

[특집 논문]

국제화시대에 있어서 문학의 역할

The Literature Function in the Globalized Era

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(일본, 소설가)

만약 세계가 한 나라가 되어 국경도 없이 자유롭게 왕래할 수 있게 된다면 얼마나 즐거운 일일까. 이 물음 속에는 전쟁이 없는 평화로운 세계가 가능할 수도 있으리라는 희망의 메시지가 담겨 있다. 그러나 전쟁은 사라지지 않았고, 국가 간의 국경을 둘러싼 분쟁 역시 21세기 현재까지도 끊이지 않고 있어 안타깝기 그지없다.

그럼에도 불구하고 이전에 비하면 교통망은 훨씬 발달되었고, 국가 간의 왕래도 더욱 자유로워졌다. 사람들의 왕래뿐만 아니라 자금의 이동도 활발해져서, 물자의 이동 역시 왕성해졌다. 우리는 이것을 ‘글로벌화’라고 부르고 있다. 그렇다면 우리는 ‘글로벌화’ 속에서 행복한가, 과연 우리가 꿈꾸었던 세계 인가를 고민해 볼 필요가 있다.

하지만 사람들은 이상 실현의 기쁨보다도 오히려 불안을 느끼고 있다. 그것은 격심한 국제경쟁에 내몰리는 것에 대한 불안이고, 변화를 쫓아가지 못하고 내버려지는 불안이며, 자신이 사랑하는 집과 고향이라고 하는 작은 세계가 보다 큰 세계에 삼켜져 버릴지도 모른다는 불안이다.

나에게 주어진 테마는 「국제화시대에 있어서 문학의 역할」이다.

이 테마에 대해서 나의 생각을 논하기 전, 1995년 일본 시마네현 마츠에(松江)에서 행해진 일본과 한국작가 심포지엄 때의 경험을 이야기하고 싶다. 이 경험에 대해서는 이미 예전에 신문을 통해 몇 개의 에세이를 썼고, 일본에서 출판된 한국 번역 단편소설집 해설에서도 언급한 적이 있다. 그럼에도 불구하고 다시 중복하여 말하는 것은, 지금부터 말하려고 하는 이 경험은 문학의 본질에 대한 무언가 대단히 중요한 사항이 포함되어 있다고 생각하기 때문이다. 그래서 중복되는 점에 대해 양해를 구하며 다시 한 번 이야기를 해 보려 한다.

1995년 마츠에에서 열린 한일문학인회의는 당시까지 3회째 모임이었다.

한일문학인회의 1회는 91년에 동경에서, 2회는 93년 한국 제주도에서 열렸다. 내가 참가한 것은 2회째부터였다. 3회째 마츠에에서 우리 일본 측 작가들은 한국에서 오신 분들과 대화하기 위하여 한국어를 베틀치기로 공부했다. 원래가 베틀치기 공부였기 때문에 정말로 몇 마디 말밖에 할 수 없었다. 일방적으로 말을 건네는 것일 뿐, 듣기는 불가능했다.

하지만, 말을 건넨다는 것은 커뮤니케이션을 여는 첫걸음이 될 수 있는 것이다. 우리 참가 회원들은 알고 있는 언어, 그것이 프랑스어든, 독일어든, 영어든 어떤 말이라도 사용해서 서로 이야기하는 재미있는 시도를 시작하게 되었다.

처음부터 소설가, 시인, 문예평론가 모임이었기 때문에 언어를 연구해서 사용하게 된다면 그것이야말로 모임 본래의 특색을 발휘한 것이 아니겠는가. 여기저기서 뜻밖의 조합을 이루며 대화가 시작되었고 때로는 일본어로 시작하여 프랑스어가 가능한 일본인 작가에게 전해지고, 프랑스어를 할 수 있는 한국인 작가에게 다시 전해지고, 또 한국어로 이어지는 릴레이도 있었다. 서투른 한국어로 말하면서 한자를 노트에 적는 방법을 사용하는 등, 한자와 서투른 일본어로 어떻게든 의사소통을 시도하기도 했다.

현대 한국에서는 많은 외래어를 사용하고 있다는 것도 알고 있어, 모든 언어를 섞어 쓰는 시도도 했다. 대단히 재미있는 경험이었다.

그 후, 우리들은 중국, 인도 문학인들과도 심포지엄과 회의를 해보았지만, 한국 작가들과 함께했던 마츠에 때와 같이, 알고 있는 언어를 있는 힘을 다해

사용했던 그런 경험은 하지 못해 아쉬웠다.

아무튼 나의 한국어 실력은 너무 형편없었던 것 같다. 왜냐하면 내가 버스 안에서 말을 걸었던 젊은 한국 여성작가가 고개를 갸우뚱거렸을 정도였으니까. 나중에 알고 보니 그 젊은 여성 작가는 신경숙 씨였다. 그녀는 마츠에 여행이 첫 외국여행이었다고 한다.

심포지엄 석상에서 일본 측 참가자인 유미리씨가

“나는 일본 아쿠타카와상(芥川賞) 작가다. 새삼스럽게 초등학생처럼 한 글자 한 글자 한글을 공부해야 한다고 생각하지 않는다.”

라고 도발적인 발언을 했다. 80년대 말까지 제일 한국인들 사이에서 모국어를 습득하지 않는 것은 도덕적으로 나쁘다고 하는 분위기였다. 그렇기 때문에 이 발언은 도발적인 발언의 배경이 되었다. 여기에 대답한 사람은 신경숙씨였다.

“유미리 씨가 말씀하신 것은 잘 알겠습니다. 저도 이 회의에 참가할 때까지는 자신이 어떤 언어로 말하고 있는지 생각조차 한 적 없었습니다. 말은 내 몸이고, 내 피라서 자연히 갖추어진 것이라 여겼었습니다.”

라는 말을 했다.

신경숙씨의 대답은 언어의 본질을 꿰뚫고 있으면서도 사람들에게 불쾌감을 주지 않았다. 오히려 사람들을 감싸는 상냥함을 가지고 있었다.

처음 익힌 언어, 그것이 어떤 언어이건 사람과 사람을 자연스레 이어줄 수 있는 것 같다. 다시 말해 언어는 자연스레 익혀 친숙해진다는 것이 중요한 것이다. 문학이 언어예술인 한, 신경숙씨의 발언 속에 들어 있는 진실을 놓치는 일은 없을 것이다.

오래전 중학교에 막 들어갔을 무렵, 영어를 배울 수 있다는 기대로 들뜬 적이 있었다. 아마도 그 기대감이 지속되었다면 지금 여기에서 여러분에게 영어로 말할 수도 있었을 것이다. 그러나 유감스럽게도 기대는 기대인 채로 끝났다. 한일문학인회의를 계기로 한국어도 조금 공부했지만, 이것도 기대인 채로 끝났다. 영어가 아니라 한국어로 여러분에게 말할 수 있었다면 좀 더 활발한 의사소통을 나눌 수 있었을 텐데 그러지 못해 유감스러울 뿐이다.

그래서인지 자기가 태어난 나라를 떠나 외국어를 익히고 공부하는 유학생들을 상당히 존경한다. 외국어를 습득한다는 것은 인간만이 누릴 수 있는 기

뽀이라고 생각한다.

하지만 현재 우리들은 국제어로서 영어가 너무 강대해졌다는 것에 불안을 느끼고 있다. 글로벌 시대에 영어가 막대한 힘을 발휘하는 것에 대해, 언어 예술을 하는 사람으로서 무언가 언급해야 함에도 불구하고 함구하고 있다는 생각이 든다.

문학에 흥미를 가지는 인간은, 마음 어느 한 곳에서 이 세상을 노래하며 살기를 소망하는 경박함이 있다. 슬프다고 하고서는 노래하고, 즐겁다고 하고서는 노래하고, 치밀어 오르는 화도 노래로 바꾸면 귀기울여줄 가치 있는 것이 된다. 그래서 이솝 우화로 비유하자면 문학인은 개미가 아니라 베짖이라고 할 수 있지 않을까 싶다.

무리하게 강요당하는 일 없이 자연스럽게 배운다면 외국어 공부도 즐거울 것이다. 하지만 강요당하게 되는 순간 우리들에게서 노래를 뺏어버리는 흥기가 되지 않을까.

굳이 변명한다면, 게으른 사람도 세상에 필요한 존재라는 것을 상기시키고 싶다. 만약 인간이 모두 근면하다면 지구를 파괴시켜버릴 정도로 과도하게 일해서, 지금보다도 수천 년 전에 이 세상은 종말을 맞이했을 것이다. 그러나 그런 일을 겪지 않고 지금 여기에서 이렇게 봄날을 즐길 수 있는 것은, 단지 일만하는 개미가 아니라 노래 부르는 베짖이이기 때문이지 않을까.

우리들이 현재 향수(享受)하고 있는 문학은, 번역의 힘에 의해 형성되어 온 부분이 있다. 문학뿐만 아니라 문화전체가 여러 문화의 영향을 받으며 그 영향을 소화하는 것으로 독자적인 문화를 구축해 왔다.

일본문학은 일본문학으로서 독립되어 발전한 것이 아니다. 오래전 중국대륙과 조선반도에서 가져온 문자와 문학이 일본문학을 길러온 것이다. 근대에 들어서는 서양문학이 번역 소개되어 일본 근대문학을 형성하는데 간과해서는 안 되는 요소가 되었다.

사람과 물건 그리고 돈이 지구 규모로 움직이는 글로벌화 시대에 있어서 지금까지보다 더 다양한 나라의 문학이 서로 영향을 주리라 예상된다.

이제까지 각각의 나라들은 다른 나라의 영향을 받으면서 나름의 문화를 키워왔다. 영향을 받는 것 그 자체는 결코 나쁜 것이 아니다. 하지만 그 속도가

과도하게 빠를 경우 노래 부를 여유도 없다는 것을 생각할 수 있다. 아니, 자연스런 노래가 마음속에서 샘솟을 여유 없이 세계는 지독하게 어긋난 형태로 균질화 되지 않을까라는 불안감을 안고 있다.

마음에 노래가 샘솟게 하려면 천천히 망설일 시간이 필요하다. 시의 나라이고, 노래의 나라인 한국의 여러분들은 이 사실을 충분히 이해하실 수 있지 않을까 생각한다.

만약 글로벌화가 인간의 마음에 노래를 가져다 줄 시간을 빼앗는다면 게으름뱅이 배짱이로서는 그것을 등지고 싶어 할 것이다. 지금으로서는 변화의 속도를 조절할 기술을 그 누구도 알지 못한다. 문학이 할 수 있는 것이라면 빠른 변화의 속도를 탄식할 노래를 부르는 것에 한정지을 수밖에 없을지 모른다. 혹은 터무니없이 빠른 변화의 속도로 초래된 지구 규모의 균질화를 꺼리는 노래를 부르는 것이 그 역할을 대신할 수 있을지도 모르겠다.

얼마 전 어린아이 때 들었던 구약성서의 바벨탑 이야기와 매우 비슷한 뉴스를 들었다. 중동의 두바이에 세계최고의 높이를 가진 빌딩이 건설된다고 하는 뉴스였다.

사람이 불손하게도 신이 사는 천상에 도달할 듯한 높은 탑을 만들려고 했기 때문에, 신은 화가 났고 사람들이 하는 말이 소통되지 않게 되었다는 구약성서 이야기를 들었을 때, 어린 시절 나는 참으로 신기했다.

그러나 '지금은 신도 노여워하지 않겠지'라고는 생각하지 않는다. 그 구약성서에 있는 이야기가 내가 살고 있는 시대에, 눈앞에서 볼 수 있을지도 모른다는 호기심 반, 기대 반이 생길 뿐이다. 그래서인지 그다지 인류의 진보를 믿고 있지 않는 것 같다.

인간이 인간으로서 살아가는 속도에 의해 변화가 초래된 것이라면, 글로벌화는 문화와 문학을 새롭게 빛내는 측면을 반드시 가져다 줄 것이라 믿어 본다.

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(a special edition)

The Globalization Era and The Role of Chinese Literature

Ye-mei
(CHN, Novelist)

In my mind, there is an in-all-age intimacy between me and Korean culture. Though I have never made special study on the comparison between the cultures of Korea and China, just through the written language used by Korea I have already felt a lot the common cultural source between us. Walking past long plank road of history while maintaining one after another beautiful traditional sceneries, this country becomes more and more attractive to me. Now I come to Korea at last. It is really a great joy to sit together with many old and new Korean friends to talk about literature and life as well as being benefited so much. Therefore I would like to extend my great thanks to Professor. Kim Eon-Jong and Professor. Jong-Hoi Kim, who held this literature festival and invited me to Korea. May I express my deep respect to these people who made their efforts for increasing the spiritual fortune of

human beings.

As all of us have realized, since half-age of last century, as long as the rapid development of modern scientific technology, the acceleration of the global economy integration as well as the rise of transmitting measures like movie, TV and Internet, deep changes have already took place in many fields of people's social life. And the traditional conception about literature also faces changes in many aspects. Someone said in 1960s that suppose Shakespeare were still alive, he would choose to make movies. In the preface of his *Aren't You Rather Young to be Writing Your Memoirs?*, British novelist B.S. Johnson pointed out: "It is a fact of crucial significance in the history of the novel this century that James Joyce opened the first cinema in Dublin in 1909." Unceasingly people keep pointing out "Theory is dead", "Criticism is dead" and the basic factor is "Literature is dead". Today I do not want to waste your precious time to expand the discussion for these topics, on which opinions vary and answers differ. I just want to say that in contemporary era, literature actually has already walked onto an extreme complicated and unparalleled gorgeous stage, together with multitudinous roles—as a result, the role it plays has always been marginalized, clowning or demonized. Despite of this, the function of literature still can not put the blame on the traps of the stage and the disputes between the roles; the more important thing is from its own lines.

As a Chinese writer who started to write and have the works published from 1970s, when the surroundings are filled with bubbling noise and various colors, I have to clarify: what exactly are my lines going to express? How to express? And what is its significance to the world on earth? In other words, my topic today to everyone can also be called: The Stage of Globalization and Personal Monologue. A good writer, no matter where you live—China, Korea, United States, or Europe and any other place—you cannot ignore the existence of the world. Neither is it possible for you to be insensitive to the

spread of globalization and its infiltration into each detail of our life; and no matter how big or small the world you face is, the literature writing you are engaged in is the individual, creative monologue of yours. It is the innovation (including the originality), national character as well as the tolerating and transcending humanity that makes it play an irreplaceable role in spiritual life of human beings.

I told myself: maybe you are not a genius, but as long as your writing really comes from your heart, it will certainly have its own position in this world. Despite how distant and miscellaneous the orientation of literature will be, I think the first point that should be emphasized still is its unique originality. On the street of Beijing, anyone can distribute colorful handbills, on which there are always regularly-arranged lines to praise a to-be-sold building, or a kind of capsule that can make woman younger 10 years. Here we can only say that the role of literature is extended, instead of saying this is literature. In the essay *The Literature of Exhaustion*, John Barth praised highly Borges, a very creative writer, as one who has the great insight of human beings...In such an era filled with the flavor of industrialization, people involuntarily prefer the original artistic creation, instead of the "artificial" one. The originality can only come from the unique feelings of writers to the life.

One day of the close of last year, I saw Sumer on TV. Sumer, the ancient civilization, is equally famous with the ancient Chinese civilization. But now in front of us, through more than 2,000 years, there are only a few incomplete sand walls, which are as golden as the luster of Sun, and one black stone pillar. Those supreme Kings and earth-shaking wars in the mysterious Mesopotamia have disappeared like flying ashes and smoke one by one; there are only characters engraved in sand walls and stone pillar are describing mutely the splendor they ever had. You cannot help being reminded that the cleaning up of time is really invincible, and the time is

really written in water. After the scenes of 2,000 years, it seems as if the golden sand walls still show freshness, the handprints of ancient people's touching were as clear as yesterday, and those faces once young and us were separated only by a wall. By seeing them we cannot avoid thinking about tomorrow. Tomorrow, or after 2,000 years, how will people look at today—for example, 2,008?

The ancient civilization of China has left us plenty of things, some of which cannot be digested even after chewing repeatedly—so people gave up. Probably we should search for the marks in the black stone pillar of Sumer. Through the destruction of time, that still stand might have great vitality in deed. Like due to global warming, people have to pay more attention to human's living environment, finding that we actually have produced so much garbage. So is the production of literature maybe. I have been treating my own writing with prudence. Earlier I wrote a short article titled I Write with My Heart, for each time of original working is no easy task but requires one to experience, consider and abstract by one's heart. Encountered Cultural Revolution as a teenager, I had to end my education untimely and go to village to do physical labor, namely to earn my own livings by planting potatoes, corns and feeding pigs, chicken with my own hands. Later on I have been living with the people of grassroots for the majority of time. Their poverty is heart-rending, and I felt grieved when they were heartbroken. The women living in the bottom of society made me particularly anxious. Except for doing them a favor by establishing schools, helping the drop-out-of-school girls back to the campus and helping the peasants living in caves move into the apartments, it is the pen in my hand that can better pour out my heart. In such a world of which center is male discourse, obviously the female issues need much more attention. My first novel Xiang Chi was about a girl of grassroots can not dominate her own destiny. Later quite a few of my fictions were related to the destiny of female. ...

As long as the coming of global era, everyone feels in a panic the inevitable culture unanimity and the lack of national culture. In my opinion, literature is the indispensable tool of keeping the root of nationality.

Several days earlier, sitting on the sofa of the meeting room of Chinese Writers' Association, Hugo Hamilton, an Irish writer, talked with us about his childhood. This gentleman's mother was German, but his father was an ardent Irish who did not allow anyone to speak English or German at home. Going to make cakes, however, his German-speaking mother said she was unable to make delicious cakes in that way. Therefore a line was drawn on the floor of the kitchen: at one side of the line people spoke German and another side Irish. Little Hamilton always faced the perplexity of making choice. Later in his fictions *The Speckled People* and *The Sailor in the Wardrobe*, he described such kinds of experiences. The reason that his works were popular among the readers is that these works expressed his precise understanding on history, culture as well as language, proposed keen judgments on "unanimity" and "cultural diversity" and reflected the difficulties of reconciling two and many different worlds. In the talk, Hamilton asked: "Do you—Chinese writers—also have such experiences?"

I told him there are 56 ethnic groups in China and the multinational cultures have been in a state of mutual impact and mutual integration since ancient times. Took myself as an example, I said, my father's hometown was Shandong Province, the birthplace of Confucius and Mencius and where Confucianism has been most popular. Yet my mother was born in Three Gorges of Yanze River, where the greatest Chinese romantic poet Qu Yuan was born. There were distinct differences between the cultural backgrounds of my parents'. Unfortunately, when they lived together, they spent the majority of time in quarrelling. And I have to accept the national codes of my parents. Flowing in my blood, these codes combated and fused, being dependent on each other in contradiction.

Majority of Tujia nationality lived in the area where Daba Mountain and Wuling Mountain meet, namely Three Gorges area. A variety of cultures including Bashu culture, Chu culture and Wizards culture fused here. The archaeology results recently have proved that as early as two millions years ago human lived in this area, refuting the conclusion that all human beings originated from Africa. During the period of 1723 to 1736 of Qing Dynasty, under the great pressure of central government, a policy called "Headman to Governor", which means the old system of appointing local national minority hereditary headmen was changed into accrediting governors by the court, had been implemented in gathering area of Tujia nationality. As a result, the cultural integration of multination was furthered to take shape. The culture of Tujia nationality is open, and Tujia people treat life and death with easiness and optimism. In their mind, death is nothing but to stride from one threshold over another. Instead of crying sadly, they take part in a funeral possession with sings and dances. Also they choose to let it slide in treating many other things.

In terms of the excellent culture of history and nation, what shall we do—to treasure up in a closed society or to inherit in an open attitude? Today this is unavoidable question in front of the writers having accomplishment for profession. In my fictions, I have written a lot the local life of ethnic groups of Three Gorges area of Yangtse River: the kindness, enmity, love and hatred of last generation of headmen in the past; the happiness, anger, sadness and joy of modern villagers in mountain; the life of the literature circle in small towns; the track of youths from country to metropolis. Except for showing the living states and destinies of all circles, I tried to focus at interpreting the secrets of the culture of ethnic groups by attaching myself to the cultural matrix of my own nationality. Bringing forth the mountain people's national characters and cultural spirit including unyieldingness, courage, affection, righteousness, magnanimousness and bigheartedness, I wanted to search for

certain useful active resources that can curing the diseases of modern civilization by unearthing the local, folk cultural resources of minorities in Western mountains of China. On my works the critic pointed out: "Judging from the information transmitting by your works, I can say the national experience is not closed but open. A series of your works have a kind of very vigorous state of writing. For instance, in the novella Sayo's Dragon Boat River, the complex lives forms and love that is persistent, sentimental but not misshapen, are with strong contemporary style. In terms of the truthfulness of idea, it is totally different from the banal, false and artificial quality expressed by the modern love of metropolis and has another appearance. " (Poetic Writing by Li Junguo)

Certainly literature can hardly be the catholicon curing the world. All the puzzles in front of human today, such as terrible degradation of environment, the indulging of wars and plagues, the fall of the system of traditional values and so on, cannot be solved directly by literature. Literature can only guide and lead the human spirit, stroking the pains and comforting the souls. We shall neither magnify the function of literature nor belittle ourselves so that to draw back into ivory tower to be an outsider of the time. As the ancient Chinese saying goes, "tolerance makes greatness." Facing contemporary era, a good writer should have the idea of tolerance and transcending so that his or her own vision can be expanded ultimately. ...It might need to "climb 99 steps", which means to trudge and exceed unceasingly in our Tujia language, to realize the life.

In my novel A Cave in the Mountain, by telling a treasure-seeking story, I have shown the unceasing searching of human in the process of changes. In the development from past to today human actually have been consistently seeking. Yet after repeatedly seeking, people will find out that the most fundamental things are originally hid in the hearts of themselves. Life

continues, human keep thinking and experiences of history have been nonstop accumulated and settled, but probably the most complex is the simplest in fact. Looking back to the history, you will find that there are so many surprising similarities between the matters of different periods. Moreover, in my fictions I described again and again the impact and integration of various cultures; the integration was finished in very fierce, almost tragic impact, so that the pluralistic, tolerant humanistic concern could be achieved. Another topic always concerned when we face globalization is metropolis, alien land and hometown. It is comparatively easier for us to make such moral judgments as describing all countrymen as somebody adorable, powerful, forthright and enthusiastic, while all town inhabitants vulgar, hypocritical, dissembling and snobbish; "the alien land" is a very horrible place, and the subconsciousness that "metropolis is ugly while village is beautiful, native land is good but the alien land is bad" was formed. I once took part in a world literature festival held next to the Black Sea by Romania, the topic of which was "the solitude in global village". In my point of view, if we can take a look at the earth macroscopically, we will realize that we were born with the inherent solitude of human beings. The reason is that the earth we are living is solitary in the universe without any outside reference. Compared with this substantial, penetrative solitude, the loneliness of "alien land" we understood is actually a kind of face expression.

In the process of urbanism in China we are experiencing right now, the cities are continuously expanded, gradually changing the living states of people in bigger and bigger ranges in a kind of radiant way. So long as the appearance of new groups one by one, certain experiences of nation are disappearing or extended or twisted. For example, we have to admit the existence of "the marginalized groups". I have described some female workers like Zhao Nu, Er Mei and Tao Zi in my novel *Moths in May*. Although they have entered into city from village, their hearts keep

wandering around the edge of city forever and cannot go back to village anymore. The eternal solitude and being adrift seems to be their destiny. There is no doubt that the metropolitan culture is influencing these marginalized people, meanwhile the later is also influencing the former and changing the state of whole society. In fact, the radically-changing time and China's real life are filled with expectations for literature.

Another point I would like to make is that let us treat writing more poetically. My Tujia nationality is of polytheism. Mystery and wonder are everywhere among the mountain area in Three Gorges of Yangtze River, and so are the dialogues between the men and gods from the anguish uttering *Inquiries of Heaven* by Qu Yuan to mysterious, strange channeling of wizards. There is hill-god in mountains, water-god in rivers, earth-god when you are laboring, door-god and kitchen god in your room... Living in mountains and valleys, people of Three Gorges must learn how to talk with heaven and earth and to communicate with gods and spirits, otherwise they are incapable to live in that kind of space-time environment. Their understandings of everything on earth and life embody "the harmony between heaven and humanism". In order to represent them, it is necessary to take a poetic, mysterious, powerful and romantic way. The rich poetic beauty overflowing all the time from Lao Zi, Zhuang Zi to Qu Yuan in Ba-Chu Culture is the most valuable treasure for me.

The Chinese cultural accumulation is colorful and incomparably abundant. However, if in a impetuous, lazy state, it can be very easy to abandon or fade those colors only to show so-called "narration" or even just a little process sometimes. This is really a shame, like leaving the treasure alone to show off only the container. In terms of protecting and reutilizing the traditional culture, obviously the circles of literature and arts in Korea have created wonderful experiences for us, which are worth being used of. Meanwhile, maybe we have also to take note of the fact that despite of the unimaginable

convenience brought about by digitalization of information era, it makes traps for literature, too. The literature creation must boycott standardizing and giving a full play for the flying wings of imagination in unconstrained style. Only by this can we protect and inherit the languages of predecessors, bringing modern people comforts and establishing the spiritual homeland, which will be good enough for our successors to rely on and long for.

Thank you.