

A close-up photograph of a hand holding a brush with yellow powder over a red seal on a white paper. The background is dark, and the lighting is focused on the hand and the seal.

Journal of Languages and Culture

Volume 8 Number 3 March 2017

ISSN 2141-6540



*Academic
Journals*

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The **Journal of Languages and Culture (JLC)** will be published monthly (one volume per year) by Academic Journals.

Journal of Languages and Culture (JLC) is an open access journal that provides rapid publication (monthly) of articles in all areas of the subject such as Political Anthropology, Culture Change, Chinese Painting, Comparative Study of Race, Literary Criticism etc.

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Review

Making of the body: Childhood trauma in Toni Morrison's *God Help the Child*

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Received 9 November, 2016; Accepted 14 February, 2017

The study probes into the historical and familial inherited trauma of being black in Toni Morrison's latest novel - *God Help the Child*. It illustrates how African American children, in Morrison's novels, learn about white culture, black communities, and their own self-worth through the legacy of racial discrimination. Childhood experience becomes knowledge and remembering in the hands, in the body, and in the cultivation and habit, functions as a site of endless exchange, intervention and re-intervention, passes from one generation to another, and eventually becomes the whole nation's collective memory. Such insight offers new angles from which to look at African Americans whilst showing the relevance of the issues these characters deal with to the contemporary American society.

Key words: *God Help the Child*, childhood trauma, body, memory.

INTRODUCTION

After 150 years of the abolition of slavery in the U.S., the ways in which the country is still affected by slavery is undisputable. The pain of being black is right under the skin. The vulnerability of racism is not only ubiquitous today, but its complexity unconsciously assimilated by African Americans also exists. The strong and powerful discourses fabricated in society create human body, which functioning as a walking text, a fleshly reminder of the contradictory nature of an American citizenry built around the ideology of difference.

Pecola's blackness, in *The Bluest Eye*, makes her the antithesis of the ideal beauty - "white is beautiful". However, Morrison never gives any depiction about Pecola looking herself in mirror before losing her mind. The visions of others serve as the "mirror" reflecting and confirming her ugliness. They question her very existence, leading her to find no affirmation of her identity; meanwhile they simply want her to get out of their vision, making her wish to let her body disappear.

Pecola's schizophrenia suggests the consequences of a split body and mind. Moreover, these "bodily biases" have overwhelming effects on African American community as a whole. The experiences of Pecola's parents provide a context that frames Pecola's plight, as well as pointing out a larger social problem. This trauma, lingers for forty-five years, reappears in (Morrison's 1970), newly published novel - *God Help the Child*, which bears curious replications of where she began in the first novel.

Once again, we have a black little girl - Lula Ann, and her life is ravaged by racism owing to her color. Her light-skinned parents disregarded her because of her dark complexion since she was a child. As soon as she grows up, Lula Ann leaves home, assuming a different name, Bride, and covering her blackness by wearing everything in white. Researchers Wang and Wu (2016) thinks that *God Help the Child* probes into the issue of childhood trauma by investigating the impact of dark skin

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on family relationships and personal life. This study goes further to argue that it is not only a critical story about the life of an adult is influenced and badly shaped by childhood trauma, rather than a whole nation's trauma.

Pain lives just under the skin

The most important part of Lula Ann's story is the minor impact of racism. They suffered a great deal from pain in a parent-child tie, so "fault and blame" are effective and strong. When the novel begins with "It's not my fault, so you can't blame me", as readers, we sense that this is a story about trauma which involves everyone like *The Bluest Eye* does. (Morrison, 2015).

Sweetness, Lula Ann's light-skinned mother, still remembering the fear of giving birth to a black baby - "It didn't take more than an hour after they pulled her out from between my legs to realize something was wrong, Really wrong" (Morrison, 2015). All of Sweetness' family - her parents, grandma, as well as her husband are "white"; however, this African American black skin shows on her daughter which brings the shame to the whole family. Sweetness regarded her daughter's "midnight black" skin as shockingly ugly - "She (her daughter) was so black she scared me. Midnight black, Sudanese black [...]. I wished she hadn't been born with that terrible color. I even thought of giving her away to an orphanage someplace" (Morrison, 2015: 5).

Sweetness punishes Lula Ann for her pitch-black skin, which brought shame to her, and moreover, ended her marriage. Louis, Lula Ann's father, refuses to hold his daughter, blames his wife's "infidelity" and treats Lula Ann as an enemy. Both Sweetness and her husband Louis are apparently white, and Louis, of course, could not bring himself to love a child who stands at the antithesis of the ideal beauty. The couple argued about their daughter's skin color until Sweetness argued that the blackness might be from Louis's family, not hers. Being suspected of having a Negro ancestor is astoundingly humiliating, the father simply abandons the family. "Her color is a cross she will always carry", mother concludes with a deadening lack of subtlety, "But it's not my fault. It's not my fault. It's not my fault. It's not" (Morrison, 2015). The mother, meanwhile, insisted her child call her "Sweetness" instead of anything maternal, just as Pauline requires Pecola to call her Mrs. Breedlove.

Lula Ann's childhood was soaked in hunger and shame, craving love, fondness and acceptance. She has the same experience as Pecola does at school. One day a girl and three boys heaped a bunch of bananas on her desk, and did their monkey imitations. They treated her like a "freak, strange, soiling like a spill of ink on white paper" (Morrison 2015). She does not complain, but "build up immunity so tough that not being a 'nigger girl' is all she needs to win" (Morrison, 2015). As soon as she is

capable, Lula Ann leaves home, changes her name to Bride, and acquires a second skin to her pitch black hue by wearing anything in white. Surprisingly, Bride discovers that men find her extremely attractive, and her blackness is "the new black", which reminds us of the slogan in 1960s - "Black is Beautiful."

Nowadays, maybe not everyone would believe there appeared to be connection between one's looks and political struggle to end the policy of segregation in the United States. But it was true then. Morrison describes, in *Playing in the Dark*, how "white imagination" creates a "fabrication of an Africanist persona" and states that "in that construction of blackness and enslavement could be found not only the not-free but also, with the dramatic polarity created by skin color, the projection of the not-me" (Morrison, 1992). What Morrison tries to emphasize is that the white construction of black subjectivity produces chronic trauma for black Americans, and the danger of denying one's individuality as a rationale for encouraging racist solidarity, "When the strength of a race depends on its beauty, when the focus is turned to how one looks as opposed to what one is, we are in trouble", because "the concept of physical beauty as a virtue is one of the dumbest, most pernicious and destructive ideas of the Western world, and we should have nothing to do with it" (Morrison, 1974). Obviously, Morrison is clear on the hollowness of Bride's "new black", which is still generated and defined by a racially exclusive larger culture.

One mistake that had devastating consequences is that, as a second-grader, Bride was a material witness to a notorious sex crime, which resulted in the long imprisonment of an innocent twenty-year-old female teacher - Sofia Huxley. What motivates her to accuse an innocent woman is to get her mother's attention, and let her mother be proud of her - "Outside the courtroom all the mothers smiled at me and two actually touched and hugged me. Fathers gave me thumbs-up. Best of all was Sweetness. As we walked down the courthouse steps she held my hand. She never did that before, and it surprised me as much as it pleased me because "I always knew she didn't like touching me. I could tell" (Morrison, 2015).

After the trial, Sweetness let Bride's earlobes pierced and brought her a pair of earring as a gift. As an adult, Bride feels guilty and sets out to make compensation by offering five thousand dollars to Sofia who stays in jail for fifteen years, and currently on a parole. However, Sofia ends the compensation by giving Bride a good beaten, and throw her out rather than accepting the money. After that, Bride found her ear holes are mysteriously closed, and the mysterious things happened on her body one after another - her period stops, and then her breasts shrink. Something is changing inside of her body.

Different from Pecola, who wishes her black body disappears part by part actively; what Bride suffers is a negative body change as an adult - hairless pudenda,

delayed menstrual period, flat chest, and shrinking body. She is losing her black beauty and changing back into a black little girl - the repressed childhood trauma acts out on her body, thus further illustrates that body is a placeholder for memory, and trauma.

Another layer of trauma - Body speaks

Van der Kolk (2000) research shows that "some memories seem to become fixed in the mind, and remain unaltered by the passage of time [...] Traumatic scenes were re-experienced over years and decades, seemingly without modification". As an adult, Bride's body changing back into a black little girl reminds us of William Faulkner's well-known saying, "The past is never dead. It's not even past" - her childhood trauma is still there, right under her skin (Faulkner, 1951).

Bride takes the body change as a consequence of Booker's, her boyfriend, who abruptly abandons her which caused her to be heartbroken. She starts her journey searching for Booker. In Northern California logging country, miles away from home, Bride suffers a car accident, and is rescued and taken in by a white family. During six weeks recovering at their home, Bride becomes close to a child in their care named Rain who discovers Bride after the car accident. In Bride, Rain finds the only person she can talk to about the abuse she is suffered at the hands of her prostitute mother, and her mother's Johns. In Rain, Bride finds a friend which is always in vacancy in her childhood. Both of them understand each other in the easy way of children.

Van der Kolk (2000) states that in order to reverse the bodily effects of traumatic experiences, the "traumatized individuals need to have experiences that directly contradict the emotional helplessness and physical paralysis that accompany traumatic experiences". The bond between the two, one "pitch black", the other "bone white"; the very center of this powerful story is the mental age of an adult equal to a child's. Morrison employs psychoanalytic "repetition-with-a difference," having her characters inevitable return to an earlier moment of trauma and attempt to transform it. For Bride, this episode is self-acceptance, transformative and healing.

Moreover, by letting Bride go back to her childhood to make friends with white girl, what Morrison intends to state is that Jim Crow laws enacted to "separate blacks and whites, to segregated housing and schools, to discrimination in the dispensation of justice, to the myths about interracial sex, and to economic and political oppression" has destructive effect on African Americans, especially on black children (Berry and Blassingame, 1978). Such exclusion, according to Eyerman (2001), causes "dramatic loss of identity and meaning" - "a tear in the social fabric".

Thus "affecting a group of people that has achieved some degree of cohesion" as the collective memory of slavery. The child "comes to discover himself through a

progressive comparison of his own body with other people's bodies", thereby developing their own personalities (Clark and Clark, 1939). The segregation caused children to be aware that race consciousness is a part of particular group because physical appearance influences the development of self-consciousness. Consequently, the segregation damaged human personality and always unfairly treats a person.

Moreover, the family serves a crucial role in shaping children's character and self-consciousness, which is as pervasive as to be easily neglected. Generally, adult conduct in society is learned as a child. Morrison's novels are full of such examples that the child learns a way of looking at life in his or her early years. Cholly's rape to his daughter is the consequence of his own "rape" in his youth at the hands of two white men. As a mother, Sweetness makes it clear what she had done on her child is to protect her from a world that would be more tended to punish the dark skinned child, and she claims that she will never apologize for the way she raises her daughter - "Some of you probably think it's a bad thing to group ourselves according to skin color - the lighter, the better - in social clubs, neighborhoods, churches, sororities, even colored schools. But how else can we hold on to a little dignity?" (Morrison, 2015). The mother sees her cruelty as a mercy, a way to strengthen and prepare her child for the future abuse that the society as a whole will dump on her based on the color of her skin.

As a matter of fact, the trauma of being black is transferred unknowingly from parents to child. Researchers have studied this bodily and transferable aspect trauma, and how it creates a troublesome cycle of inherited behavior. The work of Erik Hesse and Mary Main elaborates this transfer as parents own traumatic experiences:

[...a parent] sporadically alarms the infant via the exhibition of frightened, dissociated or anomalous forms of threatening behavior. We suggest that spurious but ongoing interactions of this kind can occur even when a parent is normally sensitive and responsive to the infant, and can lead in turn to the infant's inability to remain organized under stress. (Hesse and Main, 1999).

In other words, parents who experience trauma place their infants at risk through their behavioral response to trauma. The parents' fear of acting out unresolved frightening experiences endangers the infant's ability to feel safe as well as the ability to regulate fear.

What Sweetness passes to Bride is this racial memory which takes on a bodily form exactly because it exceeds both the individual and the community's capacity to verbalize and mourn. Bride left home after she grows up and only wears white. She works hard to become an executive in a cosmetic company, "You, Girl!" where "black is the new black".

Though her very existence is distinguished, her childhood trauma still haunts. The trauma starts healing

after she feels guilty about accusing Sofia, and continuous being healed after making friends with Rain as well as saving Rain's life by putting herself in danger, and further to be healed after she met Queen, an old, black woman.

After a long journey tracing Booker, Bride comes to Queen's home. Queen opens the door and says, "Come on in. You look like something a raccoon found and refuse to eat" (Morrison, 2015). Bride was shocked, for the past three years she had only been told how exotic, how gorgeous she was, but now this old black woman with judging eyes had deleted the entire vocabulary of compliments in one stroke. Once again she was the ugly, black little girl in her mother's house. And Queen said, "Get in on, girl. You need feeding [...] and I know hungry when I see it" (Morrison, 2015). This "hungry", as a matter of fact, refers to mother-hunger. Bride finally finds the home she has been lacking, people feed her and want her to stay and the word "girl" indicates the healing power of connection and mothering.

After giving birth to Bride, Sweetness thinks nursing Bride "is like having a pickaninny sucking her teat, so she goes to bottle-feeding" (Morrison, 2015). As Morrison has compared milk as mother's present and enduring love in *Beloved*, taking one's milk away can be viewed as being forsaken.

Traumatically, the Mother-daughter bond is broken literally after the mother refuses to breast feed her child. This bond starts rebuilding after staying with Queen. Under Queen's guidance, both Bride and Booker re-experienced their childhood trauma by telling their own stories. One of the most disturbing barriers to changing lives is the connection between early trauma and attachment issues.

According to Cooper (1986), an actively affective reliving of the traumatic event needs "sustained social support". Therefore, retelling and remembering the trauma within a supportive other mother enables trauma victims to move forward, as Lacan (1991) suggests, "enjoyment comes from the repetition of the past because doing so represses the anxiety of lack", and the lack "gives rise to desire", which can "drive subjects to repeat outmoded and even dangerous behavior", or, in more open condition, lead to change".

As a matter of fact, touching is what Bride craves for throughout of her childhood. She used to pray that Sweetness would slap her face or spank her just to feel her mother's touch. So she deliberately made little mistakes, but Sweetness had every way to punish her without touching her body. She traumatically tells the reader that when her mother had to bathe her, "Distaste was all over her face", which reminds the reader the shopkeeper in *The Bluest Eye*, manages to get the penny without touching Pecola's little hand. Touching always bears crucial meanings in Morrison's novels, for example, touching is part of Pauline's desire when she describes her love making with Cholly; Young (1996) Cholly and

Darlene's touching is presented as completely consensual and entirely natural; adult Claudia understands and memories her mother's love through touching: the hand which whipped them for small mistakes was also the same that did not let her die of a severe cold.

The mother-child bond is rebuilt through desire of touching, which is fully described in the section of bathing Queen after she suffered a severe fire and sent into hospital. In *Beloved*, after Sethe fled from Sweet Home, Baby Suggs, her mother-in-law, bathed her in sections. What she tries to transfer is the power to let her daughter-in-law love her body, the body that slaveholders as the dominant power attempts to destroy in order to remain in tyrannical control. Paul D's bath to Sethe, in *Beloved*, indicates that he finally understands Sethe's infanticide and appreciates her scarred body. The couple may not revise the past, but it does reveal some hope that they have a better chance at carving out a future. Milkman's bath to Sweet, in *Song of Solomon*, prove worthy of staying with Black woman and for the first time he gives himself to a woman, and learns the joy of sharing.

However, in *God Help the Child*, it is child who offers bath to their Black mother. While Queen is unable to rise to a bedpan in hospital, Bride bathed Queen "one section at a time, making sure her body was covered in certain areas before and after cleansing" (Morrison, 2015).

Besides Bride's tender bath, Booker maintained the pedicure, soaped, then rinsed Queen's feet, massaging them slowly, rhythmically, with a lotion that smelled like heather and he did the same for Queen's hands. Different from Baby Suggs's bath for Sethe, Milkman's bath for Sweet, or Paul D.'s bath for Sethe, which tenderly demonstrate maternal love and lover's love, the bath for Queen is offered by children to their other mother. Mothering and healing are intricately connected loving relationships with individuals and communities assist in the creation of self. Bride's body back to the normal and her breasts returned indicates that her childhood trauma starts healing.

The whole nation's trauma

According to Paul Connerton's *How Societies Remember*, that memory "is not an individual faculty", it is a "collective or social memory" (Connerton, 1989).

If memory is a collective or social memory rather than an individual faculty, then what we experience present is "very largely depends upon our knowledge of the past, and we may experience of present world in a context which is causally connected with past events and objects, and hence "with reference to events and objects which we are not experiencing when we are experiencing the present" (Connerton, 1989).

Therefore, the memory "is a theoretical construct that connects the state of the individual in the past and the

influence the event had on the individual to the behavior in the current situation" (Leuzinger-Bohleber and Pfeifer, 2002). Past experiences, triggered by sensory stimulation, are re-categorized and related to the current activity.

Bride thinks her mother does not love her because of her dark skin, therefore after she grew up and left home, her aim is to be beautiful by wearing and only wearing anything in white the way in which she thinks is the best way to reflect her beauty. Her identity, as a matter of fact, is defined by the corroding larger white culture, and shaped by her parents' trauma, showing low self-esteem and a sense of helplessness. She needs to heal her physical trauma to have a whole self-combined both mind and body.

In addition to the psychological contributions to trauma, bodily components store and perpetuate traumatic events and sensations. Caruth (1996) concludes that "what causes trauma, then, is a shock that appears to work very much like a bodily threat" and that what is passed on, finally, is "not just the meaning of the words but their performance". Trauma is embedded in body, and its performance passes from one generation to another, eventually transfers into a whole nation's trauma through collective memory.

According to Freud's distinction between "mourning" and "melancholy"—the differences between what he calls "cultural memory" and "racial memory", claiming that "cultural memory", both written and oral, official and unofficial, constitutes a healthy model of mourning, while "racial memory" is a collective memory of negation that remains non-verbalized yet somehow transfers itself from one generation to another as symptom or effect. Sweetness's racial memory comes from her parents and black community as a whole. This process reaches into everyday details of their lives that not only influence, or distort their experience of the present, but also legitimate a present social order.

Individual's ease arises from the assurance that he is able to embody the socially legitimated body and so is able to impose the norms by which his own body is perceived and accepted by others. "Unable to incarnate an acknowledged model, one tries vainly to compensate for this inability through the proliferation of the signs of bodily control [...]. This too is a habit of performance, but it is a habitual experience of the body as a condition of unease, as a perpetual source of awkwardness, as the all too tangible occasion for experiencing in the mirror: a fissure of which one is being perpetually reminded both by the reactions of others and by the process of self-monitoring by which they notice and try to rectify the gap between the social legitimate body and the body one has" (Connerton, 1989).

Sweetness's grandmother passed for white, and never gets in touch with any one of her children in order to cut the link with them. Both of Sweetness's parents are very light, so her mother wasn't stopped from trying on hats in

the department stores or using their ladies' room; and her father could try on shoes in the front part of the shoe store, not in a back room. That's why they thought Bride's pitch-black skin brought shame to the family.

African American children, in Morrison's novels, learn about American culture, their black communities, and their own self-worth through the legacies of racial discrimination. Their evaluations about their bodies come from the parents, community and society's idea. Physical body always symbolizes the conceptualization of national identity. The very way we evaluated and contextualize political, social, and ethnic representations revolves around the rhetorical mobility in the national public sphere of the American body politics. This strategy is what Karen Sánchez-Eppler called "the bodily biases of the state."

Framed in this context, the Black body has been considered more or less as "a conglomeration of social meanings, meanings that, in the end, mark this body as "other" or bodiless according to specific cultural and national mandates that objectify the African American body so much that black identity is formed in relation to the split between mind and body (Sánchez-Eppler, 1993).

CONCLUSION

If the young generation grows up in a culture in which black identity is marginalized, this trauma will simply pass from generation to generation, finally, becomes a whole nation's trauma according to *How Society Remembers*. The childhood experience becomes knowledge remembering in the hands, in the body and in the cultivation of habit. The childhood trauma eats, grows, naps on the body, and becomes the adulthood memory, which will be transferred to next generation. The injustices of slavery and its consequences haven't been worked through, and the racial oppression remains a contemporary reality. Therefore, the circle of abuse and violation repeats itself. In order to "eliminate racism from American culture", says Morrison, "we need to convert a racist house into a race-specific yet nonracist home" (Morrison, 1997). In such a society, individual and communal racial identities could exist without the psychological burden of hatred, scapegoating, or otherness. In such a society, we can protect our children "from kidnap, beatings, rape, racism, insult, hurt, self-loathing, and abandonment. Error-free, all goodness" and always bear in mind that "What you do to children matters. And they might never forget" (Morrison, 2015). If we don't, no doubt, for generations, there will be no social peace in the United States.

CONFLICT OF INTERESTS

The authors have not declared any conflict of interests.

ACKNOWLEDGMENTS

This paper is supported by China Scholar Council (No. 201506990060) and the Fundamental Research Funds for the Central Universities (SWU1509371).

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Essay

“Don’t be an idiot! Fight!” with the apparent title of ‘you must write it in your words as historical records by your own hand’: Translation of the poem on Tcheonzamun (the book of ‘The Thousand Character Essay’) from 673rd to 688th using Chinese characters and Korean pronunciation

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Received 1 October, 2016; Accepted 7 February, 2017

It has been found that one poem consists of 16 letters in Tcheonzamun (the book of ‘The Thousand Character Essay’). The poem consists of 16 letters from 673rd to 688th characters from the Tcheonzamun. The poem was translated both through Chinese character and Korean pronunciation. The author of Tcheonzamun wrote the poem to remain to their descendants as record for their difficulties. The meaning of the 4 characters and the whole 16 letters are possibly usable as a spoken Korean language. Tcheonzamun was written by the people of Maeg country, the ancestor of Koreans. This result is contrary to the general opinion of Korean and Chinese peoples. In other words, this precious book, Tcheonzamun was written not by Chinese but by Korean, and the book was delivered to Chinese by Koreans. The time Tcheonzamun spread into China might be before the era of Confucius (500 BC).

Key words: Tcheonzamun (the book of ‘The Thousand Character Essay’), 673rd to 688th characters from the Tcheonzamun, poem, Korean pronunciation, the people of Maeg country.

INTRODUCTION

Why got similarly between Korean, Chinese and Japanese in literature? The reason is that the three Asian countries have used common foundation; for example, Chinese characters, Tcheonzamun, etc. But there is a big difference between Chinese culture and Korean culture. A character expresses its individual meaning in the Chinese language, while several characters together

express their meaning in most of the Korean words.

In Republic of Korea, Tcheonzamun (book of ‘The Thousand Character Essay’) is sold in each book store and in street store; therefore, nearly everybody has a Tcheonzamun at home. The Koreans used to read Tcheonzamun in order to study fundamental Chinese characters and in the translation of each 4 characters,

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there are many names of Chinese men and that of the Chinese places. So the book is not interesting and we, the Koreans, cannot understand the meaning of it. It was seen that it is just same in English translation (Sturman; 2009, source: www.oocities.org/npsturman/tce.html).

When Augustin, one of the authors, has been operated of colon cancer in the year of 2011, from that time both authors, Hyeonhi and Augustin, have used the book *Tcheonzamun* at home to study Chinese. And the researchers found that *Tcheonzamun* is the collection of 63 poems, each of which is composed of 16 letters (except 63rd poem) and it was really interesting for us; therefore, we started to write our daily story in a form of essay (it is not the Essay as shown in 'The Thousand Character Essay' but that of our family life) until now (Park and Kim, 2012; Kim and Park, 2016).

In a French book written by Dallet (1874) named 'Histoire de l'Eglise de Coree (History of Korean Catholic Church)', it is written that "it is difficult or nearly impossible to know Korean history because of no document. Different Korean histories, written in Chinese characters, were only compiled of undigested facts and almost imaginary and they were emphatic. This view is the opinion of persons who could read through the Korean historic books. The Korean learned men, themselves, do not join any trust for their history and they do not have any passion for the study of their history: the learned men only restrained themselves to read Chinese books." It is written in the same book for the Korean language (Dallet, 1874) as the following

The first missionaries and travelers into China have believed that Korean language is only a dialect of Chinese language, and they have concluded that the two peoples (Korean and Chinese peoples) are absolutely the same, but now we know that the two languages and the two peoples are different. It is certain that Koreans are not Chinese in its origin but Tartar (central Asia). But the history of Korea before the 1st century (AD) is absolutely unknown. It is only known that the distinct traces of three kingdoms, who have divided the Korean peninsula, remained.

It was also written by Dallet (1874) that "The question is very difficult to solve, because the ancient Korean books fall into the complete forgetfulness and have disappeared." In China, there were several books for child who started to study the characters. The most common book for the children in China to study Chinese character is the *Tcheonzamun* (The Thousand Character Essay, Tchouen-ly in Cantonese pronunciation in the 19th century and Qian Zi Wen in Mandarin), and this is dated from Ch'in and Han (Tsin and Ha'n in Cantonese pronunciation in the 19th century) (Dallet, 1874).

Fairbank and Reischauer (1978) drew in a figure that Ch'in had existed on the sixth century BC and they wrote the following things: (1) The unification of China was accomplished by a Ch'in (Tsin in Cantonese pronunciation

in the 19th century) king who ascended the throne as a boy in 246BC (2); By 221BC the King of Ch'in (Shih Huang-ti, this name means "First Emperor") had created what he believed was a universal and everlasting empire; (3) After the First Emperor's death, Liu Pang set himself up as emperor in 202BC, and he took for his dynastic name, Han, derived from a major tributary of the Yangtze River.

Song et al. (2008) wrote the countries Maeg and Yeo had lived before the 10th century BC in Liaoning and Jilin districts. And they were able to use copper mixed with nickel, zinc, or plumb in order to make the material stronger than the copper itself.

This study focused principally on Maeg (鎡 in Chinese character) country at present report.

MATERIALS AND METHODS

HanSeogBong *Tcheonzamun* (the book of 'The Thousand Character Essay') (Kim, 2002) was used. HanSeogBong is the name of a famous calligrapher in 16th or 17th century AD in Choseon country, and he wrote the *Tcheonzamun* in his own calligraphy. Kangxizidian (1716) written in Chinese character was used and the explanation in English was also utilized (Sturman, Source: www.oocities.org/npsturman/tce.html).

The poem was translated through Chinese character. And we tried to pronounce each 4 characters and observe that the meaning of the 4 characters and the whole 16 letters are possibly usable as a spoken Korean language.

RESULTS AND DISCUSSION

My closest Chinese friend strictly told me the following, 'Augustin, you described the pronunciations of the poems and their meanings. As a Chinese native, I found all the meanings were distorted and 1000 miles beyond the original meanings of the Chinese poems which were written in characters. It is not appropriate to interpret or infer the original of the poem in this way'.

It is natural for my Chinese friend to say so, because all of Koreans except, the present researchers think that it is strange to translate *Tcheonzamun* using this method (Kim and Park, 2016). "However, my dearest Chinese friend, there is one thing which I want to say to you. The people usually translate only 4 Chinese characters on *Tcheonzamun* (the book of 'The Thousand Character Essay'), but the researchers have tried to translate the poem into the form of 16 characters (Park and Kim, 2012). The translation was of course done through Chinese character meaning (Kim and Park, 2015; Park and Kim, 2016a, b). The meaning of the *Tcheonzamun* poem through Chinese characters translation, was so nice that the researchers, my wife Hyeonhi and myself Augustin, have praised the author of *Tcheonzamun* so many times (Kim and Park, 2013). By the way, the researchers recently happened to find translation through Korean pronunciation method. It was such a real surprise for the

researchers, Hyeonhi and Augustin, and the researchers have thought that it is not possible to be translated on the method, the Tcheonzamun poem translation through Korean pronunciation (Kim and Park, 2016). But it was true. The researchers have succeeded to translate several poems on the very method of 10 September, 16 September, 3 October, and 22 October (Park and Kim, 2016).

Therefore, my closest Chinese friend, the researchers are at present starting again the translation. The poem consists of 16 letters from 673rd to 688th characters from the Tcheonzamun. Now we start to translate the poem through Chinese character.

Order of Korean alphabets (Korean pronunciation);
Chinese characters (Chinese pronunciation)

673-676 망가퇴소(MangGaToiSo) 孟軻敦素(meng ke dun su).

We usually give food (皿) at first to our child (子) because he (she) has no tolerance (孟). If somebody wants his horse-ridden wagon (軻) to go first (孟), the man in the wagon can go directly and fast(敦). But he cannot see in detail the thing which he must see and he must make it into record; therefore his observation results in vain (素).

677-680 사어병직(SaEoByeongZig) 史魚秉直(shi yu bing zhi)

If you want to write (史) your persecution, injury, and bad treatments (魚) by them, you must hold those facts firmly(直) in your mind and you must write it in your words as historical records by your own hand(秉).

681-684 서기중용(SeoGiZungYong) 庶幾中庸(shu ji zhong yong)

If you want to make a sentence full of little-value meaning (庶) such as quarrel (幾) between you and your neighbors, please write those trivial things(庸) and set them in the middle(中) of your sentence.

685-688 노겸근칙(NoGyeomGeunTchig) 勞謙謹勅(lao qian jin chi)

If you want to make a sentence which can be very easily known to his own country's man (勞) while it is very hard for other people to know its meaning(謙), you can mix(謹) some unknown marks(勅) to express the words secretly.

The author of Tcheonzamun wrote these poems to

remain with their descendants as record for their difficulties.

During this work of translation, we happened to try their Korean pronunciations and to repeat the sounds of the a poem composed of 16 letters from 673rd to 688th. The number is the order for the four letters from the book of The Thousand Character Essay (Tcheonzamun in Korean pronunciation). And we are going to pronounce each 4 character. The left side is Korean pronunciation of the 4 Chinese characters, and the Korean language on the right side the modern Korean and their meaning and grammar explanations.

Order of Korean alphabets (Korean pronunciation) and
Chinese characters Korean alphabets changed into the
modern Korean(and its pronunciation).

673-676 망가퇴소(MangGaToiSo) 孟軻敦素
망가졌소(MangGaZeosSo) – We were defeated!
(‘MangGaZeosSo’ is the passive form of ‘ManGaZida’ –
to be deeply damaged, and is the only polite form of this
two poems).

677-680 사어병직(SaEoByeongZig) 史魚秉直
싸워 버리지(Ssawo Beoreozi, changed into the modern
Korean) –Don't be an idiot! Fight! (‘Ssaweo’ is the
imperative form of ‘Ssauda’ – fight, and ‘Beoreozi’ is a
noun expressing a small and pitiful one.)

681-684 서기중용(SeoGiZungYong) 庶幾中庸
새끼 죽여(SaeGgi ZugYeo, changed into the modern
Korean) – Beat the bastard (‘SaeGgi’ expresses a new
born of the man or the animal, but it usually shows the
strong hatefulness or insulting expression. ‘ZugYeo’ is
the imperative form of ‘Zugida’ whose meaning is to kill.

685-688 노겸근칙(NoGyeomGeunTchig) 勞謙謹勅
오금을 쳐(OGeumEul Tcheo, changed into the modern
Korean) – Beat the back part of knee of the enemy!
(‘OGeum’ means the back part of knee, ‘OGeumEul’ is
the objective form of ‘OGeum’. ‘Tcheo’ is the imperative
form of ‘Tchida’ which means to beat something).

It was written in Kangxizidian (1716) that Maeg is a country's name and Mo-tzu said that Maeg country has a good way of living. Fairbank and Reischauer (1978) wrote that Confucianism's chief early competitor was the school of Mo-tsu, who was born around or soon after the death of Confucius (551-479BC). From the fact that the words in this poem were very similar to modern Koreans, Tcheonzamun was written by Maeg country's people. Tcheonzamun (the book of ‘The Thousand Character Essay’) has been written by the people of Maeg country, the ancestor of the Koreans.

Fairbank and Reischauer (1978) drew in a figure that Ch'in had existed on the sixth century BC, and the most

common book for the children in China to study Chinese character is the Tcheonzamun (The Thousand Character Essay, Tchouen-ly in Cantonese pronunciation in the 19th century and Qian Zi Wen in Mandarin), and this is dated from Ch'in and Han (Tsin and Ha'n in Cantonese pronunciation in the 19th century) (Dallet, 1874). Therefore, it is considered that the time of spread of Tcheonzamun into China might be before the era of Confucius (500 BC).

Conclusion

It was concluded that the Tcheonzamun (the book of 'The Thousand Character Essay') has been written by the people of Maeg country, the ancestor of the Koreans. The time of spread of Tcheonzamun into China might be before the era of Confucius (500 BC). The meaning of the 4 characters and the whole 16 letters are possibly usable as a spoken Korean language. The Tcheozamun poems express the complete hatred of the Maeg Koreans, the defeated race.

CONFLICT OF INTERESTS

The authors have not declared any conflict of interests.

ACKNOWLEDGEMENTS

The authors thank Père Jean Blanc, a priest of 'Missions Etrangères de Paris' from France to Republic of Korea for 62 years, who allowed them to read the book of 'Histoire de l'Eglise de Corée (History of Korean Catholic Church) (Dallet, 1874)'; Professor Josh Sullivan, an American linguistic researcher and former Professor in Joongbu University in the year of 2014, who gave them the electronic data of Tcheonzamun book published in United Kingdom; Professor Simon Cooke in Joongbu University for his aid in the English translation of the Tcheonzamun poem (673rd to 688th characters); Mr Zheng-Xin Li, a teaching assistant in Joongbu University who explained the meaning of Kangxizidian; Kim thanks, student of Department of Companion Animal and Animal Resources Science in Joongbu University who listened to Kim's saying about Tcheonzamun during his lecture; and all who offered supports of various kinds during the study.

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Essay

‘The son and the daughter of Maeg country, I am very proud of you!’ with a title ‘I will do my best for my children as if I stood in front of God!’: - Translation of the poem on Tcheonzamun (the book of ‘The Thousand Character Essay’), from 689th to 704th characters

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Received 17 October, 2016; Accepted 14 December, 2016

Tcheonzamun, (book of ‘The Thousand Character Essay’), is so famous in China and in Korea that a lot of common phrases utilized in the practical life are have come from the book. The researcher translated the poem of Tcheonzamun. It is a poem composed of 16 letters from 689th to 704th. It was done both by using Chinese characters and through Korean pronunciation. The researcher found that in on this poem, nearly all of Korean pronunciations of those Chinese characters are utilized in the modern Korean language. The author of Tcheonzamun expressed through Chinese character the common sense in the first line of the four lines of this poem,; ‘We must speak good in order to obtain confidence from the people’. While the author constantly on the next three lines wrote opposite things, ‘; the most important thing is not the saying but the behavior of the person’. The meaning of the translation through Chinese character is as follows; ‘I will do my best for my children as if I stood in front of God!’. And the meaning of the interpretation through Korean pronunciation is connected to the previous poem from 673rd to 688th characters. The Tcheonzamun author has consoled his defeated sons or colleagues from the battle on the previous poem, and he continued the advice to his son’s in the present poem. The brief meaning of the present poem through Korean pronunciation is as follows,; ‘The son and daughter of Maeg country, I am very proud of you!’

Key words: Tcheonzamun (book of ‘The Thousand Character Essay’), poem, Korean pronunciation, Maeg country’s people, 16 letters from 689th to 704th.

INTRODUCTION

Tcheonzamun is so famous in China and Korea that a lot of phrases have come from the book. In Republic of Korea, Tcheonzamun is sold in every bookstore and street; therefore nearly everybody has a Tcheonzamun at home. The Koreans used to read Tcheonzamun in order to study fundamental Chinese characters, and in the translation of each 4 characters there are many names of Chinese men and places. So the book is not interesting and we the Koreans cannot well understand its meaning. The researchers saw that it is very similar to that in English translation (Sturman. source: www.oocities.org/npsturman/tce.html).

The researchers have utilized the book Tcheonzamun at home for studying Chinese. And the researchers found that Tcheonzamun is the collection of 63 poems, each of which is composed of 16 letters (except 63rd poem) (Park and Kim, 2012) and it was really interesting for them (Kim et al., 2013). Therefore the researchers started to translate the poem of Tcheonzamun, 'The Thousand Character Essay' (Kim and Park, 2016). Thus, this time the researchers translated the poem by using the meaning of Chinese characters and Korean pronunciation.

The researchers focused principally on Maeg people who seem to be the ancestors of modern Korean people through Tcheonzamun translation.

MATERIALS AND METHODS

The researchers used a HanSeogBong Tcheonzamun (Kim, 2002), whose translation is similar to that published in United Kingdom on internet (Sturman. Source: www.oocities.org/npsturman/tce.html) (Edited by Cambridge Chinese Classics, www.camcc.org 2017). Kangxizidian (Zin BE, Hyeog H, Ai BA, Na CA, Wang IZ, 1716) was also used. The researchers investigated and tried to find out the appropriate method for translating Tcheonzamun poem (Kim and Park, 2012, 2013; Kim et al., 2013; Park and Kim, 2016). The researchers used Chinese internet data (2 January 2017, https://en.wikipedia.org/wiki/Thousand_Character_Classic).

RESULTS AND DISCUSSION

As the translation from European language to Chinese language was difficult (Cheng and Kalinowski, 2013), it has not been easy for the Koreans to translate Tcheonzamun (book of 'The Thousand Character Essay') (Park & Kim, 31 May 2012). But the reason of the difficulty is not only the different language system but the origin of the Tcheonzamun (Kim & Park, 2016).

The Thousand Character Classic (Chinese: 千字文; Qiānzìwén), also known as the Thousand Character Text, is a Chinese poem used as a primer for

teaching Chinese characters to children from the sixth century onward. And one says that Emperor Wu of the Liang Dynasty (502–549) commissioned Zhou Xingsi (simplified Chinese: 周兴嗣; traditional Chinese: 周興嗣, 470–521) to compose this poem for his prince to practice calligraphy (2 January 2017, https://en.wikipedia.org/wiki/Thousand_Character_Classic).

And the present researchers proposed a hypothesis that Tcheonzamun was written by Korean ancients Maeg people and the book was spread into China around 500 B.C. (Park and Kim, 2016). And the researchers want to insist that "If there is Talmud in Israel, there is Tcheonzamun in Korea". Because all the 63 poems continuously have the expression of giving courage to weak persons through Chinese character translation (Kim et al., 2013). But this hypothesis is not established as a theory till date.

The last line (four characters) of the previous poem was LoKyeomKeunTchig (勞謙謹勅). It means 'utilize words well' (Kim and Park, 2016). The Tcheonzamun author continues to write the topic 'word'.

The poem consists of 16 letters from 689th to 704th. The number is the order for the four letters from the book of The Thousand Character Essay (Tcheonzamun in Korean pronunciation). The left side are Korean alphabets and their pronunciations of each 4 Chinese characters, and the right side are Chinese characters (Chinese pronunciation). Order of Korean alphabets (Korean pronunciation); Chinese characters (Chinese pronunciation) 689-692 영음찰리 (YeongEumTchalRi) 聆音察理 (ling yin cha li).

If you want to understand (聆) the words (音) in a style of Yeon country, you must certify (察) his saying is reasonable (理) or not.

Yeon country is a neighbor to the researchers' ancestor's country, Maeg; and Yeon seemed to be the enemy of Maeg for a long time. It is important for Yeon to speak reasonably; in other words, to speak well is a very important value in Yeon. Fairbank and Reischauer (1978) wrote that Yen (in Korean pronunciation Yeon) situated close to the area of the researchers' old country which seemed to be Maeg in the period of 6th century B.C.

693-696 감모관색 (GamMoPanSaeg) 鑑貌辨色 (jian mao bian se). How do you think (鑑) in a way of our Maeg country (貌)? We observe his behavior or the way of his life (色), and we know his mind (辨). For us, it is very important how Maeg people do their life. This description

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about Maeg country is true, because such praise was shown many times in a Chinese dictionary, Kangxizidian (Zin et al., 1716).

697-670 이궐가유 (IGwyeolGaYu) 貽厥嘉猷 (yi jue jia you).

If we are going to show this good behavior of ours (厥) to our descendants and transfer it to them as a present (貽), we must design this plan (猷) beautifully and smartly(嘉).

701-704 먼기지식 (MyeonGiZiSig) 勉其祗植 (mian qi zhi zhi)

If we are both prudence and practice (勉) the word which we have spoken (其), we will do our best (植) as if we stood in front of God (祗)!

Though Korean history before the 1st century (AD) is absolutely unknown (Dallet, 1874), we the Koreans feel and thank our ancestor, Maeg people, for their deep love to us the Koreans, their descendents.

The difference of grammar between Chinese and Korean languages is significant. The order of Chinese language is Subject + verb + object, while that of Korean language is Subject + object + verb. The researchers came to know in Tcheonzamun translation that there is a big difference between Chinese language and Tcheonzamun writing (Park and Kim, 2016). The order of Chinese characters in Tcheonzamun is as follows; (noun A + verb B, noun C + verb D). Therefore, if this -4 character- sentences were Chinese languages, we could translate like this; someone A does something B, and then, someone C does something D. But the present researchers were able to succeed in translating as follows; If we are going to do (B) something A, we must do (D) something C. It is very different from the system of Chinese language.

The next is the interpretation through Korean pronunciation of the same poem from Tcheonzamun.

Order of Korean alphabets (Korean pronunciation) and Chinese characters. Korean alphabets changed into the modern Korean (and its pronunciation).

689-692 영음찰리 (YeongEumTchalRi) 聆音察理
연을차라(YeonEul TchaRa) Break the Yeon country ('Yeon' means the country name, 'YeonEul' is the objective form of 'Yeon'. 'TchaRa' is the imperative form of 'Tchada', and 'Tchada' means to kick something or somebody).

693-696 감모판색 (GamMoPanSaeg) 鑑貌辨色
감어(GamEo). 팔 써(Pal Sseo) - Bind (the enemy's neck), and use your arms (to press the enemy's neck)!

('GamEo' is the imperative form of 'Gamda' which means to bind. 'Pal' is an arm, and 'Sseo' is the imperative form of 'Sseuda', which means to use something. You can understand this behavior well if you imagine the Judo experience)

697-670 이궐가유 (IGwyeolGaYu) 貽厥嘉猷 이궐거야 (IGilGeoYa). – You will gain in the battle! ('IGilGeoYa' is the future form of 'Igida' which means to gain the game or battle.)

701-704 먼기지식 (MyeonGiZiSig) 勉其祗植 맥의 자식 (MaegEui ZaSig). – The son and the daughter of Maeg country, I am very proud of you! ('Maeg' is the country, considered the origin of Korean people. MaegEui is the possessive form of 'Maeg' country, and 'Zasig' is child or children of the family).

The researchers found that almost all the Korean pronunciations of these Chinese characters from 689th to 704th pages of the poem are utilized in the modern Korean. Therefore, the researchers focused principally on Maeg country's people who seem to be the ancestor of modern Korean through Tcheonzamun translation.

Conclusion

Tcheonzamun (book of 'The Thousand Character Essay') is so famous in China and Korea that a lot of phrases are from the book. The researchers translated Tcheonzamun (the book of 'The Thousand Character Essay'), a poem composing of 16 letters from 689th to 704th. It was done by using Chinese characters and Korean pronunciation. In the appearance, it is seen that 'If we are going to show this good behavior of ours to our descendants and transfer it to them as present, we must design this plan beautifully and smartly.' While in the real sense, it is an encouragement to their descendents such as 'you will gain in the battle!' The author of Tcheonzamun expressed through Chinese character common sense in the first line of this poem, 'we must speak good in order to obtain people's confidence'. While the author constantly on the next three lines wrote opposite things, 'the most important thing is not the saying but the behavior of the person'. The meaning of the translation through Chinese character is as follows, 'I will do my best for my children as if I stood in front of God!' And the meaning of the present interpretation through Korean pronunciation is connected to the previous poem, from 673rd to 688th characters.

CONFLICT OF INTEREST

The researchers declare that there is no conflict of interest.

ACKNOWLEDGEMENTS

The researchers thank Mr Ilsoo Joseph Kim and Mrs Bohwa Kim, Mr Yeonhag Park and Mrs Hilye Sarah Kim. They thank Père Jean Blanc who allowed them to read the book of „Histoire de l’Eglise de Corée (History of Korean Catholic Church)“. They thank Father Hifumi Iwazaki. And the researchers thank Professor Josh Sullivan who gave the English version of Tcheonzamun (Sturman, October 2009) to the researchers. The researchers thank Professor Simon Cooke and Mr Zheng-Xin Li, a teaching assistant in Joongbu University, who helped the researchers to translate several Korean sentences into English and the translation of Chinese sentences of Kangxizidian into Korean languages, respectively. And the researchers thank the student of Department of Companion Animal and Animal Resources Science in Joongbu University. The researchers thank Mrs Tamako Hayashi and Mr Yoshihiro Hayashi, Mrs Francine Tenailon and Mr Nicolas Tenailon and Mrs and Mr Kuromiya for their supports during the researchers’ stay in Japan and in France. The researchers thank Mrs Jeomhyeon Carolina Park and Mr Hijeong Aloysius Kim.

The researchers thank Mr ByoungGon Jacob Kim. The researchers thank Mrs Hanna Hamon, Mr Pierre Hamon, Miss Claire Hamon and Mr Olivier Hamon.

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A close-up photograph of a hand holding a rolled-up document, possibly a scroll or a letter, with a red seal. The background is dark, and the lighting highlights the texture of the paper and the skin of the hand. The text is overlaid on a semi-transparent dark grey band.

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