CHA HAK KYUNG OR THERESA CHA?

The Linguistic Capital of Asian American Studies and the Transpacific Reception of Dictée

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Abstract. This article traces *Dictée*'s divergent Korean and American receptions to argue that Asian American studies' critique of US empire has been limited by its reliance on the linguistic capital of the English language in establishing its disciplinary identity. The author historicizes the field's anglophone bias and offers new close-readings of *Dictée*, its Korean translation, Korean scholarship, and Theresa Hak Kyung Cha's older brother John Cha's memoir *Farewell, Theresa*, which has only been published in Korean translation, illuminating the possibilities that emerge when multilingual reading is treated not as an area studies tool for making legible a foreign site of inquiry but rather centered as essential to Asian Americanist critique.

In 2016, the Korean translation[1] of a yet-unpublished memoir by Korean American writer and translator John Cha was published in South Korea. On the book's sepia-toned cover, the silhouette of a woman reaches up to turn off a light. The crimson partial dust jacket reads: "Tension and anger, thrills and twists! A true crime story more moving than an epic poem"[2] and describes itself as the story of a globally renowned Korean American artist who was sexually assaulted and murdered, as retold by her Korean American brother.[3] Overlaid on the cover in an only-slightly darker sepia—ghostly in comparison to the explicit black de-

marcations of the title, publication information, and silhouette—are fragments from the artist's own work: "I miss you" is scrawled vertically in Korean down the left side of the cover; phrases such as "We opened our mouths onebyone" in English further down the front.[4] Then at the bottom, partially covered by the publisher's name 문학 세계사 [Munhaksegyesa], in the same small font and faded brown, these fragments are attributed to an artist: "—Theresa Hak Kyung Cha." The book, ≪안녕, 테레사≫ [*Farewell, Theresa*],[5] chronicles how Cha's family navigated the aftermath of her rape and murder in New York City at the age of 31 in 1982.

This book's publication raises a number of urgent questions for Asian American, East Asian, and transpacific studies today. Is this memoir by a Korean American writer living in Oakland, California, about his Korean American sister's death in America an example of Asian American literature, despite having only been published in Korean? Do Korean audiences' interest in and reception of Korean American stories *matter* to Asian Americanists? How does a text that has been circulated only in translation challenge our assumptions about originality, authenticity, and a native (or mother) tongue?

In the first half of this article, I trace the divergent Korean and American receptions of *Dictée* by Theresa Hak Kyung Cha, a Korean American text whose rediscovery and incorporation into the academy in the 1990s was critical to the development of Asian American literary studies, to illustrate how the field's privileging of anglophone literary production while neglecting to examine its reliance on the cultural capital of the English language in establishing its disciplinary identity has limited Asian American studies' critique of US empire. In the latter half of this article, I turn to *Dictée* and *Farewell, Theresa* to demonstrate how our understanding of *Dictée* transforms when approached through a multilingual reading. Ultimately, this article aims to demonstrate that multilingual approaches are critical to fulfilling Asian American studies' promise of anti-imperialist critique. In doing so, I suggest that rather than treating multilingualism as an area studies tool that expands an Asian American object of inquiry, Asian Americanists might view multilingualism as serving an essential role in Asian Americanist critique.

Unlike US-based Asia scholars who have been largely unconcerned with Asian American literary production, Korean scholars of both American and Korean literature have over the past two decades been interested in Korean American literary production as a form of diasporic Korean literature, and have read and responded to anglophone scholarship on Korean American literature, including Cha's *Dictée*. Meanwhile, over the past decade, the transnational turn in literary and cultural studies has brought US-based Asian American and Asian studies interest to the transpacific as a shared space of inquiry, with scholars

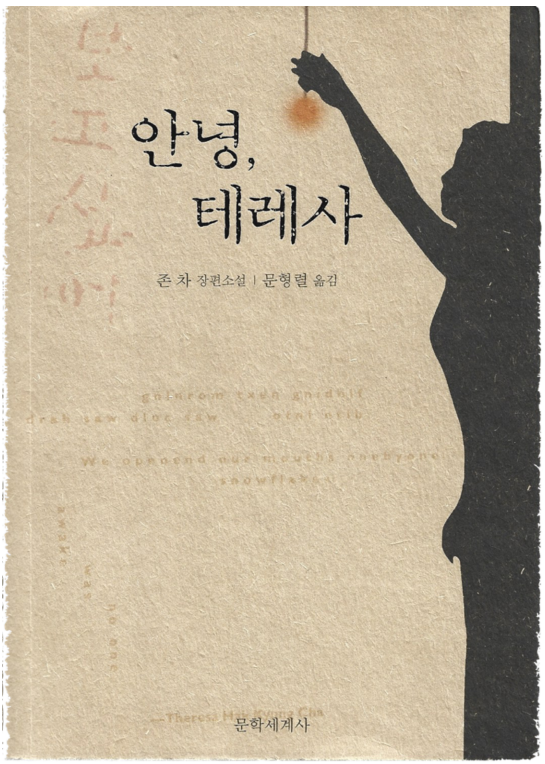

Figure 1. Front cover of Farewell, Theresa (2016) *by John Cha and translated by Mun Hyŏngryŏl. The silhouette is an image from* Pause Still (1979)*, performed by Theresa Hak Kyung Cha and her sister Bernadette.*

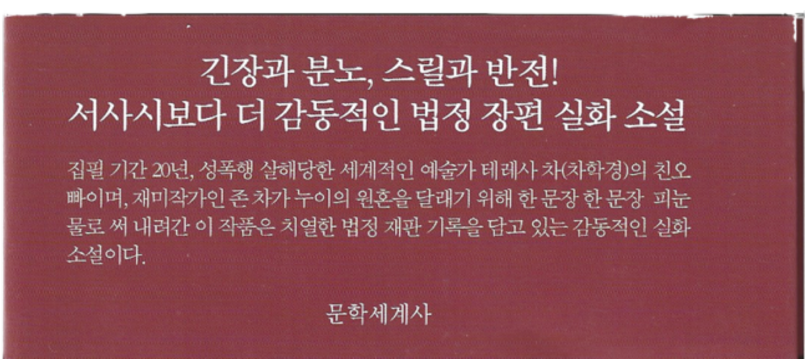

Figure 2. Front-facing segment of partial dust jacket for Farewell, Theresa.

developing new frameworks that center flows of capital across the Pacific and are not bound by the disciplinary limits of American, Asian, Pacific, and Asian American studies. Building on this transpacific turn, this essay historicizes Asian American studies' attachment to an anglophone reading of Asian American literature and provides a case study of what a multilingual shift reveals of a seminal Asian American text, illuminating how *Dictée* and its reception challenge both language- and nation-bound approaches to the study of Asian American cultural production. This transpacific reading of *Dictée* demonstrates a multilingual reading rooted in the Asian Americanist tradition of critiquing the limits of disciplinary knowledge produced within US academia.

Farewell, Theresa is only one example of a range of texts illustrating the transnational importance of Theresa Hak Kyung Cha as a Korean American artist, writer, and film theorist. Born in Busan, South Korea in 1951, Cha immigrated with her family to America at the age of eleven. She attended a Catholic high school in San Francisco, where she studied French; later she studied comparative literature and art at the University of California, Berkeley.[6] Experimentation with language is central to her work: in an artist's statement she wrote that she is "looking for the roots of the language before it is born on the tip of the tongue."[7] Her archive of avant-garde artwork, a mix of materials from hand-bound chapbooks to films and photograph series, is housed at Berkeley. In 1979 she returned to Korea for the first time; in 1980 she moved to New York City; in 1981 she traveled to Korea again to shoot footage for what she hoped would become a film called *White Dust from Mongolia*. In May of 1982 she married Richard Barnes, and by November she was showing her work and developing a piece for a show at Artists Space in Lower Manhattan.[8] On November 5, 1982, she was raped and murdered by a security guard, mere weeks before the publication of *Dictée*, the work that is now considered her magnum opus.[9]

In the decade immediately following its publication, *Dictée* drew attention within avant-garde communities but remained unknown to both Asian Americanists and Korean scholars of Korean/American literature. It is only with the "rediscovery" of her work by Elaine Kim, who published a 1994 monograph about *Dictée* (*Writing Self, Writing Nation* with Norma Alarcón of Third Woman Press), that new attention was brought to this book as an Asian American and postcolonial feminist text. Of particular interest to Asian Americanists has been the indecipherability of *Dictée*'s subject and its resistance to linear form and narrative history. Anne Anlin Cheng describes this effect as "anti-documentary desire" or a refusal to render the Asian American a legible political subject.[10] This impulse is explored as critical to Asian American studies as a whole in Kandice Chuh's *Imagine Otherwise*, which argues that Asian American studies is defined by its critique rather than a discrete subject or object of study. The importance

of *Dictée* as a text whose reception captures this disciplinary identity of Asian American studies is described extensively by Mark Chiang in *The Cultural Capital of Asian American Studies*, which describes how *Dictée*'s incorporation into the university illustrates Asian American studies' contingency upon its disciplinary ability to convert the political capital of a heterogeneous group to the cultural capital of academic legitimacy, which necessitated a formal identity politics whereby Asian Americanness became defined through a refusal of representation, or representation at the level of form rather than content.[11]

But despite the wealth of scholarship that has been produced addressing how *Dictée* and its reception exemplify the field's transnational and formalist turns, the transnational and multilingual span of its reception has yet to be addressed—surprising, given that *Dictée* itself is a multilingual text containing English, French, Korean, classical Chinese, and Latin. Most recently, Kelly Jeong notes that *Dictée* "represents a turn toward transnationalism in Korean American literary voice,"[12] while Huan He addresses how Cha's "transpacific networked poetics subversively mobilize fragmentation,"[13] and Dongho Cha examines *Dictée* in relation to Se-Hŭi Cho's mainland Korean classic *A Little Ball Launched by a Dwarf*.[14] Yet (Asian) Americanists have been uninterested in the breadth of Korean-language literary, artistic, and scholarly responses to *Dictée* over the past two decades, which this essay illuminates to show what is at stake in problematizing the limits of anglophone critique.

Perhaps most striking about the surging Korean interest in *Dictée* has been that it has occurred largely parallel to the rising American interest. *Writing Self, Writing Nation* catalyzed not only American ethnic and postcolonial scholars' interest in *Dictée*, but the discovery of Cha's work by Korean scholars as well. In 1996, two years after the monograph was published, an early if not the earliest Korean academic article on *Dictée* appeared, "The Self/Language/Nation in Theresa Hak Kyung Cha's *Dictée*," by Yim Jin-Hee.[15] A year later, Kyung-Nyun Kim Richards' Korean translation of *Dictée* was published.[16] Another notable early Korean article is Eun Kyung Min's "Cha Hak Kyung's *Dictée* and Dictation," which translates and summarizes Min's 1998 chapter "Reading the Figure of Dictation in Theresa Hak Kyung Cha's *Dictée*" that was originally published in English in *Other Sisterhoods*, edited by Sandra Kumamoto Stanley.[17] Although the numbers started small, scholarly interest in *Dictée* grew steadily, such that since that first 1996 article there have been over 50 articles on *Dictée* published in Korean academic journals.[18] In 2003, Cha's art made it to Korea for the first time through *The Dream of the Audience*, a traveling exhibition of her work organized by Berkeley curator Constance Lewallen and shown at SSamzie Space, Seoul, in 2003.[19] That year there was also a stage performance of *Dictée* titled "Woman who is speaking," by Mythos Theatre Group.[20] In 2004, Kim's Korean

translation of *Dictée* was reissued by a new publisher,[21] and in 2006, Theresa Cha's older brother John Cha published "Introducing Cha Hak Kyung (1951–1982)" in 수필시대 [*Essay Era*], introducing her work to Korean audiences and asking that more attention be directed to Cha's interest in exploring the topic of language from all disciplinary perspectives.[22] By 2009, her work had been brought to South Korea through an exhibition organized from within the country, and in 2011, a survey of Korean art critics and curators showed that the Korean artist ranked first as being most in need of re-examination was Theresa Hak Kyung Cha.[23] In 2012, Lee Miyeong produced the film <딕테 (DICTEE): 차학경 오마주> [*DICTEE: Homage to Cha Hak Kyung*], and in 2013 the first Korean monograph on her work, ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*], was published. Three years later, John Cha's memoir was published in South Korea.

While Korean scholars writing about *Dictée* continue to read and cite their American counterparts, American scholars have remained conspicuously unaware of and unresponsive to their Korean counterparts. This unilateral silence is neither new nor specific to this text, making *Dictée* an illustrative example of the field's need to reexamine its early conception of Asian American literature as a subset of anglophone literature.

CONSTRUCTING ANGLOPHONE ASIAN AMERICA

Since its creation, the label "Asian American" has been rooted in a political claim about what it means to be "American." As Timothy Yu explains, "'Asian American culture' . . . must be understood not as a traditional racial category but as a modern rubric that yokes together different groups and individuals . . . for the purposes of political organization and dissent."[24] The coalition of Black, Latina/o, Indigenous, and Asian American student groups that organized themselves as the Third World Liberation Front and demanded what became ethnic studies programs in the American academy fought for these fields as essential to understanding *American* lived experiences. And as argued by Mark Chiang in *The Cultural Capital of Asian American Studies*, the development of Asian American studies as an institutionally viable mode of knowledge production necessitated some means of resolving a tension between the political capital of the heterogeneous population it purported to represent and the cultural capital needed in order to be represented within the academy.

In particular, I would like to build on Chiang's argument about this population outside of and at odds with the academy by specifically addressing the issue of language. Whereas the American university is predicated upon the reproduction

of anglophone knowledge, Asian America is in large part non-anglophone. For linguists and sociologists, that seems to have gone without saying—especially in the 1980s, when, for example, studies indicated that over three-quarters of spousal communication and 72 percent of parent-child communication within Korean American families was in Korean.[25] Yet this first generation immigrant reality posed a problem for the US-raised 1.5, second, and later generation Asian American writers who sought to define a unified category of pan-ethnic Asian American literature and its corresponding cultural capital as *American* artistic production. The title of the foundational 1974 anthology *Aiiieeeee!* explicitly reclaims a conception of Asian Americans as non-anglophone and therefore non-American, a conception its editors counteracted through their collection of anglophone works by American writers of Asian descent.[26]

This focus on counteracting the intertwined white American perceptions of Asian America as foreign and non-anglophone was deeply influential to early scholarly definitions of both Asian American and Korean American writing. For example, Elaine Kim—who was so critical to generating Asian Americanist interest in *Dictée*—writes in the opening of her foundational 1982 book *Asian American Literature*, "for the purposes of this study, I have defined Asian American literature as published creative writings in English by Americans of Chinese, Japanese, Korean, and Filipino descent."[27] She doesn't leave unaddressed the issue of language; rather, she states that non-anglophone writing is "simply beyond the purview of this study, and I am confident that they will be presented elsewhere . . . I have accepted the externally imposed racial categorization of Asians in American society as an underlying assumption. Otherwise, I would have concentrated on a single ethnic group, such as Korean Americans, and I would have included literature written in Korean,"[28] drawing attention to the pan-ethnic Asian American identity as being predicated on a linguistic homogeneity. And in her subsequent Korea-focused surveys, she continues to foreground the anglophone: her 1996 chapter on "Korean American Literature" in *An Interethnic Companion to Asian American Literature* opens with a description of what "published works written in English by Korean Americans are."[29] In the 2003 anthology *Echoes Upon Echoes: New Korean American Writings* that she co-edited with Laura Hyun Yi Kang, there are no translated works; everything originated as an anglophone text. Meanwhile, Heinz Insu Frankl and Walter Lew's 2001 *Kŏri: The Beacon Anthology of Korean American Fiction* is also explicit about featuring "writers who composed their works in English,"[30] while Josephine Nock-Hee Park's 2018 chapter on "Korean American Literature" in *A Companion to Korean American Studies* traces a starkly anglophone lineage of Korean American literature as well.[31]

Central to this subordination of non-anglophone literature in Asian American literary study was the conceptualization of Asian American literature as being defined by a *mode of reading* rather than a categorical label defined by its subject. For example, in her 1993 essay anthology *Reading Asian American Literature: From Necessity to Extravagance*, Sau-ling Cynthia Wong emphasizes this "conviction that the tendency to 'de-Americanize' Asian American literature is too rampant to need any inadvertent abetting,"[32] positioning Asian Americanist reading as a project of *Americanizing* Asian American literature. Furthermore, the introduction of *A Resource Guide to Asian American Literature* (2001) that she edited along with Stephen H. Sumida reads, "It [Asian American literature] is literature written by people of Asian descent in the United States . . . most often it is literature written originally in English, the educational and literary language of many Asian Americans,"[33] again emphasizing the English language as a common and important unifying characteristic of Asian American literature.

Although this article began by invoking the question of non-anglophone literary production through a contemporary text, this issue is critical to the earliest origins of Korean American literature as well.[34] Whereas the earliest anglophone Korean American writing is believed to be Philip Jaisohn's 1921 *Hansu's Journey*, the earliest Korean-language Korean American writing can be traced further back to "*Kongliphyuphoe changrip kinyum norae*" [A Song in Commemoration of the Establishment of the Public Association] published in *Konglipshinbo* [*The United Koreans*] on April 14, 1906, the first Korean-language weekly in the continental United States.[35] And as Kun Jong Lee describes in detail, there were a multitude of Korean-language literary journals that flourished in the United States throughout the 1900s, which mainland Korean scholars have studied extensively. While Lee discusses Korean-language Korean American literary texts that have been studied by scholars in Korea to highlight the unique contributions of American literary studies scholarship happening within South Korea, I foreground Korean-language reading not only as it expands US-based Americanists' notion of what is American or Korea scholars' notion of what is Korean, but as it fulfills the Asian Americanist promise to critique US empire by problematizing flows of capital and knowledge production. Furthermore, I am here primarily concerned with how these historical exclusions inform our contemporary understanding of Korean American literature, because as anglophone literature more readily marketed and consumed as "Asian American" has proliferated, it seems that the omission of non-anglophone writing from a contemporary vision of Asian America has become largely implicit to Asian American scholarship rather than the explicit statement it required in the initial establishment of the field. Yet I believe the issue remains pressing: What do we foreclose when we continue to privilege the anglophone as a unifying feature of Asian American literature?

TRANSPACIFIC SCHOLARSHIP AND KOREANIST CRITIQUE

To address the limits of anglophone critique specifically within the context of Korean American literature, it helps to look at Korea's historical encounters with another imperial power: Japan. In "Japanophone Literature? A Transpacific Query on Absence," Koreanist Nayoung Aimee Kwon writes about Zainichi writing—that is, writing by ethnic Koreans displaced to Japan during Japanese colonization of Korea—as a subset of "Japanophone literature." Kwon observes that scholarship on global Japanese-language literature has predominantly concerned whether it is a globally viable artistic literary category in the way anglophone or francophone literatures are perceived to be, while colonial and postcolonial Japanese-language literature has faced "a sort of ethnic ghettoization of the minor within in precarious relation to the glittery global reality of a new Japanophone literature as so-called world or global literature facing outward."[36] Kwon's language of "ethnic ghettoization" notably repurposes the language of racial and ethnic difference more readily applied within an American context, just as in using the term "Japanophone," she repurposes the terminology of the "anglophone" that arose through critical attempts within postcolonial studies to reimagine the bounds of what might be studied in English departments.

Furthermore, Cindi Textor observes that "whereas the foregrounding of Zainichi (minority) culture in Japan undercuts the myth of the homogenous nation-state . . . Zainichi culture from the Korean perspective is filtered through lenses of migration and diaspora, perhaps performing a similar myth-busting function but in a necessarily more transnational manner than that of a multiculturalist framework,"[37] suggesting that Zainichi writing transforms not only how we might understand what is Japanese, but also how we might understand what is *Korean*. This same approach might help us understand why anglophone literary scholars have given much attention to how Korean (and Asian) American literature undercuts the idea of a homogenous American literary project, whereas there has been less interest in how Korean American literature might inform our understanding of what is Korean as well. In America, Korean American literature has been treated as belonging to the purview of Asian Americanist scholars situated primarily within English and American studies departments working within an American literary tradition, rather than the purview of Asia studies scholars who might write about how Korean American literature informs our understanding of what is Korean, especially when read alongside texts from a transnational Korean literary tradition—texts connected by war, displacement, and marginalization of the Korean language.

Over the past decade, however, transpacific studies has emerged as a critical mode of inquiry. In *Transpacific Studies: Framing an Emerging Field*, Hoskins and Nguyen observe that through the end of the twentieth century, "transpacific history was already a structuring factor in the constitution of Asian American populations, but Asian American Studies neglected the transpacific nature of these populations because of its imperative to 'claim America.'"[38] Yet "latent within th[at] formation . . . were legacies of warfare and the movement of capital that would be conducive to a transpacific approach."[39] In turn, Asian Americanists have increasingly looked overseas to understand how American wars and domestic politics within Asia have driven and shaped the migratory experiences of immigrants that had always been central to Asian American studies. But notably unaddressed in the emergent scholarship on the movement of capital across the Pacific has been the issue of linguistic capital and the structural force of the anglophone in limiting a transpacific Asian Americanist critique. Key to understanding this continued anglophone construction of Asian American literature is examination of how the status of the non-anglophone has changed since the establishment of Asian American studies—specifically, the shift from multilingualism-as-problem to multilingualism-as-resource that was driven by US nationalist interests.

In the 1984 essay "Orientations in Language Planning," educational linguist Richard Ruíz observed that two prominent orientations towards language—language-as-problem and language-as-right—were competing against each other, and suggested a third orientation: language-as-resource. "In what way is language a resource?" he asks, and begins by stating, "Military preparedness and national security are issues which receive immediate attention."[40] This initial answer is followed by a list of other diplomatic and economic concerns before Ruíz finally turns towards arguments in favor of language study due to its positive effects in the social and educational, rather than national, domains. His primary example of how treating language as a resource allows expertise and knowledge to be located within language-minority communities is that "students of Japanese being prepared for foreign service could benefit from an internship in a Japanese community in San Francisco sponsored by the State Department."[41] The assimilation of a Japanese American community into an American cultural fabric is made explicit and complete through its positioning as a resource to be mobilized for the advancement of US diplomatic interests overseas—a move that is especially striking given Japanese internment only a generation prior.

Ruíz's essay has since defined a paradigm for language policy and planning,[42] and his argument is one that would resonate throughout the end of the twentieth century as bilingualism transformed from being seen as a characteristic of one's failure to assimilate as it had been when Asian American literature was

first being defined, and instead became repurposed as a resource for the advancement of American national interests.[43] Yet I argue that it is precisely this same rhetoric that made Asian Americanists particularly unwilling to prioritize language acquisition as essential to the field. That is, both area studies departments and the US government had co-opted the goal of language acquisition and repurposed it to advance America's overseas agenda, a project at odds with the alignments of Asian American studies. Tellingly, in *The Trans-Pacific Imagination*, Naoki Sakai and Hyon Joo Yoo write, "The more Asian Studies' limited methodological practices gain acceptance and authority in US academia, the more confining they become."[44] Even as Asian Americanists turned towards the transpacific, linguistic training as part and parcel of the "methodological practices" of Asian studies scholars has been rejected from being treated as critical to developing a transpacific critique, leading to the implicit centering of anglophone perspectives.

This centering of anglophone perspectives has also made it easier for Asian Americanists to forget that whereas for an American, an Asian language can be a linguistic "resource" that advances one's individual scholarship and a broader US national agenda, for scholars situated within Asia, writing from a non-anglophone scholarly tradition signifies one's own lack of cultural capital on a global stage. And while Asian Americanists have claimed the field is characterized by a "subjectless discourse" that "critique[s] the effects of the various configurations of power and knowledge through which the term [Asian American] comes to have meaning,"[45] the power of language itself to shape the creation of knowledge has not been fully critiqued. The abstraction of the *frame* or mode of thinking is rooted in the assumption that to favor a method defined by its critique means that the language in which such critique happens is irrelevant, since subjects are bound to the language in which they exist but critique is abstract and thus language-agnostic. A transpacific lens can and ought to foreground the importance of language not only as it is tied to an area studies tradition where it is necessary for making legible a foreign site of inquiry, but language itself as inextricable from its critique.

It is precisely by rejecting the idea that multilingual work is merely instrumental to expanding an "Asian American" subject of inquiry and instead centering non-anglophone voices as critical to unraveling the epistemic limits of anglophone Asian Americanist critique that we can more fully understand the intersecting issues of displacement and warfare that Hoskins and Nguyen identify as having first brought the attention of Asian Americanists overseas. Koreanist scholars within Korea have long questioned the privileged place of American scholars and anglophone scholarship in Korean American literary studies.[46] The time for Asian Americanists in America to redress that imbalance is long overdue.

CHA HAK KYUNG: THEORY OF ART AND MOTHER NATION LANGUAGE

The first English monograph on *Dictée* and the first Korean monograph on Cha's work differ from each other in myriad ways. The 1994 English book marks the emergent Asian Americanist interest in her work, whereas the Korean monograph rode a wave of rising interest in Cha's writing to its release in 2013. The former explores a single text, whereas the latter is interested in the broader oeuvre of Cha's work. *Writing Self, Writing Nation* studies Cha as a writer, whereas *Cha Hak Kyung: Theory of Art* sees her first and foremost as an artist. Yet the largest difference between the two may be in the latter's attention to Cha's life: whereas *Writing Self, Writing Nation* relegates biographical detail to the "Narrative Chronology" at the end where it lists under 1982 that "November 5, Theresa is killed in New York City,"[47] the Korean monograph is bookended by explicit discussion of her death by her older brother John.

Both monographs, however, claim to recover the legacy of a lost Korean artist. *Cha Hak Kyung: Theory of Art* by Kim Chongkuk et al. introduces Cha by way of an altogether different writer, stating, "The novel *Lost Names* is among the works authored by Korean American Kim Ŭn'guk, who wrote in America under the name Richard Kim. Although the title of his book doesn't directly invoke Cha Hak Kyung, it seems to allude to Cha's legacy as well. [. . .] While the whole world has known of Theresa Hak Kyung Cha, Cha Hak Kyung has been unknown within Korea."[48] The implication that Richard Kim's *real* name was Kim Ŭn'guk—that "Richard Kim" is merely the name he was active under within America—is suggestive of how we might read the book's use of Theresa Cha's Korean name "Cha Hak Kyung," as well: as purporting to reclaim Theresa Hak Kyung Cha's true name. This rejection of Cha's American name also draws a parallel between Japan's colonization of Korea and US-ROK imperial relations, as the title *Lost Names* refers to how under Japanese colonial rule, Koreans were pressured to reject their Korean names and adopt Japanese ones instead. Comparing the loss of Cha's birth name to the narrative recalled by *Lost Names* suggests that Cha's name was not merely lost as in *forgotten*, but that it was lost through systematized (neo)colonial suppression as well. Cha's life in America and subsequent adoption of an anglophone name are no longer markers of her Americanness so much as of her status as a diasporic Korean, displaced by war like the Koreans of *Lost Names*. Thus, the project of recovering Cha Hak Kyung's legacy as a Korean artist becomes necessarily separate from the project of tracing Theresa Hak Kyung Cha's global legacy, as the former demands a rejection of the processes by which a Korean artist is made internationally renowned: through displacement, renaming, and being made American.

In the first chapter, Yu Kyŏnghan's translation of "Moments with Theresa" by Theresa Cha's older brother John Cha (whose original English piece serves as *Cha Hak Kyung*'s closing chapter) revisits the process of renaming, this time within the context of Theresa Hak Kyung Cha's life rather than the reception of her work. We learn that her parents originally planned to name her "학미 [Hak Mi]" (*beautiful academic*) but upon seeing their daughter's face, decided that the name "학경 [Hak Kyung]" (*serene academic*) fit better. Implicit in their rejection of the name containing the hanja[49] root for the word "beautiful [mi, 美]" is a rejection of the character used to refer to America, or "beautiful country [mi kuk, 美國]" as well. Going on to imagine the moments preceding Theresa's death, John Cha writes and Yu Kyŏnghan translates into Korean:

> 나는 보았고, 네게 '가지마, 그쪽으로 가지 마'라고 말했다. 나는 변태적이고 악마적인 기운을 감지했고 소리쳤다. '테레사 멈춰. 테레사 멈추고 여길 봐. 멈추고 들어봐.' 너는 나를 보지도 듣지도 않는다. [. . .] 나는 네가 주위의 어둠과 보안요원으로 위장하고 기다리는 악마를 보고 느끼지 못하는 것에 놀랐다. 악마는 너를 해칠 준비가 되어있다. 왜냐하면 너는 그 녀석의 먹잇감이 되는 여성일 뿐이니까. 내가 그곳에 있어야 했어. 그때, 내가 그곳에 있어야했어.[50]

The juxtaposition of Cha Hak Kyung's birth/naming with that of her death, in which John Cha imagines shouting her name "Theresa" only to be unheard, unseen, as she walks into mortal danger, emphasizes "Theresa" as the name that refers to her in death. Notably, her fatal walk is depicted here in the past tense, using the words "보았고 [saw]," "말했다 [said]," "소리쳤다 [screamed]." This temporal relegation of that moment to the past contrasts John Cha's original English text, "I see what I see and I say to you don't, don't go in there. I see perversion, evil energy, and I scream, Theresa, stop. Theresa, stop and see."[51] In the source text, John Cha imagines this moment in the present tense: the violence is perpetual, and the danger to Theresa's life ongoing. It is only through Yu's Korean translation that this deadly encounter is relocated to the past, along with her English name. Thus, only in the Korean language does the possibility of moving beyond the scene of her death emerge, such that we might reimagine Theresa in the present moment through her birth name, Cha Hak Kyung.

It would be a mistake, however, to take this emphasis on and reclamation of her birth name as more authentic, original, or true to Theresa Hak Kyung Cha at face value. The monograph itself seems unsure of what to do with the tension between Cha's names. Although the book itself is titled *Cha Hak Kyung: Theory of Art*, the opening chapter, "Moments with Theresa," refers to her as Theresa, because Theresa is the name John Cha uses to refer to her in his own writing. This confusion is not new, either—in the 1997 Korean translation of

Dictée, translator Kyung-nyun Kim Richards' note opens with "Cha Hak Kyung (American name: Theresa) was born in Busan in 1951 . . . "[52]

If anything, the deliberateness of the use of her Korean name reveals how many Korean writers have actively constructed Cha as a Korean subject. For example, in the chapter "Homo-Komeiricanus: Korean American Artist Cha Hak Kyung's Search for Self," Chŏng Chaehyŏng offers a psychoanalytic reading to suggest that the duality of Cha is not that she is both Korean and American, but rather that her "identity is dually structured. She exists as a Korean person, yet also a stranger with few of the memories of a Korean person."[53] Tellingly, Chŏng goes on to argue, "Cha Hak Kyung was a Korean person living in America . . . . She left Korea for America at the age of eleven, and her life in America tried to forcibly erase her Korean identity."[54] For Chŏng, Americanist readings of Cha's work actively expunge her Korean identity—and in turn, he overcorrects by attempting to write America out of Cha's legacy, to claim that what makes her Korean is antithetical to her American self. While Chŏng attempts to make clear the nationalist violence implicit in attempting to claim Cha as an American writer who American scholars are uniquely positioned to write about, the converse self-awareness—which Asian Americanists have long pointed out—appears to be missing: the limits of claiming Cha as primarily Korean. In teasing apart the particular violence of this Korean nationalism, I would like to focus on a specific point of interest: the idea of a 모국어 [mo-kuk-ŏ],[55] or native tongue.

In his essay, Chŏng repeatedly discusses the place of the 모국어 [mo-kuk-ŏ] in Cha's work, and at one point tells us, "She is despairing that her mother's language—literally, her native tongue [mo-kuk-ŏ]—has been lost."[56] In linking the idea of a mother's language and one's native tongue, Chŏng uses the word "모국어 [mo-kuk-ŏ]," a word composed of the hanja syllables meaning "mother," "nation," and "language." Yet even without the middle syllable meaning "nation" [kuk], "mother tongue" [mo-ŏ] is a valid word. In linking the idea of Cha's mother's language to a native tongue by means of the word "모국어 [mo-kuk-ŏ]," Chŏng inserts a nationalist approach to the idea of linguistic belonging.

This issue is made clearer through the translation of *Dictée* itself. On the page opposite a photograph of Cha's mother,[57] *Dictée* reads:

> Mother, you are a child still . . . . you speak the tongue the mandatory language like the others. It is not your own. Even if it is not you know you must . . . . The tongue that is forbidden is your own mother tongue. You speak in the dark. In the secret. The one that is yours. Your own. You speak very softly, you speak in a whisper. In the dark, in secret. Mother tongue is your refuge.[58]

This passage clearly refers to the banning of the Korean language on the peninsula under Japanese rule, when Korean could only be spoken in private. Kyung-nyun Kim Richards' Korean translation of this same section reads:

> 어머니, 당신은 아직도 어린아이입니다 . . . . 당신은 다른 사람들처럼 강제로 주어진 언어를 말하곤 합니다. 그것은 당신의 언어가 아닙니다. 비록 당신의 언어가 아닐지라도 당신은 그 언어로 말해야만 했습니다 . . . . 금지된 언어가 바로 당신의 모국어입니다. 당신은 어둠 속에서 말합니다. 비밀 속에서. 바로 당신의 언어를 말입니다. 당신 자신의 언어. 당신은 아주 부드럽게, 속삭여 말합니다. 어둠 속에서, 비밀스럽게. 모국어는 당신의 안식처입니다.[59]

The differences that I seek to describe are culturally bound characteristics that become visible only in translation. For one, the "you" that is the mother in English is rendered other in Korean. The word "you" is rarely used in Korean, a pro-drop language in which pronouns are used predominantly for emphasis. Where possible, names and titles are used instead. The preservation of the explicit "you" draws attention to the translated nature of the text, as the most common usage of the written second-person address "당신 [tang-sin]" is in literary translation. The Korean translation makes explicit a foreign mediator to the intimacy of the source text. This effect is further exacerbated by the level of honorific used here—the "-(스)ㅂ니다 [(sŭ)p-ni-ta]" style, which signals the respectful address of somebody much more senior and introduces a level of hierarchy absent in the English—notable considering that Kim could have chosen the less formal "-요 [yo]" honorific instead. Finally, the phrase "mother tongue" has been translated not to "모어 [mo-ŏ]" (mother language) but rather "모국어 [mo-kuk-ŏ]" (mother nation language), or native language. What began in the English as a refuge—the intimate and secret language of one's mother—has in Korean become the language of a distant, estranged nation. In both the original and in translation, *Dictée* resists language-bound conceptions of national identity, not only for Japan or America but for Korea as well.

LANGUAGE, CAPITAL, AND *DICTEE*

Thus far, I have attempted to illustrate how resisting American erasure has shaped how scholars in both America and Korea have read the Korean American subject of *Dictée*. But these struggles are not equivalent, by which I mean that

only one of them has enjoyed the privilege of a global stage: the anglophone struggle for an Asian *America*. This issue gets back to the central problematic of Mark Chiang's *The Cultural Capital of Asian American Studies*: How could Asian Americanist scholars within the academy purport to speak for and represent a heterogeneous—and I would emphasize, in large part *non-anglophone*—population within an anglophone academy? Chiang uses the reception of *Dictée* to show that through the rise of theory, the field transformed itself to render identity a "purely structural effect" such that Asian American studies might finally be able to reproduce itself autonomously within the university through its own minority political identity-based cultural capital.[60] Yet, as I have tried to show, this effect was not a purely structural one: the formal identity created through the institutionalization of Asian American studies is an anglophone Asian American identity, and its creation necessitated a resolving of the tension between the multilingual nature of Asian American communities and their artistic production with the limits of what could be legible to a field of study that aligns itself with the theory and linguistic capital of English departments rather than the linguistic expertise of area studies departments. As anglophone literary production reigned supreme in the American cultural imagination and establishing anglophone belonging appeared to be the clearest route to establishing American belonging, Asian Americanists relied on the cultural capital of an anglophone lineage to establish academic legitimacy.

Notably, *Dictée* itself takes up this linguistic abstraction of power and national belonging. From its opening, the presence of the only Hangul text of the book being before the title page suggests two linguistic tensions: the first being that Hangul cannot make it into the book proper because it does not share the cultural capital of the colonial languages that comprise the rest of *Dictée*; the second being that Hangul is protected from the linguistic ruptures that characterize *Dictée*. When Korean appears in the book beyond the opening, it is romanized, emphasizing the break between spoken Korean and its conversion into an imperial script.

Timothy Yu addresses *Dictée*'s linguistic abstraction of colonial power in *Race and the Avant-Garde*, explaining:

> The colonizer, Cha argues, presents itself to the colonized through language. For all the force of its repressive apparatus, the imperial power's most insidious presence is within the structures of language themselves . . . . The colonial relationship thus "becomes abstract" by moving onto the terrain of writing, language, and linguistic structure, where it becomes all the more insidious because it is no longer explicitly attached to markers of race and nation.[61]

My own argument about how *Dictée*'s divergent Korean and American receptions reveal a neocolonial episteme that has been reproduced through the anglophone bias of Asian American studies very much echoes Yu's claim about the abstraction of Japanese colonial power through language in *Dictée*. For all that US-Korea relations have been critiqued by Asian Americanists in terms of the material structures of militarization on the peninsula and representations of Korean people in American cultural production, that critique has been continuously shaped by the unaddressed abstraction of American power to the realm of language. Whereas Yu arrives at the conclusion, that "For Cha, then, politics must be first and foremost a question of language, and thus it is writing that must provide the basis for any attempt to resist domination,"[62] I do not think the issue of language and writing can be as easily elided as in Yu's claim—that is, the two are incommensurable, and as *Dictée* dwells in the tension between the written and spoken word, it refuses to privilege the written word as a form of resistance.

For example, *Dictée* describes a narrator who stops writing but does not necessarily stop speaking, and I believe that addressing the cessation of acts of writing is critical to answering Yu's call to examine the move towards abstraction and image in the second half of *Dictée*, which has largely been overlooked by Asian Americanist scholars in favor of focusing on the first half of the book, which because of its explicitly Korean content is more readily read as an Asian American text. In its latter half, *Dictée* moves away from explicit grounding in Korean historical figures and events, instead interweaving decontextualized scenes and images of women. In the final line of the section "ELITERE / LYRIC POETRY," the narrator tells us, "*The ink spills thickest before it runs dry before it stops writing at all.*"[63] Then the following section "THALIA / COMEDY" opens with an image of the Greek muse Thalia and the lines "She decides to take the call. Takes it at once. Her voice is as if she holds this receiver for the very first time. This foreign instrument that carries the very sounds to the words."[64] This moment marks a break in the text's description of the act of writing, as it moves to the act of vocalization. Speech ceases to be mediated by the written word as in the book's opening depictions of dictation; instead, the medium of the phone allows a new kind of recipient/speaker relation to form, as the woman's voice is carried through "this foreign instrument" to a faraway listener. Through the remainder of this section, *Dictée* first presents us with a letter informing a Mrs. Laura Claxton that the intended recipient of her letter no longer resides at the location it was addressed to. On the page opposite is a written description of a woman: "One might say that she was crazy" with "pupils floating upward in the vast white" who "might have sighed she might have moaned she takes the forefinger on her hand and barely reaches over to the shoulder the jacket where the pen is placed inside the pocket."[65] The pen marks this woman as a writer, even

as she herself is not writing—and the description of her as apparently "crazy" suggests a link between her status as one who writes and her insanity, but it is unclear what that link is. We are told "her eyes lift her smile her begging. [. . .] The folly of innocence" and she is "either once doomed or more."[66] Is she begging to write? Or does being a writer make her "doomed"? Here, the act of writing is just as uneasy as it was in the earlier scenes of dictation, but what has changed is that we no longer see the writer in the act of writing. In the final bit of handwritten English that follows is another letter addressed to Laura Claxton, this time informing her that her sister is ill and has threatened "to kill her self and her children."[67] Decontextualized, it is unclear whether the letter was received, or if it was acted upon. What strikes me, however, is that this letter is the last depiction of writing as carried out by a character within *Dictée*. The final progression of writing acts, from their cessation, to the "doomed," "crazy" woman with a pen, to this final displaced letter, suggest the futility of writing.

The clearest example within *Dictée* of writing being used as an attempt to advocate for its speakers—to voice oneself in relation to an external recipient—is in the "PETITION FROM THE KOREANS OF HAWAII TO PRESIDENT ROOSEVELT," a 1905 letter written by P. K. Yoon and Syngman Rhee requesting US assistance in preserving Korea's autonomy on the brink of annexation by Japan.[68] This petition illuminates the instability of the divide between Korean nationalism and an anglophone Korean American identity by declaring its authority through the statement, "We, the Koreans of the Hawaiian Islands, voicing the sentiments of twelve millions of our countrymen."[69] Already, we see that Korea's independence struggle is not delimited to the Korean peninsula or the Korean language. Furthermore, the Japanese government of the time went so far as to curb Korean immigration to Hawai'i in part as a means of cutting off Korean independence organizing in the United States[70]—a move suggestive of how transpacific motion was not unilaterally determined through US exclusion and of the importance of early movement between Korea and America to Korean nationalist organizing. Asian Americanist insistence on de-linking Korean nationalism from Korean American literary voice belies the importance of Korean diaspora to the building of a modern South Korean state[71] and reenacts the same foreignizing tendencies that Asian Americanists have criticized in area studies.

The irony of this petition being such a clear call to action is twofold: first, in that it is ignored or made what Cha calls a "uni-directional correspondence,"[72] as the United States does not step in to intervene, leaving an open path to Japan's colonization of Korea; and second, in that one of the two signatories of the letter, Syngman Rhee, goes on to become South Korea's first dictator-president, ultimately forced to resign by the April 19 student demonstrations that both John Cha and Theresa Cha address in their writing.

In *Farewell, Theresa*, John Cha recalls the April 19 Revolution, writing of a 1962 family gathering, the year Theresa immigrated to America:

> That place [Hawai'i] was truly a new world. It was entirely different from the tempest that I had experienced in Seoul two years prior [when] I was prepared, determined even to lay down my life in front of the gunshots. I [my MAH-UHM] burned with a desire for justice, though it may have been childish naïveté to believe in such a thing. The shouts of rage and gunshots that I had heard back then faded away into the tropical island winds.[73]

Even as John recalls the demonstrations having faded away "into the tropical island winds," Rhee himself fled the protests demanding his removal by relocating to Hawai'i as well, flown there by the CIA. John and his family may have left behind the immediate political unrest of the April 19 Revolution, but the transpacific movement of the figure at the center of the Korean protests continues to haunt the family's newly established presence in America. And in *Dictée*, we see this same turmoil explored from the perspective of a younger sister, who writes: "Mother, you are holding my older brother pleading with him not to go out to the demonstration. You are threatening him, you are begging to him. [. . .] He is prepared to join the student demonstration outside. You can hear the gun shots."[74] If what John recalls is that by the time they had both immigrated to Hawai'i the shouts and gunshots had already begun to fade, Theresa tells us, "Nothing has changed,"[75] and even after "eighteen years pass[ed]," her narrator is "in this memory still fresh, still new."[76] Only now, "I speak another tongue, a second tongue. This is how distant I am."[77] Central to *Dictée* is this tension between unresolved Korean history, ever "fresh" and "new," and the "distant" English language in which the narrator now locates herself.

The narrator further locates herself within her mother's history, stating, "The war is not ended. We fight the same war. We are inside the same struggle."[78] Despite her relocation to America, she remains caught within the same historical conflicts as her mother—the unending Korean War, South Korean democratic protests, the inability to speak Korean. However, if for Rhee the English language served as a platform of attempted advocacy, *Dictée*'s narrator is either unable or refuses to aspire towards the same modes of communication that Yoon and Rhee attempt in their petition. Instead, her voice is marked by the difficulty of speech itself, making "mimicking gestures with the mouth."[79] The emphasis on mimicry is suggestive of the shortcomings of the mode in which Yoon and Rhee perform a call for help in the English language: even when they have mimicked the conventions of an educated, anglophone appeal, they are

ignored. By contrast, *Dictée* is less interested in performing mastery of conventional forms. The narrator tells us, "To the other nations who are not witnesses, who are not subject to the same oppressions, they cannot know . . . . To the others, these accounts are about (one more) distant land, like (any other) distant land, without any discernable features in the narrative, (all the same) distant like any other."[80] In attempting to render their struggle legible to an anglophone audience, Yoon and Rhee had rendered the Korean independence struggle "without any discernable features," "all the same," "distant like any other," and Cha refuses to participate in that same conversion of Korea's history to the formal conventions of the English language, which would render a homogenizing effect to overseas struggles. In doing so, *Dictée* suggests that just as one is precluded from witnessing faraway oppressions, to be of a dominant *language* also precludes witnessing the oppressions experienced within and by other languages as well. As part of the process of declaring herself as sharing the same struggle as her mother, *Dictée*'s narrator documents an attempt to make visible to anglophone audiences the impossibility of depicting the violence of the English language within the English language itself. In attempting to do so anyways, we are faced with a fragmentary record of the ruptures that have occurred in translating Korean history into English.

Cha reimagines for anglophone readers what it might mean to write as somebody not of, or outside of the English language. By refusing the formal conventions that typically mark and make legible texts addressed to anglophone audiences, Cha's narrator makes "distant" the English language, and in doing so, asks the "distant" reader—one who might otherwise consider English to be a seamless mode of communication—to share in the limitations of what might be their native tongue. If there is resistance here, the resistance is neither through revealing the limitations of language generally nor through a refusal to represent; rather, it is through showing the shortcomings of specifically the English language, and perhaps all colonial languages (i.e., including French, Chinese), that Cha asks readers to reckon with the limitations of the English language as a unifying mode of resistance.

In the penultimate scene of the book, there is another depiction of speech, this time very different from the "bared noise, groan, bits torn from words" "that might resemble speech"[81] that characterize the dictations at the beginning of *Dictée*. The initial written depiction of pained speech transforms by the end to mere *description* of speech having occurred. We are told of "the young girl uttering a sequence of words, and interspersed between them, equal duration of pauses. [. . .] She does not seem to realize that she had spoken."[82] The pain of speech here is remarkably absent—so much so that the girl appears to be unaware even of having spoken. This remarkable shift is made possible, I argue,

because the girl is no longer writing. There is no more dictation, no more binding of speech to script. To be more specific, we are not told what she is saying, for in order to tell us such the text would need to bind her words to the language in which they are represented on the page. Instead, we now know only that she spoke, but neither what she said nor what language it was spoken in, for it is *not writing* that marks this moment and this speech as liberatory.

We see this erasure of the act of writing reiterated in the second to last page of text before the closing citations of *Dictée*, which reads:

> Words cast each by each to weather
> avowed indisputably, to time.
> If it should impress, make fossil trace of word,
> residue of word, stand as a ruin stands,
> simply, as mark
> having relinquished itself to time to distance[83]

Here, Cha's narrator again revisits the conversion of speech ("words") to writing ("mark"). But even here, the act of writing itself is absent, as we see no writer. The focus has instead shifted to how the process of being made material allows the mark to travel across time and distance anew, but in a form that is no more than "fossil trace," "residue," "ruin." In order for writing to travel across time and distance to reach an audience, either that audience must be able and willing to read the words in the language they were written in, or there must be a translator to mediate for the distant audience—both scenarios being much more common for texts traveling from English into Korean than vice versa. As *Dictée* and its reception remind us, writing cannot be more than trace and ruin if there is an anglophone audience awaiting a Korean-language text.

So then why write, if only to lay bare the limitations of the languages in which one is writing? Cha herself asks this question: "Why resurrect it all now. From the Past. History, the old wound . . . . To extract each fragment by each fragment from the word from the image another word another image the reply that will not repeat history in oblivion."[84] If the hope is that through "resurrect[ing]" the shortcomings of anglophone representation one might find a way out of "repeat[ing] history in oblivion," then it seems worthwhile to revisit *Dictée*'s commentary on how women throughout history have been mythologized as martyrs. Cha writes of independence activist Yu Guan Soon, who was tortured to death by the Japanese, "She makes complete her duration. As others have made complete theirs: rendered incessant, obsessive myth, rendered immortal their acts without the leisure to examine whether the parts false the parts real according to History's revision."[85] Rereading *Dictée* four decades after its publication, the extent to which Cha's work has also been "rendered immortal"

through the discovery and celebration of *Dictée*, yet "without leisure to examine" the full scope of its author's legacy, is striking.

IN NOMINE / LE NOM / NOMINE[86]

In a 2016 interview with *Seoul Economy*, John Cha states that he wrote *Farewell, Theresa* because he "wanted to bring the artist Cha Hak Kyung to life"[87]—a motivation that in this instance is inextricable from a need to document, for in the first trial to convict Joey Sanza of the rape and murder of Theresa Cha, the prosecution must contend with the fact that "there exists not even a single eyewitness testimony for the rape and murder that happened on November 5th, 1982 . . . . There wasn't a single camera that recorded it."[88] As a result, the case itself becomes contingent upon pulling together the fragmentary testimonies of all the people who encountered Cha and Sanza on the day of her death, to reconstruct a linear narrative that is likeliest to correspond to Theresa Cha's final hours. Sanza never confesses.

While the autopsy report is being given during the first trial, John Cha tells us, "I want to think of something happier. Or I want to go to a faraway place. My mind leaves the courtroom. [. . .] Do you remember going to [our grandmother's] grave with relatives when we were younger?"[89] Then he recalls going there with their father, a few hours' drive north of Seoul, two months before the trial began:

> All our names were written on the gravestone. [. . .]
>
> I opened my bag and took out your blouse. A black silk blouse with a long ribbon attached, yours. Mother had picked it out in the San Francisco Lake Street house. And she had said:
>
> "Here it is. Take this and burn it in front of grandmother's grave. It's an old custom . . . . It's to comfort her soul."
>
> I knelt quietly and laid the blouse down, smoothing it with my fingers. Father stood beside me, silent. He used to always speak to grandmother when we went to visit her grave. Uncle and father would first ask how she's doing, and tell her the things that had happened since the last time they'd come. It was usually happy news. So-and-so got into this school, so-and-so graduated, so-and-so received an award, things like that. This time, father said nothing. I lit a match and set the blouse aflame. Slowly, it burned. Smoke rose to the blue sky. When it had all burned, I dug a hole in the ground and buried the ashes.
>
> Father cried.[90]

Once again, Theresa is constructed as a Korean figure: her name is written on the grave of her grandmother in Korea, and family members have returned to Korea to mourn her. By seeking comfort through imagining himself back in Korea, a place that holds memories of both childhood and mourning, John Cha also refuses to privilege his place in America over an ongoing attachment to the Korean peninsula. And in the decades following her death, her legacy has also traveled to Korea in an altogether different form, through the writing of her older brother John.

In Cathy Park Hong's 2020 memoir *Minor Feelings*, Hong suggests that the shroud of mystery that has surrounded Theresa Hak Kyung Cha's death in America might in part be attributable to how "in every Asian culture, stories abound of women disappearing"—a kind of Asian refusal to acknowledge gendered violence.[91] But American scholars' silence about Cha's death strikes me as a particularly American silence regarding racialized grief, or racial melancholia as theorized by Anne Anlin Cheng, David Eng, and Shinhee Han.[92] Asian Americanists have celebrated Cha's work as central to the theorizing of Asian American literary study, even as they have minimized discussion of her death, enacting what might be described as a "melancholic bind between incorporation and rejection"[93]—for what would it mean to the promise of American belonging, to contend with the violent death of the artist who produced such seminal work? As a result of this silence, that interminable melancholic grief has been pathologized and made individual, the personal loss of the family rather than a space in which to confront the limits of disciplinary incorporation into the American academy.

By contrast, in his closing note to *Farewell, Theresa*, translator Mun Hyŏngryŏl describes not only the comfort and sense of being understood that he found in Theresa Hak Kyung Cha's work but also states that "although it's futile to imagine, were she still alive today, Cha Hak Kyung would be a poet, a brilliant videographer, a film director. Like a lighthouse, she would be the kind of artist and director who illuminates for us truths we cannot yet imagine or even speak."[94] In naming, putting words to, and grieving her death, Mun Hyŏngryŏl finally imagines the full potential and legacy that were lost in America.

Likewise, in *Dictée*, Theresa Hak Kyung Cha names the interminable loss faced by Korean subjects attempting to resurrect their speech in the English language. In doing so, "The past emotions all over again. To confess to relive the same folly. To name it now so as not to repeat history in oblivion."[95] It is this process of "nam[ing]" the impossibility of writing that allows history not to be repeated—that is, only by attempting to write is *Dictée*'s narrator able to show the pain and the futility of anglophone writing, but then only in *not* writing at the end do we see that there might be alternate possibilities. Cha, after all, was much more than a writer—she was a videographer, performance artist, and more.

In *Farewell, Theresa*, Theresa renames herself once again, reminding us of the importance of imagining otherwise. "Dear Theresa," begins a letter John finds that he had written to her. "It's a new year. Things I consumed last year: 1,050 cups of coffee . . . , 1,500 cans of beer . . . 7,300 cigarettes, 150 kg of meat, and lots of time with television. These stats are proof of my existence."[96] In response, Theresa had written back, "I consume things too, just a totally different set of things. Instead of coffee, I drink tea. Instead of smoking, I drink tea. Instead of beer, I drink tea." John reflects, "Theresa, you drink a lot of tea because you're a Cha. The word 'cha' is the same in China, Korea, Japan, India, Persia, the Arabian Peninsula. There's green tea, black tea, ginger tea, and more kinds of tea in your kitchen—but no beer."[97]

But in Korean, the word for "tea," *cha*, is a homonym for the word "car." When John goes to see Theresa's friend Noel after the murder, Noel brings out watercolor paintings that she and Theresa had made together while drunk, two days before her death, and shows him a picture of a duck and an elephant, telling him, "Theresa signed this picture 'Miss Car'"—a play on the Korean homonym for her last name, translated back into English.[98]

In this exchange, Theresa subverts the English language one more time. She refuses the confines of a name that might claim her as one or the other, American Theresa or Korean Hak Kyung. She reminds us that her work cannot be claimed or understood within a single national or linguistic tradition, but rather takes shape through gesturing towards all that lies beyond the anglophone, in imagining what might be possible in a multilingual vision of Asian America.

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NOTES

1. Translated by Mun Hyŏngryŏl.
2. See figure 2. Unless otherwise specified, translations are mine.

3. I asked John Cha if he had thoughts on the Korean marketing of the book, and he responded, "The publisher 문학 세계사 does the marketing and frankly I haven't paid that much attention to it" (personal correspondence with author, Nov. 12, 2020). He also said that the delay in the publication of the English version has been due to the American publisher requesting changes to the content of the book that he disagrees with. In her memoir *Minor Feelings*, Cathy Park Hong writes that John Cha's working title for the memoir's English version is *The Rite of Truth: telling/retelling* (Hong 2020, 167).
4. See figure 1.
5. The Korean publication includes its own English version of the title: *Dear, Theresa*. But the more literal translation of ≪안녕, 테레사≫ is either *Farewell, Theresa* or *Hello, Theresa* (the word 안녕 in Korean has a dual meaning, "hello" or "goodbye").
6. Elaine H. Kim and Norma Alarcón, *Writing Self, Writing Nation* (Berkeley: Third Woman Press, 1994), 151–52.
7. Theresa Hak Kyung Cha, "Artist's Statement / Summary of Work" (Berkeley Art Museum and Pacific Film Archive, 1992), 1, University of California, Berkeley, Art Museum and Pacific Film Archive; Gift of Theresa Hak Kyung Cha Memorial Foundation, https://webapps.cspace.berkeley.edu/bampfa/search/search/?idnumber=1992.4.412&displayType=full&maxresults=1&start=1.
8. Kim and Alarcón, *Writing Self, Writing Nation* (above, n. 6), 155–57.
9. Constance M. Lewallen, ed., *The Dream of the Audience: Theresa Hak Kyung Cha (1951–1982)* (U. California Press, 2001), 10–11. The order of Cha's death and the publication of *Dictée* is reported differently by different sources, but in Lewallen's introduction to *The Dream of the Audience*, it is stated in this order. The timeline in *Writing Self, Writing Nation* suggests that *Dictée* was published prior to Cha's death (Kim and Alarcón 1994, 157).
10. Anne Anlin Cheng, "Memory and Anti-Documentary Desire in Theresa Hak Kyung Cha's *Dictée*," *MELUS* 23, no. 4 (Winter 1998): 119, https://doi.org/10.2307/467831.
11. Mark Chiang, *The Cultural Capital of Asian American Studies: Autonomy and Representation in the University* (New York U., 2009), 120–37.
12. Kelly Y. Jeong, "Autobiography of Others: *Dictée*'s counterhegemonic feminism," in *Routledge Handbook of Modern Korean Literature*, ed. Yoon Sun Yang, 1st ed. (London and New York: Routledge, 2020), 255, https://doi.org/10.4324/9781315622811-23.
13. Huan He, "'On the Perpetual Motion of Search': The Transpacific Networked Poetics of Craig Santos Perez and Theresa H. K. Cha," *College Literature* 47, no. 1 (2020): 205, https://doi.org/10.1353/lit.2020.0006.
14. Dongho Cha, "Wishing for a Home: Race, Class, and Global Capitalism in Theresa Hak Kyung Cha's *Dictée* and Se-Hŭi Cho's *A Little Ball Launched by a Dwarf*," *MLN* 129, no. 5 (2014): 1097.
15. 임진희 [Yim Jin-Hee], "Theresa Hak Kyung Cha의 Dictee에 나타난 자아/언어/국가의 주제 [The Self/Language/Nation in Theresa Hak Kyung Cha's *Dictée*]," 미국학논집 28, no. 1 (1996): 205–27. About finding one's identity through finding one's

nation in *Dictée*. This article, like other early Korean articles on *Dictée*, cites only English-language sources, including *Writing Self, Writing Nation* and Trinh T. Minh-ha's *Woman, Native, Other*.

16. 차학경 [Cha Hak Kyung], ≪딕테≫ [*DICTEE*], trans. 김경년 [Kim Kyŏngnyŏn] (Seoul Dongdaemun: 토마토 [Tomato], 1997).

17. 민은경[Min Eun Kyung], "차학경의 Dictee, Dictation, 받아쓰기 [Cha Hak Kyung's *Dictée* and Dictation]," 비교문학 [*Comparative Literature*] 24 (1999): 135; Eun Kyung Min, "Reading the Figure of Dictation in Theresa Hak Kyung Cha's *Dictee*," in *Other Sisterhoods: Literary Theory and U.S. Women of Color*, ed. Sandra Kumamoto Stanley (Urbana and Chicago: U. Illinois Press, 1998), 309–24.

18. And in "An Overview of Korean/Asian American Literary Studies in Korea, 1964–2009," Kun Jong Lee observes that across a sample of eight representative Korean journals on anglophone literature, *Dictée* was among the top three most popular Asian American texts for Korean literary scholars to write about between 1991 and 2009. Since then, *Dictée's* popularity has only continued to grow.

19. 정재형 [Chŏng Chaehyŏng], "서문: 잃어버린 위대한 이름, 차학경 [Preface: A Lost Great Name, Cha Hak Kyung]" in 김종국 [Kim Chongkuk] et al., ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*] (북코리아 [Book Korea], 2013), 5.

20. Mythos Theatre Company, "제18회공연 <말하는 여자>(Dictee) - '관객의 꿈: 차학경 (1951–1982)' 초청공연 [18th Production <Woman Who Is Speaking> (*Dictée*) - 'The Dream of the Audience: Cha Hak Kyung (1951–1982)' Invitation Performance]," September 5, 2003, http://www.mythostheatre.org/repertory/18.htm.

21. 차학경 [Cha Hak Kyung], ≪딕테≫ [*DICTEE*], trans. 김경년 [Kim Kyŏngnyŏn] (Seoul: 어문각 [Ŏmun'gak], 2004).

22. 존 차학성 [John Hak Sung Cha], "[미국 편] 차학경은 누구인가(1951-1982) [[American Edition] Introducing Cha Hak Kyung (1951–1982)]," 수필시대 [*Essay Era*] 1 (2006): 119–21.

23. 정재형 [Chŏng Chaehyŏng], "서문: 잃어버린 위대한 이름, 차학경 [Preface: A Lost Great Name, Cha Hak Kyung]" in ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*] (above, n. 19), 6.

24. Timothy Yu, *Race and the Avant-Garde: Experimental and Asian American Poetry since 1965* (Stanford, California: Stanford U. Press, 2009), 5.

25. Kim, Bok-Lim, "The Language Situation of Korean Americans," in *Language Diversity: Problem or Resource?*, ed. Sandra Lee McKay and Sau-ling Cynthia Wong (Newbury House Publishers, 1988), 265.

26. Notably, the 1991 follow-up from the same editors, *The Big Aiiieeeee!* does include works in translation—yet it seems that didn't do much to change the course that had been set with the original anthology.

27. Elaine H. Kim, *Asian American Literature: An Introduction to the Writings and Their Social Context* (Temple U. Press, 1982), xi.

28. Ibid., xii.

29. Elaine H. Kim, "Korean American Literature," in *An Interethnic Companion to Asian American Literature*, ed. King-Kok Cheung (Cambridge U. Press, 1997), 156. Kim does mention later in the chapter that Korean-language Korean American writing has been published in journals, and describes a book of Korean-language scholarship on Korean American writing, but as Kun Jong Lee points out in "Korean-Language American Literary Studies: An Overview," there is a persistent lack of actually examining any specific works of Korean-language Korean American literature, again foregrounding the anglophone and situating Korean-language works as part of a periphery that is not read by Asian Americanists.

30. Heinz Insu Fenkl and Walter K. Lew, "Introduction," in *Kŏri : The Beacon Anthology of Korean American Fiction* (Beacon Press, 2001), xiv.

31. Josephine Nock-Hee Park, "Korean American Literature," in *A Companion to Korean American Studies*, ed. Rachael Miyung Joo and Shelley Sang-Hee Lee, Brill's Companions to the Americas: History, Societies, Environments and Cultures, vol. 1 (Leiden and Boston: Brill, 2018), 105–27.

32. Sau-ling Cynthia Wong, *Reading Asian American Literature: From Necessity to Extravagance* (Princeton U. Press, 1993), 9. Notably, in *Reading the Literatures of Asian America* (eds. Shirley Geok-lin Lim and Amy Ling, Temple U. Press, 1992), Sau-ling Cynthia Wong's chapter, "Ethnicizing Gender," looks at Chinese-language Chinese American texts, which she calls "Chinese immigrant literature"—that is, "Chinese language works about American life written by first-generation writers residing permanently in the United States" (126). The work of "Americanizing" this first-generation work is in some ways implicit within the form of her essay: English translations of the stories' Chinese titles are given in the text, while the works cited provide transliterations of the original titles rather than the Chinese script. Part of Wong's stated interest is in "the comparative study of Chinese American literature by foreign- and American-born writers, about reading strategies appropriate to each corpus of works" (111). In a way, I see my essay as attempting to resolve a tension that Wong holds between centering the (Americanizing) goals of Asian Americanist reading and the desire to include non-anglophone work by foreign-born writers in Asian Americanist study. That is, my work aims to develop a "reading strateg[y]" that centers multilingualism as a critical feature of Asian American literature and culture, rather than as a feature that delimits separate (English, Chinese, Korean, etc.) corpuses.

33. Sau-ling Cynthia Wong and Stephen H. Sumida, *A Resource Guide to Asian American Literature* (Modern Language Association of America, 2001), 2.

34. And more broadly, to the origins of Asian American literature. In his 1974 *Asian-American Heritage: An Anthology of Prose and Poetry*, David Hsin-fu Wand acknowledges a long history of Chinese and Japanese language newspapers and magazines being published on the West Coast since the 1850s yet writes that "this anthology is intended as a showcase of original works by Asian-American writers in English and not of translations from Chinese, Japanese, Korean, and Tagalog, which are languages, if not alien, at least rather unfamiliar, to the majority of Asian-Americans" (6).

35. Kun Jong Lee, "Korean-Language American Literary Studies: An Overview," *Amerasia Journal* 34, no. 2 (Jan. 2008): 17, https://doi.org/10.17953/amer.34.2.ln334t3875402144. This essay details the flourishing of Korean-language

writing in America through to the early 2000s and articulates the importance of how Korean scholars of American literature are reimagining the bounds of American literature.

36. Nayoung Aimee Kwon, "Japanophone Literature? A Transpacific Query on Absence," *MFS Modern Fiction Studies* 64, no. 3 (2018): 544–45, https://doi.org/10.1353/mfs.2018.0041.

37. Cindi Textor, "Zainichi Writers and the Postcoloniality of Modern Korean Literature," in *Routledge Handbook of Modern Korean Literature*, ed. Yoon Sun Yang, 1st ed. (London ; New York, NY : Routledge, 2020), 226.

38. Janet Hoskins and Viet Thanh Nguyen, eds., *Transpacific Studies: Framing an Emerging Field*, Intersections: Asian and Pacific American Transcultural Studies (U. Hawaii Press, 2014), 19.

39. Ibid.

40. Richard Ruíz, "Orientations in Language Planning," in *Language Diversity: Problem or Resource?* eds. Sandra Lee McKay and Sau-ling Cynthia Wong (Newbury House Publishers, 1988), 16.

41. Ibid., 17.

42. Francis M. Hult and Nancy H. Hornberger, "Revisiting Orientations in Language Planning: Problem, Right, and Resource as an Analytical Heuristic" 33, no. 3 (2016): 30.

43. This changing status of bilingualism is detailed by Jeehyun Lim in *Bilingual Brokers: Race, Literature, and Language as Human Capital* (Fordham U. Press, 2017).

44. Naoki Sakai and Hyon Joo Yoo, eds., *The Trans-Pacific Imagination: Rethinking Boundary, Culture and Society* (Singapore, and Hackensack, NJ: World Scientific, 2012), ix–x.

45. Kandice Chuh, *Imagine Otherwise: On Asian Americanist Critique* (Duke U. Press, 2003), 9, 11.

46. Lee, "Korean-Language American Literary Studies" (above, n. 35), 17.

47. Kim and Alarcón, *Writing Self, Writing Nation* (above, n. 6), 157.

48. 정재형 [Chŏng Chaehyŏng], "서문: 잃어버린 위대한 이름, 차학경 [Preface: A Lost Great Name, Cha Hak Kyung]" in ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*] (above, n. 19), 5–6. Source Text: "미국에서 리처드 김(Richard Kim)이라는 이름으로 활동했던 한국계 미국인 작가 김은국 씨의 소설 중에 『잃어버린 이름 *Lost Names*』이란 작품이 있다. 그 제목은 직접 차학경을 거론하지 않아도 마치 그녀를 거론하는 듯한 의미 있는 제목이다. [. . .] 세계적으로 테레사 학경 차는 알아도 차학경은 정작 한국에선 몰랐던 것이다."

49. Many Korean words are derived from classical Chinese roots, referred to as hanja. Before the invention of the Hangul alphabet, the classical Chinese script was the writing system used for the Korean language.

50. 차학성 [Cha Hak Sung], "테레사와 함께한 순간들 [Moments with Theresa]," trans. 유경한 [Yu Kyŏnghan] in ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*], (북코리아 [Book Korea], 2013), 35–36. Translation: I saw [the evil] and said, "Don't go, don't go there." I saw the perverted and evil energy, and I screamed. "Theresa, stop.

Theresa, stop and see here. Stop and see." You neither see nor hear me. [. . .] I was surprised that you didn't see the darkness around you and the evil waiting, disguised as a security guard. That evil is already poised to overtake you. Because you are but a woman who would become his prey. I should have been there. I should have been there then.

51. John Cha, "Moments with Theresa," in ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*] (북코리아 [Book Korea], 2013), 219.

52. 차학경 [Cha Hak Kyung], ≪딕테≫ [*DICTEE*], 1997, 7. Source Text: "차학경(미국명: 테레사 Theresa)은 1951년 부산에서 태어나 . . . "

53. 정재형 [Chŏng Chaehyŏng], "호모 코메리카누스, 한국계 예술인 차학경의 자아 찾기 [Homo-Komeiricanus: Korean American Artist Cha Hak Kyung's Search for Self]," in ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*] (북코리아 [Book Korea], 2013), 62. Source Text: "정체성은 이중적 구조를 갖고 있다. 한국인이면서 한국인의 기억이 거의 없는 이방인으로서의 존재."

54. Ibid, 65. Source Text: "차학경은 한국인이면서 미국에 산다 . . . . 그녀는 12살에 한국을 떠나 미국으로 건너갔고 미국에서의 삶은 그녀가 한국인이라는 정체성을 지우도록 강요한다." Note that Korea and America calculate age differently—I translated age 12 (in Korean) to age 11 in English.

55. The Korean "모국어" is derived from the sino roots 母國語.

56. 정재형 [Chŏng Chaehyŏng], "호모 코메리카누스, 한국계 예술인 차학경의 자아 찾기 [Homo-Komeiricanus: Korean American Artist Cha Hak Kyung's Search for Self]" in ≪차학경: 예술론≫ [*Cha Hak Kyung: Theory of Art*] (above, n. 53), 74. Source Text: "그녀의 상태는 어머니의 말, 말 그대로 모국어를 상실한 절망의 심정에 놓여 있다."

57. Unlike the original English publication, the Korean translation explicitly labels this photo as Cha's mother.

58. Theresa Hak Kyung Cha, *DICTEE* (U. California Press, 2001), 45.

59. 차학경 [Cha Hak Kyung], ≪딕테≫ *[DICTEE]*, 1997, 63.

60. Chiang, *The Cultural Capital of Asian American Studies* (above, n. 11), 136.

61. Yu, *Race and the Avant-Garde* (above, n. 24), 131.

62. Ibid., 132.

63. Cha, *DICTEE* (above, n. 58), 133.

64. Ibid., 139.

65. Ibid., 143.

66. Ibid.

67. Ibid., 146–48.

68. Ibid., 34–36.

69. Ibid., 34.

70. Ronald Takaki, *Strangers from a Different Shore: A History of Asian Americans* (Penguin Books, 1989), 57.

71. Even by 1944, nearly 12 percent of Koreans lived outside the peninsula and found themselves stateless due to Japanese colonization. This statelessness coupled with the severity of Japanese crackdown on activism within the peninsula led to the development of a diasporic nationalism that sought to establish a sovereign Korean state outside the peninsula. Richard S. Kim, "Introduction," in *The Quest for Statehood: Korean Immigrant Nationalism and U.S. Sovereignty, 1905–1945* (Oxford U. Press, 2011), 7.

72. Cha, *DICTEE* (above, n. 58), 33.

73. 존 차 [John Cha], ≪안녕, 테레사≫ [*Dear, Theresa*], trans. 문형렬 [Mun Hyŏngryŏl] (Seoul Mapo-gu: 문학세계사 [Munhaksegyesa], 2016), 101. Source Text: "정말 그곳은 새로운 세상이었다. 내가 2년 전에 서울에서 겪었던 폭풍과는 완전히 달랐다. [. . .] 나는 총소리 앞에서 눕기라도 할 작정이었고 실제로 그렇게 할 준비가 되어 있었다. 마음속에서 불타오르는 정의감, 그것을 순수하게 믿는 소년의 민용이었는지도 모르겠다. 그때 듣던 분노의 함성과 총소리는 트로픽 섬의 바람 속으로 점점 사라져 버렸다."

74. Cha, *DICTEE*, (above, n. 58), 83.

75. Ibid., 80.

76. Ibid., 85.

77. Ibid.

78. Ibid., 81.

79. Ibid., 3.

80. Ibid., 32-3.

81. Ibid., 3.

82. Ibid., 168.

83. Ibid., 177.

84. Ibid., 33.

85. Ibid., 28.

86. Ibid., 21.

87. 박성규[Pak Sŏngkyu], "'아티스트 차학경을 꼭 살리고 싶었다' ['I Wanted to Bring Artist Cha Hak Kyung to Life']," 서울경제 [*Seoul Economy*], April 15, 2016, https://www.sedaily.com/NewsView/1KV1PYX9PS.

88. 존 차 [John Cha], ≪안녕, 테레사≫ [*Dear, Theresa*] (above, n. 73), 153. Source Text: "1982년 11월5일에 있었던 강간과 살인에 대해 어떤 목격자의 증언도 존재하지 않습니다 . . . . . 이를 촬영한 카메라도 한 대 없었습니다 . . . . . ."

89. Ibid, 211. Source Text: "나는 무엇인가 더 기분 좋은 것에 대해 생각하고 싶다. 아니면 아주 먼 곳으로 가 버리고 싶다. 내 마음은 법정을 떠난다. [. . .] 우리가 어렸을 때 큰집 식구랑 산소에 가던 생각 나니?"

90. Ibid, 213–14. Source Text: "비석에는 우리 모두의 이름이 적혀 있었다. [. . .] 나는 가방을 열어서 네 블라우스를 꺼냈다. 긴 리본이 달린 검은 실크 블라우스, 바로 네 것이었다. 샌프란시스코 레이크 가 집에서 어머니가 골라 준 네 블라우스. 그리고 어머니가 말했다.

'여기 있다. 이거 가져가서 할머니 산소 앞에서 태우렴. 오래된 풍습이야 . . . . . 영혼을 달래 주는 거다.'

조용히 무릎을 끓고 앉아서 나는 블라우스를 펼쳐 놓고 손으로 만져보았다. 아버지는 아무 말씀 없이 내 옆에 서 있었다. 옛날에 산소를 찾아갈 때는 항상 할머니에게 말을 했다. 큰아버지와 아버지가 제일 먼저 할머니의 안부를 묻고, 저번에 왔을 때 이래로 벌어진 갖가지 이야기들을 풀어놓았다. 대부분의 경우엔 즐거운 이야기들이었다. 누가 어떤 학교에 붙었다더라, 누가 졸업했다더라, 누가 상을 받았다더라, 그런 것들이었다. 이번에는 아버지는 어떤 말도 하지 않았다. 나는 성냥을 밝혀 블라우스에 불을 붙였다. 천천히 블라우스가 탔다. 파란 하늘에 연기가 피어올랐다. 그것을 다 태우고 나서 나는 땅에 구덩이를 파고 재를 묻었다.

아버지는 울었다."

91. Cathy Park Hong, *Minor Feelings: An Asian American Reckoning* (Penguin Random House LLC, 2020), 156.

92. See Cheng's *The Melancholy of Race* (note 93 below), and David L. Eng and Shinhee Han's *Racial Melancholia, Racial Dissociation* (Duke U. Press, 2019). Both draw from Freud's work "Mourning and Melancholia" (1917), which distinguishes between mourning, a healthy mode of grieving, and melancholia, a term for pathological mourning without end. Melancholia occurs when the object of grief cannot be fully identified or comprehended. I am struck by Eng and Han's attention to Freud's statement that the melancholic "knows *whom* he has lost but not *what* he has lost in him." It is one thing to know that the world lost Theresa Hak Kyung Cha; yet it remains impossible to know what was lost in her death, for it was a life that she had yet to live.

93. Anne Anlin Cheng, *The Melancholy of Race*, Race and American Culture (New York: Oxford U. Press, 2001), 10.

94. 문형렬 [Mun Hyŏngryŏl], "역자후기 [Translator's Reflection]," in ≪안녕, 테레사≫ [*Dear, Theresa*], by 존 차 [John Cha] (Seoul Mapo-gu: 문학세계사 [Munhaksegyesa], 2016), 436. Source Text: "허무한 가정이겠지만 차학경이 살아 있다면 그는 시인이자 탁월한 비디오 아티스트, 영화 감독이 되었을 것 같다. 우리가 전혀 상상할 수도 없고 말할 수도 없는 것을 우리의 현실 앞에 밝혀 주는 등대 같은 아티스트이자 감독 말이다."

95. Cha, *DICTEE* (above, n. 58), 33.

96. 존 차 [John Cha], ≪안녕, 테레사≫ [*Dear, Theresa*] (above, n. 73), 62–63. Source Text: "테레사에게. 새해가 왔네. 작년에 내가 소비한 것들. 1,050잔의 커피 . . . . . ., 1,500 통의 맥주 . . . . . 7,300개비의 담배, 150kg의 고기, 그리고 많은 TV 시간들. 이 통계는 내가 존재한다는 증거물이다 . . . . . ."

97. Ibid, 63–64. Source Text: "나도 오빠처럼 소비하거든, 다만 완전히 다른 종류의 물질들이지. 난 커피 대신 차를 마셔. 담배 대신 차를 마셔. 술 대신 차를 마셔. [. . .] 테레사, 넌 차 씨야 그래서 넌 차를 많이 마시는 거다. 차라는 단어는 중국, 한국, 일본, 인도, 페르시아, 아라비아에서 통하는 단어지. 너의 부엌에는 녹차, 홍차, 생강차, 온갖 차가 있지만 맥주는 없었다."

98. Ibid, 64.