

School, family, and children's development in *Time Store* and *Be Friend with The Sky*

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Abstract:

In recent years, many South Korean children's literary works have been translated into Vietnamese. Meanwhile, some beautiful Vietnamese pieces are translated into Korean. The translation has led to cultural interactions through literature, expanding the horizon of young readers in the two countries. From that reality, the article applies the juxtapositional model of comparison to examine two pieces of work *Time Store* by L.N. Young (2015) [1] (South Korea) and *Be Friend with The Sky* by N.N. Anh (2019) [2] (Vietnam) to explore new meanings of each work. If *Time Store* emphasizes the role of time pressure on children in modern society, *Be Friend with The Sky* affirms the healing role of love for children. By juxtaposing these two pieces of work and specifically analyzing child characters in their interactions with school, family, and their self-advocacy, the article shows dialogues in opposite directions, which eliminates the viewpoint of the role of adults towards children in the two pieces of work mentioned above. Besides, through the juxtapositional model of comparison, the article also discusses the interactions between Vietnamese and South Korean children's literature in the early 21st century.

Keywords: child's development, children's literature, juxtapositional model of comparison.

Classification number: 9.2

1. Introduction

"A complete work cannot be completed", this statement by N.V. Trung (2019) [3] means that the meaning of a work continues to expand along with the reception of its audience, especially the masterpieces. However, it seems to be hard to avoid subjectivity and take a certain stance when reading or criticizing a literary work. In particular, when practicing comparative literature, scholars often consider Western literature as "mainstream or canonized literature." Meanwhile, literature from non-European countries is easily viewed as "non-literature, unworthy of being the object of literary studies" [4]. The juxtapositional model of comparison proposed by scholar Susan Stanford Friedman in her article "Why not compare?" can be considered a new direction of comparative literature. It is an attempt to replace the usual way of canonical comparison through contrast and comparison. "This model looks for hidden connections and connections between works, regardless of the country where the

work comes from and regardless of its place in the national or international literature" [4]. When "randomly juxtaposing unfamiliar works, allowing them to interact and converse with each other on topics," this model can "neutralize forms of hegemony, towards equality and mutual respect for knowledge and culture," so it is "especially useful for marginalized cultures in the world literary map" [4]. Thus, the juxtapositional model of comparison can be considered a useful approach to neutralize hegemony, expand the scope of meaning creation, and stimulate the possibility of dialogue between different works.

This model also demonstrates its advantages when applied to analyze literary works written for children, which are often considered "marginal" to literature written for adults. The article applies this model to explore South Korean children's literary works translated into Vietnamese and Vietnamese ones translated into Korean in the first two decades of the 21st century, focusing more on *Time Store* by

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L.N. Young (2015) [1] (South Korea) and *Be Friend with The Sky* by N.N. Anh (2019) [2] (Vietnam). Child characters from two completely different linguistic and cultural countries are juxtaposed to clarify their relationships with school, family, and themselves. The dialogue between the two pieces of work on these issues erases the crucial role of adults in children's lives, pointing out the necessity of eliminating the viewpoint of children as miniature adults who can shoulder the pressures of life and take responsibility for the future.

2. Some interactions between Vietnamese and South Korean children's literature in the early 21st century

As Aidan Chambers stated, "it is through literature that we most intimately enter the hearts and minds and spirits of other people" [5], children's literature may allow readers to enter the secret world of children where adults have no way to return to reality. Children's literature, therefore, has the power of a comeback with readers who are no longer children, accompanying readers who are children. In other words, children's literature has a dual impact on both adults and children, and therefore the best children's books are always those that simultaneously appeal to both children and adults throughout the ages. Translating and reading children's works from different languages always open up discoveries across borders, adding meaning to the discovery of literary works.

At the beginning of the 21st century, many Korean children's books were translated into Vietnamese, most of which are stories recommended for reading by the Ministry of Education in South Korea such as *Salmon* by Ahn Do Hyun (2015), *Bad Baby Voucher* and *Long-Haired Blue Dog* by Hwang Sun Mi (2015), *Father and Son of Stickleback Fishes* by Cho Chang In (2017), *The Escaped Hen* by Hwang Sun Mi (2019). In the opposite direction, *Diary of a Cricket* by To Hoai, *Give Me a Ticket to Childhood* and *I am Be To* by N.N. Anh, and *Opening The Window, Eyes Closed* by Nguyen Ngoc Thuan are Vietnamese children's works translated into Korean. This phenomenon is part of the movement of literary translation promoted in both countries in the early 21st century when a lot of South Korean literary works were translated into Vietnamese, such as *When Buckwheat Flowers Bloom* by Lee Hyo Seok (2011), *Somewhere There is a Phone Calling Me* by Shin Kyung-Sook (2014), *Sun Falls* by Ko Hyung-Ryul (2019), and many Vietnamese works were translated into Korean like *Proclamation of Victory* by Nguyen Trai, *Casual*

Records of Transmitted Strange Tales by Nguyen Du, *The Tale of Kieu* by Nguyen Du, *Prison Diary* by Ho Chi Minh, *The Sorrow of War* by Bao Ninh, *Winter Poetry* by Huu Thinh, *Endless Fields* by V. Doan (2021) [6]. According to Nguyen Quang Thieu, president of the Vietnam Writers' Association, one of the causes of this phenomenon is that "South Korean culture, especially literature and arts, has increasingly been reaching out to the world, touching the hearts and minds of Vietnamese readers", "it has a significant status in Vietnamese literary life" [7]. South Korean writers themselves are aware of "bringing their literary works to the world" [8]. The fact that many Vietnamese works were translated into Korean also reflects the status of Vietnamese literature in South Korean literary life. The increasing number of translated works in the 21st century shows that the literary and cultural exchanges have increasingly been deepening between the countries which established diplomatic relations more than thirty years ago and have become "comprehensive strategic partners" in 2022 [9].

In the context of promoted cultural exchange between Vietnam and South Korea in the early 21st century, children's literary works translated from Vietnamese into Korean and vice versa reveal dialogues concerning the viewpoints of children and literature written for children. South Korean works show that children are under pressure from family, school, and society and are affected by family events from quite an early age. Children must share the difficulties and pressures of life with their parents and participate in creating the future. Even child characters face serious illness, death, and disaster. The plots of these works are often complicated and twisted. The writers highlight contrasting pictures or use fantasy and exaggeration. The works rarely have a happy ending. South Korean writers seem to see child characters as miniature adults and socially responsible citizens in the future, so they need to participate in dealing with civil society issues when they are young. Meanwhile, *Diary of a Cricket*, *Give Me a Ticket to Childhood*, *I am Be To*, and *Opening The Window, Eyes Closed* show a different viewpoint: Children are children, who can live according to their age, are seen in the present, and do not have to face mass trauma and losses. Vietnamese works do not use complex or complicated structures but delve into the beautiful world containing many secrets of children's souls, and they often have happy endings. Therefore, these works not only appeal to readers with their gentle and romantic content but also

can heal, as pointed out by Dasanbooks Publishing House's representative in the introduction to the work *Give Me a Ticket to Childhood* by N.N. Anh: "This book gives adults warm memories of childhood and gives children the joy of viewing interesting diary entries of their same-age friends" [10].

Time Store and *Be Friend with The Sky* are two beautiful pieces of work in the children's literature in Vietnam and South Korea. L.N. Young's *Time Store* won the 13th Korean Munhakdongne Children's Literature Award. After being published in hardcopy form in a large quantity¹, N.N. Anh's *Be Friend with The Sky* was adapted into a play and released in audiobook form [12]. If *Time Store* focuses on exploring the issue of children and the pressure of academic achievements and time pressure, *Be Friend with The Sky* exploits the issue: how does a child live when time stops at the sickbed? Being a fantasy story, L.N. Young's work attracts readers with many elements of adventure and fantasy, especially adventure in space and time, between the past and the present. Meanwhile, *Be Friend with The Sky* impresses readers with its simple plot, realistic writing style, and the beauty of a child's imagination. Although there exist many differences, the two pieces of works aim to portray the image of children in their relationship with school and family as well as children's own choices to go through the events of childhood.

3. School and the joy of children's learning

The term "children" in the article refers to people of primary school age (6-12 years old) [13]. This is the first stage of every child's learning journey where children face many differences compared to later childhood, kindergarten, or adolescence. The Primary School stage, because it is the first level of education, has a great influence, leaving a deep impression throughout each child's future learning journey. Through studying at school, children not only learn knowledge and skills, but also develop their awareness, existing abilities, and potential. In today's schools, the goal of helping children learn to develop comprehensively is always set. Learning in the elementary school years is important in that it lays the foundation for future knowledge and skills, awakening joy and the desire for knowledge in children.

¹*Be Friend with The Sky* was first published in 130 paperback copies and 20,000 hardcover special copies [11].

Time Store is about a girl named Yoon Ah, a fifth grader, while *Be Friend with The Sky* is about a boy, Teo, who is in third grade but had to quit school for medical treatment because he fell and injured his spine. Yoon Ah's life mainly revolves around going to school and most of Teo's lifetime passes in a small bed while he reads books, draws pictures, or looks at the sky. While Teo is tied to a fixed space (his sickbed) but completely free in time, Yoon Ah is always urged by notifications about time in every space, including home, school, tutoring center tutor, or fast food store. Many notifications can be found in *Time Store*, such as: "because the unexpected general cleaning of the classroom in which I finished school late", "Tomorrow there is a midterm exam", "a math exam will be in the second period"; "Today is a flute lesson. Even the flute has a proficiency test in a few days"; "The day has come for the contest for excellent math students"; "After the science test in the fourth period, the midterm exam officially ends" [1]. Associated with the time factor are the specific requirements and tasks of little Yoon Ah as well as her friends. The writer does not describe specifically and in detail the space, the school landscape, the architectural beauty of the school, or the beauty of the teachers, but mainly informs about the tasks each student needs to perform, which is associated with time pressure. Even though the clock is not present in the classroom, it is always ticking in each child's mind. Therefore, we often see images of girls and boys rushing, running, eating very quickly, and walking very quickly to be on time for school. Hurrying but still late. Even tutoring at the center is associated with time pressure. The teachers' lectures or the joy of studying are not described, but announcements about the time are always heard through the teacher's bright voice like: "Lee Yoon Ah, you're late!", "Yoo Young Hoon, you're late!" [1]. Coming late results in a penalty. The punishment is usually extra homework. That means students have to take more rest time to continue studying. Information about time creates the message that school cannot exist outside of time. Must speed up and hustle to be able to complete students' learning tasks. Highlighting the elements of time and blurring the elements of space, the writer makes the characters become small, blurred, and almost disappear in space.

While Yoon Ah was always at the top in her old school, when she transfers to this new school, she struggles, no matter how hard she tries, she only ranks second behind her friend Soo Young. At the new school, the students' main job is to study and take exams. The pressure of exams makes her exhausted. On Saturday, she did not have a day off because she "had to attend a history presentation class and an invention class at school" [1]. The girl's appearance is described exactly once: "thin, short, with an ordinary face" [1]. The writer focuses on portraying the activity that dominates her entire time, which is studying, studying, and doing homework continuously, without stopping as a "machine." She is not an isolated case, at this new school, all fifth-grade students are racing against the program and time. With math alone, "it's natural to be familiar with 6th-grade math, many children even study the secondary school math program"² [1]. Of course, "those in the top 5 of the class always take advantage of their time to study or do homework" [1].

Those heavy pressures stem from the death of Yoon Ah's father, who was the family's breadwinner. Yoon Ah's mother, who was only concerned with housework, now struggles to earn money to support Yoon Ah and her. Worrying about the future makes Yoon Ah's mother work tirelessly, and she wants her daughter to study well so she can have a successful career in the future. In order not to fall behind, to please her mother, and to get first place in her school, Yoon Ah has to buy time with a special watch at the *Time Store*. Every ten minutes she buys costs her a happy memory. The metaphor of this watch which can buy time with happy memories is a symbol of children losing their childhood. To get high marks, students have to lose their real joy and happiness. Children whirled in the vortex of time, just like machines assembled to carry out learning tasks. Adults' worries about their children's future have become a burden placed on children's shoulders. Yoon Ah, like most of her friends in class, hardly finds joy in studying. Instead, they diligently, quietly, and alone complete their learning tasks, because her mother always reminds her that "Life is a series of exams" [1]. There is no other way but to try and try. In *Time Store*, the school image is blurred and replaced by information concerning students' time and specific tasks. Children are put in short, constantly changing

periods such as the duration of a class, an exam, or ten minutes of testing new words, which creates a stuffy, stressful atmosphere for the work. There, children are helpless, not having enough time to complete the tasks set by their teachers. They have to "buy time" - a metaphor for children losing their childhood and present happiness to achieve the results expected by their parents. Being deep in Yoon Ah's story is a new concept about children that is being formed and applied in many countries, especially developed countries: Super Child. "Like Superman, Super Child has spectacular powers and abilities beyond his/her age, even as an infant. This allows us to think that we can motivate that little superpower machine without any consequences" [14].

In *Be Friend with The Sky*, the images of schools and teachers are sketched with only a few lines. Instead, N.N. Anh focuses on describing the games, conversations, and dreams of Teo and his friends. Because Teo has a spinal injury and has to lie motionless in bed, the main space depicted in the story is the world around Teo's bed. After school, fifth graders always run back to Teo's house to play and ask for his support, because Teo can help them solve math problems, draw pictures, and clarify something they do not understand in class. Although Teo does not go to school, he is considered a "treasure," the center of connection and sharing of sad and happy stories of the children in the town.

The two pieces of work show that school affects children in different ways. One work includes the dizzying, consecutive learning tasks that make children have to speed up and brace themselves to complete them. In the rest, learning is seen as a simple, everyday thing, mixed in with the rhythm of activities and play. Little Yoon Ah's school is associated with the modern pace of life in a developed country, requiring all the youngest citizens to keep up with the pace of development. In contrast, Nghi, Lam, and Hang's school is a town school with academic tasks that do not cause heavy pressure. Juxtaposing the schools in the two pieces of works also reveals questions about the role of schools with children. Should children learn under the pressure of Super Child's training? Or should children learn without any pressure? What is necessary for children?

Little girl Yoon Ah, at the end of the work, refuses to continue buying time, she breaks the special watch in the hope of returning to normal life. That ending

²According to the South Korean education system, primary school lasts from first grade to sixth grade, and from seventh grade to ninth grade is secondary school.

shows that school, although necessary, cannot place on children the burden of achievement and the burden of plans, which causes children to lose both memories and time in the present. *Be Friend with The Sky* shows a different perspective. Where one study does not matter. Learning can take place even when a child is bedridden and unable to go to school. Inherent in every child is the desire to learn which may help children learn gently and happily if it is awakened. The boy Teo does not go to school, nor go to any tutoring centre, but his loving uncle and brother became the best teachers to help him not only be good at math, good at writing, and like to read poetry, but also know how to dream and draw beautiful pictures. Thus, teachers, schools, curricula, and exam pressure can bring certain results in a short term, but educators and parents, instead of early educational intervention of finding ways to make children learn a lot of knowledge, should help children awaken the desire to learn and the potential available in each child. Thereby, the educational effect will be truly lasting. No matter where learning is conducted, in modern, comfortable conditions or a simple, deprived environment, it can bring happiness to children.

Through the character Yoon Ah in the South Korean work, a picture of academic pressure weighing heavily on children in many developing Asian countries such as China, Taiwan, Japan, and some other countries can be seen. Vietnam is probably behind the above countries in terms of economic and social development, so although the signs of time pressure and achievement pressure can be found in social situations, they have not yet appeared clearly in Vietnamese literature. This situation first comes from the fact that the above countries want to create a superpower region in education, so they have turned schools into fiercely competitive environments where children have to endure heavy pressures. This can be seen through news in the press, such as South Korea's popularity as a country where children "bear the burden of learning at a very early age" [15]. Education is considered the most optimal way to fulfill family's and society's expectations, that is why "when they were children, South Korean people are expected by their parents to be admitted to an elite university, becoming a civil servant or working at a South Korean *chaebol* (large corporation) like Samsung, LG, or Hyundai" [16]. Most South Korean people pursue these goals, so in reality, they are forced into a narrow path with

fierce competition. The fact children are overwhelmed by academic pressure not only in Korea but also in Taiwan. A 2023 survey by the Taiwan Children's Welfare Federation found that "Taiwanese children do not get enough sleep, are sedentary, and are under heavy pressure in studying" [17]. It is remarkable that "15% of children 'felt lonely' and nearly 30% of children felt that 'the world does not matter without me'" [17]. In Japan, the leading developed country in Asia, the Ministry of Education statistics that "in 2000, the number of student suicides reached 1,207 cases per year. It means that on average, 3 students committed suicide per day" [18]. A report on March 2, 2023 in *Japan Times* informed that "there were 512 student suicide cases reported in 2022, including 17 primary school students, 143 secondary school ones, and 352 high school ones" [18]. Pressure from school, society, and at a macro level, pressure from national development have directly affected the childhood and spiritual development of children in many Asian countries. Literary works reflect what exists and typify a real situation: the happiness of children is gradually disappearing.

Time Store warns about the situation of children losing the present, losing their memories to pursue future goals through the story of a primary school student in South Korea. That situation can also come from another reason: the inferiority complex towards Europe and America has made Asian countries determined to accelerate economic growth. Many Asian countries aim for rapid development while ignoring several other important goals regarding culture, society, or issues of spiritual life. The desire to create a brilliant prospect through training excellent human resources for the future also brings downsides and mistakes in reality. The imbalance in education has caused many countries to pay high costs for damage to children's souls.

The ways the two pieces of work solve problems seem to contradict each other. N.N. Anh aims for a romantic, idealized solution: promoting the role of love. Thanks to the love of his uncle, foster mother, foster brother, and friends, the boy Teo, even though he was on a bed, could still study well and live happily. Paralyzed legs cannot prevent him from making friends with the free sky. This solution shows that on the one hand, the role of love is very important for

children, but on the other hand, it is not easy to obtain in real life. Meanwhile, the South Korean girl solved her problem with a drastic protest: breaking the time clock, and refusing to buy time to return to ordinary life. The academic pressure is still there and children have to accept it. Thus, the reality has not changed even though children's attitudes have changed. It is difficult for readers to have faith in the change in the future schools.

The practical solution probably lies in the change in awareness and educational philosophy of each country. It is necessary to be aware of the limited power of educators and that the true meaning of education is for the development and happiness of children instead of setting non-for-children goals. Achievements, jobs, and the future are the destination, but are they everything? What is the price to pay if children's happiness is no longer, because of pursuing success in the future? The juxtaposition of the two pieces of work by N.N. Anh and L.N. Young raises educational questions that are current issues in Korea and Vietnam.

4. Family and children's development

Children's literature, as C. Fadiman's argument, is a piece of literature where "the 'discovery' of the child (...) is the most salient. It is independent to the degree that, while it must meet many of the standards of adult literature, it has also developed aesthetic criteria of its own by which it may be judged" [19]. Discovering children is considered one of the main and especially important tasks of this piece. Experiences show that no two children are the same, so there is no general formula or single model for the image of children in literary works. However, every child has fundamental needs, including: 1. The need for safety and affection; 2. The need for independence and freedom; 3. The need to be understood, according to French researcher T.G. Décarie in the book *The Secret World of Children* [20]. The three needs above reveal that families play a crucial role for children. Born and raised in peaceful, happy families, children will be safe and sound. If their parents are educated, knowledgeable, and loving, they will also have a certain respect and independence. The need for understanding will also be satisfied if children have a good learning environment. An elaborate American study shows that "during the period from when children go to school until they

reach adolescence, the family plays an important role in the socialization process, although its role is not so dominant as in the first years of life (...) During this time, parents negotiate on behalf of the child with these other agents of socialization, but their parenting function is mainly manifested through interaction with the child" [21]. Other research and reality shows that children always depend closely on their families. Family influences shaping a child's personality, lifestyle, and future. Nevertheless, children are independent individuals. Not only "receiving" impacts from their family, but children also have independent thoughts and actions, and affect to their family. As society develops, children's sense of independence and initiative increases. The bilateral relationship between children and adults in families demonstrates the movement and development of each child's awareness and personality.

The question of children in families lacking fathers and/or mothers can be seen in *Time Store* and *Be Friends with The Sky*. How does the lack affect the material and spiritual lives of children? Do children passively accept their circumstances or observe, adapt, and choose their behavior? Little girl Yoon Ah had lived in a happy, peaceful family till the time when "her father passed away from stomach cancer" [1]. That was a big shock for Yoon Ah and her mother. From then on, the lives of Yoon Ah and her mother completely changed. Yoon Ah comes home late because she has to attend extra classes, and her mother comes home even later because she works overtime to make money. The pressure of time weighs heavily on them. Despite being stressed, her mother is always conscious of making an accurate schedule, "stuffing" more knowledge into Yoon Ah when she has breakfast, which makes her chew rice like "chewing sand" [1]. Her peaceful family has disappeared, replaced by an increasingly profound loneliness and disconnection between Yoon Ah and her mother.

The situation of the character Teo in *Be Friend with The Sky* is also very miserable. He was abandoned by his biological parents when he was born. He thought the two people who raised him were his biological parents. Teo's foster father thought the boy was his wife's stepchild, so he always rejected and treated him cruelly. However, the boy loves his foster mother, foster brother, and even his foster father. One time,

Teo's foster father was drunk and fell on the bridge. To save him, Teo fell into the stream. His spine was injured so seriously that he had to be bedridden. Teo's foster father regretted his previous cruel treatment, so he tried everything to cure and compensate Teo, but it was too late. Teo's space now shrinks around the bed, the room, and the window through which he sees the sky.

The two pieces of work show that turmoil from adults, especially parents, has a great influence on children. The absence of a parent or family member can leave huge voids in a child's soul. However, the two pieces of work show children's different reactions to losses and trauma from their families. Yoon Ah always feels lonely in the classroom, in the cold house, gradually losing memories of happiness and the ability to feel happiness while chasing higher and higher goals set by her mother. The little girl realizes that she wants to make her mother happy, but her feelings are not happiness but emptiness, worry, and confusion. By showing that family events have a great impact on children's lives, *Time Store* warns that the present cannot be exchanged for future goals. Meanwhile, *Be Friend with The Sky* shows that life's events, even being abandoned by parents, can hardly take away the good things in a child's mind and soul. N.N. Anh's romantic view affirms that as long as they are loved, children will be strong enough to overcome storms and obstacles as the way Teo overcomes his adversity. Teo receives endless love from his foster mother and brother. He is taught at home by his uncle and foster brother. Everyone loves him. That love makes the boy cheerful and happy, nurturing his dreams.

The stories of Yoon Ah and Teo show that family plays a crucial role in the development and happiness of children. However, they also reveal the independent role of children in the face of life's events. On the one hand, children must accept the situation, but on the other hand, they also have thoughts and the right to decide whether they will or will not accept the choices that adults have planned. The image of Yoon Ah fiercely breaking the time clock at the end of *Time Store* brings the message: "I will have to become the true master and use my own time" [1]. Yoon Ah's strong decision is a lesson for many adults who are losing the present and time because of fear of the future. Meanwhile, the fact that Teo knows that he was

abandoned by his biological parents but he is not sad and still lives happily and loves those who raised him, attached and loved him very much at the end of the novel *Be Friend with The Sky* evokes the message: children need to be loved because love is an important fulcrum to help them overcome all obstacles and find happiness in life.

Both works have happy endings with brighter futures for the young characters. That ending conveys faith in children's strength on their journey to growing up. Little Yoon Ah realizes that she needs to be the true owner of her own time to have joy and happiness. Teo is a very special boy because he "always sees luck in an unlucky situation, is always cheerful in an unlucky fate, always lives well even though life doesn't always treat him well" [2], and it was his kind, loving and confident look at life that brought him many friends and luck, and gave him a new, better, and happier future.

In general, the two main characters of *Time Store* and *Be Friend with The Sky* show that their writers place deep and strong faith in children. Even though adults may be better, smarter, and better than their children, they still sometimes make mistakes in life decisions. Children themselves, with their pure hearts, kind hearts, and constant learning, in the process of observing and interacting with life and their surroundings, are always alerted to recognize what is necessary and what has real meaning to them. Therefore, as children's literature revolutionary Bang Jung-hwan once called for in a 1923 message, "do not look down at children, but look up at children" [22].

5. Conclusions

The increase in South Korean literary works translated into Vietnamese in the first two decades of the 21st century shows the growing influence of the South Korean cultural wave on the world as well as on Vietnamese readers. However, Vietnamese literature also has a position and influence on South Korean readers, as shown by the rise in the number and diversity of genres and content of Vietnamese works translated into Korean.

Juxtaposing *Time Store* (South Korea) and *Be Friend with The Sky* (Vietnam) in the context of deep cultural exchange between the two countries contributes to exploring new meanings to the two pieces of work. Their dialogue shows that although

pressure on academic achievements, time pressure, and family events considerably affect children, children are also independent, imperfect individuals who do not depend on adults and situations. On the contrary, children have their perceptions and actions to determine their lives and happiness.

Juxtaposing the two pieces of work also clarifies David Elkind's statement: "No matter what philosophy of life we follow, it is important that we see childhood as a stage of life, not just a waiting room for life" [14]. With that awareness, every stage in life, especially childhood, is always cherished and respected.

COMPETING INTERESTS

The author declares that there is no conflict of interest regarding the publication of this article.

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