often metaphorical art, this strongly communicates Yoon's feelings in words and picture both.* (Hazel Rochman (Booklist, Mar. 15, 2003, Vol. 99, No. 14))
- *A touching story with realistic watercolor illustrations.* (Review of Halmoni's Day in www.bookhive.org)
- *The poignant text is given luster through full-page pictures painted with oil on paper.* (Jeanne K. Pettrati, J. D. Children's Literature)
- *Choi's rich, dark-toned oil painting* (Review of Good-bye 382 Shin Dang Dong by (Susan Helper, Children's Literature)
- *Quiet watercolors* (Trip Back home review by Horn Book Guide, Spring 2001)

Comments on the Purpose of Reading: Multicultural Awareness

The identification of Korean-American or Korean characters is made throughout the reviews of Korean-American picture books. In the beginning of most reviews, the cultural label, Korean-American, is attached to the rest of the information. This Korean-American identification of the story seems to indicate that a reader's purpose of reading these books is to construct multicultural awareness and develop cultural understandings. This purpose is often stated within the review. If Korean-American identifications are not

directly used for the story summary, the immigration theme is mentioned. Examples of the marked cultural identifications within book review summaries include:

- *An older **Korean American** sister lists many of the things her baby sister cannot (My little brother.)*
- *Yoon a young **Korean** girl now living in **America** (My Name is Yoon)*
- *Although Yoon's **immigrant parents** frown upon her participating in Yuletide activities she's learning about in her **American** school (Yoon and the Christmas Mitten)*
- *Cooper's father is **White**: his mother is a **Korean** (Cooper's Lesson)*
- *A **Korean American** boy finds a unique way to celebrate Halloween (Behind Mask)*
- *An excited **Korean-American** girl seems a bit dischanted with (Babies cannot eat Kimchi)...*

CLCD Book Reviews on Korean-American Picture Books

Once the label of Korean-American story is introduced at the beginning of the narrative, the summary takes the readers to the next layers of story plot which tends to connect to their Korean heritage and other immigrant themes. The use of Korean-American serves the function of alerting readers that they can expect ethnic experiences. Therefore, the attachments of something different from mainstream children's books are included in the review activities. For example, one of the common discourses is expecting something 'unique' about Korean-American picture books through celebration, tradition, beauty, newness, Seoul, different languages, far away, long distance, etc.

The 'audience expects exotic stories about others' because of the use of adjectives such as unique, traditional, cultural, celebration, etc. Cai (2003) says that multicultural literature reflects the culturally specific realities of ethnic groups. Reading about different cultural realities and practices through literature helps to develop cross-

cultural awareness of diverse communities in the U.S. The issue with expecting ‘different cultural experiences’ from literature is the unbalanced emphasis on exotic ‘differences’ rather than also including similarities and universal connections.

The complexity of cross-cultural experiences is also a rationale for reading multicultural literature. According to Cai (2003), the uniqueness of an ethnic group’s experiences is the focus of ethnic literature. For example, the discourse of ‘tradition’ enhances the significance of reviewing multicultural children’s literature. Knowledge about an ethnic group’s traditions does provide unique experiences to readers, yet ways of interpreting tradition and the frequency of utilizing ‘tradition’ in those book reviews can aggrandize cultural authenticity issues and eventually mislead readers. For instance, simply putting on a Korean costume does not automatically make it a traditional practice, yet the book reviews tend to describe any event where Korean traditional items are utilized as ‘observing’ traditions. In other words, reviewers accept the contents of Korean-American picture books as a fact instead of being critical and evaluating the authenticity. In *Behind the Mask*, Kimin wears his grandfather’s dance outfit and masks for Halloween. The idea of wearing his grandfather’s dance costume for Halloween is creative. Carolyn Phelan (2006) from *Booklist* says “*the story manages some subtle emotional shifts as well as the smooth weaving of one tradition into another.*” Simply wearing his grandfather’s dance outfit does not make Kimin a tradition practitioner. In this case, the book reviewer’s implicates ‘tradition’ rather than naming this attire as a type of Korean dance performance, mask and outfit. Putting on this attire and thinking about his grandfather is not enough to make this a traditional practice. Discussing cultural

hybridity instead of assuming the practice of traditional performance would be more appropriate than concluding that Kimin's creativity is a Korean tradition.

*"A note about talchum, Korean mask dance, follows the story. A unique look at Halloween, this is a comforting story about death and some of the **traditions** of Korean culture."* (Kirkus Review, September 15, 2006 (Vol. 74, No. 18).

*"The muted autumnal illustrations move seamlessly between depictions of **traditional** Korean culture and those of modern-day America..."* (Horn book Guide, Spring 2007).

This simple and tender story would be a good read-aloud, and could support units on multicultural awareness, economics and commerce, immigration, or regional studies. (Kathleen McBroom, Library Media Connection, March 2006)

Another way to claim Korean-American identity without the direct use of Korean-American is indicating authors' and the illustrators' nationality of. In a review of *One Afternoon* (1994), the illustrator, Yumi Heo's ethnic identity, Korean-American, serves as a cultural label for the book. *One Afternoon* does not have any cultural emphasis in the story except the name of the protagonist, Minhø. However, the book reviewer focuses on the illustrator's cultural background, putting the book under the heading of Korean-American instead of discussing the story as a Korean-American child's experiences in the neighborhood.

While this Korean-American artist's style is uniquely modern, Heo's text is comfortably traditional and child-centered. (In review of *One Afternoon* by CCBC, Cooperative Children's Book Centers). The following are other examples of emphasizing 'unique/different' in the summary:

*Jennifer worries that Halmoni, who does not speak English and wears "**strange clothes,**" will embarrass her during the class 'Grandparents' Day. To her relief and surprise, Halmoni not only wins a prize as "**the grandparent who traveled***

the farthest to get here,” (Review of *Halmoni’s Day* by Linda Perkins, Booklist, Nov. 1, 2000, Vol.97, No. 5).

Although halmoni does not speak English and a dress is silk gowns, she develops a special relationship with Jennifer through gestures, facial expressions and translations by Jennifer’s mother (Review of *Halmoni’s Day* by Jeanne K. Pettenati, J. D. Children’s Literature).

When Juno, a Korean American boy, receives a letter from his grandmother in Seoul, he finds that even though he can’t read it, he can understand what the letter says because of the picture and dried flower (Review of *Dear Juno* by Lauren Peterson, Booklist, 1999, Vol 96, No.6).

Whenever Juno sees a letter with his name written on it and a special stamp... (CCBC reviewing *Dear Juno*, Cooperative Children’s Book Center Choices, 2000)

The ache of homesickness is shot through Heo’s story of travails that wait upon the emigrant’s experience (Review of *Father’s Rubber Shoes* by Kirkus Review, 1995)

Yunmi fears her grandmother’s discomfort, lack of language, and the strangeness of her grandmother’s tray of Korean picnic treats (Susie Wilde, Children’s Literature)

The book reviewers’ job is to provide a summary of the book. The summary of a book should not be different from the main story plot. Thus, what book reviewers convey in their summary matches to the author’s intention of writing Korean-American picture books as multicultural children’s literature. Reviews can enhance the stereotypes of Korean-Americans depicted in the picture books. Because of the lack of critical perspectives in the activity of summary, the distortion and stereotypes of Korean-Americans depicted in the picture are transformed into the reviews or otherness is enhanced through reviewing the books with certain highlights. For instance, the use of ‘celebration’ and ‘feast’ are closely associated with ‘tradition.’ The daily or everyday experiences in Korean-American families tend to have association with ‘celebration’

rather than perceived as daily rituals. Celebrating is linked to occasional happenings that are not everyday experiences, meaning something ‘special.’ Daily rituals in Korean-American’s life seem to be ‘overly celebrated’ in the reviews even if what are ‘celebrated’ has nothing special but focuses on universal themes such as love and family relationships. This could be the nature of children’s literature though. As a result, the daily experiences become celebrative events according to the reviewers because of ‘cultural’ context. This overuse of ‘special’ such as ‘celebration’ has an association with social ideology and attitudes toward multicultural children’s literature interpreting someone’s everyday experience as a celebrative episode.

The story's end brings reassurance and celebration of family love and love's constancy (In review of Yunmi and Halmoni’s trip by Susie Wilde, Children’s Literature).

A cheerful and wonderful story of cultural values, tradition and family. It provides a recipe for the soup at the end of the story, and would be great for children from all cultures to try making the “perfect shapes dumplings (In review of dumpling soup by Yumiko Bendlin (Children’s Literature)

The book reviews perpetuate the oriental stereotypes through the depictions of exotic, traditional, and celebrative as the book illustrates.

Misinformation of Korean Culture

Reviewers might be aware of the lack of familiarity with Kimchee among review readers, so the reviewers provide additional explanations. Here is a short explanation about Kimchee along with the book reviews.

“FYI- Kimchee is the national dish of Korean- highly seasoned mixture of pickled cabbage, onion, and sometimes fish” (In Review of Babies cannot eat kimchee by The Lorgnette-Heart of Texas Reviews, Vol. 20, No.1).

This FYI helps readers access the new information. However, describing Kimchee as strange food enhances the connotation of tradition, antiquated practice,

which does not seem to be modern. Yet, the strangeness (i.e. fish in pickled cabbage) in Kimchee may match with the Orientalized knowledge for intended readers and book reviewers as exotic, strange, and different, because Kimchee is so different from the intended audience' food experience. Specifically the description of “*sometimes fish*” can mislead the readers. Few beach towns in Korea use actual fish for Kimchee; this is a rare recipe, not the norm. On the other hand, Koreans or Korean-Americans may have a lower chance of reading those reviews written by non-Korean reviewers since they are already equipped with strategies to judge a good Korean-American book. However, those book reviews are still sources for any reader who needs book information from an expert reader or critic.

Listing traditional items which sometimes are unfamiliar subjects to the non-Korean/Korean-American readers offers information about Korea and also has a possibility to mislead due to irrelevancy. For instance, one of the book reviewers of *Babies Can't Eat Kimchee* (2007) categorized items that have associations with Koreaness.

A big sister talks about the things her baby sister can't do. Specific references to Korean culture (kimchee, the traditional first birthday outfits) add cultural richness, though most young children will recognize the common sibling relationship. (Horn Book Guide, 2007)

In this review, if readers are not familiar with Kimchee, they may be misled to link this food to the traditional first birthday outfit. The book reviewer should have addressed the name of the traditional outfit, Hanbok, specifically so that readers do not get confused between the Korean food, Kimchee and the birthday special outfit since they are listed together in one parenthesis.

Instead of introducing traditional foods to the audience as a feature of the book, book reviewers could question why Korean-American characters are most likely to eat traditional food in those picture books when they can consume other non-Korean food in the U.S.

Lack of Critical Perspectives: Cultural Authenticity Evaluation

The binary concepts that do not validate the co-existence of two customs were discussed in a previous chapter. In *Yoon and the Christmas Mitten*, Korean New Years Day is used as resistance for Santa Claus and Christmas. The dichotomy, other and self, creates the binary, which does not create a co-existence of two different cultures. As I discussed earlier, this is a type of stereotype about Korean culture and religion and misunderstandings about Korean-American cultures within Western culture. Further, the myth of Korean culture and society is told as if Western culture has not been introduced to Korean people. Therefore, the image of *Long-ago Korea*, undeveloped country, and unsophisticated Orientals reflect these misrepresented Korean cultural ethos. The book reviews accepts these misrepresentations of Korean cultural ethos and does not raise questions about their authenticity. The reviewers of the *Yoon and the Christmas Mitten* summarize the story without raising any questions. Cultural ethos is identified as *below the surface cultures* that are unspoken rules but also the physical misrepresentations show the high association with the book reviewer's imagined community of Korean-Americans. For example, the grandmother in *Dear Juno* earns positive evaluative comments.

“ The illustrations, done in oil paint glazes are beautifully lit; the characters particularly grandmother with their bowl of persimmons, her leafy garden and

her grey bun that looks “ like a powdered doughnut,” are charming (Kirkus Reviews, 1999).

As I noted earlier, the physical representations are problematic. For example, Juno’s grandmother in *Dear Juno* resembles the Japanese tea ceremony participant who sits on her knees on the floor cushion. This image has remained in the images of Japanese women and other Asian women without specific cultural recognition throughout American history. This book review has binary concepts actually embedded in the narrative.

*“The muted autumnal illustrations move seamlessly between depictions of **traditional Korean** culture and those of **modern-day America**, invoking both solemnity and humor” (The Horn Book Guide, Spring 2007).*

One of the Korean traditional dance items is inventively used for a Halloween celebration in *Behind the Mask*. Korean tradition is not addressed in depth in the review, rather Halloween is the main theme of the story. Halloween is a traditional cultural celebration in the U.S, yet the connotation of tradition is more closely attached to Korean culture while ‘modern’ is attached to the U.S. Although children’s literature may highlight the cultural heritage and memory of the grandfather, asking how a dead person’s belongings are managed culturally is significant for a discussion of cultural practices. This is an example that can prevent general assumptions about ‘tradition’. Handling a dead family member’s personal belongings is managed differently according to each individual family’s cultural ethos and history even if Koreans seem to be all the same. For instance, some regions in Korea have a local culture with a unique funeral custom in which all of the personal belongings of a dead person are burned. Burning the personal possessions of the dead symbolizes the disconnection between the physical

world and spiritual world. Family and friends wish the best for the spirit, hoping for a better life on the other.

The personal belongings are burned, signaling spiritual disconnection; those items could provoke spirits to regret and not be able to leave the world. This funeral practice varies according to local culture, traditions, and religion. The issue is that reviewers do not question the practices in these books. They can question even if they do not have answers. It is challenging to be able to ask questions when the author is a 'cultural insider,' yet book reviewers are not addressing authenticity.

Book reviewers can utilize 'extraliterary' criteria to invite consideration of cultural authenticity and diversity issues. The more readers are not familiar with Korean/Korean-American culture, the more critical reading of Korean-American literature should be encouraged through inquisitive attitudes toward cultural sensitivity and awareness of accuracy. Accepting the portrayal of a Korean tradition based on Kimin wearing his grandfather's dance outfit could be a consequence of imagination toward Korean cultures which has connotations of traditional rather than contemporary life through images and texts in the U.S.

Cai (2003) says cultural authenticity is the 'basic' evaluating criterion for the context of multicultural literature and argues that the purpose of reading multicultural literature is "to help liberate us from all the preconceived stereotypical hang-ups that imprison us within narrow boundaries" (p. 92). However, the book reviews of multicultural literature do not promote this 'basic' criterion for multicultural children's literature in their reviewing practices.

Ideologies are representations of aspects of the world, which may be shown to contribute to constructing, maintaining and changing social relations of power, domination and exploitation (Fairclough, 2003, p. 9). Therefore, ideologies show the relation of power and domination. Reviewers do not address cultural authenticity or accuracy. Evaluating Korean-American picture books with brief considerations of accuracy and authenticity can pose social relations of power of domination. Reading distorted and misrepresented cultural groups are not challenged in the reviews. These ideological representations are obviously located throughout the book reviews, especially in the evaluative comments.

Professional book reviews are often situated in an 'imagined community' which includes a dominant power structure. In other words, the messages of otherness signaled by Korean-American picture books and the connections of book reviewers on otherness construct Ying and Yang harmony in which text signals factual stereotypes of Korean-Americans. Those stereotypes are not identified by book reviewers who are not cultural insiders, because they meet their expectation of the imagined community of Korean-American's cultural reality. These continuing imagined communities from actual books to the reviews are reflected in lists of "Best Books" in which stereotypes and cultural misrepresentations are not considered in giving best children's book of awards. These books meet the dominant group's expectations and further imagined Korean-ness which has accumulated through out American history. The list of "best book" history is in Appendix A.

Analysis of the Evaluations

In addition to writing summaries, book reviewers provide evaluative comments in their reviews. Evaluation is largely divided into three categories, personal responses, literary quality, and response to the literary quality. Tunnell and Jacobs (2008) say that reviews of multicultural books go beyond the criteria used to judge literature in general, non-multicultural books; and that additional criteria focusing on multicultural themes and content are necessary. Cai (2003) also discusses the significance of imagination and cultural authenticity and their boundaries in producing quality children's literature. Cultural authenticity is a major criterion for evaluating a book because authenticity reflects on the reality of life experiences. Cai (2003) says, "when imagination departs from the reality of ethnic culture, it leads to misrepresentation or distortion of reality. Lack of imagination may result in uninspired, insipid writings, but misrepresentation of reality is even worse; it perpetuates ignorance and bias and defeats the purpose of multicultural literature" (p. 168).

Evaluation Based on Personal Response and Opinion

The book reviewers applied two aspects of evaluation in their reviews—"Taste and Literary quality" (Tunnell & Jacobs, 2008). Taste is defined as "the positive feelings a reader has about a book" (p. 14) and is applied in evaluating the story and illustration. The book reviewer's personal response to the illustration and text in the reviews shows strong association with an imagined community of Korean immigrants. Book reviewers describe 'traditional and cultural' experiences of Korean-American culture without pursuing the nuance of authentic ethnic experiences. Book reviewers see the purpose of

reading these books as multicultural awareness or use in a multicultural unit and so they focus on 'tradition' and 'culture' as indications of cultural authenticity. Therefore, what the book reviewers found authentic and unique ethnic experiences are not necessarily culturally accurate or authentic, but rather meets what the book reviewers think is culturally authentic based on the Korean-American images built through media, and texts constructed throughout America history. The knowledge the reviewers build is from the various sources. Albers (2008) says readers build knowledge with every encounter with text over time and adds it to their schema about cultural identities, to develop assumptions about the world. According to Albers (2008), members of various cultures throughout history are represented in stable and often predictable ways in image and in word. The examples of Asian characters are 'schematically dressed in traditional clothing (p. 127).

What looks to be authentic for the reviewers may not be authentic. The reviewers can have positive feelings with stereotypes and inauthentic representations. Book reviewers' positive feelings about a book are based on this ideology of children's literature, ethnic literature, and the genre of factual narratives like a book reviews. When a book reviewer's reading meets his/her personal *taste*, it becomes a reviewer's evaluation of a 'good' book. Because readers seek the book reviewer's comments, their narratives of book experiences become factual due to their position as a 'professional' reviewer affiliated with a professional journal even though their narratives are subjective interpretations. Book reviews are a place where the book reviewer's interpretation and subjectivity are validated as a source. Professional book reviews are not neutral. Review

readers do not seek 'neutral' information. As a matter of fact, what book reviewers reveal about the book is the prominent feature of book. The review readers want to know what those reviewers experienced and thought about the books.

In the case of this research, I examined the professional reviewer's personal opinions and his/her thoughts about the book. Tunnell and Jacobs (2008) says that "good" books are determined regardless of low literary merit or great quality of literary features when taste is used to evaluate a book. "As long as a reader likes a book, quality or not, it is called "good" (p. 17). Tunnell and Jacobs say that we as readers do not examine the source of our response. One way readers can gain some level of insight is asking, "does the 'good' feeling come because of the author's skill, or does it come because of my background and expectations?" (p. 15). In other words, the reviewers' socially constructed ideology is reflected in their book evaluation.

Evaluative Statements on Literary Elements

The next activity of evaluation is focusing on literary elements such as style, character, plot, illustrations, pacing, setting, tension, and design and layout, mood, accuracy, tone, point of view, and theme. What draws my attention among these literary components is accuracy. Tunnell and Jacobs (2008) define 'accuracy' saying, "Whenever books deal with real facts, whether centering on them in nonfiction or using them as background in fiction, they must be true. Writers need to do their homework in order to gain and keep readers' trust" (p. 12). The criterion of accuracy applies to fiction books dealing with real facts. Multicultural literature reflects cultural realities and so authors need to do their "homework" in order to gain and keep readers' credit. However, this

general rule of evaluation is rarely applied when it comes to reviewing the ‘reality’ of Korean-American picture books. The reviewers judge ‘good’ books according to their expectations of Korean-American’s cultural reality and their own background of ethnic experiences, which are most likely indirect experiences with Korean-Americans. Questioning the source of his/her responses and accuracy of cultural reality are not specifically found in those reviews although they may do that. Instead they seem to accept the story as information about Korean-American culture and experiences in the U.S. Thus, the summary is similar to the original story which is already stereotyped thus the summary of the stereotyped story perpetuates even more.

There are thirteen literary elements; style and language, character, plot, illustrations, pacing, setting, tension, design, mood, accuracy, tone, point of view, and theme (Tunnell & Jacobs, 2008). Among thirteen literary elements, three components are typically discussed in reviews. Tunnell and Jacobs (2008) state the four components of style, language, character, and plot can provide most of information for judging the quality of fiction. The general rules of evaluating a book are commonly included within the book reviews.

Swiatkowska captures subtle changes of expression and signs of character in the faces and bodies of her figures despite using broad brushstrokes and streaky paint for the art- but that visual depth is not reflected in the spare, unsatisfying narrative. (In review of Yoon and the Jade Bracelet by Kirkus Review, Vol. 76, No. 13)

Bold and brilliant collage, ink and pastel illustrations expressively capture the big sister’s emerging attachment for her little sister. Perfect for families introducing new babies to older siblings (In review of Babies Can’t Eat Kimchee by Kirkus Reviews, Vol. 74, No. 23)

Her simple, first-person narrative stays true to the small immigrant child's bewildered viewpoint, and Swaitkowska's beautiful paintings, precise and slightly surreal, capture her sense of dislocation. (In review of My Name Is Yoon by Booklist, Vol.99, No.14).

The watercolor illustrations are outstanding and would appeal to any reader. (In review of Trip Back Home by Linda Lilley, The Lorgnette Vol.13, No.3)

There is no hustling to tourist attractions, just time together, paced to the daily rhythms of the family from whom the author has been separated. (In review of Trip Back Home by Booklist Vol.97, No. 6)

Cogan's oil paintings feature characters with overdramatic facial expressions, but the story's originality is refreshing (In review of Cooper's Lesson by Horn Book)

The beautiful impressionistic paintings are rich in texture, and the use of red unifies the holiday themes. (In review of Yoon and the Christmas Mitten)

However, cultural authenticity is not included in the discussions of discussions of 'literary elements' although 'accuracy' may have connotations of authenticity. In other words, whether cultural authenticity is a basis or additional criteria, it is not reflected in these reviews. Rather, the book reviewers' positive personal responses play the significant information to readers. The issues with reviewers' taste as significant information are that those positive experiences are in response to cultural misrepresentations and distorted illustrations within Korean-American picture books. These problematized depictions of cultural groups are not critically reviewed by professional book reviewers. In fact, critical perspectives of reviewing multicultural children's picture books are limited within general book evaluations.

The majority of professional book reviewers are not cultural insiders. Although there is a cultural insider like Yumiko Bendlin who reviewed the book of *Dumpling Soup*, it is hard to find the cultural insider's perspectives in the book reviews (See Figure 38).

Thus the evaluative statements appear to be neutral or to ignore cultural connections. Meanwhile, their evaluative categories are likely to focus on the literary qualities of any book rather than analysis of cultural accuracy, authenticity, and complexity. The reviewing patterns of Korean-American picture books stay broad to general book reviews overlooking critical aspects and cultural sensitivity. Figure 38 has a range of reviewers and their professional affiliation. The book reviewers' names do not convince a cultural insider's (Korean-American) involvement.

<i>Cooper's Lesson</i>	<i>Good-bye, 382 Shin Dang Dong</i>	<i>Halmoni and the Picnic</i>
Hazel Rochman (Booklist) Ken Marantz and Sylvia Marantz (Children's literature) Horn Book Janie Barron (The Lorgnette-Heart of Texas Reviews)	Susan Helper (Children's Literature) Kirkus Reviews Horn Book (Horn Book Guide)	Ilene Cooper (Booklist) Susie Wilde (Children's Literature) Jan Lieberman (Children's Literature) CCBC (Cooperative Children's Book Center Choices) Kirkus Reviews Horn Book

Figure 38: Example of a list of book reviewers

Mendoza and Reese (2001) states that criticism which raises issues of authenticity and accuracy strives to enlighten the public about literature that provides accurate information and authentic insider perspectives. However, criticisms with cross-cultural considerations are more likely to be found outside of widely recognized journals. In addition, Mendoza and Reese (2001) problematize, "mainstream publications may be reluctant to include reviews that put forward what they consider "extraliterary" (i.e. political) criticism. The culturally responsive journals such as *Multicultural Journals*, *The*

New Advocate, and *Multicultural Reviews* are a few publications that apply extraliterary for multicultural children's literature review. Even so, *The New Advocate* is no longer being published.

Evaluative Statements of Personal Testimonial

The evaluation of illustrations discusses artistic mediums, such as oil painting, pastel, watercolor, etc. and the book reviewer's personal response to these illustrations. Reviewers identify the types of artistic medium used in a picture book. Further discussions of what makes a "good" book are narrated by responding to the relation of the artistic medium and its suitability to the story.

"The magnificent illustrations are painted in a distinctive style with elements both impressionistic and surrealistic, perfectly suiting Yoon's changing world. Soft, muted illustrations--with the predominant color being red--on each page complete this pleasant story emphasizing the importance of learning about other cultures and traditions" (The Lonrgnette-Heart of Texas Reviews, Vol. 19. No.3).

The watercolor illustrations capture the joy and the essence of the story in a beautiful manner. (In review of New Cat by Carolyn Mott Ford, Children's Literature).

The understated story may be too elusive for young children, but the brightly colored new wave-style illustrations in oil, pencil, and collage play with perspective—some with an aerial view, some with close-ups of detail. (In review of Father's rubber shoes by Hazel Rochman, Booklist Vol.92, No. 2)

Heo's illustrations are elegantly, fiercely two-dimensional—primitive, colorful, with all sorts of odd, surprising perspectives and colors: pumpkin orange, grape, olive green, khaki, dusty rose, and maroon on mustard background. Hope and promise join with longing in a heartfelt book (In review of Father's rubber shoes by Kirkus Reviews, 1995).

Hartung's oil glazed paintings depicting scenes of Juno's American home and faraway Korea are a good match for the words. (In review of Dear Juno by Booklist, Vol. 96, No. 6).

“Quite and well crafted, the story manages some subtle emotional shifts as well as the smooth weaving of one tradition into another” (Booklist, Oct. 15, 2006).

“The collaboration of the authors has created a visual narrative that is loaded with emotions shown in mixed media, including ink drawings, oil pastels, and aggressive use of collage. Big sister and baby act out future behaviors in boldly brushed black outlines, intense scrambled colors and impressionistic background” (Children’s Literature, on Babies Cannot Eat Kimchi, 2007).

“DC area authors (and sisters) offer a realistic portrait of a family working together to meet the challenges of a new country while the warm tones of oil pastels foster a feeling of hope.”

In the activity of evaluation, similar sub-activities were accomplished with evaluations of content and illustrations. For instance, assumptions of young reader’s responses toward artistic medium are often included as a form of evaluative narrations.

“The text is longer than in most picture books, but the story flows well and the expressive watercolor paintings will hold children's attention” (Booklist, September 15, 1997 (Vol. 94, No. 2).

“This book will be enjoyed especially by children with grandparents that they love. It would be a good addition to any library” (Kirkus reviews)

The size of the print and the simple but effective text will make this a winner for new readers (Janice M. Del Negro, The Bulletin of the Center for Children’s Books, May 1999, Vol.52, No.9).

Kiefer (1995) says studying children’s preferences for styles of art, media, or pictorial content is complex. Children’s responses to pictures might be answered through observation in real classrooms. Statements of assumptions about how children will respond to these books are habitual activities that reviewers commonly do in their book reviews. Considering the “implied reader” or viewers is one of the criteria for evaluating picture books. Thus considering the age and experience of the child who is the implied reader is a recommended task in evaluating a picture book. More specifically, the activity

of evaluation considers the eventual reader, children and their responses. However, it is worth asking whether the book reviewers tell us whether they have previous experiences in working with children.

The position of professional book reviewers has a particular tone of voice in which personal tastes is associated with literary quality. Fairclough (2003) says defining the concept of genre is 'different level of abstraction' (p. 124). Book reviews are statements, which are a factual narrative due to the summary activity. Additionally the activity of the book review transcends particular networks of social practices through certain types of narrative genres by stating the reviewer's subjective evaluative criteria for the book review. Eventually readers take recommendations from these book reviews. The book review has both a factual narrative and a subjective narrative that appeals to the personal opinions and ideas which vary by individual reviewers. In these reviews, the intended children for whom book reviewers make their evaluative statement are mainstream children. The narratives within the reviews signal 'children' in mainstream as the intended readers or eventual readers of the Korean-American picture books. Expected fruits of reading or possessing Korean-American picture books are presented in helping mainstream children, to identify themselves in the book.

This transformation is a bit premature, but the themes of acknowledging and accepting differences while preserving individuality offer positive reinforcements for children from multiple cultural backgrounds (Review of My Name Is Yoon by Sky Suttie, Children's Literature)

The story is told in short sentences with an open format and plenty of watercolor illustrations for young readers, who will recognize the emotions of an older sibling. (In review of The Best Older Sister by Horn Book 1997)

*There is repetition in the text that will appeal to younger children. Children will identify with the little girl's excitement at helping her mother and at eating the dinner with her family (In review of *Bee-bim-bap* by Michelle Ambrosio, The Kutztown University Book Review, Spring 2006)*

*Pak acknowledges the meanness and even non-immigrant newcomers to school will recognize the feeling of dislocation and the language and gestures that seem to make no sense. (In review of Sumi's *First Day of School Ever* by Hazel Rochman, Booklist Aug. 1. 2003, Vol.99, No. 22)*

*This will help teachers prepare their classes for the new student, and help children see school from the newcomer's perspective (In review of Sumi's *First Day of School ever* by Sharon Salluzzo, Children's Literature)*

The content and illustrations are the two main categories which are most likely evaluated by the book reviewers. Book reviewers, according to Tunnell and Jacobs (2000) discuss two evaluative criteria in reading children's literature- literary evaluation and taste evaluation. Tunnel and Jacobs and other scholars such as Bishop, Cai, and Yokota discuss criteria of evaluating multicultural children's literature in which picture books can be identified. Nikolajeva and Scott (2006) state "most general studies of children's literature include a chapter on picture books and number of studies concentrate on picture books alone" (p. 2). Because of the format of picture books, illustrations create a distinctive dynamic that is different from chapter books. Book reviewers utilized their evaluative statements in taste and these taste-based evaluative narrations are associated with illustrations more strongly than texts.

Kiefer (1995) says a picture book critic keeps in mind the "implied reader" or viewer when the art of the picture book is evaluated. "It is in this co-construction of meaning that the illustrator invites the reader to participate. Thus, in evaluating a picture book we may also need to consider the age and experience of the child who is the implied

reader” (p. 121). However the book reviewers’ evaluative statements have subjective criteria based on a reviewer’s taste of a picture book and assumptions of child-readers and Korean-American community. The adjectival expressions in these evaluative statements are based on their biased narrations in the book reviews. The activity of summary and evaluation indicates the implied book readers or eventual book readers are not intended for Korean-Americans since the information of the Korean-American picture books are written to reflect the general picture book evaluation criteria.

Evaluative Statements by Cultural Insiders

Since the 1960s, authors from diverse, minority, and cultural populations have authored children’s books and appear consistently on the best-books award lists. However, book reviewers and book award committee boards seem to lack cultural awareness, knowledge, and understanding, but rather provide reviews and evaluations based on mainstream books. It is very challenging to discuss cultural authenticity issues as a cultural outsider. When book reviewers are not cultural insiders, insufficient knowledge is an issue. Aronson (1993) states these difficulties,

In modern America, it is very difficult to say where one ethnic group ends and another begins. Since we live in a shared society, and since we all grew up in words that are inflected with the accents of other cultures... we can all claim an “authentic” connection with many different cultures (p. 390-91).

However, book reviewers can encourage book readers to take a critical stance in their book reviews by inviting them to consider the criterion of cultural authenticity. Cultural authenticity in children’s literature is one of those continuously considered issues which provoke strong emotions and a wide range of perspectives among children’s literature specialists (Short & Fox, 2003).

What I found in this analysis is similar to a study by Mendoza and Reese (2001). Mendoza and Reese discuss common pitfalls in selecting multicultural books for children. One pitfall is the limited availability of criticism that addresses accuracy, authenticity and related cultural problems. Teachers, parents, and librarians are caught by the unexamined assumption of accepting books which have non-European-American characters or themes and are critically acclaimed in well-known journals. When the book format is a picture book, they rely on the opinions of the well-known journals. Winterson (1995) says, “art is not our mother-tongue” (p. 14). Albers explains, “viewers do not often recognize or are conscious of the underpinning structures of art” (p. 193). Reese and Caldwell-Wood (1997) have studied Native American children’s literature and found that books where Native American experiences are inaccurately portrayed have potentially misleading favorable reviews in Horn Book and other mainstream journals. They analyzed Native American children’s books in which Pueblo people are inappropriately presented in inaccurate situations.

Albers (2008) examined Caldecott literature examining markers that identity characters and cultures. These paired binary concepts such as ‘us and them’ and ‘female/male’ are opposed to each other play a significant role in forming the way viewers look at and see culture in ‘fictional worlds’ (p. 190). One of Albers (2008) examples is the study of Jewish picture books. Jewish families of the past are set up as *them* and the viewers are referred to as *us*.

Among the professional book reviews of Korean-American picture books, Korean-American cultural connections are rarely discussed. If we replace Korean-

American with the label of other minority groups, the rationale of reading those books will agree with the purpose of reading Korean-American picture books: broadening multicultural awareness. The experiences of other cultural groups are set up experiencing *them* and the audiences are *us*. Mendoza and Reese (2001) says,

“Many readers have no way of knowing how to identify such problems and are left with misinformation about several Native cultures, while Native readers from those cultures are confronted with the discomfort of being misrepresented” (Mendoza & Reese, 2001, p. 11).

Mendoza and Reese (2001) state that ‘neither critical acclaim nor representations of culture other than European American can guarantee that a book is good multicultural literature’ (p. 11). The book reviewer’s names often indicate their cultural affiliations, but there is no indication that Korean-American cultural insiders are invited to do book reviews on the Korean-American picture books. The shortage of cultural insiders’ perspectives for book reviews is apparent throughout the book reviews of Korean-American picture books.

Discussion

Book reviews are a useful source for many people. Book, movie, restaurant, music, and products are reviewed to share experiences with others to promote or to discourage the reader to engage in a particular activity. The number of yellow stars indicates the level of positive and negative experiences on Amazon.com. It may affect potential customer’s purchase decisions. Oral reviews are a common genre on Home Shopping Channels such as QVC and HSN. They invite customers’ calls for the favorable testimonial statements to experience a certain product the company promotes and most likely those testimonial statements are compliments or promotions. Reviewers tend to

have positive experiences of Korean-American picture books, similar to QVC customer's statements on the air, instead of a mixture of positive and negative evaluation. Generally speaking, reviews set up a genre of insider's information with "I have been there" voice. The book reviews and annotations I studied in this chapter were examined with the lens of Fairclough's (2003) activity analysis of 'what they do discursively' (p. 70), interpreting book reviews as a social event.

The annotations are a summary of a book provided by the Library of Congress and the writer of an annotation is not identified. The annotation is a genre of summary that mirrors what the book is about and provides a snapshot of a book. The annotations reflect the author's intention of writing a Korean-American picture book. Another nature of annotation is the feature of snapshot meaning that partial highlights are used for a summary instead of covering the entire book. An annotation is briefer than a usual summary; only a couple of sentences. Selecting an important part of a book for a summary is a strategy. Those snapshots were labeled with the categorical identification such as Korean-Americans, Asian-Americans, and a Korean-American name. The purpose of categorical labels of Korean-American is to help readers to gain brief information about the book in a short period of time. Although the classification label helps teachers and librarians to locate particular book sets, the annotations could enhance binary concepts from Korean-American picture books by mirroring the already constructed binary concepts embedded in the books. For instance, the summarizing strategies of starting annotation with the protagonists' Korean name or label of Asian-American sets up the connotation, *we read their story*.

The book reviews have mainly two subgenres of summary and evaluation. In both activities, reviewers use a wide range of strategies to review and evaluate. Because of the nature of reviews, sharing one's experiences with the voice of 'I have been there' or 'you have been there' with others, reviewers review books relating to their reading experiences. The reviewers may assume the possibility that the readers are familiar with the book to which she/he makes intertextual connections. Commenting on intertextual connections creates the membership between the reviewers' reading experiences to the book being reviewed and the readers' reading experiences. The intertextually connected books have thematic, artistic, and author links. The summary tends to mirror the story plot of a book. The reviewer's choices of significant parts of the book are reflected throughout the summary. The reviews transform the author's intention, so the problematic binary concepts are also transformed in the summary. If Korean-American books have representational issues, annotations play the role of enhancing of stereotypes, otherness, and other binary concepts as well.

Critical perspectives questioning cultural authenticity and accuracy were not located in the reviews. Instead of applying critical perspectives of reading Korean-American picture books, the general strategies for summarizing such as employing intertextuality and literary elements were common. This is because the book reviewers are not familiar with Korean-American culture and they do not have a tool to have critical perspectives to discuss cultural authenticity and accuracy in their summaries but apply general book summary strategy. Thus, problematic parts of Korean-American picture books are not questioned but rather mirrored in the book reviews.

The book evaluations have similar issues with the activity of summary. The evaluative perspectives are analyzing general children's picture books based on the reviewer's personal responses and opinions. Evaluating an item for the purpose of relying on one's personal experiences can be acceptable if it is about purchasing a product from a TV home shopping company like QVC. However, evaluating a Korean-American book requires more than a personal response and a general rubric of evaluation. Discussions of literary elements and a reviewer's personal responses to their literary elements become the evaluative criteria. Reviewer's responded most often with positive experiences, with the exception of the obvious evaluative criteria for the children's literature such as didacticism.

The readers' purpose of reading reviews is learning reviewers' personal responses and options about the books as I discussed earlier. However, the reviewer's interpretations of positive Korean-American picture books without critical multicultural analysis perspectives convey a distinct attitude and interpretations of the mainstream toward Korean-Americans. If a reader has cultural insights that can locate cultural inauthenticity and inaccuracy, reviewer's evaluative criteria based on his/her mental world or fictional world can lose the reviewer's credibility. This could mean that the implied readers are mainstream, not the cultural group who are familiar with Korean-American culture. Thus, extraliterary criteria for multicultural children's literature should be applied in the review of multicultural children's books. The cultural insider's perspectives in evaluating authenticity criteria are not available enough in those reviews. The cultural insider's participation in book reviews should be invited and encouraged.

Reviewing multicultural children's literature carries considerable responsibilities. The book reviewers may need to deconstruct the misinformation and their bias instead of interpreting multicultural literature as information. Albers (2008) says "acknowledging various kinds of criticism; recognizing the challenge of representing outside one's culture and identifying the ideological underpinnings of how, where, and why representation of culture occurs,' helps to reconsider cultural authenticity" (p. 193). Such awareness helps reviewers become conscious of bringing in a wider range of evaluative and summary criteria that render reviews culturally accountable.

Summary

The reviews of Korean-American picture books gathered in CLCD have two major activities; summary and evaluation. In summary, reviewers use different strategies to briefly discuss a book. Reviewers summarize each story by making textual connections to other texts. The thematic similarities and intertextuality were utilized to provide a summary of a book. Additionally, the fact that a potential reader or eventual reader of these picture books is a young child is a common style of offering a summary. The most dominant summary strategy in approaching Korean-American picture books is to refer to the purpose of multicultural awareness. Book reviews of Korean-American picture books show that cultural connections and additional literary criteria for multicultural children's books are not considered. The issues around cultural misrepresentations and stereotypes embedded within Korean-American picture books are accepted as a solid cultural knowledge instead of applying a critical perspective of reading multicultural books.

The evaluative statements of Korean-American picture books focus on general book review criteria. The book reviewers evaluated books based on their own reading experiences of that book. Their sources of evaluating Korean-American picture books rely on their taste and are not critically reflected. The evaluative statements on literary elements stay with general criteria of book evaluations without further consideration of multicultural issues. Most book reviewers who define Koreanness through tradition, culture, and custom in their definition are not cultural insiders, yet cultural insider's critique of Korean-American picture books are rarely available. Applying general criteria in book reviews and the shortage of Korean-American reviewer's perspectives signals the intended audience for these books as mainstream children who are not familiar with Korean-culture. Korean-ness is differently and inaccurately defined and these inaccuracies are accepted as knowledge of Korean culture.

CHAPTER 7: SUMMARY AND IMPLICATIONS

My first children's literature class in the U.S. was 8 years ago for my teaching endorsement. I began children's literature courses and expanded to global, multicultural, international children's literature and studies of picture books. Newbery award and Caldecott award winner books began to collect on my bookshelves. Instead of reading books about Korean culture and Korean-American culture, I wanted to read books about other cultures and books by the famous authors and illustrators, thinking I knew enough about Korean culture. It took 8 years to realize how ignorant and indifferent I was of how Korean and Korean-American cultures are depicted in my favorite medium, picture books. I never took the time to study the books to know Korean-Americans' cultural identity in the U.S. and was not curious to notice what the mainstream identified as Koreanness.

After five years of claiming my academic identity as children's literature at the University of Arizona, I realized I was not only studying children's literature but also served as a cultural and linguistic source to the university community. The last five years at the University of Arizona has been a journey of rediscovering my own culture, language, and identity. This study is not simply about Korean-Americans in picture books. This study is about how I identify and interpret my culture and how my culture and people whom I identify with are identified by a mainstream audience. I used to read only non-Korean related children's books, feeling I already knew Korean culture. I realized it was time to study the picture books about my own culture because I could not identify the culture or the country I grew up in within these picture books. I felt rather distorted and dismissed in the picture books. The cultural identity of Korea and Korean-Americans did

not seem to be independently constructed, but was assimilated or confused with other Asian groups.

This chapter provides the summary and implications of my study of the ideologies associated with the cultural representations in 24 Korean children's picture books and 98 book reviews. In this study, the work of these picture books as a whole is read as a practice of multicultural education and the cultural scope of this critique is based on a postcolonial perspective, mainly the ideas of Said's "orientalism" and McGillis' postcoloniality. Roderick McGillis is a children's literature specialist rather than a postcolonialism theorist like Homi Bahba or Gayatri Chakravorty Spivak. However, the works of McGillis' (2000) about the postcolonial context in children's literature informed what I observed in Korean-American picture books. I examined postcolonial perspectives situated in Korean-Americans as a cultural group even though Korean-Americans are not technically colonized by mainstream U.S. society. In other words, postcoloniality is viewed as a mentality of postcolonialism that explains ideologically constructed social attitudes toward Korean-Americans or other minority groups. Orientalism and postcoloniality informed me to articulate the differences between Korean-American books published in the U.S. and Korean children's books published in Korea. It was namely the issue of Otherness.

The cultural context reviewed in this study, including immigration experiences and transitional acculturations from Korea to the U.S. and its relationship to the development and maintenance of Korean culture, exemplifies the major cultural issues commonly discussed in Korean-American picture books within multicultural children's

literature. In the discourse of “Korean-American identity,” the cultural representations in these picture books reflect certain cultural concerns and attitudes about Korean and Korean-American culture.

The main research question is, how are Korean-Americans portrayed in picture books? My analysis of Korean-American picture books found patterns of certain depictions of Korean-Americans as a cultural group. I came to wonder what these representations signaled regarding the socially constructed ideology of Korean people, culture, and identity in the U.S. The cultural representations in these picture books reveal certain cultural concerns and beliefs for Korean culture promoted by authors and publishers. These concerns and beliefs suggest the strategies for providing authentic cultural contexts in Korean and Korean-American culture. What they include or exclude and how these concepts are redundant and ambiguous are the focus of this analysis. Implications address suggestions for publication and education, as well as suggestions for book reviewers and evaluative criteria regarding cultural authenticity and accuracy for multicultural children’s literature.

Summary of Study

The purpose of this study is to examine and compare Korean American images and representations in picture books. The research question is how are Korean-Americans portrayed in picture books? The sub questions are (1) what kinds of diversity and complexity are portrayed within Korean-Americans as a cultural group within picture books? (2) What are the misrepresentations of Korean-Americans in children’s picture books? (3) How are Korean-American picture books addressed in book reviews? The

theoretical frameworks are postcolonialism, orientalism, imagined community, and racism. Critical content analysis informed by perspectives of critical discourse analysis and social semiotics is the study methodology.

This study has three sets of findings related to the 3 questions. The diversity and complexity portrayed for Korean-American in picture books fell into two groups of Korean-immigrants and non-immigration contemporary Korean-Americans. Korean-Americans as a cultural group is misrepresented as generic Asian, people from long-ago Korea, and pseudo Korean-Americans. These misrepresentations became the representation of Korean-American as a cultural group in a picture book. Book reviewers address Korean-Americans in reviews by mirroring what the author intends to write. Koreanness as defined through the picture books is transformed into the book review and becomes the highlight of the summary and evaluation of the picture books. The implied readers that book reviewer targets are mainstream children, not necessarily Korean-American children. Instead of restating the findings for each question, this section will focus on patterns that cut across all three questions and sets of findings.

The Representation of Diversity and Complexity within Picture Books

The diversity and complexity of Korean-American experiences in the U.S. are not sufficiently portrayed in picture books. Korean-American representations as a cultural group are stereotyped and distorted and ideologically influenced by the position of power for Korean-Americans within the U.S. The misrepresentations of Korean-Americans reflect the mainstream's experiences with Asian immigrants whose historical and contextual backgrounds are not the same as Korean-Americans. The diasporic

connotations of Koreans and indirect experiences of Koreans have constructed an imagined Korean-American community that is portrayed in the picture books. Stereotyping a racial/ethnic group implies an unequal power relationship active in the socioeconomic structure for the society (Chae, 2008). The depictions of Korean-American as a cultural group have resulted in the overrepresentation of certain Korean-American groups instead of portraying a wide range of Korean-American communities. For instance, Koreans in the U.S. are depicted as new immigrants, therefore, their experiences in the books focus on transitional adjustments and cultural connections to their heritage and cultural roots.

The unbalanced depictions of a minority culture are not only an issue with Korean-Americans about also with other minority cultural groups. Mingshui Cai (2002) states, “When the stereotype of Mexican Americans as a fun-loving people or of Chinese Americans as a workaholic people is criticized, one may object that it is true of *some* Mexican Americans or *some* Chinese Americans” (p. 76). Additionally Cai argues, “It should be acknowledged that stereotypes are partially true, but partial truth is not the whole truth” (p. 76).

Stereotypes present limited partial truth as the entire picture of truth. The depicted Korean-American experiences are problematic due to particular images being overrepresented in picture books. For instance, grandmothers play a significant role in the story and Korean grandmothers become a medium of stereotypical portrayal by signaling othering issues. Korean-Americans’ long term identity, forever foreigners, is enhanced through the story plot in which a grandmother is a symbol of foreign origin. Most of the

grandmothers are depicted as living in Korea and wearing a traditional outfit or as new to the U.S.

This category is not just about inaccuracy per se, but the problem of overrepresentations of certain aspects to produce inaccurate depictions of Korean-Americans. Cai (2002) calls it 'stereotypes as partial truth' due to the overrepresentation of certain aspects of groups of people (p. 74). For instance, there are Korean-Americans who own grocery stores or nail salons, however, these types of service businesses do not reflect the full range of Korean-Americans' jobs. The portrayal of a wide range of Korean-Americans' jobs is not provided in picture books. As chapter four discusses, Korean immigration experiences construct homesickness, romanticism, and nostalgia of Korea, again true for some Korean-Americans but not all.

This transition of acculturation is one of the results of life style changes and adjusting to a new environment where networks and familiar systems are not yet available. Korean's jobs are portrayed as a new job in America or as a new networking place where a protagonist gets help for cultural mentorship. The job of a Korean grocer is most common for a newly immigrated family to Korean-Americans who have been in the U.S. for a long time. For instance, Yungsu's father in *Father's Rubber Shoes* chose to be a grocer as a new career in the U.S. Yungsu's romanticism of Korea comes from Yungsu's lack of quality time with his dad. On the other hand, a biracial child like Cooper in *Cooper's Lesson*, who suffers the consequences of his family's previous immigration to the U.S., builds up a relationship with the Korean grocer, Mr. Lee. Mr.

Lee identifies himself as a Korean-American who has been in the U.S. long enough that he is able to mentor to Cooper.

When certain aspects of Korean-Americans' lives are repeated, readers gain an image of the lack of diversity of Korean-Americans. This overrepresentation causes stereotypical depictions and distortions of diversity. The misrepresentation from the overrepresentation of Korean-Americans is largely divided into four categories: (1) forever foreigners, (2) lack of diversity, (3) norms in Korea and underrepresented realism, and (4) cultural misrepresentations of long-ago Koreans, generic Asians, and pseudo Koreans. These four misrepresentations are interconnected. The status of the identity of a foreigner carries a lack of cultural and linguistic experience. This lack of experience becomes a barrier to fit into a wide range of jobs in the U.S. The norms in Korea reflects Korean ideology that cannot be deconstructed with a cultural and national identity, Korean-American authors seem to assume that Koreans are a desired group of immigrants. Korean-American authors pay attention to the historically reflected social ideology and attitudes toward immigrant populations. As I noted earlier, Japanese immigrants earned popularity over other immigrants due to the benefits of work and values that American society admired. Korean immigrants as desirable are often depicted in picture books. The overrepresentation leads to other segments of underrepresentation and further distortion of Korean-Americans as a cultural group. Being confused and assimilated with other early Asian immigrants who have long-ago images are examples of the cultural misrepresentation.

I now turn to how diversity and complexity of Korean-American as a cultural group is not thoughtfully portrayed in picture books related to the theoretical frameworks of (1) the mainstream as point of comparison and as norm, (2) appreciated difference and dismissed commonalities, (3) the implied reader in the position of power, and (4) misrepresentation of a cultural group. The mainstream as point of comparison and as norm is informed by Edward Said's orientalism and Roderick McGillis' postcoloniality.

Mainstream as Point of Comparison and as Norm

The binary dichotomy, 'them and us', is indicated throughout the depictions of Korean-Americans. Looking at Korean-American's exotic experiences makes an impact similar to Forsdick's *Human Zoo* (2003). Reading about different and exotic experiences is seen by the implied audience as reading the 'other's' story. The stereotypical illustrations from the overrepresentations are reflections of the imagined community of Korean-Americans as a group. Thus, the overrepresentations of Korean-American community reflect Korean-Americans as a cultural group are perceived by the mainstream. The mixture of theoretical segments of *misrepresentations of a cultural group*, *the mainstream as implied readers*, and *appreciated difference and dismissed commonality* eventually indicate the mainstream as point of comparison and as a norm. In other words, the theoretical segments can be stated as the mainstream are the forever Americans, the mainstream are the targeted audience, and differences and exotic features of Korean culture informs the mainstream of Koreanness.

Forever Foreigners

Kostogriz and Doেকে (2007) problematize distorted portrayals of cultural groups. The distortion of cultural portrayals is the production of knowledge about strangers. The knowledge of strangers or foreigners constructs significant parts of forming the concept of 'us'. "Far Away" is a commonly used phrase in Korean-American picture books. This phrase has a strong Otherness associated with multicultural themes which signal, "You are not from here." Korean immigration history is more than 100 years old in the U.S. The recognition of recent immigrants who originated in Korea is highlighted as the major type of Korean-Americans. Meanwhile, there are Korean-Americans whose families have been in the U.S. for decades. However, the newness is more emphasized and becomes the focus of recent migration. Who has the position to claim, "You are not from here?" Koreans and Korean-Americans are the 'you'.

My analysis indicated that Korean-immigration experiences in picture books focus on early acculturation stages such as making a transition of acculturation and making cultural connections. Ten books focus on *making a transition* and ten books focus on *making cultural connection*. Within 24 books, only 3 books focus on *becoming American* and 2 books are about the consequences of immigration. Within 24 books, only 6 books are about contemporary non-immigration experiences. Immigration stories occur four times more often than contemporary non-immigration Korean experiences.

The recent immigrants have a stronger otherness due to their experiences adjusting to the U.S, language differences, and new cultural experiences, social structures, and education. The frequent appearance of "far away" is located in most Korean-

American picture books. *My Name is Yoon* and other books in the Yoon's series begin the first page with.

My name is Yoon. I came here from Korea, a country far away.
(Recorvits 2003; 2006; 2008)

Often *far away* is carried out with family members like grandmothers. The role of grandmothers as cultural markers was discussed as living far away in Korea, visiting a grandchild in the U.S. or recently moving to the U.S. From a discourse analysis perspective, the repeating pattern of the action perpetuates a particular image of Korean-Americans. Although stereotypes are based on truth, redundant stereotypical representations can lead to a distorted knowledge and eventually construct social issues. The concept of distance signals the difference, exoticism, and eventually otherness. Allan Say's picture book, *Grandfather's Journey* has a ship on the book cover. The ship and the book of just-arrived travelers with luggage imply a long distance trip. In Korean-American picture books, an airplane is the symbol of the long distance, enforcing the image of Korean-Americans as people from far away (see Figure 39). 7 books do not have far away, far apart, flying away, and other connotations of far. Contemporary non-immigration books tend not to carry far away connotations. Among immigration books, *Father's Rubber Shoes*, *Sumi's First Day of School Ever*, and *Cooper's Lesson* do not have 'far away' or similar connotations in their texts. Other immigration books mention 'far away' at least one to three times in a story.

- *She and her family just arrived from Korea last week.* (The Name Jar)
- *No Matter how **Far apart** we are and no matter how different America is from Korea, you'll always be my Unhei* (The Name Jar).
- *"Wow," said Jennifer, wondering what it would be like to live in Halmoni's **faraway** country* (Halmoni's Day)

- *We flew a day and a night and a day, wiping our faces awake with hot towels when we arrive in Korea (The Trip Back Home)*
- *This award is for the grandparent **who traveled the farthest** to get here today (Halmoni's Day)*
- *Yunmi settled into the airplane seat and took her grandmother's hand... It was a **long flight** from New York City across the Pacific Ocean to Seoul. It would take fourteen and a half hours. (Yunmi and Halmoni's Trip)*
- *I did not **travel ten thousand miles** just to stay home and reset my feet day after day. (The Have a Good Day Café)*
- *My best friend was **so far away** from me. So very, very far. (Good-bye 382, Shin Dang Dong)*
- *My name is Yoon. I came here from Korea, a **country far away**. (My Name is Yoon, Yoon and the Christmas Mitten, Yoon and Jade Bracelet)*
- *And when he dreamed that night, he dreamed about a **faraway** place, a village just outside Seoul, where his grandmother whose gray hair sat on top of her head like a powered doughnut, was sipping her morning tea.*

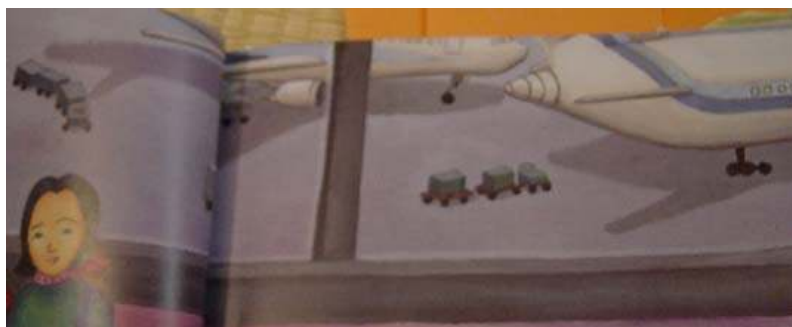


Figure 39:*The Name Jar*

The actual illustration of airplane and sitting in a flight are shown in four books. *The trip back home, Good-bye 382 Shin Dang Dong, The Name Jar, and Halmoni and the Trip.* This emphasis on “you are not from here” perpetuates Korean-Americans or diasporas as others. Additionally the word, “village,” is often used to introduce the place where the grandmother is from or when the grandmother recalls her experiences living in Korea. In oral discourse, village is not often used in English conversation. “Town” is usually used for the concept of “village,” yet the connotations around ‘village’ feature

exoticism and life differences in the faraway image of Korea. Juno in *Dear Juno* calls the place where his grandmother lives, a village even though she lives ‘just’ outside of Seoul. Outside of Seoul is most likely considered to be the Seoul metro area among Koreans, so ‘village’ is far from what Juno thinks it is. Juno wonders about his grandmother’s village, and Mike’s grandmother in *Have a Good Day Café* talks about her shopping experience in a village as does Jangmi in *Good-bye Shin Dang Dong* 382. Village appears a couple of times to describe home. ‘Seoul’ appears in three books to indicate home. ‘Korea’ is most commonly used to describe their home. 12 books indicate home by saying Korea. Village, Hanbok (traditional outfit), faraway, and airplane are all conceptually supportive items for long distance and exoticism. The binary connotations of the U.S. as new and Korea as traditional and old are enhanced throughout forever foreigner representations.

Appreciated Difference and Dismissed Commonalities

Because Korean-American picture books are read for the sake of broadening multicultural understandings according to the book reviewers, exoticism is often highlighted as significant to multicultural literature. As a consequence, the underrepresentation of globalization aspects leads to overrepresentations of exotic and traditional aspects of Korea and Korean culture as *Long-Ago Korea*. Far away country, Korea, carries the image of undeveloped, traditional, and long-ago. My analysis indicated that, *Long-ago Korea* depicts Koreans as not having experience with western foods or the language of English. The cultural assimilation and iconization of dumplings are depicted as a Korean’s everyday food. No matter where they are, during a visit to Korea or living in the U.S., Korean people in the picture books eat dumplings. Korea appears to be a

globally isolated country, located in the past and in tradition. This portrayal reminds me of my imagined community of North Korea. As the Hapgood and Fennes (1997) indicate the concept of culture through ice berg model, food is identified as surface culture that is obvious cultural presentation. Thus, food related activity is commonly illustrated within 24 picture books. For instance, dinning table eating a meal, preparing for a meal, and cleaning up the dinning set are not strange scene in the books. Within 24 books, 19 books have portrayed the dinning culture, 5 books illustrate and talk about dumplings. 2 books, *The Name Jar* and *The Trip Back Home* talk about kimchee without kimchee illustrations. Other Korean food appears once as one time event in *Have A Good Day Café* and *Bee-Bim Bap*.

Emphasizing difference and ignoring globalization occurs not only with the portrayal of food but also in the language portrayal. Yoon in *My Name is Yoon* is an example where the globalization and education movement in Korea is dismissed. As English education has been a long time ideology in Korea. English education in elementary education has been a long-term trend in Korea and has led to transnational Korean families. Therefore, Yoon's statement that she doesn't know the meaning of CAT is not an accurate portrayal of Korean society, especially, since this book was published in 2001. Sumi in *Sumi's First Day of School Ever* practices "what is your name/ I am Sumi" in English which would be an already-known English expression for most Korean children.

She wrote CAT on the chalkboard. She read a story about CAT. I did not know what her words meant, but I knew what the pictures said. (Recorvits 2003)

In *Good Bye Shindang*, 382, Jangmi moves to Massachusetts from Korea. Soon after she settles down in a new country, she meets a girl from her neighbor. A candy is given to Jangmi and the taste of Jangmi reminds of chummy, Korean melon. Jangmi sounds as though she never had a candy before she moved to the U.S. In *Have A Good Day Café*, Mike shows a piece of pizza and teaches his grandmother what pizza is. Pizza is depicted as an unfamiliar food to Mike's grandmother because she recently moved from Korea. However even if Mike's grandmother lived in a rural area of Korea, popular food such as Pizza Hut and McDonald's would be familiar through mass media. Globally shared experiences in food, clothing, drinks, language, education, economy, entertainment etc are interconnected because of globalization. Grandmother appears in the book 11 times and all of Korean grandmothers live in Korea except Mike's grandmother in *Have A Good Day Café*. Mike's grandmother is also relatively new to the U.S. The children who have English language barriers are Jangmi, Sumi, and Yoon. Yoon's English proficiency and in confidence is portrayed unrealistic. Jangmi in *Good-Bye Shin Dang Dong* 382 immigrated before 1999 because the airport Jangmi's family used for the flight to the U.S. was Kimpo airport. 1990's English education in Korea was not enhanced as 2000s, yet Yoon in *My Name Is Yoon* is meeting the criteria in which a new immigrant has extremely limited English proficiency. The way English education is poor portrayed seems to be associated with a non-Korean author's assumptions about Korean child. The cultural misrepresentation, portraying a young and an old Korean immigrant as someone who has never had candy, English language education, Christmas, or Western food like pizza, is problematic and a misrepresentation of cultural ethos and

global reality. If Korean-Americans who have recently arrived are chosen as main characters, the contemporary Korea, closest to the publishing year, also should be reflected. The authors, illustrators, and publishers should realize we live in a world where international populations actively travel in and out of the U.S. In other words, the insider audience will know if the book they read is a depiction of their story.

Lack of diversity: The result of overrepresentation

Asian men with service businesses are a stereotype in picture books. Korean-American characters are often portrayed as the owners of grocery stores. The food-related business is shown through a child's father or a child has a relationship with a grocery store owner. Otherwise the career of parents is not depicted in the books. In *Have A Good Day Café*, Mike's parents have a food vendor business and Mr. Kim in *New Cat* has a Tofu factory. The stereotypes of Korean-Americans are produced from the overrepresentation of certain aspects of Korean-Americans that then become a component of Koreanness. Cai (2002) says, "Limited, partial truth becomes the delusion of reality, not in an instance, but through repetition. It is imposed on people's perception again and again until it gives the false impression of being the whole truth" (p. 75). Stores in picture books sell Korean products or "Oriental food." Besides the type of business, the gender portrayals of Korean-Americans are also pretty stereotypical.

Cooper in *Cooper's Lesson*, works at Mr. Lee's supermarket and eventually Mr. Lee becomes his cultural mentor when he explores his bicultural identity. However, there is no indication of Mrs. Lee. In *The Name Jar*, Unhei goes to Kim's Market and

introduces herself and talks about her name and its meaning to Mr. Kim. Yungsu's father is busy with his new work at a store since Yungsu's family moved to the States.

Yungsu gazed through the window of his father's store. His father's hands were moving quickly from the cash register to the groceries on the counter to the hands of his customers

Yungsu hesitated and then blurted out, "Since we moved to America, Father doesn't have any time to play with me and he doesn't smile any more."

The role of a grocery store owner is very unique. These grocery owners provide a mentor relationship to the young protagonists who struggle with their cultural identities. Their roles are more significant than parents. This pattern follows a characteristic of children's literature in general when protagonists tend to make stronger connections with other grown-ups besides parents.

When Who	Used to be in Korea	In the U.S.	Book
Halmoni	Teacher		<i>Halmoni and picnic</i>
Mr. Lee	Chemist	Korean grocery owner	<i>Cooper's Lesson</i>
Mr. Kim		Korean grocery owner	<i>The Name Jar</i>
Mr. Kim		Tofu factory owner	<i>New Cat</i>
Father		Grocery owner	<i>Father's Rubber Shoes</i>
Parents		Food vender	<i>Have a Good Day Café</i>

Figure 40: Depicted Korean-American careers in picture books

As the Figure 40 shows, the number of careers does not reflect a range within Korean-American picture books. If a character's job is marked, these jobs tend to be limited to the food business; producing (tofu), selling (grocery), and cooking (food vendor). The former jobs in Korea are rarely marked in books, but Yunmi's grandmother used to be a teacher in Korea and Mr. Lee in Cooper's Lesson used to be a chemist. The jobs of other characters are not illustrated for the story plot. The food related career is a significant part of the imagined community of Korean-Americans as a cultural group.

Implied Reader in the Position of Power

Norms in Korea and underrepresented realism

Depictions of Korean culture within picture books reflect the social view of Korean-Americans and Korean culture in the U.S. Cai (2002) says “representation in literature is never a purely literary issue, for literary works are both aesthetic and social constructs. Such representation reflects the values, beliefs, and attitudes of those who produce literature” (p. 69). Depictions of Korean-American and Korean cultures reflect social ideology in the U.S. and also ideology of Korean society and cultures. Discussions indicate that the portrayal of Korean-American culture often cannot be divorced from Korean culture, leading to issues about who are Korean-Americans.

There could be two types of implied audiences in a position of power. One is the group who has the view of the U.S. mainstream. They seem to be the targeted audience of publishers. The other group, although the group is smaller than the mainstream and may not be the implied readers, are Korean-Americans. There is complexity and diversity within Korea, yet certain Korean cultures and values are interpreted as the representing the norms of Korean culture. This depiction of norms indicates that the implied readers are not necessarily Korean-Americans. The audience is the mainstream group who would understand a Korean culture as one culture without consideration of internal diversity and complexity. This can be understood that even though New York City is well known worldwide, New York City cannot represent an American culture as a norm.

The core aspects of portraying a culture should reflect the diversity and complexity within that culture. Norms of Korean culture are reflected through food,

gender portrayal, and career. For instance, dumplings are portrayed as a more representative Korean food than Kimchee in Korean-American picture books. Korean-American picture books illustrate mandoo as representative of Korean food as if Korean-Americans eat dumplings as every day food. Mandoo is not as simple to cook as portrayed in the picture books. Frozen dumplings are now commonplace in Korea which explains mandoo's popularity and also its difficult characteristics. In Southeast Korea, mandoo is not a food that is cooked but rather is bought or ordered. On New Years Day, dumplings are cooked on North side of South Korea, but the southeast side cooks rice cake soup. This cultural variation comes from ecological and environment differences in that the North side of South Korea is colder than the southern area of South Korea. Areas like Gang Won province have rich natural environments such as forests, mountains, and ocean where wild livestock become a food source. As a result there are more types of meat for mandoo than in other areas in Korea. Meat is consumed differently to adjust to different ecological conditions in the northern parts of South Korea.

The portrayal of cultural practices in these picture books may have a connection to whose Korean culture is reflected. In other words, the influence that affects cultural practice in picture books originated from certain regions and subcultures in Korea. Thus, the diversity of Korean-Americans and the diversity within different origins are not reflected. This overrepresenting of cultural norms in Korea can lead to a partial truth, a stereotype. As a matter of a fact, mandoo originated in North Korea which is much colder than South Korea although North Korea is now known for starvation and nuclear threat. Posing the Northern parts as Korea's dominant culture or as the total Korean culture

imposes a power structure and ideology of Korea and generalizes Korean cultural identity as a uniform culture rather than providing for a wide range of different Korean cultures.

The gender portrayal also reflects Korean values and attitudes. For instance, gender choices for a character reflect cultural values. As discussed earlier, the grocery business owners are all men. These male Korean-Americans who own a grocery business serve a mentor role for the young protagonist. Grocery stores in Korea had strong community connections until big brand companies like Wal Mart, Home Plus from TESCO, and E-Mart from Shinshaegae replaced the small grocery stores. The cultural mentors are all male in U.S. books which may reflect the historical gender hierarchy in Korean culture.

The chart of Korean's jobs in America portrayed in picture books show no female character that has a career in the U.S. except Mike's mom who helps her husband in the vendor business. Most of the other mothers' careers are not marked or they are stay-at-home moms. The reason mother's career are not marked could be an issue of the simplicity of the picture book format in terms of a simplified story plot, but still it is important to reconcile that there are limited female characters who have a career. Gender roles and their descriptions reflect the social ideology and experiences of writers. On other hand, there are no grandfathers while there are many grandmothers throughout the Korean-American picture books. Again, this pattern may have a connection to the author's gender, ideology and perspectives.

My analysis focused on cultural authenticity relating to Korean cultural ethos. One of the cultural concepts, *Ch'emyŏn*, is a close concept of "face" and this "face" is a

very particular characteristic of Korean culture. For *Ch'emyŏn*, honor, glory, and fame are more valued than money. The reflected Korean ideology in picture books indicates the Ch'emyŏn concept from the honor of the past, a former job, such as a chemist and teacher. Yunmi in *Halmoni and the Picnic* states her grandmother used to be a teacher in Korea. This also indicates being a teacher is a well respected job in Korea. Recalling these former jobs keeps their pride and saves face, telling they were well respected in Korea even though their present job in the U.S. is a grocery owner or an ordinary grandmother who takes care of a grandchild. Yunmi's grandmother's Korean painting using Korean ink and brush also indicates her sophisticated knowledge and talent as an educator. This may enhance an Asian stereotype as a calligraphy artist, but still conveys halmoni's educator background. The Korean ideology is reflected through the absence of non-professional former jobs as if everybody used to have a professional position because certain professional previous jobs are proudly presented in the picture books.

The reflection of Korean-Americans who have been in the U.S. for several generations and who are truly bicultural or monocultural, losing their Korean language and cultural connections, has not been actively represented in picture book. Books like Cooper in *Cooper's Lesson* reflect the diversity and complexity within Korean-American families. The concept of hybridity has been problematic because it assumes or indicates the meeting or mixing of completely different and homogenous cultural spheres (Barker, 2008). Barker argues that examples of British, Asian, Mexican or American culture are not bounded and homogenous. Each category is already a hybrid form that is divided along with religion, class, gender, age, and nationality etc. The concept of hybridity

recognizes the production of new identities and cultural forms. Therefore, the concept of hybridity can capture cultural changes by a temporary stabilization of cultural categories. In this sense, hybridity implies the mixture of characters between two cultures. For instance, young Korean-Americans go to school with white and Afro-Caribbean Britons and share leisure time together and they move between two cultures. However, the concept of hybridity, the mixture of their home culture and the culture they grow up within, is not commonly portrayed and this may indicate Korean cultural attitudes toward hybridity. *Dumpling Soup* and *Cooper's Lesson* are the only two books about cultural hybridity within the 24 picture books.

In *Dumpling Soup*, the protagonist celebrates her New Year's Eve with her whole family at her Grandma's house for dumpling soup. Traditionally people from North side of Korea eat mandoo soup in New Years day. Dumpling soup is an example of hybridity between multiple cultures.

My aunties and uncles and cousins come from all around Oahu. Most of them are Korean, but some are Japanese, Chinese, Hawaiian, or haole (Hawaiian for white People). Granda calls our family "Chop suey," which means "all mixed up" in pidgin. I like it that way. So does grandma. "More spice," she says.

In *Dumpling Soup*, different ethnic groups and cultures of Korea, Japan, China, Hawaii, and White create a new hybrid Hawaiian culture. Real Korean-American's lives should reflect authentic Korean cultural experiences and also their adjusted life that is not the same as living in Korea. The fact there is only one book that illustrates bi-racial Korean-Americans' experiences indicates the deeply rooted Korean's nationalism which has strong components of 'ethnically homogenous nation'. Historically 'ethnically homogenous nation' has been a long term slogan for Korean patriotism, thus the portrayal

of biracial Korean-American children is not commonly found among Korean-American picture books.

Misrepresentation of a Cultural Group

Korean-American and Korean cultures portrayed in the picture books reflect ranges of experiences that the mainstream in the U.S. have constructed in terms of Koreans. To be more accurate, Korean and Korean-American identity in the mainstream's imagined community doesn't seem to be established independently as a unique cultural group. Instead, Korean and Korean-American culture in the U.S. are viewed as related to other Asian groups especially North Asian Pacific Americans who have a physical resemblance or certain historical experiences with non-Korean culture. The Korean culture is mirrored within generic Asian without a particular Korean identity. Korean culture is portrayed through the mental world in which Koreans live in a well-preserved village museum which has never been affected by technology. Most of all, Korean culture is distorted in and out of the culture, reflecting mainstream values and attitudes of Korean culture. Eventually Korean-American readers or Korean readers may not be able to identify themselves through the depictions of 'supposedly-you'.

Implications of This Study

This study examined picture books. Analyzing multicultural children's books and findings stereotypes, distortions, and exoticism is not surprising or new. Unfortunately these findings are familiar from many previous studies of different cultural groups and their illustrations in picture books. Although the categories and patterns are different among the cultural groups, the conclusive findings are similar. However, there are few

critical content analyses focusing on Korean-Americans as a cultural group. Korean-Americans are typically identified within the larger category of Asian-Americans or immigration literature instead of having a cultural focus.

In this study, 24 Korean-American picture books have been critically studied. In addition, the social construction of the Korean-American picture books is discussed throughout the critique. The book reviews indicate that the nature of reading Korean-American picture books in education is about broadening multicultural understanding and awareness. The implications for book reviewers are discussed relating to their educational purpose. The implications for publishers and educators, and suggestions for future studies are also provided.

Implications for Publishers

The range of implied readers should be broadened, reflecting the world we are connected to through the internet and cyberspace. The stereotype of Korean-Americans as forever foreigners as depicted by physical distance, far away country and this far-away distance disconnects Koreans from the globalization movement which provides the privilege of shared experiences such as global products and global language. Publishers should be aware of the world as globally connected through the internet and mass communication. Audience groups are much larger and contemporary. Published literature should reflect the contemporary nature of Korea and Korean culture even though they focus on Korean-Americans. The images of Korea and Korean-American cultures are now spreading beyond Korea due to a “Korean Wave” in which Korean cultural contents are sold to other nations. The Korean Wave is Korean culture as swept through dramas

and popular music into the international market. As it continues to evolve it enriches the image of Han Style, representing Korea in a positive light. For instance, Korean food has long been highly acclaimed for being extremely healthy. Korean food continues to gain popularity throughout the world for its health benefits. The information access is easy and quick. Cultural content does not stay in a nation these days but rather is considered to be a cultural product to make available in other cultures. Thus, there will be other global eyes that can locate misrepresentation of cultural contexts, questioning cultural accuracy.

To be contemporary, one action by publishers can be to increase the number of international children books from Korea that are translated and published in the U.S. Contemporary Korean picture books can provide more commonality and shared experiences to the American audience while they construct cross-cultural understandings and awareness. Suggestions dealing with the depiction of Korean-Americans in terms of publishers should be to broaden their targeting of people to write the books, read the books and vet the books. Among 24 picture books, the author's list is consistent with a mixed group of authors and illustrators. The Korean-American authors and illustrators are Sook-Nyul Choi, Yumi Heo, Yangsook Choi, Soyoung Pak, and Linda Sue Park. Yumi Heo and Yangsook Choi are author and illustrator. For the illustrations, cultural outsiders from non-Asian culture and other Asian illustrators produced the illustrations. 11 illustrators are not from Korean culture within 24 books. Among 11 non-Korean illustrators, Caren Dugan, Cornelius Van Wright and Ying-Hwa Hu, and Susan L. Roth show quality in their portrayals even though they have minor inaccuracies in the illustrations. Their research and studies on Korean culture are reflected through the

illustrations. Katherine Potter, Gabi Swiatkowska, and Bo Jia's illustrations reflect their imagined community of Korean-American culture which is either influenced by historical contexts of other Asian immigrants or their social assumptions of Korean culture. Then, when are inaccuracies significant for readers? This imagined portrayal with cultural inauthenticity and inaccuracy misleads the implied readers. When inaccurate representations are one or two, it doesn't seem to be significant if especially if the book is engaging enough for the readers and multicultural enough for the classroom. However, when the 'minor' inaccurate representations are scaffold, it eventually creates distorted information and leads to misunderstandings about a culture to the audience. In journalism, inaccurate information that is based on assumptions or guesses or partial-truths is called rumor, gossip, and hearsay. One of the American TV shows, Extra, has a section called 'rumor control' and provides information whether or not it is on a trustworthy rumor.

Cultural understandings are not different. Cultural awareness and accuracy is matter of knowing the right information. Mendoza and Reese (2001) say,

Many readers have no way of knowing how to identify such problems and are left with misinformation about several Native cultures, while Native readers from those cultures are confronted with the discomfort of being misrepresented...Regardless of how engaging the stories are or how important their themes, even their subtle inaccuracies may contribute to cultural misunderstandings and to potential discomfort for children whose cultures are inaccurately portrayed.

Asking whether it matters that a letter from a grandmother is written authentically or not when the reader cannot tell anyway indicates a mode of elite discourse. van Dijk (1993) says ignoring diversity in immigration cultures constructs a mode of elite discourse which is modern racism. What is being imposed here is the mainstream

perspective, the standard perspective, in which ignorance allows inaccurate cultural representations instead of managing inaccuracy and inauthenticity as the right to know the accurate information. How about the young audience? Young children read picture books and they have the benefits of literacy and language development from picture books. Mendoza and Reese (2001) state that multicultural picture books contribute to young children's literacy and knowledge development, yet cultural misrepresentations are not exactly what we hope for as young children absorb knowledge from book. As the TV show calls it "rumor control," misrepresentation and inaccurate portrayals are the portion to be controlled and challenged, not ignored.

The cultural authenticity issues are observed in works by both cultural insiders and outsiders. Their range of work illustrating Korean culture is a wide range from traditional stories, historical fiction, and contemporary Korean-American picture books. Sook-Nyul Choi and Linda Sue Park are the authors of chapter books. The issues of cultural authenticity regardless of cultural credibility informs us of the need of cultural insiders whose cultural credentials are built through experiences and studies not the surface ethical identity.

Support is also needed for new authors and illustrators who can write and illustrate Korean-American picture books which are not only sensible with authenticity and accuracy but also sensitive with contemporary Korea for illustrating Korean-Americans experiences. 6 books within 24 books contain Long-Ago Korea which has a time gap and does not depict current Korean culture.

Acknowledging the need for cultural insiders to write book reviews and engage in book vetting is significant to achieve culturally sensitive Korean-American picture books. When a single book of Korean-American books is read with minor cultural inaccuracy and misrepresentation, the reading experience can still be meaningful and the readers can make connections. When a few books provide Korean-American's immigration experiences, it informs insightful experiences on the part of Korean-Americans. However, when this misrepresentation and cultural distortions appear throughout a collection of 24 picture books, those repeated minor inaccuracies and misrepresentations result in wrong information in the portrayal of Korean-Americans as a cultural group and misunderstandings and future prejudice based on the wrong depictions can be constructed. Korean-American picture books serve the purpose of having multicultural children's literature which is celebrating cultural diversity, yet the diversity celebration has emphasized cultural difference as commodity. This is a managed celebration. Cultural diversity contributes to reinforcing the image of Asian Americans as an essentially different group in which each Asian group doesn't get recognized specifically, but each Asian group's culture is defined through internal others who have longer and more memorable status to the American audience. Celebrating diversity does not celebrate enough of diversity but rather is satisfied with the attempt to recognize diversity. This is similar to having an African American cultural celebration month as if we forget about African American culture on the other months. In other words, including different cultural groups like Asian culture as a specific cultural group is good enough to claim multiculturalism in education instead of being detailed about the different Asian cultures.

In fact, the perception that the similar look of Asian-Americans and their living-together styles emphasizing the differences is a postcolonial mind-set. Producing Korean-American books in which their identity is defined through other Asian groups because of geographical, physical closeness, and historical experiences with other Asian groups violates the purpose of reading multicultural literature to understand cultural diversity and challenge stereotypes. Thus, the publishers need to consider having Korean-American insiders who serve as reviewers and also can vet the book from cultural insider's perspectives before the book is published.

Publishers need to reflect their own imagined community about Korean-Americans. The reason Korean-Americans portrayed in picture books do not have rich diversity and complexity is because the publishers look for the stories of Korean-Americans which tend to relate to new immigrant experiences. Publishers need to consider the diversity within the community by broadening the audience group from children in the mainstream to Korean-American children who may not be able to make a connection to recent immigration stories. In other words, the groups of American children who have Korean heritage connections in the States need books that they can identify with themselves.

The portrayal of Korean-American jobs are another issue like the theme of Korean-American experiences, their jobs need to be portrayed in wider diversity. This will provide teachers with more choices to define culture and cultural connections in which multicultural literature is not only about difference but more likely to be commonalities and shared experiences as humans.

Implications for Educators

This study does not provide a solution for the socially constructed ideology or create curricula for teaching Korean and Korean-American culture. The purpose of the study is rather to examine the complexity and diversity of cultural representations in children's picture books. Through the study, the need to raise issues of awareness of the socially constructed ideology of Korean and Korean-American culture depicted in picture books is evident. This indicates that educators should be aware of socially embedded attitudes and assumptions in a range of cultural values and knowledge they have or take for granted. To examine this assumption, this study provides a literature review on the issues of postcolonial studies in children's literature as well as an in-depth critique of Korean-American picture books. These indicate that children's literature is a social product that signals postcolonial mentality. The picture books present a certain point of view, referring to the social values promoted in the time when they were produced.

Moreover, book reviewers' activities in summaries and evaluations are explored in this study. This reminds educators of how knowledge is built and selected for presentation in picture books. When reading or using a picture book for understanding and inquires of cultures with students, educators should be aware of the reasons for their book choices and be careful in their use of book reviews. Suggestions that deal with the depiction of Korean-Americans in terms of educators should have a long term inquiry rather than providing a short, incomplete definition of Korean-American cultures. It is challenging to discuss a culture that is not your own, so it could be awkward for educators to approach a culture if the teacher feels obligated to be a cultural expert.

Instead teachers and students can approach multicultural children's books like Korean-American picture books for the purpose of learning about a culture and also constructing critical literacy to monitor authentic representation and credibility. The criteria below could help a teacher and students to be critically aware of the issues of misrepresentations and distortion of Korean-American illustrations in the picture books.

1) Questions about culture and represented culture in a book

- What makes this book a Korean-American?
- What is the time period of the story plot? When did the book get published? How are Korean-Americans experiences different or similar from your present time? How are the story plot and publishing year connected? Are they supposed to reflect historical Korea or contemporary Korea?
- What are the similarities with your experiences or with themes or challenges within the book?

2) Questions about racism and orientalism in a book

- How are Korean-Americans' life experiences portrayed?
- What parts of this book makes the protagonist Korean as well as American? Is there any theme of tradition, long-ago, and exotic? If so, what parts of Korean-American culture are illustrated as long-ago?
- What are the protagonists' names? Are they Asian or Anglo names?
- What do the characters do for a living? What language do they speak? How long are they portrayed as staying in the U.S.?
- What are Korean-Americans portrayed as eating for their meal?
- How do Korean-Americans behave differently or similarly to mainstream America?

3) Questions about cultural studies

- What did you notice about how Korean culture influences Korean-American cultural identity?
- How is Korean culture different and similar to other Asian cultures, especially Chinese and Japanese?
- What are the practices you would normally assume as Asian culture portrayed in this book?
- What religion, attitudes, and beliefs are portrayed as Korean-American? What holidays are portrayed as being celebrated in Korean-American culture? Do

Korean-Americans celebrate mainstream holidays?

These questions can help readers be aware of the various ways in which authenticity and accuracy issues can play out differently in each book. Teachers and students can use these questions to take a critical stance instead of being passive about Korean-American culture. Children need to become cultural readers along with their teachers. Regardless of the critical content analyses of multicultural children's literature, there still will be problematic books being published with accuracy and authenticity issues. Literature reflects societal views and so problematic aspects of these books will continue to exist and reflect the stereotypes still present in a particular society. Classroom teachers and school librarians cannot solve such problems by removing these books from their collections and hoping students' critical perspectives automatically grow. Instead, teachers can help the students to be equipped with tools that enhance critical awareness so that they grow into more mature readers. Multicultural and international literature has been a curricula tool to invite young readers to experience a range of cultures as they explore differences among people of the world. Teachers should be able not only to provide good multicultural literature but also equip students with a range of tools to read critically so that even a poor quality multicultural book can be a tool to constructing cultural understanding.

Multicultural children's literature helps readers develop awareness of the range of heritages, beliefs, and values that define differences across specific cultures. Students need to be guided to understand that those differences are not for labeling others who are somewhere far away or foreign; those differences dwell in each of us because no

individual is the same as someone else and each family and community is different from one and the other. Students should be able to discover commonalities among humanity as well as appreciate cultural difference. Difference is not a tool to classify other cultures as 'foreign,' but a way to understand the connections of humanity that run across all cultures as well as the unique characteristics of each culture. In other words, surface level discussions of cultural difference can provide an interest in multiculturalism, but the deeper level of cultural difference is to also discover how humans are similar and what connects all of us as human beings.

Implications for Book Reviewers

Book reviewers show their strength in commenting on literary elements such as story plot, character, and artistic medium. The extra criteria of authenticity to evaluate and summarize multicultural children's literature like Korean-American picture books is lacking throughout the reviews. The discussion of cultural and cross-cultural issues stays within the purpose of reading multicultural children's literature to broaden multicultural awareness. However, cultural accuracy, authenticity, ethos, values, attitudes, and cultural identity are rarely discussed in the summary and evaluation of the book. A brief section on cultural information is often inaccurate because the book reviewer's implied audience is not Korean-Americans who have better insights of cultural representation. As educators would feel a lack of confidence in discussing other cultures, the book reviewers seem to feel awkward discussing cultural aspects, however, more efforts are needed to inform the review readers about the book. As my analysis found, many of Korean-American picture books have cultural issues in their representation based on

postcoloniality and orientalism. Therefore, the book reviewers should take a more critical stance for book reviews and evaluation instead of mirroring the book as it is written.

Book review can review the book critically while they validate the author's intention of writing the book. The questions that I provide for educators for the purpose of approaching Korean-American picture books more consciously, the book reviewers can monitor their reading experience through the questions to be critical.

Book reviewers should broaden the range of audience and book reviewers. Both readers and reviewers should widen the range of interactive participants who can identify their cultural identity in the picture books and reviews. In other words the voice of Korean and Korean-American children and reviewers who would identify themselves in the story should be heard in these reviews.

Implications for Researchers

Qualitative content analysis is not within a theoretical framework. Krippendorff (2004) states the significance of a suitable context for analysis that is equipped with framework, a theory, and a vocabulary. Qualitative content analysis offers powerful experiences to the researcher when the theory is integrated within the research perspective defining the origin of texts, intention of texts, and process of validating answers to questions regarding the contexts. When critical perspectives are integrated with critical theory, the critical stance grows stronger that researchers have to be more reflective with their interpretations of content analysis. Otherwise, the researcher falls into the aimless critical arguments. When I wore several caps as researcher, reader, interpreter, and cultural insider, it was easy to fall into being a problem finder rather than

a balanced researcher, especially the perspectives of cultural studies are associated with critical content analysis. According to Short (1995), critical perspectives is the actual strength of qualitative studies because critical analysis is often lacking in quantitative studies.

The challenges in this study was that the need of explicit examples of previous qualitative content analysis in children's literature. There is lots of content analysis, however, the methodology of content analysis was often not explicitly discussed in articles. Literary analysis appears to have rather specific steps since literary analysis has to keep the literary element such as point of view, plot, characters, etc while qualitative content analysis examines what the book is about through theoretical lens, so the analytical points have a strong association with a researcher's interpretive findings. The Iceberg cultural model of Hapgood and Fennes (1997) and Critical Discourse Analysis provide additional guidance for qualitative content analysis in this study. CDA informed this study for examining the visuals and texts, yet CDA has a more micro level tool for examining texts and visuals and it takes more complication to be reflective with CDA informed Qualitative content analysis. Qualitative content analysis is a helpful methodology for examining the hidden ideology of books in this study. In the field of children's literature, methodological processes need to be shared and studied. In fact content analysis is not included or only addressed briefly in methodology textbooks which often used in the field of education. It could be children's literature is studied in the range of fields of library science, English literature, and education. Studying content analysis methodology in the field of communication, library science, and medical studies

brought more challenges in the beginning of this study in order to figure it to make their methodology work for this study. The active study and sharing of qualitative content analysis is needed with the field of children's literature and education.

Suggestions for Future Studies

This study examined the representation of Korean-Americans as a cultural group in U.S. picture books. For future studies, there are data that is still can be analyzed. The linguistic transitions from Hanguel presentation to invented Hanguel presentation in English texts can be explored for the perspectives of implied audiences. Chapter books portraying Korean-American culture should be explored. Chapter books have more dialogue and text than picture books. Thus, richer contexts of diversity and complexity of Korean-Americans may be available to explore. Linguistic contexts such as Korean accents and generational tension between parents and children in the U.S. can be explored to learn about other socially constructed ideologies of immigrants and the Korean-diaspora. Chapter books may have richer contexts in which additional social attitudes and ideology are embedded.

Additionally, the responses of younger readers to Korean-American picture books need to be explored. The implied audience for the picture books is young children. The responses from young children who can be claimed as mainstream and also recent Korean immigrants will provide useful information for the creation of more authentic Korean-American picture books. My interpretation as a researcher, cultural insider, and reader of these children's picture books may differ or be similar to the implied audience of young children's responses. Children's' responses will inform the direction of critical

literacy and critical content analysis methodology. Further, how young readers make connections and identify themselves in the stories should be studied to contribute to producing good quality Korean-American picture books. The embedded social attitudes and politics in children's literature shape children's minds and attitudes to the culture they identify as 'mine'.

Conclusion

One day I learned from my Navajo friend the meaning that a stone of blue turquoise signals to the Creator about where the Navajo woman is. Learning about Navajo thoughts about turquoise excited me. The next day I asked one of my Native American colleagues, "How come you are not wearing turquoise?" She answers "Should I?" I explained what I learned the other day from my Navajo friend. After she heard it, she (kindly) explained, "Oh! That is Navajo. I am an Apache." She generously explained, "Yoo Kyung. We are all different too. It is like you are different from Japanese and Chinese. People call us Native Americans, but we are all different."

It was an embarrassing moment to realize that I was rather ignorant and careless to approach a culture while I had strong mixed feelings about the label of 'Asian'. It was an epiphany moment to recognize how postcoloniality dwells inside of me when I look at a culture I am not from. I made an assumption that Navajo culture automatically applies to Apache. I didn't even pay attention to whom I was talking to about Navajo culture as their culture. Postcoloniality is not just a paragraph in history or theory books. It is actively influences our perspectives and daily practices toward other cultures we identify as 'not mine.' Postcolonial perspectives like the human zoo can be situated in any

minority culture. White culture is the social norm and non-white culture is looked at with a perspective of a human zoo, highlighting difference that is often distorted. In historical context, minority culture might have had exotic features; however, it is time to update how real these cultures are in the 21st century rather than freezing them in our imagined community constructed through our indirect cultural experiences in media and literature, etc.

Cultural minority members have the responsibility to actively educate themselves and others on details of cultural identity. For instance, I would educate the world that I am an Asian, I am a Korean and I am a Daegu, South Korean person. Even in the city of Daegu, people have all different cultures and each family is like a taste of kimchee. No matter how similar kimchee recipes are, each kimchee in each family tastes different.

Interestingly these details and common-sense knowledge are not commonly shared. Whenever I ask Chinese students, “Where are you from in China?” they pause and hesitantly tell me the town name. A student from Nanjing China said, “I am impressed you remember where I am from.” After that conversation, I came to learn other cities in China besides Shanghai and Beijing from my students. We need to be as specific as possible and educate the world. If all Koreans are understood as from Seoul and all Japanese people are perceived as Tokyo residents, the common sense understanding of available cultural diversity and complexity are invalid knowledge. The response could be, “I don’t know even if you tell me where in China.” It is time to say, “Good. You learn something new today.” Don’t take it granted for it to be ‘the same.’ In a picture book, places in the U.S. such as New York City or Massachusetts are mentioned, *Good bye*

Shin dang dong 382 is the only book that signals where Jangmi was from. Korean-Americans and their diversity need to be portrayed more widely.

Living in Tucson has provided me with many opportunities to get to know global community members. One of the significant experiences was meeting different groups whose unity was identified with a wide range of diversity such as language, history, physical resemblance, geography, and culture. I experienced a community which has language commonality such as Spanish speakers from Mexico, Puerto Rico, Columbia, and Argentina. People communicate without any geographical borderline. As a consequence, I came to be able to manage two or three sentences for saying 'hi' in Spanish. I also met a range of Native American colleagues whose language and culture are different from each other. I met Asians from Korea, China, Taiwan, Japan, and Pakistan. A Pakistani colleague taught me that Pakistan is also Asian, challenging my definition of Asians. Asians seem to be identified with their physical resemblance that results in the mainstream not being able to tell the different groups of Asians from each other. This opportunity of experiencing a wide range of cultural group taught me a lot about culture and dynamics among the cultural groups. I came to realize how much I know about my culture and what I tell them about my culture.

Although I began this study as a cultural insider of Korean-Americans, I came to learn about my own culture and identity through the journey of the study and the mainstream perspective in which Korean-Americans are perceived in certain ways. The significance of looking at my own assumptions and attitudes of identity in my own culture before looking at other cultural portrayals is a prerequisite for the discussion of

other cultures. Kathy Short (2009) says “All learners, adults and children, must explore their own cultures before they can understand why culture matters in the lives of others around them” (p. 3). A person’s own cultural identity is the core for critical exploration to expand understandings of cultural perspectives.

Looking at one’s own culture raises issues of critical literacy of the word. Students need to be encouraged to practice critical literacy whether they are looking at their own culture, engaging in an intercultural study, considering a range of perspectives across the curriculum, or examining a difficult global issue (Short, 2008). This way teachers and reviewers can engage in inquiry and explore culture and cross-cultural understandings without feeling awkward or unconfident. I realized I had an imagined community of Korean-Americans and Koreans even though I am a cultural insider. While I appreciate my entitlement of cultural insider, I also argue for the significance of looking at your own culture and constructing the foundation for critical literacy in order to engage in thoughtful inquires into other cultures.

**APPENDIX A: TWENTY-FOUR KOREAN-AMERICAN PICTURE BOOK
INFORMATION LISTED IN CHILDREN'S LITERATURE COMPREHENSIVE
DATABASE**

1. Halmoni's Day

Edna Coe Bercaw; pictures by Robert Hunt. New York: Dial Books for Young Readers, 2000. 1 v. (unpaged): col. ill. ; 27 cm.

Annotations:

Jennifer, a Korean American, is worried that her grandmother, visiting from Korea, will embarrass her on her school's Grandparents' Day, but the event brings her understanding and acceptance.

Best Books:

[Adventuring with Books: A Booklist for Pre-K-Grade 6 13th Edition, 2002](#) ;

National Council of Teachers of English; United States

[Best Children's Books of the Year, 2001](#) ; Bank Street College of Education; United States

[Children's Books on Aging, 2004](#) ; ALSC American Library Association; United States

[Children's Catalog, Eighteenth Edition, Supplement, 2002](#) ; H.W. Wilson; United States

[Children's Catalog, Nineteenth Edition, 2006](#) ; H.W. Wilson; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Fourth Edition, 2003](#) ;

National Council of Teachers of English; United States

[Kirkus Book Review Stars, July 1, 2000](#) ; United States

[Notable Children's Books in the Language Arts, 2001](#) ; National Council of Teachers of English; United States

[Notable Social Studies Trade Books for Young People, 2001](#) ; National Council for the Social Studies NCSS; United States

[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American Library Association; United States

State and Provincial Reading Lists:

[South Carolina Book Awards, 2003](#) ; Nominee; Children's Book; South Carolina

[Volunteer State Book Award, 2004-2005](#) ; Nominee; Grades K-3; Tennessee

2. Halmoni and the Picnic

Sook Nyul Choi ; illustrated by Karen M. Dugan. Boston : Houghton Mifflin, 1993. 31 p. : col. ill. ; 26 cm.

Annotations:

A Korean American girl's third grade class helps her newly arrived grandmother feel more comfortable with her new life in the United States.

Best Books:

[50 Multicultural Books Every Child Should Read, 2006](#) ; Cooperative Children's Book Center; United States

[Children's Books on Aging, 2004](#) ; ALSC American Library Association; United States

[Children's Catalog, Eighteenth Edition, 2001](#) ; H.W. Wilson; United States

[Children's Catalog, Nineteenth Edition, 2006](#) ; H.W. Wilson; United States

[Fighting Bigotry with Books, 1998](#) ; Bank Street College of Education; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Second Edition, 1997](#) ; National Council of Teachers of English; United States

Horn Book Guide:

1993 Fiction Rating 3, Recommended, satisfactory in style, content, and/or illustration.

3. Yunmi and Halmoni's Trip

Sook Nyul Choi ; illustrated by Karen Dugan. Boston : Houghton Mifflin Co., 1997. 1 v. (unpaged) : col. ill. ; 26 cm.

Annotations:

When she goes to Korea with her grandmother, Yunmi looks forward to visiting relatives she has never seen, but she also worries about whether Halmoni will want to return to New York.

Best Books:

[Adventuring with Books: A Booklist for Pre-K--Grade 6, 12th Edition, 1999](#) ; National Council of Teachers of English; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Third Edition, 2001](#) ; National Council of Teachers of English; United States

[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American Library Association; United States

Horn Book Guide:

1997 Fiction Rating 3, Recommended, satisfactory in style, content, and/or illustration.

4. **My Best Older Sister**

by Sook Nyul Choi ; illustrated by Cornelius Van Wright and Ying-Hwa Hu.
New York: Delacorte Press, c1997. 45 p.: col. ill. ; 20 cm.

Annotations:

"A Yearling first choice chapter book."

Sunhi is unsettled by the arrival of a baby brother, but with the help of her wise grandmother she learns to appreciate her new role of big sister.

Horn Book Guide:

1997 Fiction Rating 3, Recommended, satisfactory in style, content, and/or illustration.

5. **New Cat**

Yangsook Choi. New York: Frances Foster Books/Farrar, Straus and Giroux, 1999. 1 v. (unpaged) : col. ill. ; 29 cm.

Annotations:

Shortly after coming to America, Mr. Kim, owner of a tofu factory in the Bronx, gets a fluffy silver cat that makes her home in his factory and one night saves it from burning down.

Best Books:

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Fourth Edition, 2003](#) ; National Council of Teachers of English; United States
[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American Library Association; United States

Horn Book Guide:

Fall 1999 Picture Books Rating 2, Superior, well above average.

6. **Behind the Mask**

Yangsook Choi. New York: Farrar, Straus and Giroux, 2006. 1 v. (unpaged) : col. ill. ; 27 cm.

Annotations:

"Frances Foster books."

Kimin, a young Korean-American boy, has trouble deciding on a Halloween costume, but as he looks through an old trunk of his grandfather's things, he suddenly unlocks a childhood mystery.

Best Books:

[Best Children's Books of the Year, 2007](#) ; Bank Street College of Education; United States

[Children's Catalog, Nineteenth Edition, Supplement, 2007](#) ; H.W. Wilson; United States

[Notable Social Studies Trade Books for Young People, 2007](#) ; National Council for the Social Studies; United States

Horn Book Guide:

Spring 2007 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration

The Name Jar

Yangsook Choi. New York : Knopf, c2001. 1 v. (unpaged) : col. ill. ; 29 cm.

Annotations:

After Unhei moves from Korea to the United States, her new classmates help her decide what her name should be.

Best Books:

[Notable Books for a Global Society, 2002](#) ; Special Interest Group of the International Reading Association; United States

[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American Library Association; United States

[Teachers' Choices, 2002](#) ; International Reading Association; United States

State and Provincial Reading Lists:

[Arizona Young Readers' Award, 2005](#) ; Nominee; Picture Books; Arizona

[Arkansas Diamond Primary Book Reading List, 2003-2004](#) ; Nominee; Grades K-3; Arkansas

[California Young Reader Medal, 2004](#) ; Nominee; Primary; California

[Delaware Diamonds, 2003-2004](#) ; Nominee; Grades K-2; Delaware

[Emphasis on Reading, 2003](#) ; Nominee; Grades 2-3; Alabama

[Flicker Tale Children's Book Award, 2003-2004](#) ; Nominee; Picture Books; North Dakota

[Utah Children's Book Awards, 2003](#) ; Nominee; Picture Book; Utah

Horn Book Guide:

Spring 2002 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration.

7. One Afternoon

by *Yumi Heo*. New York : Orchard Books, 1999. 1 v. (unpaged) : col. ill. ; 28 cm.

Annotations:

Minho and his father have an active morning at the park, taking a carriage ride, seeing the animals in the zoo, and riding the merry-go-round.

Best Books:

[Best Children's Books of the Year, 2000](#) ; Bank Street College of Education; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Fourth Edition, 2003](#) ; National Council of Teachers of English; United States

[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American Library Association; United States

Horn Book Guide:

Fall 1999 Preschool Rating 2, Superior, well above average.

8. One Sunday Morning

by *Yumi Heo*. New York : Orchard Books, 1999. 1 v. (unpaged) : col. ill. ; 28 cm.

Annotations:

Minho and his father have an active morning at the park, taking a carriage ride, seeing the animals in the zoo, and riding the merry-go-round.

Best Books:

[Best Children's Books of the Year, 2000](#) ; Bank Street College of Education; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Fourth Edition, 2003](#) ; National Council of Teachers of English; United States

[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American Library Association; United States

Horn Book Guide:

Fall 1999 Preschool Rating 2, Superior, well above average.

9. Father's Rubber Shoes

by *Yumi Heo*. New York : Orchard Books, c1995. 1 v. (unpaged) : col. ill. ; 29 cm.

Annotations:

Yungsu misses Korea terribly until he begins to make friends in America.

Best Books:

[American Experience: Strength from Diversity](#) ; ALSC American Library Association; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Second Edition, 1997](#) ; National Council of Teachers of English; United States

[Kirkus Book Review Stars, 1995](#) ; United States

State and Provincial Reading Lists:

[Texas Reading Club, 2002](#) ; Texas

Horn Book Guide:

1995 Fiction Rating 2, Superior, well above average.

10. Baby Steps

written and illustrated by Peter McCarty. New York: Henry Holt, 2000.

1 v. (unpaged): ill. ; 24 cm.

Annotations:

Baby Suki grows from one day old to one year old, squealing, smiling, eating, reaching for her mobile, taking naps, and playing.

Best Books:

[Publishers Weekly Book Review Stars, October 2000](#) ; Cahners; United States

[Smithsonian Magazine's Notable Books for Children, 2000](#) ; Smithsonian; United States

Horn Book Guide:

Spring 2001 Preschool Rating 4, Recommended, with minor flaws.

11. Sumi's First Day of School Ever

by Soyung Pak ; illustrated by Joung Un Kim. New York : Viking, 2003.

1 v. (unpaged) : col. ill. ; 25 cm.

Annotations:

By the time Sumi finishes her first day of school, she decides that school is not as lonely, scary, or mean as she had thought.

Best Books:

[Best Children's Books of the Year, 2004](#) ; Bank Street College of Education; United States

Horn Book Guide:

Spring 2004 Preschool Rating 2, Superior, well above average.

13. Dear. Juno

by Soyung Pak ; illustrated by Susan Kathleen Hartung.

New York: Viking, 1999.

1 v. (unpaged): col. ill. ; 21 x 26 cm.

Annotations:

Although Juno, a Korean American boy, cannot read the letter he receives from his grandmother in Seoul, he understands what it means from the photograph and dried flower that are enclosed and decides to send a similar letter back to her.

Best Books:

[Adventuring with Books: A Booklist for Pre-K-Grade 6 13th Edition, 2002](#) ; National Council of Teachers of English; United States

[Best Children's Books of the Year, 2000](#) ; Bank Street College of Education; United States

[Books to Read Aloud to Children of All Ages, 2003](#) ; Bank Street College of Education; United States

[Children's Catalog, Eighteenth Edition, 2001](#) ; H.W. Wilson; United States

[Children's Catalog, Nineteenth Edition, 2006](#) ; H.W. Wilson; United States

[Children's Literature Choice List, 2000](#) ; Children's Literature; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Fourth Edition, 2003](#) ; National Council of Teachers of English; United States

[Kirkus Book Review Stars, 1999](#) ; United States

[Notable Children's Books in the Language Arts, 2000](#) ; National Council of Teachers of English; United States

Awards, Honors, Prizes:

[Ezra Jack Keats New Writer and New Illustrator Award, 2000](#) Winner Author United States

[Paterson Prize for Books for Young People, 2000](#) Winner Grades K-3 United States

State and Provincial Reading Lists:

[Patricia Gallagher Picture Book Award, 2003](#) ; Nominee; Oregon

Horn Book Guide:

Spring 2000 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration.

14. A Place to Grow

by Soyung Pak ; illustrated by Marcelino Truon

New York : Arthur A. Levine Books, 2002.

1 v. (unpaged) : col. ill. ; 30 cm.

Annotations:

As a father tells his daughter what a seed needs to flourish, he also explains the reasons he emigrated to a new homeland.

Horn Book Guide:

Spring 2003 Picture Books Rating 2, Superior, well above average.

Reading Measurement Programs:**15. The Have A Good Day Café**

by Frances Park and Ginger Park; illustrations by Katherine Potter.

New York: Lee & Low Books, 2005.

1 v. (unpaged): col. ill. 27 cm.

Annotations:

Mike's grandmother, who has moved from Korea to live with Mike and his family in the United States, inspires him to suggest an idea to help their floundering food cart business.

Best Books:

[Best Children's Books of the Year, 2005](#) ; Bank Street College of Education; United States

[Choices, 2006](#) ; Cooperative Children Book Center; United States

Awards, Honors, Prizes:

[Paterson Prize for Books for Young People, 2006](#) Winner Grades K-3 United States

State and Provincial Reading Lists:

[Volunteer State Book Award, 2008-2009](#) ; Nominee; Grades K-3; Tennessee

Horn Book Guide:

Spring 2006 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration.

16. Good-Bye, 382 Shin Dang Dong

Frances Park and Ginger Park; illustrated by Yangsook Choi.
Washington, D.C.: National Geographic Society, 2002.
1 v. (unpaged): col. ill. ; 28 cm.

Annotations:

Jangmi finds it hard to say goodbye to relatives and friends, plus the food, customs, and beautiful things of her home in Korea, when her family moves to America.

Best Books:

[Children's Catalog, Eighteenth Edition, Supplement, 2003](#) ; H.W. Wilson; United States

[Children's Catalog, Nineteenth Edition, 2006](#) ; H.W. Wilson; United States

[Notable Books for a Global Society, 2003](#) ; Special Interest Group of the International Reading Association; United States

Horn Book Guide:

Spring 2003 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration

17. Bee-Bim Bop!

by Linda Sue Park ; illustrated by Ho Baek Lee.
New York: Clarion Books, c2005.
31 p.: col. ill. ; 25 cm.

Annotations:

A child, eager for a favorite meal, helps with the shopping, food preparation, and table setting.

Best Books:

[Best Children's Books of the Year, 2005](#) ; Bank Street College of Education; United States

[Children's Books 2005: One Hundred Titles for Reading and Sharing, 2005](#) ; New York Public Library; United States

[Children's Catalog, Nineteenth Edition, 2006](#) ; H.W. Wilson; United States

Horn Book Guide:

Spring 2006 Preschool Rating 3, Recommended, satisfactory in style, content, and/or illustration.

18. Babies Can't Eat Kimchee

by Nancy Patz and Susan L. Roth.

New York: Bloomsbury Children's Books : Distributed to the trade by Holtzbrinck Publishers, 2007.

1 v. : col. ill. ; 26 x 28 cm.

Annotations:

A baby sister must wait to grow up before doing big sister things, such as ballet dancing and eating spicy Korean food.

Best Books:

[Children's Catalog, Nineteenth Edition, Supplement, 2007](#) ; H.W. Wilson; United States

Awards, Honors, Prizes:

[Elizabeth Burr/Worzalla Award, 2008](#) Outstanding Book United States

Horn Book Guide:

Fall 2007 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration.

19. Dumpling Soup

by Jama Kim Rattigan ; illustrated by Lillian Hsu-Flanders. Boston : Little, Brown, c1993. 1 v. (unpaged) : col. ill. ; 24 x 27 cm.

Annotations:

A young Asian American girl living in Hawaii tries to make dumplings for her family's New Year's celebration.

Best Books:

[Adventuring with Books: A Booklist for Pre-K--Grade 6, 1997](#) ; National Council of Teachers of English; United States

[Children's Catalog, Eighteenth Edition, 2001](#) ; H.W. Wilson; United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Second Edition, 1997](#) ; National Council of Teachers of English; United States

[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American Library Association; United States

Horn Book Guide:

1993 Fiction Rating 2, Superior, well above average.

20. My Name Is Yoon

Helen Recorvits ; pictures by Gabi Swiatkowska. New York : Frances Foster Books, 2003. 1 v. (unpaged) : col. ill. ; 23 x 27 cm.

Annotations:

Disliking her name as written in English, Korean-born Yoon, or "shining wisdom," refers to herself as "cat," "bird," and "cupcake," as a way to feel more comfortable in her new school and new country.

Best Books:

[Best Children's Books of the Year, 2004](#) ; Bank Street College of Education; United States

[Best Children's Books of the Year, 2008](#) ; Bank Street College of Education; New Beginnings: Life in a New Land; United States

[Best Children's Books, 2003](#) ; Publisher's Weekly; United States

[Capitol Choices, 2004](#) ; The Capitol Choices Committee; United States

[Children's Catalog, Eighteenth Edition, Supplement, 2004](#) ; H.W. Wilson; United States

[Children's Catalog, Nineteenth Edition, 2006](#) ; H.W. Wilson; United States

[Children's Literature Choice List, 2004](#) ; Children's Literature; United States

[Editors' Choice: Books for Youth, 2003](#) ; American Library Association-Booklist; United States

[Notable Books for a Global Society, 2004](#) ; Special Interest Group of the

International Reading Association; United States
[Notable Children's Books, 2004](#) ; American Library Association-ALSC; United States
[Publishers Weekly Book Review Stars, January 20, 2003](#) ; Cahners; United States
[School Library Journal Book Review Stars, May 2003](#) ; Cahners; United States
[School Library Journal: Best Books, 2003](#) ; Cahners; United States

Awards, Honors, Prizes:

[Bill Martin, Jr. Picture Book Award, 2004](#) Nominee Kansas
[Ezra Jack Keats New Writer and New Illustrator Award, 2004](#) Winner Illustrator
 United States

State and Provincial Reading Lists:

[Armadillo Readers' Choice Award, 2004-2005](#) ; Nominee; PreK-2; Texas
[Charlotte Award, 2006](#) ; Nominee; Primary; New York
[Delaware Diamonds, 2004-2005](#) ; Nominee; Grades K-2; Delaware
[Georgia Children's Book Award, 2006-2007](#) ; Nominee; Picture Storybook;
 Georgia
[Monarch Award: Illinois' K-3 Children's Choice Award, 2006](#) ; Nominee; Illinois
[Red Clover Children's Choice Picture Book Award , 2004-2005](#) ; Nominee;
 Grades K-4; Vermont
[Volunteer State Book Award, 2005-2006](#) ; Nominee; Primary Division;
 Tennessee
[Washington Children's Choice Picture Book Award, 2005](#) ; Nominee; Grades K-3; Washington

Curriculum Tools:

[Link to Lesson Plans and Activities at Round Rock ISD](#)

Horn Book Guide:

Fall 2003 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration.

21. Yoon and the Christmas Mitten

Helen Recorvits ; pictures by Gabi Swiatkowska. New York : Farrar, Straus and Giroux, 2006.1 v. (unpaged) : col. ill. ; 24 cm.

Annotations:

"Frances Foster books."

Yoon, a Korean American, is excited to hear about Santa Claus and Christmas at her school, but her family tells her that such things are not part of their Korean tradition.

Best Books:

[Books About Holidays, 2006](#) ; Association for Library Service to Children; United States

[Kirkus Book Review Stars, November 1, 2006](#) ; United States

[Notable Social Studies Trade Books for Young People, 2007](#) ; National Council for the Social Studies; United States

Horn Book Guide:

Spring 2007 Picture Books Rating 4, Recommended, with minor flaws

22. Yoon and the Jade Bracelet.

Helen Recorvits ; pictures by Gabi Swiatkowska. New York : Farrar Straus Giroux, 2008.

p. cm.

Annotations:

"Frances Foster Books."

Although she really would have liked a jump rope for her birthday, Yoon is happy to receive a Korean picture book and a jade bracelet passed down from her grandmother, and when she wears the bracelet to school it seems as if her wish for a jump rope and a friend is about to come true.

Horn Book Guide:

Spring 2009 Picture Books Rating 2, Superior, well above average.

23. Cooper's Lesson

story by Sun Yung Shin ; illustrations by Kim Cogan ; [Korean translation by Min Paek]. San Francisco, CA : Children's Book Press : Distributed to the book trade by Publishers Group West, 2004.

30 p. : col. ill. ; 28 cm.

Annotations:

When Cooper, a biracial Korean-American boy, feels uncomfortable trying to speak Korean in Mr. Lee's grocery, his bad behavior eventually leads to a change in his attitude.

Best Books:

[Booklist Book Review Stars, Mar. 15, 2004](#) ; United States

Horn Book Guide:

Fall 2004 Picture Books Rating 5, Marginal, seriously flawed, but with some redeeming quality.

24. The Trip Back Home

by Janet S. Wong ; illustrated by Bo Jia. Cataloging in Publication
[U.S.] ; London : Harcourt Brace, 2000.
32p.: chiefly col. ill. ; 23cm.

Best Books:

[Adventuring with Books: A Booklist for Pre-K-Grade 6 13th Edition, 2002](#) ;
National Council of Teachers of English; United States

[Best Children's Books of the Year, 2001](#) ; Bank Street College of Education;
United States

[Kaleidoscope, A Multicultural Booklist for Grades K-8, Fourth Edition, 2003](#) ;
National Council of Teachers of English; United States

[Lasting Connections, 2000](#) ; American Library Association; United States

[Notable Books for a Global Society, 2001](#) ; Special Interest Group of the
International Reading Association; United States

[Sharing Cultures: Asian American Children's Authors, 2001](#) ; ALSC American
Library Association; United States

State and Provincial Reading Lists:

[Children's Gallery Award, 2003](#) ; Nominee; United States

Horn Book Guide:

Spring 2001 Picture Books Rating 3, Recommended, satisfactory in style, content, and/or illustration.

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