영어권문화연구

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Contents

Silence as Blank in Charlotte Brontë's
Villette

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I. Introduction

Villette, which is the last novel of Charlotte Brontë, can be differentiated from other contemporary works. It alternates between first-and third-person narratives and conveys the distinctive psychologies of the characters by using Lucy's silence as a narrative component. In addition, unlike many other novels which end with marriage, *Villette* has a more open ending without marriage. From the moment it was published in 1853, many critics have been harsh in their assessment of Lucy's passivity, the way her physical and psychological pain is portrayed, and the general atmosphere of this work. Harriet Martineau suggested that Lucy undergoes "nervous collapse" (Gendron 698) in her solitude, and that her narrative, which contains her overwhelming wish to be loved by others, makes "the story unremittingly painful" (698). Jolene Zigarovich claims that *Villette* contains "the narrator's traumatic experience with loss" (25) until the end, showing

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"the complexities and arbitrariness of narrative (non)closure" (25).

However, Charlotte Brontë herself claimed that Lucy Snowe is a very realistic character. George Eliot argued that *Villette* is much better than *Jane Eyre* and that there is "something almost preternatural" about it (Bloom 104). George Henry Lewes, who focused specifically on the effect of this work's narrative technique, insisted that it is "a work of astonishing power and passion" and that readers can feel the strength of character and "read the actual thoughts and feelings of a strong, struggling soul" (Bloom 106) in Lucy's solitude. Margaret Oliphant also appreciated the fact that Lucy has a cold temperament which was typical in novels of its genre, but that she has a "concealed volcano" inside of her, and that "every detail is so astonishingly true to life" (Bloom 109).

Among the many issues that have been studied in this novel since it was published, one of the most prominent is, as mentioned above, the narrative element of Lucy's silence. Paradoxically, this silence is a means of offering readers a plethora of information, but at the same time it can be criticized for its untrustworthy properties. Thus, as Sally Shuttleworth argues her silence can be seen as a pathological symptom that is caused by the repression produced by the patriarchal gaze which surveils her. Because of this repression, Lucy tries to hide her true self and this behavior not only damages her "psychological stability" but also compels her silence in the midst of the society which surrounds her (219–20). Mary Jacobus mentions that unlike the conventional usage of "I" which encourages trust in readers, Lucy's self-hiding and ambiguous narrative "unsettle our faith in the reliability of the text" (674).

Conversely, Nancy Sorkin Rabinowitz argues that Lucy's silence, can be interpreted as a "defensive strategy," and that this is the only way for someone who doesn't have much property or financial alternatives to protect themselves from patriarchal society's gaze (754). And Karen Lawrence argues that Lucy's plainness in the novel allows her to escape from the patriarchal perspective that treats "the position of woman as object rather than subject, spectacle rather than spectator, 'other' rather than constitutive consciousness" (808). Ivan Kreilkamp points out that Lucy's silence is not just a pathological symptom, but as it is her own choice it also shows her autonomy. He claims that Lucy's silence "rejects any simple equation between silence and powerlessness or oppression" (142).

I view Lucy's silence not as signifying a blankness in her personality but as one pole of a dynamic relationship between it and patriarchal social repression, in this way viewing the silence in *Villette* as an "invitational rhetoric" (Glenn 156) which can constitute a welcome space for readers to form various interpretations. On the one hand Lucy's silence is brought about by patriarchal society's gaze, which surrounds her throughout the novel. In this silence, she not only observes and analyzes other characters but also conveys her inner thoughts to the reader. This helps the reader to understand Lucy more deeply as a realistic character, and the psychological effects of patriarchal society. The novel's open-ended climax is a vital part of this dimension. Unlike other contemporary works including Charlotte Brontë's other novels which end with marriage, *Villette*'s unresolved ending, without marriage is subversive of the conventions of most novels of that time. It indicates that throughout Lucy's silence

and text's blanks, Brontë challenges toward the dominant social conventions to reform with readers.

Ⅱ. Reader-response theory and blank in *Villette*

Wolfgang Iser's reader-response theory provides concrete foundation for such lack of resolution in fiction. Iser emphasizes the role of the active reader, who does not simply passively accept information from the text. The interrelation between text and reader comes about "when one is reading a text, or that is when the text begins to unfold its potential; it is the reader that the text comes to life" (Iser, *The Act of Reading* 19). He underlines the importance of the roles of 'blanks' and 'negation'. A blank in a text makes the reader concentrate more intensely and arouses a fuller interaction between text and reader (169-70). In this interaction, negation arises when the reader acknowledges the difference between the explicit information such as historical background conveyed in the text and the expectations the reader has on the one hand, and unexpected aspects that emerge from the text on the other. In addition, the reader can compare the world of the text with his or her own experience and era, so that they can understand the text more deeply and develop a more solid perspective on it, and identify new meaning in it. Iser argues that the quantal factors which these spots entail entice the reader to read the text actively. In addition, an exclusive focus on original emotion can trap the reader in a limited frame when they try to assimilate the work aesthetically. Thus, for Iser, these spots are not spaces that

should be simply filled, but are instead the locations in which a multiplicity of interpretations which are implicit in these spaces emerge, so that new perspectives on the work are continuously arrived at by the reader. Furthermore, his concept of an "implied reader" deepens for more details. Prior to this, Iser mentions Michael Riffaterre's "Superreader", Jonathan Fish's "Informed reader", and Erwin Wolff's "Intended reader" as well as its thresholds.[1] Iser considers quantal and unexpected factors to be those which provoke the text-reader interaction. Furthermore, these factors encourage the reader to not just follow the sequence of the novel but also to discover new perspectives and latent meanings in the text based on their imagination.

As a blank can be a spot of indeterminacy which provokes the reader into active reading, it can also be a place where the reader can create his or her own interpretation of the work by using their imagination. *Villette*'s unresolved ending can be seen as a place which contains a variety of meanings that offer the possibility of being

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1) Superreader identifies the "stylistic facts" associated with the depth of the cryptic message contained within the text. Informed reader values reader's own ability with a certain level of knowledge. Intended reader is a who read the text with author's intention based on the historical background and its tendencies (Iser, *Act of Reading* 34). As for the "Superreader", Riffaterre overlooks the fact, that the stylistic facts can only be detected by the process of reader's acceptance and the degree of its cryptic density is inconsistent by each of readers, and only focuses on objectification of stylistic facts (31). In the case of "Informed reader," Iser argues that it is problematic to catch text's profound meanings only through the transformational-generative grammar and it is unable to deal with deviation which unlike reader's expectation (32). At last, Iser admits the flexibility of "Intended reader," but criticizes its inability of actual reading reflection (32).

interpreted in different ways by the reader. As Brontë writes,

> Here pause: pause at once. There is enough said. Trouble no quiet, kind heart; leave sunny imagination hope. Let it be theirs to conceive the delight of joy born again fresh out of great terror, the rapture of rescue from peril, the wondrous reprieve from dread, the fruition of return. Let them picture union and a happy succeeding life. (546)

Brontë provides a spot of indeterminacy at the climax of the novel, which stimulates the interaction between reader and text, as suggested by the reader-response theory of Iser. In particular, this blank space is one where the challenge to patriarchal society takes place. When the author constructs this space, her consciousness and unconsciousness intersect, and she acknowledges that she can't give her opinion because of patriarchal society's strictures, and this is the cause of silence.

Ruth Parkin-Gounelas claims that that "personal emotion" (38) in Brontë's work makes it more valuable than other writers' fiction. She also claims that Brontë drew on her unconsciousness to assimilate knowledge that emerged from a realm beyond herself when she composed the work. For Charlotte "her subconscious would get to work on the material and gradually, in the manner of a sea anemone encircling all food particles in its path and incorporating them into the mass of its body, she would work on it and make it her own" (38). She integrates the acknowledged and unacknowledged particles of her experience. Thus, the blank spaces in her work can be interpreted as emerging from the interstices between her consciousness and unconsciousness. Brontë constructs a massive blank and silent space

at the climax, she invited readers to employ their imaginations and to devise their own interpretations, thereby demonstrating not only her challenge to and subversion of the conventions of patriarchal society, but also Lucy's resistance to social norms.

From the beginning of the novel, the reader rarely knows about Lucy. Brontë arouses the curiosity of the reader by presenting not enough information about her, and make the reader to be familiar with her gradually as the novel proceeds. At the same time, unlike Lucy's passive impression at first as her "Free will is as enigmatic as it is elusive" (Hwang 183), Lucy's role of silent observer makes successive new impressions on the reader, impressions that undercut their former conception of her as timid and weak. As "I, Lucy Snowe, was calm" (Brontë 25), Lucy gives reader converse impressions of Dr. Bretton. When young Dr. Bretton treats Paulina like a toy and lifts her up and down, whether her father is watching or not. This behavior is threatening to Paulina, but Dr. Bretton does not notice. If M. de Bassompierre remembers that behavior, it may explain why he thinks it possible that Dr. Bretton will treat his daughter this way repeatedly, which is dangerous. Moreover, Lucy also describes the two sides of Dr. Bretton. For her, he is a "true young English gentleman" (70) who helps her and is a good friend. However, Lucy describes him ambiguously. When she describes his solitary contemplativeness, she observes that "a strong light brings out with somewhat perilous force . . . the 'golden image' which Nebuchadnezzar the king had set up" (108). In other words, in her silence, she observes his patriarchal mind, which is akin to that of an all-powerful king beneath the surface. At first, Lucy presents Dr. Bretton neutrally in order to encourage the

reader to see him without any prejudice, but she gradually reveals the patriarchal instincts within him to be "masculine vanity" (112), and that of "all the man of the world" (410), which gives the reader an opportunity to reconsider him as a result of the undercutting of the gentle and romantic impression he first made. Rabinowitz argues that by obscuring her true self and by maintaining her silence, Lucy can assimilate information about other characters and convey it to the reader. In addition, her hiding of herself is undertaken of her own volition, and through it, Lucy achieves a dominant position as a narrator who can observe John Bretton, a man who has a higher social status than she does. By not revealing herself at first, Lucy maintains a friendship with John on equal terms, and her silence can be seen as a fairer way of conveying information about him to the reader, and at the same time a way of breaking down the class and gender divisions of contemporary society (753).

In addition, John's absence of empathy despite of his profession as a doctor who should heal one's mind and body, lets Lucy down. In "the long vacation" (Brontë 169) when Lucy is "wandering in solitude" (175), she mentions to reader that she is so depressed and has insomnia because of the absence of people around her which leads her "a want of companionship" (175). Thus, she feels "A sorrowful indifference to existence" (173). At last, she confesses her sorrow to Père Silas, although the priest unawares the cause of her sorrow, Lucy "already solaced" by "relief of communication in an ear which was human" (179). What Lucy really want is sharing of her emotion with people. Unlike Lucy's expectation of John's sympathy with her sorrow, he merely diagnoses "a nervous fever" (202) and considers her not

more than a patient. Thus, Lucy criticizes his "authority of science" (Shuttleworth 220) as "doctors are so self-opinioned, so immovable in their dry, materialist views" (Brontë 285). In addition, John's "branding judgement" (289) toward Vashti as "a woman, not an artist" (289) after he sees her painful performance makes John's absence of empathy clear. This can be the evidence and potential of doing it again toward his own wife as a stereotyped patriarchal husband. Thus, contrary to the surface harmony of Dr. Bretton and Paulina's marriage, there is the ever-present possibility of it not being as successful as the reader initially expects.

Brenda R. Silver argues that the silence which enabled these observations shows the inner conflict which has arisen from Lucy's experience, which makes this silence trustworthy. Silver continues that Lucy's own inner conflict provide "a new form of fiction for women" (733) as well as refresh and enlarge readers' perspectives which provoke them to concentrate on Lucy who do not follow traditional paths of development" (733). Throughout the novel, Lucy as traveler moves continuously and finally settles down at Villette which is a foreign land far from her home country and surrounded by alien atmosphere (Kim 38) and she is situated in the position of observer many times even in Madame Beck's "'Surveillance'" (Brontë 80) to her and the "'espionage'" (80). Since her arrival at Rue Fossette, Madame Beck continuously sneaks into Lucy's room and searches it without her permission. When the reader replaces him or herself in Lucy's position, they realize that this is a very uncomfortable and unpleasant situation which angers Lucy and could lead her to reveal herself to Madame Beck. Unlike this expectation, Lucy persists in her

position of observer and maintains her silence. In subverting expectations, Lucy provokes a negation, in Iser's terms. It is her choice to remain silent, and this silence is therefore not a sign of passivity.

Lucy keeps calm and silent, but her inner conflict is evident when she is left alone after Madame Beck has finished watching her. She tells the reader, "I never had felt so strange and contradictory an inward tumult as I felt for an hour that evening. . . . Complicated, disquieting thoughts broke up the whole repose of my nature" (132). Her confession gives the reader a new impression of Lucy as a rounded character, not simply a passive one. Inside of her, her reason and sensibility always conflict with each other. Instead of showing this conflict to others, she endures in solitude. This demonstrates "oppositions between calm and storm, calculative rationalism and Romantic impulse, self-possession and emotional self-exposure" (66), as Terry Eagleton argues. Her solitude and silence facilitate Lucy's self-development. By experiencing various events such as her solitude on vacation and in the garden, she matures by considering her relationships with others and trying to understand them. Although she reveals her conflict and agony to the reader, she also bolsters her self-belief in solitude. When she sadly buries her letters to and from Dr. Bretton underneath the "Methusaleh" (Brontë 328) tree, she starts to feel some strength inside of her, saying "I felt, not happy, far otherwise, but strong with reinforced strength" (329). In other words, Lucy is ready for a new chapter of her life. She wants to escape from the society that surrounds and watches her and to "take another step towards an independent position" (400). By using her solitude as a

space for resetting her goals and for gaining strength, and not feeling it to be a place of depression and self–destruction, she grows into a more mature, stronger, and more independent woman, very different from the passive and timid woman others see on the surface. Through this process, which can be viewed through the prism of Iser's negation, the reader also can revise their opinions about Lucy and interpret her in a totally different way than before.

Since their first meeting at Rue Fossette, Paul judges Lucy on the basis of his social status and expertise in phrenology and displays his prejudice toward and sense of authority over "Englishwomen" (147). In overcoming their initially uncomfortable relationship, they gradually become lovers, but Lucy tells the reader about Paul's patriarchal characteristics and sense of authority through her observations of him. For example, when Paul teaching Lucy "arithmetic" (389) in a harsh, judgmental way, enjoining her to "prove yourself true ere I cherish you" (389). At first, he teaches her in a solicitous way but as she improves more and more, he becomes much more strict. Paul is a person who thinks that a woman can't possess knowledge in the same way as a man can, and that the effort to acquire it undermines womanly characteristics. In this "combat" (392), Lucy gets "a strong stimulus" (390) of not being ignored by Paul she tries even harder rather than giving up on her studies. At the same time, she also deplores her own ignorance, saying "Oh! Why did nobody undertake to make me clever while I was young enough to learn, that I might" (393). This shows one of the negative consequences of the indifference toward women's education in the patriarchal society of that time. While men could make money and obtain an education, but

not women, so men felt a sense of superiority over them (Ingham 51).

Later, before Paul leaves for "Guadaloupe" (509) he shows Lucy a little house which will be her own school. He knows that Lucy has not given up her dream of running her own school and of being independent. Although as some critics argue Lucy can only achieve independence with Paul and M. Miret's financial support, when we consider the society of that era and the situation that Lucy lives, this is not disadvantageous to her. As a result, she can gain "a fixed income" (Woolf, *A Room* 29), which makes it possible for Lucy to achieve "financial independence and autonomous space" (Marcus 146). As we can see from Lucy's conversation with M. de Bassompierre, she doesn't have many alternatives in terms of getting a job, so she becomes a teacher "for the sake of the money" (Brontë 317) which as "learning to turn one's emotions into a form of labor in order to make a living" (103) as Talia Schaffer argues. Furthermore, through her prior experiences, she has now grown in maturity, and "the sum of [her] progress is toward self-articulation, and self-dramatization" (Gilbert and Gubar 434). As a result, in relation to her loneliness Lucy ironically says, "Reader, they were the three happiest years of my life. Do you scout the paradox?" (Brontë 543). It seems she is enjoying her situation perfectly and is achieving independence.

At the end of her narration Lucy lets the reader "picture union and a happy succeeding life" (546). However, Luann McCracken Fletcher argues that there is a limitation to this positivity because although Brontë provides an open ending, she has already given hints about Paul's death by using the images of a storm and a shipwreck, which show the author's capacity to channel the reader in her

intended direction (740–41). Conversely, the reader can also anticipate the situation when Paul returns. Before he leaves her, he tells Lucy, "you shall think of me sometimes; you shall mind your health and happiness for my sake, and when I come back —" (Brontë 537), ending his thought prematurely. This inconclusiveness may signal the possibility of marriage between them. If Lucy marries him, his patriarchal behavior will persist or even worsen. Susan Lydon argues that as wives could not possess any property, and as their pre-marital wealth automatically became their husbands' upon marriage, "Thematically, Monsieur Paul must die" (28). If they got married, Lucy would have to assign ownership of the school to Paul, so Brontë creates an indeterminate ending and subverts narrative convention in order to allow Lucy to maintain her independence (Shaw 831).

Ⅲ. Conclusion

To sum up, despite Lucy's many internal conflicts and pain, her experience makes her a rounded, complex character. As a result, we can see that she does not have a single fixed identity, but instead a variety of identities. In a similar vein, this means that the silence and ambiguity in the narrative imply positive elements in her, not merely negative. Lucy, who embodies many of the influences she has received from others whose example resonates within her (Rimmon-Kenan 32), has the possibility of being independent and able to protect herself without being dependent on others, even in her solitude. Thus, I believe Paul's death enables her escape from the

patriarchal gaze that surrounds her, and leads her to become a woman who successfully runs her own school while staking out psychological and economic independence in the process of piecing together the clues throughout the novel, culminating in the open ending. Unlike Maureen Peeck's argument as Lucy's solitude and the absence of marriage "confound the reader's expectations" (223), I believe her solitude gives her new resources to maintain her independence and to become a more mature individual. Ultimately, by putting silence and indeterminacy at the center, Brontë invites the active reader to interpret the novel in various ways to disclose and subvert the unjust social norms toward women, which is *Villette*'s most valuable contribution.

<div align="right">(Korea Univ.)</div>

■ Key words

Villette, Silence, Blank, Wolfgang Iser, Reader-response theory

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▪▄ Abstract

Silence as Blank in Charlotte Brontë's *Villette*

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This paper aims to study the forms, roles, and meanings of blanks as the locus of silence which is closely related with the patriarchal society of 19th century Britain in Charlotte Brontë's last novel *Villette*. It also traces the link between the blank of the ending and the silence of Lucy's narrative. The open ending of *Villette* is different from the ending of Charlotte's other works that end in marriage. This huge blank provides a fresh opportunity to revisit the book for readers who expect the marriage of Lucy Snow and Emmanuel Paul. It is also related to the function of the uncertainty of blank. Wolfgang Iser argues that unfamiliarity and dissonance characteristic of this blank does not disrupt the expected course of the book, but rather serves as a catalyst for helping the interaction between reader and the text which invites the reader into the work. Therefore, through this huge blank, readers can see the work again from different angles, which are completely different from the view they have had before. Studying silence in *Villette*, the reader can explore the power dynamics between Lucy and the patriarchal

society.

Key words

Villette, Silence, Blank, Wolfgang Iser, Reader-response theory

논문게재일

Female Victims of the Terror in Williams's Fifth Volume of *Letters*[*]

Kim, Jihee[**]

I. Introduction

On 29 October 1793, Hester Lynch Piozzi wrote a letter about Helen Maria Williams's captivity in Paris to her daughter Hester Maria Thrale.[1] Telling her daughter that "the Imprisonment, of my once intimate Acquaintance Helen Maria Williams, shock one's Nerves no little," Piozzi predicted that the French National Convention "will pull the English out of Prison and massacre them" (2:147). Her prediction implies the possibility of another massacre of prisoners, like the September Massacre of 1792, and shows how dangerous the situation was for the British expatriates in France in the fall of 1793. Williams

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[1] The French National Convention announced the decree that "all the subjects of the king of Great Britain generally, who are at present within any part of the territories of the republic, shall immediately be put in a state of arrest in houses of security" on 9 October 1793 (*Universal Magazine* for October, 306).

was imprisoned with her sister and mother in the Luxembourg Palace and the convent of Les Anglaises for two months between October and November 1793, but in contrast to Piozzi's prediction, Williams was released from prison and wrote her fifth volume of *Letters*, *Letters Containing a Sketch of the Politics of France, from the 31th of May 1793 till the 28th of July 1794; and of the Scenes which have Passed in the Prisons of Paris* (1795).[2]

After making her support of the French Revolution known to the British reading public with her first volume, *Letters Written in France* (1790), Williams continued to publish three more volumes of *Letters* between 1792 and 1793. Using the advantage she gained from living in France, she witnessed and recorded revolutionary France, delivering news about events in France to Britain through her volumes of *Letters*.[3] While her first two volumes of *Letters* focus on her eye-witness accounts of the situation in France and anecdotes about the French people, the third and fourth volumes of *Letters*, which include other writers' letters about the revolutionary France, present her analysis on the violent events in France from the perspective of the Girondins combined with her condemnation of the leading members of the Mountain, such as Jean-Paul Marat, Georges Danton, and Maximilien Robespierre. She sympathised with the Girondins and took the side of

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2) All references to this volume will be from Jack Fruchtman's edition of the fifth volume of *Letters*, except for the appendix, for which Williams's 1795 edition will be used.

3) Williams went on her first trip to France from June to September 1790 and then took a second trip between August 1791 and June 1792. After her brief return to London during the summer of 1792, she lived in France until her death on 14 December 1827.

this political faction during the struggle between the Mountain and the Girondins. Since most of the leading members of the Girondins were imprisoned during the Insurrection between 31 May and 2 June 1793, Williams's commitment to the Girondins began to threaten her safety. The fifth volume of *Letters* is set in this period that marks the fall of the Girondins to the end of the Terror.

Williams uses her fifth volume of *Letters* to critically point out that another form of tyranny and oppression existed during the Terror. Just as her first-hand accounts and many anecdotes about the situation in France are used in the first two volumes of *Letters* to encourage readers to share her enthusiasm for the Revolution, in the fifth volume of *Letters*, she makes use of the accounts of her arrest and her exile to Switzerland and anecdotes of the victims to criticise the Reign of Terror. Indeed, many anecdotes about victims of the Terror, from the leading members of the Girondins to anonymous plebeians, appear in the fifth volume of *Letters*. By showing numerous victims of the Terror, Williams evokes sympathy from her readers and condemns the Mountain for their vicious acts towards their fellow people.

Among the many victims described in the fifth volume of *Letters*, this paper focuses on three female victims: Williams, Charlotte Corday, and Madam Roland. Despite their different national and social backgrounds, these three women shared the same political stance and became victims of the Terror; two of them were guillotined, and only Williams survived. As a survivor of the Terror, she relates her own story and at the same time defends unjust accusations against Corday and Roland. Chris Jones claims that Williams's "female victims are not the heroines of sentimental novels . . . but strong women

facing the guillotine with the heroic firmness of those dying in a great cause" (12). However, along with this heroism, the feminine traits of the victims play an important role in her portrayals of them.

Scholarly attention has been paid to the denouncement of women who participated in politics during the Revolution. Dorinda Outram argues, "To the degree that power in the old regime was ascribed to women, the Revolution was committed to anti-feminine rhetoric, which posed great problems for any women seeking public authority" (125). Lynn Hunt observes that it was considered ideal when "women were relegated to the realm of domesticity," so "any intrusion of the feminine into the public" was rejected (122). Corday and Roland were accused by the Mountain Party of lacking femininity and transgressing the domestic sphere in which women should remain.[4] This paper argues that Williams challenges these hostile representations of them, demonstrating they display both feminine attributes and heroic behaviour. It begins by exploring the ways in which Williams represents herself as one of the victims of the Terror and then discusses her strategies to defend Corday and Roland against the hostile representations of them.

II. Helen Maria Williams

From her arrest at home to her imprisonment in the Luxemburg

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[4] At the beginning of the Terror, the oppression of women expanded to all French women, who were expected to stay at home as mothers, and all women's clubs were banned.

Palace and the convent, and to her exile in Switzerland, Williams records what she has been through during the Terror and expresses her feelings, responding to this traumatic experience with an intimate voice. However, in her account of the imprisonment, Williams, as Mary Favret argues, concentrates on describing "the prison as an alternative salon" (291); Williams also focuses on her fellow inmates rather than herself. Thus, this section concentrates on Williams's accounts of her arrest in her home and her exile to Switzerland in order to explore how she positions herself as one of the victims of the Terror.

In her description of the circumstances of her arrest, Williams's home serves to show how the personal and domestic space was damaged and invaded by the National Convention during the Terror. As Favret observes, Williams's home in Paris functioned as a place that "shielded Girondins on the run and protected their papers" (275). However, Williams's description of the arrest focuses more on her place as a private and domestic space rather than a political one. Her account of the arrest begins while she is having tea with a French writer, Jacques-Henri Bernardin de St. Pierre. However, when the news of "a decree . . . ordering all the English in France to be put into arrestation in the space of four-and-twenty hours" (5:50) was delivered, this peaceful, relaxing place was transformed into a place of danger and apprehension. Williams and her family could not sleep or rest, "expecting every moment the commissaries of the revolutionary committee and their guards, to put in force the mandates of the convention" (5:50). Her emphasis on her sense of the terror induced by the uncertainty of whether she would be arrested accentuates her

vulnerable position. Descriptions of sounds, such as "a loud knocking at the gate of the hotel" and "the bell of our apartments [that] was wrung with violence" (5:51), makes her fear of the upcoming arrest more palpable. At two in the morning, her place was invaded by two French "commissaries of the revolutionary committee" with "a guard, two of whom were placed at the outer door with their swords drawn, while the rest entered the room" (5:51). This violation of Williams's home suggests the Terror endangers the domestic space, obstructing its function to offer protection from harm and threats. Here, Williams's logic parallels that of Edmund Burke in his *Reflections on the Revolution in France* (1790). His account of the invasion of Marie Antoinette's chamber by the mob during the Women's March on Versailles – "A band of cruel ruffians and assassins, . . . rushed into the chamber of the queen, and . . . this persecuted woman had but just time to fly almost naked" (164) – shocked his contemporaries. As Linda Colley argues, Burke demonstrates that the "events in France threatened to undermine society" by presenting evidence of "a queen who was also a wife and mother being driven by force from her home" (259). Like Burke, Williams claims that a defenceless woman was taken from her domestic space as a means of attacking the Terror.

Williams also foregrounds herself as a guiltless woman, accusing the National Convention of her unjust arrest and imprisonment. When she was arrested, one of the commissaries "held a paper in his hand, which was a copy of the decree of the convention" and informed her that this "arrestation was only part of a general political measure, and that innocence had nothing to fear" (5:51). However, considering that

Williams's family were delivered to the prison without any trial, the decree seems to take on a role similar to the *lettre de cachet* that enabled French kings to "command the arrest and detention of prisoners without a hearing" (Schama 242). In the first volume of Letters, Williams criticises the *lettre de cachet* that allowed a father to arrest his son since he married in spite of his father's opposition. While the guiltless son was imprisoned under French despotism, Williams's captivity, which was due to her nationality, demonstrates that another form of tyranny existed in France. Her accounts that "we were defenceless women in a land of strangers" and "we were accused of no crime except that of being born on the soil of England" (2:52) highlight the tyrannical power of the Convention as well as accentuate her innocence. Furthermore, to underline her image as a guiltless woman, Williams omits an important act of burning Madame Roland's paper from her description of the night of the arrest. Williams later mentions this act when she writes of Madame Roland in the same volume:

> With keen regret I must add, that some papers in her justification, which she sent me from her prison, when the voice of innocence might be heard, I should make them public, I was compelled to destroy, the night on which I was myself arrested; since, had they been found in my possession, they would inevitably have involved me in her fate . . . I could find no person who would venture to keep them amidst the terrors of domiciliary visits, and the certainty, if they were found, of being put to death as an accomplice of the writer. (5:116)

This passage shows how perilous her situation would have been if the papers had been revealed. However, she does not allow readers to

know she burned the paper in her account of the arrest. Her possession of Roland's papers suggests Williams's connection with the Girondins, which could serve as evidence of her guilt during the reign of the Terror. This exclusion thus proves her desire to portray herself as an innocent victim rather than a political figure.

Even after she was released with her family in November 1793, Williams's association with the Girondins left her in a hazardous position. Having already witnessed her Girondin friends imprisoned and guillotined, she decided to depart for Switzerland to avoid another arrest for her connection with the Girondins, which would have been more dangerous than her previous imprisonment. She also found herself in a perilous position due to the publication of her third and fourth volumes of *Letters*. By the time she was incarcerated in Paris, these volumes, in which she provides an analysis of the political climate in France from the perspective of the Girondins, were published together in London. Her denunciation of the Mountain in these volumes is so harsh that Piozzi claimed, "I am amazed She [*sic*] is still alive" considering Williams's descriptions of "Danton and Robertspierre [*sic*]" (2:150). Although these volumes, written in English, were published in London, Williams was aware of the risk that her work could become known to the Committee of Public Safety. The fact that "the English newspapers came regularly to the committee of public safety [sic], in which passages from my letters were frequently transcribed, and the work mentioned as mine" (5:108) was life-threatening to Williams during the Terror.

Williams's exile to Switzerland further highlights her position as a victim of the Terror. Her account of a journey to Switzerland detailing

her emotional suffering reinforces her vulnerable status. She begins by expressing her strong anxiety over being imprisoned and the possibility of being guillotined: "I passed the winter at Paris, with the knife of the guillotine suspended over me by a frail thread" (5:108). For her, Paris is no longer a promising place, as it was during the first anniversary of the Storming of the Bastille in 1791 when she was overwhelmed by an intense feeling of joy and the expectation of a new France, as she shows in the first volume of *Letters*. The city is now "polluted" by much death (5:109) and a place of terror for hers. She is "hunted by the images of gens d'armes" and even imagines herself in a situation in which "some magical spell would chain my feet at the frontier of France" (5:108). These vivid portrayals of the fear she actually experienced function as a strong condemnation of the Terror.

Furthermore, as her previous imprisonment forced her from her home, Williams is impelled to leave home once more, but this time, she is also separated from her family. Given that she lost most of her French friends, who she considered as "the sole compensation for what I had lost in leaving my country [England] and my friends" (5:49), her alienation from her family resulted in total isolation from the affections of both family and friends. She writes, "I was in safety: but I was an exile from my family – from the only friends I had left" (5:109). Williams's sense of loss is apparent here. Fleeing from France ensures her safety, but she needed to leave her family behind. By describing not only her physical exile but also her emotional exile, she again condemns the Terror for destroying the affection she received in the domestic sphere.

Williams carefully reshaped her experience of arrest and exile to Switzerland. Her graphic picture of the Terror's effect upon her domestic space and her life reveals the tyrannical nature of the Convention during the Terror. By conveying her sadness, she evokes sympathy from her readers, as she presents herself as a sentimental heroine who suffered under the oppression of the Terror.

III. Charlotte Corday

Charlotte Corday thrust a knife into Marat while he was in the bath on 13 July 1793. In her first volume of *Letters*, Williams appears uncomfortable with violent acts by women during the Women's March on Versailles, describing "the Poissardes; who, with savage ferocity, held up their morsels of bread on their bloody pikes" (1:99). The account of Corday shows how Williams deals with Corday's violent acts and is reconciled to Corday as a revolutionary heroine. Before examining Williams's descriptions of Corday, I will first show the representations of Corday in France, which will help us identify the different strategies that Williams took to describe Corday in her fifth volume of *Letters*.

Corday caught public attention for assassinating Marat. The fact that a woman had murdered one of the influential Mountain deputies shocked the Mountain party and observers at home and abroad (Gutwirth 328). She received "three cross-examinations" by "the Revolutionary Tribunal" and "the court's chief prosecutor" in which "they did all their best to draw from her information that would prove

the existence of an extensive Girondin plot to kill Marat" (Schama, 629). The Mountain party also circulated hostile mockeries of Corday in the press, promoting the image of Marat as a martyr and Corday as a monster in France (Gutwirth 328). The *Répertoire du tribunal révolutionnaire* also accused her of being masculine in July 1793:

> This woman, who they say was very pretty, was not pretty at all; she was a virago, fleshlier than fresh, graceless, unclean like almost all female wits and philosophers . . . . Charlotte Corday was twenty-five; that is, in our mores, almost an old maid, and especially with a mannish demeanor and a boyish stature . . . . This woman absolutely threw herself out of her sex; when nature recalled her to it, she felt only disgust and boredom; sentimental love and its gentle emotions cannot come near the heart of a woman with pretensions to knowledge, wit, strength of character, the politics of nations. (qtd. in Gutwirth 329)

This passage shows an explicit disgust at those who do not remain in the domestic realm and involve themselves in the traditionally male sphere. Hunt uses this newspaper account to argue that "Women who acted in the public sphere of politics would be described as transgressing sexual boundaries and contributing to the blurring of sexual differentiation" (82). Here Corday's feminine countenance is denied, and her body is masculinized. The writer also criticises her for neglecting the natural attributes of women, and he mocks her unattractiveness. The main criticism in this hostile attack on Corday is that she did not have feminine attributes both inside and out.

Williams offers another representation of Corday, contradicting the widespread portrayal of her. At the beginning of this account, the

contrast between the martyr Marat and the monster Corday is inverted. Whilst Corday is described as someone who sacrificed her life for her country, Williams gives accounts of Marat's disgusting attributes, claiming that he elicits "the contempt which the deformity and diminutiveness of his person excited" (5:91). Williams also denies the statement that the Girondins were behind her, quoting the Girondin Jean-Baptiste Louvet de Couvray's statement that "I declare and solemnly attest that she never communicated to us a word of her design" (5:92). Underlining Corday's individual agency, Williams denies the Girondins' involvement in Marat's murder.

Williams emphasises the femininity of Corday's behaviour while she traces her life, from Caen to her death at the guillotine in Paris on 17 July 1793. She has not met Corday before, but to challenge derogatory representations of this revolutionary figure, she uses information from witnesses who met Corday in person. Quoting an account of Louvet who met her at Caen, Williams refutes the depiction of Corday as masculine: "there was in her countenance, which was beautiful and engaging, and in all her movements, a mixture of softness and dignity, which were evident indications of a heavenly mind" (5:92). She also provides account of Corday at the revolutionary tribunal, which she heard from "a friend of mine who had sat near her during the trial" (5:93). As Adriana Craciun notes, the friend must be John Hurford Stone, who was one of Corday's counsellors (206-07).[5] When Williams describes Corday during the trial, she claims that "there was so engaging a softness in her countenance" that "it was difficult to conceive how she could have

5) Williams's reputation was damaged by her relationship with Stone.

armed herself with sufficient intrepidity to execute the deed" (5:92). The overlapping terms "engaging" and "softness" within these two comments on Corday help readers imagine Corday's feminine appearance. By using other people's accounts of Corday, Williams contradicts the masculine image of Corday and highlights her feminine appearance.

Williams does not dwell on the murder, simply noting that Corday "drew out a knife which she had purchased for the occasion, and plunged it into his breast," but focuses more on Corday's motive, which was based on republican principles, such as "a strong attachment to liberty" (5:92). Williams reconstructs Corday's account in her fifth volume:

> It was a duty she owed her country and mankind to rid the world of a monster, whose sanguinary doctrines were framed to involve the country in anarchy and civil war, and asserted her right to put Marat to death as a convict already condemned by the public opinion. She trusted that her example would inspire the people with that energy which had been at all times the distinguished characteristic of republicans. (5:92)

The language she uses, such as "duty," "right," and "public opinion," as well as her republican ideas, suggests that this self-sacrificing heroine is well qualified to be a republican. Williams attempts to reconcile Corday's sense of republican ideals with her assassination of Marat. Combining anecdotal evidence of Corday's femininity with the account of the assassination of Marat, Williams attempts to rehabilitate the images of Corday circulated by the Mountain and portrays her as an embodiment of republican virtue.

IV. Madame Roland

As the wife of Jean-Marie Roland, the Minister of the Interior, Jeanne-Marie Roland was an influential figure among the Girondins, and was well known for her assistance to her husband. As Lucy Moore notes, Roland also "formed the core of the Brissotin (later known as Girondin) group coalescing at her salon in 1791," and when her husband became the Minister of the Interior, she took up an important role delivering messages from "friends and petitioners" to her husband (87, 125). Her influence over her husband provoked frequent attacks by the Mountain; Marat even wrote, "[I]t was not M. Roland, but rather Mme Roland, who actually ran the Ministry of the Interior" (qtd. in Landes 118). During the Insurrection of 31 May and 2 June 1793, Roland was arrested on 1 June 1793. After her arrest, Roland's public image became more severe and malicious. Like Corday, she became the object of attack by contemporary newspapers. The *Moniteur Universel*, for example, claimed, "Even though she was a mother, she sacrificed nature by trying to raise herself above it; the desire to be learned led her to forget the virtues of her sex" (qtd. in Moore 255). This statement clearly shows that she was condemned for transgressing the boundaries of her gender and for abandoning her role as a mother. The accusation that Roland influenced her husband continued to impact the charges brought against her. The official charges stated that she was "a schemer who had presided over many gatherings of the Girondist faction and who, even while in prison, had secretly corresponded with the proscribed men" (May 284). The terms "schemer" and "secretly," associated with the old

regime during the Revolution, are used to make an accusation against her. As discussed previously, the Revolution tended to distance itself from the old regime. Since the old regime was known for its opacity, as Hunt suggests, "The republicans, consequently, valued transparency" (96). In this context, the accusation made against Roland stigmatised her as a counter-revolutionary bent on preventing the success of republican France.

Unlike her account of Corday, which consists of information received from other people, in her depiction of Roland Williams makes use of more direct evidence, such as a visit to Roland and Roland's own writing. Williams's friendship with Roland is key here, as it licences her claims to privileged knowledge of the case. Williams makes known to readers that she had been "acquainted with her since I first came to France" (5:115). As noted earlier, the "papers" (5:116) that Roland dispatched to Williams from her prison also demonstrate her close and loyal friendship with Roland. Friendship, as Linton suggests, takes an important role in revolutionary politics during the conflict between the Girondins and the Mountain. (141–42) Some people used their friendship to attack their friends, who then became enemies; Camille Desmoulins, for example, published his pamphlet, *Jean-Pierre Brissot Unmasked* (1792) to "inflict a very personal revenge on the former friend who had slighted him" (Linton 130). Unlike Desmoulins, Williams transforms inside information into a defence of Madame Roland.

By the time Williams wrote about Roland in the fifth volume of *Letters*, she may have already known about the charges against Roland. Rather than directly contradict the accusations, Williams

reveals Roland's domestic side in anecdotes. She presents an image of Roland as wife and mother with an anecdote of her visit to the prison of St. Péagie:

> She told me she expected to die; and the look of placid resignation with which she spoke of it, convinced me that she was prepared to meet death with a firmness worthy of her exalted character. When I enquired after her daughter, an only child of thirteen years of age, she burst into tears; and at the overwhelming recollection of her husband and her child, the courage of the victim of liberty was lost in the feelings of the wife and mother (5:115).

Roland seems prepared to become a martyr for liberty at the beginning of the passage, but her concerns about her husband and daughter thwart her resolute determination. By showing that "the feelings of the wife and mother" is stronger than "the courage of the victim of liberty," Williams shows Madame Roland's affection for her husband and daughter.

Williams not only presents Roland as the embodiment of a good mother but also positions Roland as a martyr for liberty and as the ideal of a Republican woman. Roland is depicted as the antithesis of Robespierre, who is demonized and depicted as a new tyrant in Williams's publications. Just before her account of Roland, Williams portrays him as one of those who "endeavour to hide those emotions of his inhuman soul which his eyes might sometimes have betrayed" (5:115). Considering the importance republicans placed on transparency, Williams's criticism of his dissimulation implies that he is not fit to be a republican. On the other hand, Roland is depicted as having "the warmth of a feeling heart," and her "enlarged sentiments of

philanthropy" are the reverse of Robespierre's inhuman brutality (5:115). Williams recounts Roland's execution to support her claim. Among the prisoners, the first person executed is in the most desirable position because the last person "feel[s] multiplied deaths at the sound of the falling instrument" and watches "the sight of the bloody scaffold" (5:116). Even though Roland was to be executed first, she attempts to give her space to another person after she "observed the dismay of her companion" (5:116). Roland's compassion and sympathy for others not only underline Robespierre's brutality but also reveal her qualities as a revolutionary heroine. Her actions recall Williams's claim in the first volume of *Letters*: "The leaders of the French revolution, are men well acquainted with the human heart" (1:90).

Along with her representation of Roland, Williams also allows Roland to speak in her fifth volume by including Roland's own testimony in one of her appendices.[6] As we have seen earlier, rather than rebut the accusation against her, Williams bolsters Roland's virtuous image with several anecdotes about her in her main text, but she lets Roland defend herself in the appendix. About seven pages long, the appendix shows Roland's efforts to put forward an image of a devoted wife and prove that she retreated to the private sphere: "I have never overpassed the limits prescribed me by my sex" (Williams 5:251).[7] Roland reveals that her husband "sometimes employed me as

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6) Williams began to include appendices to her *Letters* in the third volume to bring other people's voices into her *Letters*.

7) Frauchtman did not include Williams's appendix in his edition of the fifth volume of *Letters*. All of the references to the appendix come from Williams's edition of the fifth volume.

his secretary; and the celebrated letter to the king, for instance, was copied wholly by me" and notes that, at times, "the responsibility of the minister" extends "to his wife" (Williams 5:251). The repeated term "duty" also shows Roland's desire to justify her actions as part of her domestic role as the minister's wife. Furthermore, there is a parallel between Williams and Roland. Williams relates her experiences in the prisons and her escape from Paris with her own voice, and, similarly, she provides an opportunity for Roland to speak herself, by including Roland's statement in her fifth volume.

V. Conclusion

Williams narrates stories of her hardship from her arrest to her exile to Switzerland, positioning herself as one of the victims of the Terror. Her first-hand accounts demonstrate the tyrannical nature of the Terror, which endangers her domestic space and even threatens her family. She, as a survivor of the Terror, also relates stories of Corday and Roland, who did not survive. Corday's and Roland's involvement in the political sphere was the centre of attacks with regard to their gender. Williams challenges their hostile representations by providing another version of Corday and Roland that shows the compatibility of female heroic behaviour with femininity.

Williams, Corday, and Roland hoped to realise the republican principles in France, but their ideals were shattered by the Terror. Recording Corday's and Roland's devotions to the revolutionary cause, Williams attempted to prove how they could have fitted into

the new republican society without losing the feminine tributes that their opponents accused them of lacking. By writing their stories along with her own experience, Williams demonstrates her opposition to the tyranny and oppression of the Terror and shows her commitment to the revolutionary cause.

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▪ Key words

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■ Abstract

Female Victims of the Terror in Williams's Fifth Volume of *Letters*

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This paper discusses the ways in which Helen Maria Williams represents female victims to criticise the Reign of Terror in her fifth volume of *Letters*. In accordance with the decree by the French National Convention, she was imprisoned for two months between October and November 1793 and was released in late November. To avoid another arrest for her connection with the Girondins, she departed to Switzerland in June 1794. In this volume, she narrates what she has been through during the Terror, representing herself as a victim of the Terror. Her accounts of arrest and exile vividly present her feelings when she was taken from her domestic space and forced apart from her family. As a survivor of the Terror, she also tells stories of other victims: Charlotte Corday and Madame Roland, who were guillotined. These women were accused of lacking femininity and abandoning their domestic roles. To rebut the accusations against them, Williams provides different representations of them using several sources, including her first-hand accounts and Roland's own testimony. Through the stories of the female victims, Williams uses

the fifth volume of *Letters* as evidence of the oppression of the Terror.

▪ Key words

Helen Maria Williams, Charlotte Corday, Madame Roland, Reign of Terror, French Revolution

On Cultural Identity Construction in David Henry Hwang's *Chinglish*

Xie, Bin* · Kim, Taehyung**

I. Introduction

David Henry Hwang is considered one of the most outstanding American playwrights of the twentieth century. Hwang's plays include *FOB* (1979), *The Dance and the Railroad* (1981), *Family Devotions* (1981), *M. Butterfly* (1988), *Golden Child* (1996), *Yellow Face* (2007), and *Chinglish* (2011), to name a few. Renowned for his plays about Chinese Americans and cross-cultural communication between Chinese and Westerners, he made the best use of his bilingual aptitude in creating the comedy *Chinglish*. *Chinglish* premiered at Chicago's Goodman Theatre before moving to Broadway, where it received a Drama Desk Nomination in 2012. Michael Feingold, the drama critic, remarked: "Fresh, funny, energetic and unlike anything else on Broadway. *Chinglish* is a thoughtful, funny and poignant piece" (Hwang, Book Cover). As early paradigms for staging cultural conflicts

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between the East and West, Hwang's plays typically garner the attention of mainstream American newspapers and magazines, including *New York Times* and *Time*.

Chinglish is relatively new compared with Hwang's previous play *M. Butterfly*; however, it has drawn adequate attention to itself since its debut. Both *Chicago Sun Times* and *Chicago Tribune* had high acclaim for the play; Broadway was not intimidated by Hwang's attempt at a bilingual script but found it refreshing. Nevertheless, compared with its great commercial success, the play did not attract sufficient attention from critics, especially in academic circles. Research on *Chinglish* is limited to a few critical articles from American newspapers and news agencies: "In Hwang's hilarious 'Chinglish', the Chinese tiger roars, American business trembles" in *Chicago Tribune*, "Do You Know What I Mean? Probably Not" in *New York Times*, "For David Henry Hwang's 'Chinglish', a case of bad timing in China" in *Los Angeles Times*, and an essay in Bloomberg, "Chinese Call Shots in Business, Sex Comedy 'Chinglish': Review."

Likewise, research-related academic discussion is limited to no more than six journal articles. Daphne Lei uncovers "a hidden, post-colonial Hong Kong voice" in Hwang's *Chinglish* and analyzes "the binary of 'Asian American theatre versus mainstream theatre' in American multicultural discourse on a meta-theatrical level" (153). Susan Bennett deems that *Chinglish* "stages an intentionally comic representation of attempts at cross-cultural negotiation and the risks of translation in the global enterprise" (83). Taking *Chinglish* as a prologue, Grace Wang discusses the global contexts of all types of cultural performance (116-28). Hui Wen Huang attempts to "examine

suitable strategies to be used in the translation and creation of surtitles for theatrical plays, through a case study of *Chinglish*" (1).

The majority of the articles and papers comment on the play from the standpoint of description and introduction, focusing on the global environment and seldom using strong theoretical support, whereas limited articles explore the play from the viewpoint of cultural translation studies. Furthermore, the cultural connotations of this new drama have not been discussed thoroughly, and no paper has researched this drama from the perspective of cultural translation. Overall, exploring *Chinglish* has not only academic value but also practical value, which could provide a new lens for readers to comprehend David Henry Hwang's plays.

Ⅱ. Homi Bhabha's Cultural Translation

Homi Bhabha is an archetypal figure of postcolonial theory and one of the "Holy Trinity" (Mellino 2), along with Edward Said and Gayatri Spivak. Bhabha's concept of cultural translation is not limited to specific translation activities but is a "means to understand the world like understanding translation" (Sheng, "Post-colonialism" 57) that concentrates on intercultural interaction and transformation.

A pluralistic culture has raised the discussion of cultural identity, which is the major problem involved in Bhabha's cultural translation. According to Richard Shweder, cultural identity involves "adopting the cultural worldview and behavioral practices that unite individuals within a community" (qtd. in Miller 616). Jill Krause and Neil Renwick

suggest that "the construction of identity, personal and collective, is a pervasive and crucial aspect of social life" (39). Thus, cultural identity is the product of a specific culture, which is primarily presented in the national characteristics identified by literary works and cultural studies. In today's increasingly connected world, where cultural exchange is inevitable, how to maintain and construct one's cultural identity is a crucial issue in literary studies. Bhabha's concept of cultural translation offers a theoretical basis for the construction of cultural identity when we are under the impact of different cultures.

Like the "mobility of cultural identity" (Larrain 215; Hall 225), the boundary of culture is also not static and absolute but a process of change and mixture. "The boundary is Janus-faced and the problem of outside/inside must always itself be a process of hybridity, incorporating new 'people' in relation to the body politic, generating other sites of meaning and, inevitably, in the political process, producing unmanned sites of political antagonism and unpredictable forces for political representation" (Bhabha, *Nation and Narration* 4). In *The Location of Culture*, Bhabha discusses several important concepts related to cultural translation, including "ambivalence," "hybridity," and "the Third Space."

On ambivalence, Bhabha argues that a binary division like Said's, which "stands for the pattern of relative strength between East and West, and the discourse about the Orient that it enabled" (Bhabha, *The Location of Culture* 6), is too absolute. In his view, the Western expression of the East demonstrates a contradiction, and the East is both the goal of desire and the goal of ridicule. An ambivalence exists between the colonizer and the colonized. The colonizer is not always

in an absolute authoritative and robust position, and the colonized is not in a weak and subservient position either. Furthermore, it is this contradiction that offers the likelihood for cultural consultation and resistance to hegemony (Sheng, *A Study* 100).

Hybridity is a critical concept in Bhabha's theory. An ambivalence exists between colonizers and colonized people, and different cultures inevitably collide and communicate with each other, thereby resulting in cultural hybridity. Hybridity denotes the process by which races, ethnic groups, cultures, and languages are mixed with others (Robinson 118), containing linguistic, cultural, political, racial, and ideological forms of hybridization.

The Third Space is entangled in Bhabha's hybridity. Hybridity is a type of liminal or in-between space that he terms the Third Space, where the "cutting edge of translation and negotiation" occurs (Bhabha, *The Location of Culture* 38). It is a space intrinsically critical of essentialist positions of identity and conceptualizations of original culture. In addition, it is an "interruptive, interrogative, and enunciative" space of new forms of cultural meaning and production, and is also a space "neither the one nor the other, but something else besides" (Bhabha, *The Location of Culture* 28).

Ambivalence, hybridity, and the Third Space closely correlate with and complement each other; it is this series of concepts that established Bhabha's cultural translation theory. Bhabha highlights that ambivalence provides the possibility for cultural consultation and resistance to hegemony, while hybridity is a crucial form of resistance for colonized people to resist authority. Meanwhile, the Third Space is an innovative place for constructing new identity symbols. The

construction of cultural identity is no longer a simple problem, as such identity is constantly constructed in the coordination of cultural translation.

Cultural and identity issues have always been a focus of discussion for Chinese Americans living in the United States. As a second-generation Chinese American playwright, David Henry Hwang lives in the background of traditional Chinese culture and American culture, and attempts to find a balance between both cultures to build his cultural identity. He is always "using theatre to examine issues closest to his heart" (Lee 4). In the play *Chinglish*, the playwright interprets his role orientation and identity selection in cross-cultural communication within the context of globalization and with language as a factor. Encountering the "ambivalence" of different cultures, cultural translation highlights a type of negotiation and mediation between different nationalities and cultures by reviewing how subaltern culture confronts the hegemonic culture through discourse and constructs its cultural identity. Furthermore, Bhabha's cultural translation has opened up a new standpoint on how to look at the correlation between cultures and the formation of cultural identity.

Ⅲ. A Cultural Translation Interpretation of *Chinglish*

3.1 Ambivalence: Possible Cultural Negotiation

Helena Karjalainen suggests that culture is viewed as a model for structuring identity; individuals build their identity based on their

social and cultural environment. In addition, culture is a product and a dynamic element of identity construction. When in contact with different cross-cultural environments and people, these elements interact and adapt. These new rules and forms are equally crucial and create interactions between people and cultural groups in different cultural environments (a process of negotiation); thus, culture is a part of identity construction (252–54). For Bhabha, different cultures inescapably collide and communicate with each other, but the ambivalence is actually a sense of "cultural difference" (Bhabha, *The Location of Culture* 140). The term ambivalence denotes a mental, social, cultural, or behavioral state of people. Bhabha explains that the hybridization of any culture creates this ambivalent condition (Ahmed 50). Such ambivalence is reflected in the play *Chinglish*.

The protagonist Daniel is an American who came to China because of his family business. In him, we can identify the cultural collision and exchange between China and the United States. After Daniel came to China, the first cultural phenomenon he interacts with is "guanxi," which is also a word that best depicts the current situation of Chinese society. "Guanxi" is a notion with unique Chinese characteristics that refers to a cultural phenomenon and, as such, has been explicated differently by various scholars. Academic descriptions of "guanxi" refer to "tight, close-knit networks" (Yeung and Tung 54), "interpersonal connections" (Xin and Pearce 641), and a "gate or pass" (Yeung and Tung 54). Anne Tsui and Jiing-Lih Farh note that the literature (both Chinese and English) reports no consensus in the translation or definition of the term "guanxi" (59). Based on Yanjie Bian, "guanxi" could denote one of three things: (i) the existence of a

relationship between people who share a group status or are associated with a common person; (ii) the actual connections with and frequent contact between people; and (iii) a contact person with little direct interaction (46). The core idea of "guanxi" includes the relationship between or among individuals creating compulsions for the continued exchange of favors. In China, "guanxi" starts with a "guanxi base" (Tsang 65), that is, a blood relationship or some type of social connection. The latter might involve attending the same school, living in the same community, or belonging to the same organization. The former is depicted in the tendency of Chinese people in several countries to organize around family firms. Connections based on blood or kinship denote "ascribed" or inherited "guanxi," while other connections must be nurtured or "achieved" (Yeung and Tung 55). "Guanxi" plays a vital role in Chinese society. In a system lacking a strong background institution, it could be used as a means to transmit the signal of trust and integrity. Some people consider "guanxi" to be the glue that unites Chinese society.

The struggle of different values in the play bears the brunt of different understandings of "guanxi" culture. Peter introduces Chinese "guanxi" to Daniel, saying "business in China is built on relationships" (9).[1] To do business in China, one must first comprehend how to establish relationships. Where no relationship exists, there is no trust; without trust, no business exists. When Daniel first meets Peter, he is asked whether he is familiar with "guanxi." Daniel replies that his understanding is "taking them out wining and dining" (9). Although Peter corrects his understanding later, it can still be seen that Daniel

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1) Hereafter, quotations from the play will be cited by page numbers only.

"know[s] the rules of the game" when doing business in China (9). Thus, he makes a deal with Peter, hoping to get some "guanxi" from Peter. Although Daniel does some homework and knows some social etiquette before coming to China, his understanding is too shallow and short-sighted.

Daniel first meets Mr. Cai through Peter's guanxi, yet the first meeting does not end up fruitless. Nevertheless, this situation puts Daniel in a very passive position, as the success of his business and performance depends entirely on Peter's action. In later scenes, when Peter realizes that his "guanxi" with Cai is not as strong as Cai's "guanxi" with his wife's sister, he snaps in front of Cai, officially rendering a failure Daniel's efforts to establish business through Cai. Besides Peter's malpractice, Daniel's failure is largely attributable to his lack of a deep understanding of "guanxi." As Patrick Denoux notes, "intercultural identity is not a simple assimilation of new traits but a continuous adaptation to a multi-referenced foundation of personality" (266). Nevertheless, his performance is enhanced considerably when he finds himself in another "guanxi."

With the help of Xi Yan, Daniel embarks on understanding Chinese "guanxi" society, thereby adjusting to the contradiction of different values; hence, Daniel can start a new "guanxi" with Judge Ge Ming. Before Daniel and Ge Ming's first meeting, Xi Yan learns that Daniel lied about his company. Fronting a losing battle, Daniel does not realize that his identity as a victim of the Enron Scandal gives him a way out of the hopeless situation. During his meeting with Ge Ming and Prosecutor Li, they seem to exhibit a more significant interest in his role in Enron than the present desolate situation of his

company.

Even more hilarious is that they presume Daniel is the person who masterminded the Enron Scandal; thus, he seals the deal such that they highly admire him. This time, Daniel does not correct them when he discovers they misinterpret the entire narrative. He follows clues and provides information that completely satisfies their imagination. After previous unsatisfactory experiences, by assessing his advantages and disadvantages, Daniel has learned to understand and take hints, although the translation is poor. For example:

> LI: 我们为什么要相信他？
>> Why should we put our faith in him?
> ZHAO: She doubts your personal integrity.
> XI (*TO Daniel*): 〈Go on.〉 Honest man.
> DANIEL: I came to Ohio Signage after six years working in senior management . . . at a company called Enron. (93)

When Prosecutor Li questions Daniel's credit, Xi Yan faintly hints to Daniel that he better tell the truth and be an honest man. Daniel unwillingly reveals his working experience in Enron, which immediately draws everybody's attention. He even accepts Xi Yan's expression that he was a chief architect of the disaster.

> Xi: 卡凡诺先生全都知道！
> Mr. Cavanaugh knew them all!
>> 他果然是那场灾难的主要策划人！
>> He was a chief architect of the disaster!
> ZHAO: She says you made possible the entire scandal!

DANIEL: No, I didn't—
ZHAO: 他很谦虚。
　　　　He is modest.
DANIEL: OK, maybe I did. (98)

Daniel comprehends that pretending to be a "high-roller" (11) is advantageous to his business, which is precisely what Ge Ming and Li want. He presents humility, recalling the way that Peter advised him at the first meeting to "criticize yourself." (11) Daniel self-criticizes and displays his humble side, beginning to appreciate the true meaning of "high-roller" and let it play a role in business negotiation.

In the final scene, Daniel discloses to the audience that he became friends with Mayor Ge Ming, whose "guanxi" he "can never afford to jeopardize" (122). Presumably, Daniel's performance later is more mature and professional. In his speech, he advises anyone who is considering working in China to "enter the Chinese market with realistic expectations and to understand your place in their picture" (123). In *Chinglish*, it can be observed that the culture of "guanxi" in China differs from the culture of "relationship" in America or any other Western country. The "cultural zone" (Bhabha, *The Location of Culture* 101) in the play is available in the business trip of Daniel to China. In this cultural area, the negotiation process between several cultural identities is multifaceted and has several aspects (Benet-Martinez and Haritatos 1015-50; Pekerti and Thomas 101-27; Phinney and Devich-Navarro 3-32). Hence, the cross-cultural form against fixed representation of the world warrants a hybrid method. Daniel was under the pressure of the so-called "colonial discourse" (Bhabha,

The Location of Culture 95)—Mandarin and Chinese Culture—having fulfilled a new cultural negotiation and practice.

3.2 Hybridity: A Crucial Means of Subversion

In postcolonial studies, the relationship between the colonizer and the colonized is entangled, and it is difficult to firmly demarcate and distinguish. The colonized mimics the colonial discourse by repeating it with a difference to make it impure, attaining further deconstruction and subversion of the colonial discourse. In *Chinglish*, Chinese and English speakers constitute the relationship of binary opposition; however, it is not easy to determine which one is a weak language culture and which one is a strong language culture, or who is a colonizer and who is colonized. To Daniel, an FOB to China, the mimicry of colonial discourse is what makes Chinese impure; to Xi Yan, the mimicry of colonial discourse renders Standard English as Chinglish, which is notably a type of deconstruction and subversion of the colonial discourse. The combination of Chinese and English, both in the text and performance, offers readers and viewers an entirely different experience from dialogue in a single language, leading people to ponder the simultaneous usage of different languages.

Double languages and multiple pronunciations make texts embody the traits of subversion. From the language content, the hybrid result of Chinese and English is Chinglish. Xi Yan fervently attempts to communicate with Daniel in English, and her imitation also makes her English present as Chinglish. For instance, Xi Yan

wants to express that Daniel speaks English too fast and too much; however, she expresses it as "sleepy." Xi Yan's Chinglish not only results in misunderstanding but also indirectly promotes the creation of an ambiguous relationship between her and Daniel. As Daniel likes this misunderstanding to some extent, Chinglish acts as a deconstruction and subversion of the ruling discourse. From Daniel's perspective, as an Other in a foreign country, he actively imitates the pronunciation of Chinese, which appears ridiculous, but proposes various fanciful explanations to the Chinese expression, thereby making one language impure. For instance, Daniel keeps learning Chinese when he gets along with Xi Yan. Xi Yan teaches him "我愛你" (I love you) in Chinese, but he says "污海泥" (dirty sea mud), "蝸愛牛" (snail loves cow), and "蛙愛尿" (frog loves to pea) instead; such "American Chinese" can also be considered another reflection of Chinglish. Although it appears strange to incorporate Chinese marks into English, it is the truest state of mixed languages, which also validates the rationality of Chinglish from the side and the blending of Chinese and Western cultures against their deep social background.

In postcolonial discourse, hybrid phenomena do not completely belong to the colonizer. Of note, they do not belong to the colonized, either. While hybrid phenomena repeat the origin of the existing culture, they continually create new forms of culture and cultural practices under the pressure of colonial oppression, producing a brand-new culture to resist the old culture. If the hybridity of languages records the most real state of language integration, the hybridity of cultures offers people various perceptions of social phenomena, thereby examining new modes of cross-cultural

communication.

In *Chinglish*, views on marriage reflect such a hybrid cultural topic for the audience. The collision and communication between Daniel's love-oriented marriage values and Xi Yan's qingyi (a word for a mature kind of love)-oriented marriage values can be construed as an epitome of intercultural exchanges between Chinese culture and American culture. Several theorists concede that "people in the United States tend to be more individualistic, whereas people from Asian countries are relatively more collectivistic" (Hofctede 168). Here, a love-oriented marriage value correlates with individualism, implying that "individualistic societies have loose ties among their members, and everyone looks after their own interests" (Rinne and Fairweather 130). Daniel's love-oriented value, which is a representative of American culture, is echoed in two aspects—pursuing independence and proposing to Xi Yan.

As an American, Daniel is a typical representative of individualism. When talking to Xi Yan about his family career, he even speaks in a contemptuous tone. He has nothing to do with the failure of his family business; his brother makes unwise decisions, not him. Daniel's attitude toward his brother's failed decisions appears to be improper to Xi Yan, who is integrated into Chinese collectivism, where family and community are the pillars for a man. Thus, Xi Yan asks Daniel why he remains silent when his family business ran into the ground. Daniel could only provide an excuse that he was "busy saving his own ass" (82), being apathetic about the bankruptcy of his family business. In addition, Daniel seeks an extramarital affair with a married woman in China and proposes to her, which is the quintessence of Daniel's

love-oriented marriage values. Daniel senses that Xi Yan is the one he loves and intends to tell his wife the truth. As far as Daniel is concerned, their love can surpass national boundaries and overcome cultural differences.

Yet Chinese people believe in qingyi-oriented values in marriage, which are embodied in the character of Xi Yan and her three identities—a woman with a successful career (her job), a mistress of Daniel (her partner), and a wife of Ge Ming (her family). Xi Yan's "qingyi-oriented" value is reflected in these three identities, which demonstrate her independence. She might appear open-minded on the outside, but deep down she is still a Chinese person who cares deeply about "qingyi" in her marriage. Xi Yan demonstrates that qingyi-oriented marriage values put stress on the continuation of the family line or "qingyi," believing marriage is a type of obligation that cannot be broken easily.

Daniel gradually learns about Chinese collectivism during cross-cultural communication, becoming a cultural "boundary spanner" (Karjalainen 258) who can identify cultural differences and know how to resolve intercultural conflict by linking different languages and cultures. He chooses to befriend Xi Yan's husband and successfully signs the contract. He makes the best choice for not hurting their love as well as promoting his interests. To some extent, the conflicts in their relationship depict the conflicts between "villagers" from different cultures in the whole "global village."

In the play, Chinese and Western cultures collide and merge in communication, creating a phenomenon of cultural hybridity. In addition, the relationship between Chinese and Western cultures

becomes blurred and impure, making people of different cultural backgrounds rethink their cultural identity, weakening the sense of cultural hegemony, inspiring them to explore new methods of cross-cultural communication, and promoting the formation of a multicultural pattern in the world.

3.3 The Third Space: A Creative Place for New Cultural Identity

As mentioned earlier, the process of hybridity exists in the Third Space, which exists in between the two binary opposites rather than focusing on the individual distinctive flavors and creates a sense of "coming together in difference" (Koerner and Pillay 185). Hybridity aims to deconstruct and weaken the power of the authority, and so discursive and cultural differences can be appropriately illustrated in the Third Space. Bhabha's strategy is to manage the colonial discourse internally, hybridize it with impurity, and finally abolish its protective system to attain the criticism and overturning of colonial discourse.

Through the play *Chinglish* itself, the playwright himself develops the Third Space in-between Chinese and American cultures, hybridizes Standard English with impurity (Chinglish), and eventually attains his aim of overturning colonial discourse through Chinglish. Thus, the playwright uses the cultural hybridity of his play *Chinglish* successfully to depict his own "in-between" cultural identity as hybridity of self and other. Hwang uses the hybridity strategy to construct the Third Space in which mutual communication, cultural exchange, dialogue between the East and the West, and the creation

of a new culture are feasible. In this "empty Third Space" (Bhabha, *The Location of Culture* 101), Daniel chooses to respect Xi Yan's qingyi-oriented marriage values. Xi Yan made herself understood by Daniel through her Chinglish and made Daniel "come to love the mistakes" (123; in other words, Chinglish) in the end. Thus, for the sake of mutual communication, Xi Yan symbolizes the successful hybridity of cultural identity.

Both cultures involved in the play create conflicts and blending, making this play a cultural hybrid, an agency to facilitate the relationship between two cultures—to guide the people of both cultures to rethink their identity, provoke them to fight against cultural hegemony, and create new cross-cultural communication frameworks to adjust to the challenge of the new world's cultural pattern. As mentioned earlier, a hybridized culture is often a sublimation of the target language, literature, and culture, as are "guanxi" and "qingyi" in this play; such hybridized cultural vocabularies can enable Western audiences to comprehend Chinese values and society. Hwang seizes an appropriate degree of hybridity, so does Xi Yan's Chinglish; consequently, they both make their target audience understand the original language and culture, both achieving great success. Hwang's play moved to Broadway, and Xi Yan made Daniel fall in love with Chinglish in the end. Conversely, as other translators in the play failed to balance the degree of hybridity, they are fired and replaced one after another.

The concept of hybridity in postcolonial studies offers a new viewpoint of cultural translation studies. As highlighted by Bhabha, hybridity is a strategy to subvert the hegemonic place of the colonialist culture in the colonies. The hybridity of cultures of the

colonizers and the colonized establishes a vague and ideal Third Space, as Hwang did in the play *Chinglish*. Moreover, this hybrid Third Space is assumed to destabilize the concepts of hegemony and imperialism, ultimately collapsing the statement of its superiority that imperialist discourse presents.

In *Chinglish*, Daniel's success in performing cultural translation is relies on his continuous adaptation of multi-layered personal relations. Even though he deems it inevitable he will misunderstand cultural practices and foreign language, he dares to delve into a mixed zone of ambivalence. As an American in China, Daniel is both a colonizer and colonized in terms of international politics and lingua franca. Communicating with Chinese community for his business, he discovers an ambivalent zone of cultural translation, where a certain cultural practice does not exactly translate into another culture. In that hybrid area where one word does not fit into another, though, Daniel and Xi Yan ascribe the cultural performance of either/or, which would be accepted by knowing audience of the context. As long as there is mutual understanding of difference, both cultural performers in the play find it assuring that certain miscommunication and following negotiations are prerequisite for the so-called cultural zone. That Third space, where one supposes the existence of the untranslatable and the unrepresentable as one's own condition, would work against a fixed representation of people in both colonial and colonized worlds.

Ⅳ. Conclusion

Given that David Henry Hwang is a diasporic Chinese American playwright, his writing could be considered a practice of cultural translation. Compared with the research on his monumental play *M. Butterfly*, there is a dearth of research on his other plays, especially his play *Chinglish*, highlighting the necessity of filling this gap. By reviewing the fundamental concepts of postcolonial translation theory embodied by Bhabha and analyzing his three concepts of ambivalence, hybridity, and the Third Space, this study has investigated the practice of cultural translation and construction.

Bhabha's cultural translation theory offers valuable enlightenment regarding how to construct cultural identity, making us realize that different cultures are not separated from each other. At the intersection of cultures is the place where different cultures negotiate and new meanings come into being. In *Chinglish*, the playwright presents the ambivalence of language and culture to some extent; however, this state also offers an opportunity for the weaker culture to resist. The dominant culture is not always in a strong position, and the subaltern culture is not always without opportunities. Through the play, people can witness the trend of globalization, and the playwright provides audiences with different horizons through his writing, that is, not only the ambivalence of cultural translation but also the hybrid state of language, culture, and identity. There exists no absolute cultural hegemony, and globalization also offers opportunities for local cultures to make contact with the outside world. Hegemonic culture does not necessarily rule over subservient culture, and the subaltern

culture can take up the opportunity to develop and enrich.

In addition, the playwright adopts hybridization as a type of strategy that successfully subverts the hegemonic position of the colonialist culture in the colonies. The hybridity of the cultures of the colonizers and the colonized affects the establishment of the vague Third Space. In this ideal hybrid Third Space, different cultures can communicate and exist, resulting in the construction of a new cultural identity and setting a new pattern for the coexistence of different ethnic groups from different races and nationalities in the age of globalization.

Bhabha's cultural translation theory considers hybridity a crucial form of resistance for colonized people. In *Chinglish*, when individuals are transferred from the source language culture to the target language culture, it is not wholly incompatible with the target language culture. The correlation between two cultures, while decreasing the rigidity and exclusiveness of identity, gives birth to a multi-context, multi-dimensional, and multi-perspective environment under the impact of globalization and localization. Through cultural translation, both cultures become mixed and mutate, thereby attaining the purpose of dispelling their hegemony and finally enabling individuals to create their own different cultural identities.

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Key words

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▪ Abstract

On Cultural Identity Construction in David Henry Hwang's *Chinglish*

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This study aims to interpret the construction of cultural identity in David Henry Hwang's *Chinglish* from the perspective of Homi Bhabha's cultural translation theory. Cultural translation signifies a strategy of cultural survival, aiming to give each unique language tradition or cultural text its own space. In the play, the playwright displays the ambivalence of the collision between Chinese and Western cultures through the performance of the protagonist Daniel on the Chinese cultural phenomenon "guanxi," ensuring the likelihood of cultural negotiation. Using hybrid strategies with the protagonists' languages, cultures, and identities, the playwright undermines stereotypes of the East held by the West and successfully overthrows the hegemonic position of the colonialist culture. Furthermore, through intercultural negotiation and hybridity, each language tradition or cultural text acquires its own living space and creates new meanings in the Third Space, thereby creating a new cultural identity.

▪ Key words

Chinglish, Homi Bhabha, Cultural Translation, hybridity, ambivalence, Third Space

▪ 논문게재일

Invisibility and Racial (Un)belonging:
(Re)Visioning the "Tragic Mulatto" in Danzy Senna's *Symptomatic**

Hyeyurn Chung**

"It is the horror of horrors."

<p align="right">- Thomas Jefferson on miscegenation</p>

"I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe. [⋯] I am invisible, understand, simply because people refuse to see me. [⋯] You often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy."

<p align="right">- *Invisible Man*, Ralph Ellison</p>

"I think [*Symptomatic*] is a racial gothic: it bothered me for days after reading it, and bothers me still, worries me with its grinding paranoia."

<p align="right">- Amazon.com reviewer</p>

I. Introduction

In her widely-read article, "The Mulatto Millennium," Danzy

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Senna facetiously proclaims that the new century is now that of the Mulatto: "Pure breeds (at least black ones) are out; hybridity is in. America loves us in all of our half-caste glory. […] Major news magazines announce our arrival as if we were proof of extraterrestrial life. They claim we're going to bring about the end of race as we know it" (13). Somewhat earnestly, she adds, "[m]ulattos may not be new. But the mulatto-pride folks are a new generation. They want their own special category or no categories at all" (14).[1] By denying (and in so doing, ultimately transcending) racial categorization, the mulatto, according to Senna, has "hail[ed] the end of race and inaugurat[ed] a new color-blind era"(Young 289); America no longer sees (nor wants to see) race in binary terms of black and white but in manifold shades of beige which, says Senna, the president has announced will be "the official color of the millennium" (12). All this appears to dovetail into Senna's debut novel *Caucasia* (1998), which is mostly read as a sentimental coming-of-age story that encapsulates the "contemporary 'utopic' embrace of mixed-race difference" and perhaps for this reason has garnered popularity among readers, rave reviews from literary critics, and numerous prestigious book awards (Young 287).[2]

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1) Young notes that Senna intentionally uses the term "mulatto" for its "historicity"; arguing that such terms as "biracial" or "transracial" fetishize the mixed-race people as a "panracial antidote to racism," or an "utopian icon of transracial consciousness" that can effect an end to "America's ugly history of racial prejudice and segregation," Senna prefers the term "mulatto" as it calls us to consider the complex histories around the figure of the mulatto and the formation of the term (297). While I understand the reasoning behind Senna's preference for the term, I will use the terms "biracial" or "mixed race" alongside the more historically apt "mulatto" in this essay.

Responses to Senna's follow-up novel, *Symptomatic* (2004), however, have been quite different. Invoking "thrillers and film noir," the story is darker, more troubling; Hershini Bhana Young observes that the dominant response has been that of "frustration" with a book that is admittedly "well written" but has "an implausible plot with little character development" (287). And perhaps more pertinent to the discussion at hand, what many a reader finds unsatisfying is that even as it "shows promise," *Symptomatic* ultimately fails to "break new ground" in the area of mixed-race literature; disgruntled readers have described the book as "obvious," "too over-the-top," and "cheap" (Young 287). Taking cue from the Amazon.com reviewer who reads *Symptomatic* as a dark and unsettling tale of the "racial gothic," Young calls Senna's second novel a "*disturbing satire* of the post-1967 mixed race movement" which "tackle[s] romantic ideas about community formation and race" (287-8, italics mine). Young argues that Senna deploys the gothic (in the manner of her literary predecessors like Douglass, Jacobs, Chesnutt, Wright, Petry, Ellison, Morrison and many others) as a "useful mode in which to resurrect and resist America's racial history" (qtd. in Young 291). Likewise, Caroline A. Streeter suggests that *Symptomatic* is a "critique of the multi-racial movement"

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2) There are, however, critics such as Habiba Ibrahim who cautions against reading *Caucasia* simply as a celebration of mixed-racial identity and its capacity to "disrupt former paradigms of power and subordination with regard to race"(155); Ibrahim contends that even as mixed racialism, as an "emblem of successful integration," signposts that "post-integration" American society has now moved beyond the "problem of the color line," such claim in essence reinforces "the possibility of racial distinction" which still continues to "marginalize [bodies] according to their roles as signifiers of racial difference"(155).

which tends to facilely position biracial persons as a "sign of hope – or even political resistance" (10). Bringing together Young's and Streeter's observations, one can surmise that Senna's *Symptomatic* takes up the "celebratory discourse of hybridity" extended by the post-1967 mixed race movement as a dangerous myth and in turn demonstrates that the Du Boisian problem of the color-line still persists in an age purportedly "post-racial" (Young 287, Streeter 10).

Subsequently, this essay follows Young's and Streeter's readings of *Symptomatic*. I concur that Senna's narrative re-views the historical figure of the mulatto within the context of the "'new' multiracial national imaginary" and makes sincere *attempts* to critique the post-racial discourse that is eager to deem mixed race persons as "undeniably 'tragic no more'" (Young, 290, Streeter 10). Nevertheless, I wish to critically lean on Young's observation that *Symptomatic* is a "*disturbing* satire" of the post-sixties mixed-race movement (287, italics mine); what makes *Symptomatic*'s satirical take on the discourse of the mixed race especially "disturbing"? Aren't most satires, by definition, profoundly disturbing in that they call into question many controversial issues which disclose the "ugly realities of the world" (Elliot n. pag)? Hasn't the notion of racial mixing always already been disturbing and horror-inducing (as Jefferson bewails) in the American context? Streeter contends that "the tragic mulatto has not been displaced [because] contemporary figures of mixed race trigger the mulatto of historical memory. Mixed-race people may be [America's] future, but … they also function as vectors for uncanny returns to the past" (2). Ultimately, this essay argues that *Symptomatic*, in resurrecting the problematic figure of the *tragic* mulatto (albeit inadvertently),

serves as a disturbing reminder to its readers that the racial binary (and the corollary marginalization and demonization of racially marked bodies) has made its return from the past, and its destructive discourse haunts the American landscape even in the "Mulatto Millennium."

II. Down the Racial Rabbit-hole: Senna and her Literary Predecessors

Streeter astutely notes that *Symptomatic* can be read as a "chronological follow-up" to *Caucasia*; it is as though the twentysomething narrator of *Symptomatic* (whom is not given a name or even a concrete description) picks up where *Caucasia*'s fourteen-year-old Birdie has left off and continues the tale about a decade later in 1992 New York (51). One could almost say that Birdie who "disappears into America without a name, without a record, [and] with only the body [she] travels in" re-emerges as the narrator of *Symptomatic* in order to reverberate the fact that those who do not neatly fit into the black-white paradigm are invisible in mainstream America which believes that race can be seen and is marked by the visual (Arias 447, 448).3)

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3) There is, nonetheless, a clear difference in the racial terrains of America between the two novels; in the ten-to-fifteen year interim between *Caucasia* and *Symptomatic*, the "urban unrest" of the late sixties and seventies had subsided by the early 1990s, and "a veneer of racial tolerance" was applied through "the celebration of diversity" (Streeter 52). If Birdie resorts to "passing" as a "strategy of survival," or perhaps as a "sign of resistance" in

Symptomatic tells the story of a young unnamed biracial woman, a recent college graduate, who has just moved to New York City from Berkeley after receiving a prestigious fellowship for "young journalists" (*Symptomatic* 4). She is isolated geographically from family and friends; they are all unreachable, the narrator remarks, with her black father "on a sabbatical, traveling around the Middle East for six month," her white mother "on a prolonged silent meditation at a Zen retreat in Northern California," her brother, "a champion surfer who was at this very moment chasing waves around the world with his girl," and her best friend Lola, in "Mombasa, Kenya, on a Fulbright Scholarship […] to study local art and culture" (10, 53).

The urban landscape of New York becomes a space of strangeness and anxiety; it is a place that (mis)places and entraps her within a racial category which she has had no part in selecting. Many critics who examine race and space suggest that "every human relationship in urban areas is neither intimate nor lasting as it used to be in the traditional rural areas. The modern city is an artificial space where huge populations share a compressed geographical space, but [do] not connect their emotions (Bang 83); feeling lonely and insecure and overwhelmed by a sense of unbelonging, the narrator alienates herself from her work colleagues as well as from Andrew, a white lover with whom she has a brief and disastrous relationship (Senna 24).[4)] Senna's *Symptomatic* plays with the ideas of invisibility,

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the New England of the late seventies and early eighties, "passing," for the unnamed narrator is more a "performative mode" or "an indication of profound personal alienation, dislocation, and deracination" (52). Please refer to Streeter's chapter on Senna's work for a more detailed discussion.

4) Senna's description of New York and the narrator's feelings of anxiety within

incorporeality, and gothic doubles from the very beginning; a "mystery girl" to Andrew and his friends who are unaware that she is "passing," the narrator does not appear to be real (2, 9). "Who are you?," the bewildered Andrew asks as he confesses that he is not able to remember what she looks like months into their relationship (34, 35); Andrew's inability to see her and the narrator's awareness of her invisibility stem from the fact that Andrew and others judge the narrator only by her outward appearance which they are not able to accurately read. At work, she befriends an older woman, Greta Hicks, who finds her an apartment to sublet after her relationship with Andrew crashes and burns. The narrator first notices Greta at a brown-bag luncheon for new workers because Greta too "had seemed out of place" as much as she while "other staffers huddled and bonded" (25). The bond between the two women deepens when the narrator learns that she and Greta both share mixed-race identity. Their relationship is idyllic at first; Greta becomes her confidante, sometimes mothering the twentysomething narrator in times of need and loneliness. The friendship, however, quickly deteriorates as the narrator begins a romantic relationship with a black up-and-coming artist, Ivers. Unbeknownst to the narrator, Greta had been hiding her

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this urban space is similar to Nella Larsen's portrayal of 1920s New York in *Passing*; a text to which *Symptomatic* is most often compared. In Shik Bang observes how Larsen's *Passing* prompts readers to consider "the urban space in which African Americans as well as mulattas strive to create and negotiate their racial and cultural identities"; this urban space, Bang argues, enables Larsen's mulatta characters to "germinate a liberating identity," but it also "causes emotional instability" among them as well (76-7). Bang's claim may provide one way in which we can begin to understand the narrator's (as well as Greta/Vera's) feeling of unbelonging in *Symptomatic*.

true identity as Vera Cross, the owner of the apartment that she is subletting, and Greta, who becomes increasingly mentally unhinged, stalks and eventually tries to kill the narrator until she tragically falls to her death by the novel's end.

As the brief summary delineates, *Symptomatic*'s storyline and characterization, especially of the narrator who remains unnamed until the novel's end, reference other literary work written by such black writers as James Weldon Johnson and Ralph Ellison that "explicitly explore racial invisibility" by employing unnamed narrator/protagonist (Pickens 45). Young too notes that *Symptomatic* "pays overt homage to Ralph Ellison's brooding *Invisible Man*, even as it also gestures toward W. E. B. DuBois, Frantz Fanon, Mary Shelley, Edgar Allan Poe, Nella Larsen" and even John Lutz's *Single White Female* (287). Aside from Ellison's *Invisible Man* (1952), Senna's works are most often read against Harlem Renaissance writer, Nella Larsen's *Quicksand* (1928) and *Passing* (1929); as an overt reference to Larsen's works, Senna reiterates the theme of the "classic mulatto/a dilemmas of passing and racial authenticity" (Streeter 39). Not only that, Senna evokes Larsen's work sometimes with minute details. For one, Vera's last name, Cross, reminds us of Langston Hughes' poem "Cross," which Larsen uses as an epigraph to *Quicksand* in order to italicize the sense of unbelonging that mixed race people must confront in America; as it were, Larsen's female characters and Senna's in *Symptomatic* are alike in that they are all desperately searching for a place or a community of people to whom they can belong. The twinning of Greta and Vera and of Greta and the narrator echo that of the sexually reserved Helga and the "jungle

creature" Audrey Denney in *Quicksand* and of Irene Redfield and Clare Kendry in *Passing*. Greta's obsession for the narrator is reminiscent of Clare's impassioned urges for Irene's affection. The unfortunate demise of Vera parallels the physical death of Clare as well as the metaphorical death of Helga who in Alabama no longer exists as an individual, per se, but only as a body maternal.

The list of similarities could go on and on but in the end, one fact stands out: be it Johnson's "ex-colored man," Ellison's "invisible man," or Larsen's Helga, Irene, and Clare, being biracial in America makes it difficult, if not impossible, for one to bypass the confines set by the trope of the tragic mulatto.[5] This is evidenced by the fact that most of *Symptomatic*'s literary precursors have, at one point or another, received criticism for their reiteration (and thus reinforcement) of the tragic mulatto stereotype. Such critics as Cheryl A. Wall, nevertheless,

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5) In her analysis of Nella Larsen's novels, Wall maintains that the "tragic mulatto was the only formulation historically available to portray educated middle-class black women in fiction" (97). In tandem, Wall contends that it would be unfair to label Larsen's characters as the "tragic mulattoes of literary convention" because Helga, Irene, and Clare "subvert the convention consistently," and thus should be seen as the means through which Larsen "demonstrates the psychological costs of racism and sexism" (97). She further argues that among the literary images of black women prior to the Harlem Renaissance, "the tragic mulatto character was *the least degrading and the most attractive*" (110, italics mine). Her comment recalls Asian American writer Frank Chin's 1972 essay "Racist Love." In it, Chin with Jeffery Paul Chan discuss how "white reality" relegates nonwhites into two opposite models of stereotypes: "an acceptable model" which is a subject of "racist love" and an "unacceptable" one begotten from "racist hate" (65). Based on Wall's logic, the tragic mulatto can thus be seen as a subject of "racist love." But one still has to ask, can one stereotype be any less degrading, any more attractive, and any more acceptable than the other when in fact all racial stereotypes are the products of the same racist discourse?

tries to read twentieth century literary representations of mulattoes in a positive light; she argues that they "deviate" from and ultimately "*subvert* the convention consistently. They are neither noble nor long-suffering; their plights are not used to symbolize the oppression of blacks, the irrationality of prejudice, or the absurdity of concepts of race generally" (97-8, italics mine). Be that as it may, I would argue that it would be problematic to suggest that any of these authors presents a constructive ending to their versions of the mulatto narrative. Just because the mulattoes of the twentieth century possess the potential to subvert the absurdity of a racist discourse, that fact alone cannot simply be taken as proof that their lives aren't "tragic." In the end, the devastating outcome of a fatal friendship between Greta/Vera and the narrator demonstrates that Senna's *Symptomatic* cannot but follow her literary predecessors along the mulatto's troubling trajectory of social invisibility and displacement.6)

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6) An interesting comparison can also be made between Senna's unnamed narrator and Mr. Nobody, a character from a children's book by Roger Hargreaves. This story is part of the Mr. Men and Little Miss series and was first released to the reading public back in 1985. Mr. Nobody is invisible and his status as "somebody who sort of was, but wasn't" renders him "mournful" and "melancholic" (5, 7). He professes to have come from nowhere and adds that he remembers used to being somebody, but can no longer remember "who, or what, or where, or when" (9). Upon discovering Mr. Nobody, Mr. Happy takes him to the Wizard who in turn fills him with color. Mr. Nobody is now yellow like Mr. Happy and the two have essentially become twins. The story ends with Mr. Happy reassuring Mr. Nobody that "everybody's a somebody" (33). Interestingly enough, Mr. Happy has a knack for making carbon copies of himself as he also makes Mr. Miserable into his twin by inviting him to stay in Happyland and laughing a lot together. Contrary to his infectious happiness, Mr. Happy sometimes appears "prone to depression," being "clinically depressed for a whole year" in one of the Mr. Men books.

III. *Symptomatic* as the Racial Gothic

According to Teresa A. Goddu, the gothic code has often been understood as British and tended to lose "its usual referents" when "modified by American" (3). Nevertheless, the gothic has managed to thrive in the inhospitable ground of American because it "serves as a primary means of speaking the unspeakable in American literature [and] many texts that are not predominantly gothic use gothic effects at key moments to register cultural contradictions" (10). Likewise, noting that American literature is fueled by "special [racial] guilts," Leslie Fiedler famously declared in *Love and Death in the American Novel* that "the tradition of the American novel [is] almost essentially a gothic one (142-3). In other words, American gothic is "intimately tied to the history of racial conflict" in the United States; if gothic literature is an attempt to represent the "historically haunting secrets of the past that continue to lurk menacingly in the present, racially thematic literature speaks to this truth. […] Gothic forms, tropes, and traditions have functioned to help writers tell the story of race in America" (Edwards xvii, Weinauer 85).

Moreover, the gothic discourse and its "rhetoric of terror, deformity, and degeneration, and deformity" was used to "discourage any potential merger of the two races"; it gave Americans the

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("Mr. Happy"). In no way am I arguing that Mr. Nobody is a metaphor for the figure of the tragic mulatto. Nevertheless, the fact that Mr. Nobody gains visibility and is turned into a "happy somebody" the very moment his body is designated of a color provides food for thought in our analysis of the plight of the mulatto whose tragedy is premised on her inability to assign herself to one singular color.

language to articulate "deep buried anxieties that produce a fear of contamination" (Edwards xii). Read against this context, we can see why Senna may have found the language of the gothic useful in (re)visioning the trope of the mulatto. However, as George Hutchinson notes, "the mutely 'tragic,' 'ghostly' figure of the 'mulatto' haunts our racial ideology as its *absent* center, the scapegoat whose sacrifice both signifies the origin of racialist discourse and *sustain*s it (374, italics mine). Hutchinson's claim is interesting because even as we acknowledge that it is the gothic discourse that allows us to articulate racial conflicts embedded within the narrative of America as well as social anxieties regarding race mixing, it is this same language that perpetuates the racist discourse by foregrounding the gothic – i.e. the "mute," the tragic," the "ghostly," the "absent" – figure of the mulatto.[7]

Senna's supposed revisionary take on the mulatto narrative involves her use of such gothic symbols as invisibility, doubles, secrecy, and isolation. As noted above, Senna's narrator does not choose to "pass" in the traditional sense of the word; rather, it is an involuntary act by which she allows others to determine her race as they see fit. The narrator's sense of "invisibility" is the outcome of a racist society that is unable to "see" her beyond the binary of black or white. This is evidenced in the scene in which the narrator, out on a date with Ivers, her new black boyfriend, runs into Andrew, her white ex-boyfriend. The narrator waits for Andrew to recognize her and "say a painful hello" but he simply walks pasts her and there is "no

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7) Edwards notes that the history of policing miscegenation arose during the 1830s from a "terror of hybridity"; many believed that mixing of the races would cause not only the "cultural" decay of the national body but also its physical degeneration (7).

flicker of recognition" in his eyes" (*Symptomatic* 176). Inflected with blackness vicariously through Ivers' black body (which is apparently visible to Andrew and his group of friends), she becomes literally invisible as she loses the racial meaning that Andrew had previously given her body: that of whiteness. Andrew's non-recognition demonstrates that you are either white, or you're not, even in post-racial America.

Granting that racial identity has become "far more fluid than it used to be" and a growing number of people are choosing to select "other" as a racial category or ticking off multiple boxes, there is, points out Kerry Ann Rockquemore, "a social reality for race that we have yet to come to grips with. If you have a racial identity that does not neatly fit into this reality, how do you experience the world? How do others see you? How do you see yourself? 'What are you?'" (Saulny n. pag). Reflective of the convolutions involved in the issues of race, Senna twins her mulatto characters to demonstrate the different strategies by which the mixed race navigates the racist terrains of contemporary America.[8] Some may, like the narrator, choose invisibility and isolation so that she may forge her own identity separate from the reductive and destructive gaze of society. Others, like Greta, may make herself hyper-visible by creating multiple versions of self all of which unfortunately end up being fetishistic stereotypes of the racial and gendered other:

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8) Doubling is often used in gothic narratives because "doubles, alter egos, [and] mirrors ⋯ increasingly destabilize boundaries [and] opens up an indeterminate zone in which the differences between fantasy and actuality are no longer secure" (Botting 11-2).

It's a good game, this thing we do. I can become whoever the fuck people want me to be. I can switch from ghettoese to the Queen's English at the drop of a dime. I can shake my ass and I can do the fucking fox trot. I can make a white man feel like he's with the most bodacious black girl alive, all earthy brown sugar and grits, and I can make a brother feel like he's got the whitest white girl beneath him. I know how to please them all, but it gets tiring, you're moving so fast, just to survive this game, you forget who you really are. The original you? That's what I forgot. (*Symptomatic* 203).

As we can see Greta's body evokes the hypersexual, the hypererotic, and the hyperexotic body of the mulatto mistress of antebellum America. Young contends that "for Senna, Greta embodies the stereotype of the tragic mulatto. As a stereotype, she is not a real characters [but] a ghost, a reminder of the past, and all these images we have to consume in this culture" (300). Greta too recognizes that among all the versions of herself that she's put out to others, none reflect the "original" her, and in effect, she is voided of an authentic self.

Both the narrator and Greta/Vera align with Streeter's observation that the mulatto figure in the American imaginary is more often than not female (4).[9] Laura Mulvey's notion of the "gaze" may be useful in understanding why. As I have discussed above, both Greta/Vera and the narrator are distinctly positioned as the passive object of the

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9) Interestingly enough, the narrator's brother, who must also be biracial, is not necessarily described in the melodramatic terms of the tragic mulatto. By Mulvey's conception, he is not relegated as the object of the gaze by the virtue of his gender. Unlike herself, the narrator describes her brother as a happy-go-lucky surfer dude, enjoying the waves and life to the fullest as he travels the world with his girlfriend (Senna 10).

gaze. Greta's "gothic monstrosity" as the "nightmarish figure" that people "wish to destroy" sometimes enables her to subvert the gender binary and become the wielder the gaze as she stalks the narrator (Young 302, Ellison 3–4). However, she is never able to securely position herself as a subject in that she has always been imagined as the narrator's "dark" double who in the final pages of *Symptomatic* is expunged altogether from this narrative of post-racial America.

As the novel reaches its end, we see the narrator back in Berkeley. Five years have passed since her near-death encounter with her dark double, Greta/Vera, atop her apartment building in the gothic city of New York. The narrator now surrounds herself with new friends and old – namely, Lola and Ivers, and though she lives alone, she is not lonely (211). She has given up nonfiction which had previously allured her with its capacity to "disappear into somebody else's story" but had only expounded her sense of invisibility (6). She announces that she is now studying creative writing, or as she calls it, the "art of lying" (211). Her teacher tells her that she must learn how to navigate "the space between," "that abyss where nothing is certain" (211), which resonates with the objective of the gothic to "destabilize boundaries" enabling an "opening of an indeterminate zone" (Botting 11–2). Living in the multicultural neighborhood of Berkeley, the narrator appears to have transcended not only the racial but also the existential binary; she feels that she is "everywhere and nowhere" and she feels completely removed from the girl from five years ago (212). However, as the final page reveal, she still carries around the traumatic memories of the past which berate her senses; she feels the wintry coldness of New York, smells the stench of Greta/Vera's

perfume, sees Greta "where she is not," and hears her voice "wheezing and ragged, right outside her door" (213). She is haunted by the ghost of her gothic double and when she gathers up the strength to confront it, she finds only nothingness. The gothic discourse with its capacity to subvert does not seem to apply to the narrator; the novel comes full circle as the narrator is reinscribed as a tragic mulatto who remains nameless and is still caught limbo in an inescapable feeling of unease within the in-between spaces of white/black and fantasy/reality.

IV. Conclusion:
the Tragic Mulatto in the Mulatto Millennium

Maggie Kilgour writes in *The Rise of the Gothic Novel* that the gothic has the potential to show us what we really are as a society: "the gothic is thus a nightmare vision of a modern world made up of detached individuals, which has dissolved into predatory and demonic relations which cannot be reconciled into a healthy social order" (12). Likewise, Senna's *Symptomatic* presents its readers with a "nightmare vision" of a post-racial America which cannot seem to move away from the binary conception of race which belie the hope of transcending the racial boundary and deconstructing the racial hierarchy. In a 2017 interview with *Vogue*, Senna remarks that she sees her role as a writer to "complicate, to leave more questions, to destabilize whatever seems set in stone." She jokingly adds, "I really want to trigger people. […] I'm very committed to writing things that

move people to a more uncomfortable place" (Felsenthal n. pag). While she achieves that aim in *Symptomatic*, her (re)visioning of the mulatto via Greta/Vera and the narrator is reductive as both women prove themselves to be "deeply wounded by racial Othering" (Young 303). The staying power of the "tragic mulatto stereotype" continues on, as *Symptomatic* demonstrates, long into the new millennium. As Ibrahim notes, "with the myth of the mulatta still in some ways intact, discourses on contemporary race can retain something of the magical, a smokescreen that obscures the shadows of racial history and racism's relation to concrete conditions" (170); perhaps Senna's intention in narrating this disturbing tale of the tragic mulatto in the new millennium is to elucidate that America has yet to fully grasp what is entailed in the true meaning of "mulatto" and this is what generates the staying power of racist stereotypes. However, as Patricia J. Williams claims, "I believe that racism's hardy persistence and immense adaptability are sustained by a habit of human imagination, deflective rhetoric, and hidden license. I believe no less that an optimistic course might be charted, if only we can imagine it" (16). Perhaps this is where we can find the constructive meaning of Senna's novel: as the narrative moves readers to a place of deeper discomfort about the racial status quo, it allows us to imagine new ways to redress racial injustices that continue to haunt America.

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Key words

Danzy Senna, *Symptomatic*, the Tragic Mulatto, Post-racial, Post-1967 Mixed-race Movement

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▪ Abstract

Invisibility and Racial (Un)belonging:
(Re)Visioning the "Tragic Mulatto" in Danzy Senna's
Symptomatic

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This essay reads Danzy Senna's *Symptomatic* (2004) in order to consider how Senna revises (or reinforces) the historically problematic figure of the tragic mulatto within the context of late twentieth century America which purports itself to be "post-racial." The post-1967 mixed race movement often took up a "celebratory discourse of hybridity," thereby positioning the mulatto as a figure who has the capacity to "disrupt former paradigms of power and subordination with regards to race" (Young 287, Ibrahim 155). In *Symptomatic*, Senna seems to caution against the movement's tendency to simply celebrate mixed-racial identity as an "emblem of successful integration" (Ibrahim 155). I suggest that Senna's narrative re-views the historical figure of the mulatto within the context of the "'new' multiracial national imaginary" and makes sincere *attempts* to critique the post-racial discourse that is eager to deem mixed race persons as "undeniably 'tragic no more'" (Young, 290, Streeter 10). However, what I find problematic is that *Symptomatic*, in resurrecting the problematic figure of the *tragic* mulatto (albeit inadvertently), serves as a disturbing

reminder to its readers that the racial binary (and the corollary marginalization and demonization of racially marked bodies) has made its return from the past, and its destructive discourse haunts the American landscape even in the "Mulatto Millennium."

『영어권문화연구』 발간 규정

제1조 (학술지 발간의 목적과 성격)

(1) 동국대 영어권문화연구소(이하 '연구소'라 칭함)는 영어권 문화와 문학을 연구하고 교육하는 학자들의 연구활동과 정보교환을 촉진하기 위해 정기적으로 학술지 『영어권문화연구』(*The Journal of English Cultural Studies*)를 발간한다.

(2) 본 학술지는 영어권문화연구와 관련된 논문들을 게재함을 원칙으로 하며 논문의 내용은 영어권의 인문, 철학, 문학, 문화 연구나 학제적 연구의 범위 안에 포괄될 수 있는 독창적인 것이거나 그러한 연구에 도움이 될 수 있는 것이어야 한다.

제2조 (학술지 발간 일정)

(1) [학술지 발간] 학술지는 매년 4월 30일, 8월 31일, 12월 31일 연 3회 발간한다.

(2) [원고 접수와 심사] 원고는 수시 접수를 원칙으로 하며 기고자에게 게재 희망호를 명시하도록 요구한다. 논문 접수 마감은 1권은 2월 28일, 2권은 6월 30일, 그리고 3권은 10월 31일로 하고 이때까지 접수된 논문에 대해 해당호 게재 여부를 위한 심사를 진행한다. 기한보다 늦게 투고된 논문들에 대해서는 편집회의를 통해 심사 여부를 결정한다. 투고 및 심사일정은 다음의 표와 같다. 투고 및 심사 일정에 변경이 필요할 경우에는 편집회의를 통해 결정한다.

제3조 (학술지의 발간규정에 대한 심의 및 제/개정)

(1) 학술지의 발간규정에 대한 심의 및 제/개정은 편집위원 2/3 이상의 동의를 얻어 편집위원회에서 확정하고 편집위원장이 이사회에 보고한다.

부 칙

본 규정은 2010년 8월 30일부터 시행한다.

본 규정은 2012년 12월 31일부터 시행한다.

본 규정은 2013년 10월 31일부터 시행한다.

『영어권문화연구』 편집위원회 운영 및 심사 규정

제1조 (편집위원회의 설치목적과 구성)

(1) 연구소에서 발행하는 학술지『영어권문화연구』의 편집과 출판에 필요한 업무를 담당하기 위해 편집위원회를 설치, 운영한다.

(2) 편집위원회는 학술지에 수록될 논문의 심사 및 발간에 관한 제반 사항을 수행한다.

(3) 편집위원회는 편집위원장과 편집위원들로 구성한다.

(4) 편집위원장은 연구소 운영위원 중에서 선임한다.

(5) 업무수행의 효율성을 위해 편집위원 중에서 편집 간사를 선임할 수 있다.

(6) 편집위원회는 10인 내외로 구성한다.

(7) 편집위원은 학문적인 조예가 깊고, 연구소활동에 적극적으로 참여하는 회원 중에서 전문성, 대내외적 인지도, 경력사항, 연구실적, 연구소기여도, 지역 등을 고려하여 이사회에서 선임한다.

(8) 편집위원은 연구실적이 우수한 상임이사나 회원 가운데서 추천을 받아 이사회 2/3 이상의 동의를 얻어 연구소장이 임명한다.

(9) 편집위원회의 임기는 최소 2년으로 하고 연임할 수 있다.

(10) 편집위원회는 연구소에서 추진하는 기타 출판 사업과 관련하여 연구소이사회의 요청이 있을 경우, 이를 지원하도록 한다.

(11) 편집위원은 전공 영역을 고려하여 투고 논문을 세부 전공에 맞게 심사할 수 있도록 각 분야의 전문가들로 고루 선정한다.

제2조 (편집위원회 구성원의 임무)

(1) 편집위원장은『영어권문화연구』의 편집과 출판에 관련된 제반 업무를 총괄 조정하고 편집위원회의 원활한 운영을 도모한다. 또한, 학술지와

관련하여 제반 대외 업무를 수행한다.

(2) 편집위원장은 학술지의 편집 및 출판회의를 주관하고, 원고를 투고 받아 관리하며, 심사를 진행한다. 편집회의에 투고된 원고를 보고하면서 각 논문마다 전공분야에 맞는 심사위원을 추천받아, 해당 논문에 대한 3인 이상의 심사위원회를 구성하여 규정에 따라 심사를 진행하고 관리한다.

(3) 편집위원은 편집위원장의 요청에 따라 편집회의에서 논문심사위원을 추천하고 위임받은 논문에 대한 심사를 수행한다.

(4) 편집위원장과 편집위원은 연 2회 이상 학술지의 편집방향과 특성에 대해 협의한다. 특히 특집호를 기획할 경우, 편집위원장은 편집위원 전원의 의견을 수렴하고 편집위원 과반수 이상의 동의를 얻어 예정 발행일 8개월 전까지 편집계획을 수립하고 연구소의 이사회에 보고한다.

제3조 (원고 접수, 논문 심사, 사후 관리)

(1) [접수 및 관리] 원고는 공정한 투고 시스템을 사용해 모집한다. 투고된 원고의 접수 및 심사와 관련된 제반 사항과 절차는 편집위원장이 총괄한다. 편집위원장은 접수된 원고마다 투고자의 인적 사항, 논문 투고 및 심사 현황, 출판 등 사후 관리를 일람할 수 있는 원고 대장을 작성하여 관리한다.

(2) [심사 송부] 논문의 심사는 심사의 합리성, 투명성, 공정성을 위해 투고자와 심사자의 인적 사항을 공개하지 않고(blind test) 인비로 진행한다. 편집위원장은 접수한 논문의 저자에 관한 모든 사항을 삭제한 후 심사위원회에 송부한다.

(3) [심사위원 위촉] 각 논문의 심사위원은 그 논문에 적합한 전공분야 3인의 편집위원으로 연구 기여도, 심사경력 등을 고려하여 편집위원회의 편집회의에서 선정하여 위촉한다. (편집위원 중에 해당분야 적임자가 없을 시에는 다른 회원에게 심사를 위촉할 수 있다.)

(4) [심사 일정] 심사위원은 심사를 위촉받은 후 20일 이내에 심사 결과를 심사결과서와 함께 편집위원장에게 통보한다.

(5) [심사 기준] 논문심사는 1) 논문 주제의 창의성, 2) 논문 주제의 시의성, 3) 논지의 명확성 및 일관성, 4) 논리적 논지 전개, 5) 논문의 가독성, 6) 학문적 기여도와 같은 논문의 질적 심사와 7) 논문 형식의 적합성, 8) 인용문헌의 적합성 및 정확성, 9) 논문 초록의 적절성, 10) 논문 작성법(MLA) 준수 등과 같은 형식 평가를 중심으로 평가한다. (2021년 1월 1일부터 시행)

심사자는 평가결과를 연구소의 심사결과서 양식에 따라 서술식으로 평가하고 종합평가 결과를 '게재 가', '수정 후 게재', '수정 후 재심사', '게재 불가' 중 택일하여 판정한 후 논문심사결과서를 편집위원회로 송부한다. '게재 가' 판정이 아닐 경우 그 이유나 수정-보완 지시 및 게재 불가 사유를 구체적으로 서술하도록 한다.

(6) [게재 판정] 논문의 게재여부는 해당 분야에 학문적 조예가 깊은 전공자 3인으로 구성된 심사위원회의 심사결과를 기준으로 결정한다. 심사위원 2인 이상이 '게재가' 혹은 '수정 후 게재'로 평한 논문만을 원칙적으로 게재 대상으로 한다. 각 논문에 대해 2인 이상의 심사위원이 '게재 불가'로 판정하면 그 논문은 해당호에 게재할 수 없다. 그 구체적인 판정기준은 다음과 같다.

가) 게재 가 : 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 "게재 가" 판정이 나왔을 경우.

나) 수정 후 게재: 사소한 문제점들이 있어 약간의 수정이 필요한 경우로서, 심사위원 3인 중 2인 이상이 "수정 후 게재" 혹은 그 보다 상위의 종합평가결과로 판정하는 경우.

다) 수정 후 재심사: 크고 작은 문제점들이 많아 대폭적인 수정을 한 후에 재심사가 요구되는 경우로서, 심사위원 3인 중 2인 이상이 "수정 후 재심사" 혹은 그보다 하위의 종합평가 결과로 판정하는

경우.

    라) 게재 불가: 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 "게재 불가" 판정이 나왔을 경우.

(7) [심사 결정 및 보고] 편집위원장은 심사위원 3인의 논문심사 보고가 완료되면 편집위원회를 소집하여 심사보고서를 검토한 후 게재 여부를 최종 결정한다. 편집위원장은 해당 논문에 대한 편집위원회의 결정을 투고자에게 통지하며, 이때 심사위원 3인의 심사평 사본을 심사자 인적 사항을 삭제한 후 첨부한다.

(8) [논문 수정 및 재심사] 심사위원이 '수정 후 게재' 또는 '수정 후 재심사'로 판정한 때는 수정해야 할 사항을 상세히 적어 논문 필자에게 즉시 통보하여, 빠른 시일 내에 수정 보완 혹은 재심을 위해 다시 제출하도록 한다. 재심사는 1차 심사 위원 1인이 참여하고 2인의 신규 심사위원을 위촉하여 진행한다. 재심사의 경우 심사위원 2인 이상이 '수정 후 재심'이나 '게재 불가'로 판정하면 그 논문은 해당 호에 게재할 수 없다.

(9) [심사결과 통보] 접수된 모든 논문은 연구소 일정에 따라 40일 이내에 필자에게 그 결과를 통보한다. 게재가 확정된 논문은 필자에게 유선이나 전자우편으로 게재 확정을 통보하고, 논문의 집필자가 학술지 발행전에 〈논문 게재 예정 증명서〉 발급을 요청하면 편집위원장은 이 증명서를 발급한다. '게재 불가'로 판정된 논문은 집필자에게 〈게재 불가 통지서〉를 발송한다. '수정 후 게재'나 '수정 후 재심사'로 판정받은 논문은 편집위원(심사위원)의 심사평과 함께 수정 후 다시 제출할 일시를 적시하여 수정제의서를 발송한다.

(10) [심사결과에 대한 이의 신청] 논문 심사결과에 이의가 있을 경우, 편집위원장에게서 심사결과를 통보받은 후 5일 이내에 서면 혹은 전자메일로 이의신청을 할 수 있다. 논문 제출자의 이의 신청이 접수되면 편집위원회는 해당 심사위원에게 재심을 요청하고, 해당 심사위원은

5일 이내에 재심사 결과를 편집위원회에 통보한다. 단, '게재 불가'로 판정된 논문은 투고자가 이의를 제기하는 경우 편집위원회 ⅔이상의 동의를 얻는 논문에 한해 재심을 진행한다.

(11) [수정제의 수용원칙] 논문 집필자는 편집위원회의 수정제의가 있을 경우 이를 존중하는 것을 원칙으로 한다. 단, 수정제의를 수용하지 않을 경우 반론문을 서면이나 전자우편으로 편집위원장에게 반드시 제출한다. 수정제의를 수용하지 않고 재심요구도 없는 경우와 답변이 없는 경우에는 편집위원회에서 해당 논문의 게재를 거부할 수 있다.

부 칙

본 규정은 2010년 8월 30일부터 시행한다.
본 규정은 2012년 12월 18일부터 시행한다.
본 규정은 2021년 1월 1일부터 시행한다.

『영어권문화연구』 편집 및 교정 기준

1. 논문의 구성

(1) 제목 : 제목은 논문보다 큰 글자(14 포인트)를 사용하고 부제목 (12 포인트)이 있는 경우에는 주제목 다음에 콜론을 찍고 부제목을 쓴다. 작품제목은 영어로 쓴다.

      예: 브라이언 프리엘의 휴메니티 이념: Translations를 중심으로

(2) 논문의 소제목

로마 숫자를 원칙으로 하고, 다음의 방법으로 표기한다.

  – 서론부분: I. 서론 (영문논문의 경우, I. Introduction)

  – 본론부분: II, III, IV. . . (구체적 소제목 명기는 저자의 필요에 따른다)

  – 결론부분: V. 결론 (영문논문의 경우, V. Conclusion)

(3) 필자이름

  ‣ 논문 서두 우측 상단에 위치. 한글 성명을 쓴다.

   예 : 홍길동

  ‣ 논문 본문 마지막, 주제어 전에 소속 학교 명칭을 넣는다.

   예 : 동국대

  ‣ Abstract 경우에는 영문 성명 아래 영문 학교 명칭을 쓴다.

   예 : Hong, Kil Dong (or Kil-Dong)

     (HanKuk University)

  ‣ 영문 성명은 Hong, Kil Dong으로 한다.

  ‣ 공동필자의 경우: 맨 앞에 위치한 필자가 제1필자이고, 그 다음의 공동필자는 가나다 순 (영어 이름의 경우 알파벳순)으로 기재한다.

(4) 참고 / 인용 문헌(References / Works Cited)

　본문이 끝난 뒤 반드시 인용 문헌(11 포인트)이라는 제목 하에 참고 및 인용 자료의 서지사항을 열거하고 인용 문헌이 끝나면 200 단어 내외의 영문 요약을 붙인다.

(5) 영문 요약

　논문제목(14 포인트)은 영어로 쓴다. 제목 1줄 밑 오른쪽 끝에는 필자의 영문이름을 쓴다.

　예: Myth-seeking Journey in Brian Friel

<div align="right">

Hong, Gil Dong

(Dongguk University)

</div>

　The theme of rebirth in Brian Friel is well expounded in many aspects ：. . .

　Its main objective is. . . .

(6) 주제어

　본문이 끝나면 2줄을 띄고, 한글 논문인 경우 "주제어"를 제목으로 하여 5개 이상의 주제어를 한글로 명기한다. 그리고, 영문초록이 끝나고 "Key Words"를 제목으로 하여 5개 이상의 주제어를 영어로 기입한다. 영어 논문의 경우 "Key Words"를 제목으로 하여 5개 이상의 주제어를 영어로 기입한다.

(7) 본문

　본문의 글자 크기는 10 포인트로 하되 줄 사이의 간격 비율은 160으로 한다.

2. 한글 논문에서의 외국어 사용

– 고유명사의 경우 작품명은 우리말로 번역하고 인명은 우리말로 옮겨
 적되 교육인적자원부 제정 외국어 발음 규정을 따른다.
– 처음 나오는 모든 외국어는 괄호 속에 원어를 제시하되, 두 번째 부
 터는 원어제시가 필요 없다. 작품명과 번역된 저서명은 처음에 번역
 한 제목을 『 』안에 쓰고 이어서 ( ) 안에 원어 제목을 병기하고, 그
 다음에는 번역된 제목만 쓴다. 한글 논문 제목은 「 」안에 쓴다.
 예: 『욕망이라는 이름의 전차』(A Streetcar Named Desire)

3. 강조와 들여쓰기 (Indentation)

(1) 본문 중에서 강조하고자 하는 부분이 있을 때에는 방점 혹 밑줄을 사
 용하지 아니하고 ‘ ’안에 쓰며, 인용문 중 강조 부분은 원저자의 명기에
 따르고, 논문 필자의 강조는 이탤릭체로 쓰며 인용문 끝 출처 표시 다
 음에 한 칸을 띄고 (원문 강조) 혹은 (필자 강조)를 명시한다.

(2) 모든 새로운 문단은 두 글자만큼(타자 철자 5칸) 들여쓰기를 한다.

4. 인용 및 출처 밝히기

모든 인용문은 한글로 번역하고 바로 뒤의 괄호 안에 원문을 덧붙인다.

(1) 직접인용의 경우
 – 한글로 된 번역본에서 인용할 경우에는 “ ”안에 인용문을 쓰고 이어
  서 ( )안에 출처를 밝히고 괄호 밖에 마침표를 찍는다.
  예: 레이몬드 윌리엄즈(Raymond Williams)도 말하듯이, “주인공

　　　은 죽지만 비극 의 종말은 항상 삶의 가치를 더욱 확인시켜 준
　　　다”(55–56).

－ 외국어 원본에서 인용할 경우 “ ” 안에 한글로 번역된 인용문을 쓰고
　　이어서 ( )안에 원문을 쓴 후에 적절한 문장부호를 사용하고 출처를
　　밝힌다.

　　예: “역설적으로, 오닐의 등장인물들은 저급하다고 여겨질 수도 있
　　　는 열정을 통해서 자신들의 위대함을 구축한다”

　　　(Paradoxically, O'Neill's characters achieve their greatness
　　　through passions that might be thought of as base. 428–
　　　29).

　　예: “어제의 고통”(yesterday's pain, 471)

(2) 간접인용의 경우 출처는 문장의 마지막에 칸을 띄우지 않고 바로 이어
　　서 (　　)안에 쪽수를 밝히고 괄호 다음에 마침표를 찍는다.

　　예: 레이먼드 윌리엄즈(Raymond Williams)도 말하듯이 주인공은 죽
　　　지만 비극의 종말은 항상 삶의 가치를 더욱 확인시켜 준다고 할 수
　　　있다(55–56).

(3) 독립인용문

－ 두 줄 이상의 인용의 경우 독립인용을 원칙으로 하며 이 때 독립인
　　용문의 위쪽과 아래쪽은 한 줄씩 비워 놓는다. 독립인용문의 첫 줄
　　은 어느 경우에도 들여쓰기를 하지 않으나 두 개 이상의 연속된 문
　　단을 인용할 경우 두 번째 문단부터 들여쓴다. 또한 독립인용문은
　　본문보다 작은 9 포인트의 글자를 사용하고 전체적으로 좌우를 5칸
　　정도 본문보다 들어가게 한다.

－ 괄호를 사용하여 독립인용문의 출처를 밝힌다. 본문 중 인용과 달리
　　인용문 다음에 마침표를 찍고 한 칸 띈 다음 괄호를 시작한다.

예: 길을 가다 영희를 만났다고 그가 말했다. (15)

(4) 인용문중 논문 필자의 첨삭

‒ 인용문의 중간부분을 논문필자가 생략할 경우 마침표 세 개를 한 칸씩 띄운다.

예: 길을 가다 . . . 만났다고 그가 말했다.

길을 가다 영희를 만났다. . . . (뒤를 완전히 생략하는 경우에)

‒ 인용문의 대명사나 논문의 맥락에 맞춰 의미를 논문 필자가 지칭하여 밝힐 때 대명사나 어구 다음 [ ]안에 쓴다.

예: In his [John F. Kennedy's] address, "new frontier" means . . .

(5) 구두점과 인용문

‒ 따옴표와 함께 마침표(또는 쉼표)를 사용할 때 마침표(또는 쉼표)는 따옴표 안에 오는 것이 원칙이지만 출처를 병기하여 밝힐 때는 '출처 밝히기' 원칙에 먼저 따른다.

예: 인호는 "영어," "불어"에 능통하다고 "철수가 주장했다."

레이몬드 윌리엄즈(Raymond Williams)도 말하듯이 "주인공은 죽지만 비극의 종말은 항상 삶의 가치를 더욱 확인시켜 준다" (55‒56).

5. 영문원고 및 영문요약을 제출하기 전에 반드시 영어를 모국어로 사용하는 사람의 교정을 받은 후 제출한다.

6. 서지 사항

(1) 인용 문헌이라는 제목 하에 밝히되 모든 출전은 저자 항목, 서명 항목, 출판 배경 항목, 쪽수 항목 등의 순서로 적는다. 그리고 항목 내의 세

부 사항은 MLA 최신판의 규정을 따른다.

(2) 단 한국어로 번역된 외국 문헌을 명기할 경우 다음의 순서에 따른다.
  – 저자 항목: 원저자의 한국어 발음 이름 중 성, 쉼표, 이름 순으로
    기재한다.
  – 번역자 항목: 번역자 이름을 쓰고 "역"을 붙인다.
  – 서명 항목: 번역된 책 명을 겹낫표 안에 쓰고 괄호 안에 원서 명을
    이탤릭체로 쓴다.
  – 출판 배경 항목: 번역서의 출판 도시, 출판사, 출판 연도 순으로 쓴다.
    예: 윌리암스, 레이몬드. 이일환 역. 『이념과 문학』(Marxism and
       Literature). 서울: 문학과 지성사, 1982.

(3) 하나의 문헌에 관한 서지항목의 길이가 길어서 한 줄 이상이 될 때
  두 번째 줄부터 6칸 들여 쓰도록 한다.
    예: Lewis, C. S. "View Point: C. S. Lewis." Twentieth Century
       Interpretations of Sir Gawain and the Green Knight. Ed.
       Denton Fox. Englewood Cliffs: Prentice-Hall, 1968. 110-
       22.

(4) 외국문헌 서지목록에 국내문헌도 함께 포함시킬 때는 국내문헌을 가나
  다순에 의해 먼저 열거한 다음 외국문헌을 알파벳 순으로 열거한다.

(5) 외국대학 출판사의 경우 University는 U로 Press는 P로 줄여쓴다. 외
  국출판사의 경우 Publishers, Press, and Co., 등의 약호는 모두 생략
  하고 하나의 머리 이름만 쓴다.
    예: Harper, Norton, Houghton, Routledge 등.
       예외로 Random House로 표기한다.

(6) 같은 저자의 2개 이상 출판물을 명기할 때는 두 번째부터 저자이름은 다섯칸의 밑줄로 처리한다. (_____.)

(7) 공동저자의 경우, 맨 앞에 위치한 저자가 제1 저자이고, 그 다음의 공동 저자는 가나다 순 (영어 이름의 경우 알파벳 순)으로 기재한다.

(8) 기타 상세한 논문 작성법은 MLA 최신판을 따르고 그 기준을 한국어 논문 작성법에 응용하도록 한다.

『영어권문화연구』 투고 규정

1. [학술지 발간] 매년 4월 30일, 8월 31, 12월 31일 연 3회 발행하며, 한글논문은 앞부분에 외국어 논문은 뒷부분에 게재한다.

2. [원고 제출시한] 1권은 2월 28일, 2권은 6월 30일, 그리고 3권 10월 31일까지 편집위원장에게 투고 예정논문을 제출한다.

3. [논문의 내용] 투고 논문의 내용은 영어권의 인문, 철학, 문학, 번역, 문화 연구나 학제적 연구의 범위 안에 포함될 수 있는 독창적인 것이거나 그러한 연구에 도움이 될 수 있는 것이어야 한다.

4. [기고 자격] 논문투고 자격은 원칙적으로 영어권문화연구에 관심 있는 대학원 박사과정 이상의 전공자나 연구자로 한다. 다만 석사과정생의 경우는 지도교수의 추천과 연구소장의 결정을 필요로 한다.

5. [원고 작성 및 기고 요령]『영어권문화연구』원고 작성 및 기고 요령을 따른다.

6. [편집요령]『영어권문화연구』편집 및 교정 기준에 따른다.

7. [심사기준]『영어권문화연구』발간 및 편집위원회 운영 규정 제4항 (원고 접수, 논문 심사, 사후 관리)을 적용한다.

8. [논문 게재료] 논문 게재 시 연구비를 지원 받은 논문은 30만원, 전임 논문은 20만원, 비전임 논문은 10만원을 논문 게재료로 납부하여야 한다.

9. [저작권 소유] 논문을 포함하여 출판된 원고의 저작권은 영어권문화연구소가 소유한다.

12. [규정의 개폐 및 수정] 본 규정의 개폐 및 수정은 편집위원회의 요청에 따라 이사회에서 개폐 및 수정을 의결한다.

『영어권문화연구』 원고 작성 및 기고 요령

『영어권문화연구』에 기고하는 논문은 아래의 원고 작성요령을 따라야 한다.

1. 논문은 제목을 포함하여 우리말로 쓰는 것을 원칙으로 한다. 한글로 된 논문은 본문에 한자와 영문 등을 쓰지 않기로 하되, 꼭 필요한 경우 괄호로 처리하는 것을 원칙으로 한다. 외국어로 쓰는 경우 보편적으로 많이 사용되는 언어를 사용한다.

2. 외국어 고유명사는 한글로 표기하되, 처음 나올 때 괄호 속에 원어 표기를 제시한다. 작품명은 한글로 번역하되, 처음 나올 때 괄호 속에 원어 표기를 제시한다. 인용문은 번역하되, 필요에 따라 원문을 괄호 속에 병기한다. 운문의 경우에는 원문을 번역문 바로 아래에 제시한다. (인명이나 지명의 경우 해당 언어권의 발음을 존중하되, 결정이 어려울 때는 교육부 제정 외국어 발음 규정을 따르기로 한다.)

3. 각주는 연구비 관련 내용 및 재인용 사실을 밝히거나 본문 내용의 필수적인 부연 정보를 위해서 간략히 사용하고, 인용문헌의 명시에는 사용하지 않는다.

4. 미주는 가능한 사용하지 않는다. 실용논문의 경우 조사 및 실험 내용을 미주의 부록으로 첨부할 수 있다.

5. 컴퓨터를 사용하여 논문을 작성하되, 우리말 논문은 45자×450행, 영문논문은 70자×500행 (출판지면 약 20쪽) 내외로 한다. 논문의 작성은 가능하면 〈아래한글〉 프로그램(hwp)으로 하고, 문단 모양, 글자 모양 및 크기 등은 기본양식으로 한다.

6. 직접, 간접 인용 부분의 마지막 구두점이 마침표의 경우에는 출처 표기 원칙을 적용 받아 (따옴표 다음의) 괄호에 이어서 표기한다.

7. 국내 서적이나 논문을 인용하는 경우 본문 중에 괄호를 이용하여 미국현대어문협회(MLA)『지침서』(MLA Handbook for Writers of Research Papers)의 규정에 따라 저자와 쪽수를 명시하고, 논문 말미에 다음과 같은 방법에 따라 인용문헌(Works Cited)으로 밝힌다.

  – 필자(또는 저자).「논문제목」.『책 이름』. 편자. 출판지: 출판사, 출판연도.

  – 영문문헌의 경우에는 다음과 같이 하고 책 이름은 이탤릭체로 한다.

  – 필자(또는 저자).「논문제목」. 책 이름. 편자. 출판지: 출판사, 출판연도.

8. 국내문헌과 외국문헌을 함께 인용문헌으로 처리하는 경우, 국내문헌을 '가나다' 순에 의해 먼저 열거한 다음, 외국문헌은 'ABC'순으로 열거한다. 인용문헌은 본문 중에 직접, 간접 인용된 문헌만을 명시하고 참고(references)로만 연구에 사용된 문헌은 (피)인용지수(impact factor)에 해당되지 않으므로 명기하지 않는다.

9. 기타 논문 작성법의 세부 사항은 미국현대어문협회(MLA)의『지침서』(MLA Handbook for Writers of Research Papers) 최근판 규정을 따르며, 한글 논문의 경우에도 미국현대어문협회『지침서』의 세부 사항을 응용하여 따른다.

10. 심사의 공정을 위하여 필자의 이름과 대학 이름을 논문에 표기하지 아니하고, 본문에 필자의 이름이 나타나지 않도록 한다. 원고 제출시 필자의 신원은 '논문게재 신청서'에 적어서 제출한다.

11. 원고는 편집위원장 혹은 편집간사에게 이메일로 전송하고, 3부의 인쇄본을 동시에 우송한다. 제출할 때, 다음의 기본사항을 명시한 표지를 붙이고, 원고(영문요약 포함)에는 일체 필자의 인적 사항을 밝히지 말아야 한다. 게재 확정 이후 출판 교정 시에 필요에 따라 인적 사항을 첨부한다.

  – 논문 제목 (한글 및 영문)

      – 필자 이름 (한글 및 영문) 및 필자 정보

      – 공동 연구의 경우 제1저자 및 교신저자가 있을 때 명시

      – 필자 소속단체(학교)명(한글 및 영문)

      – 필자 연락처 (주소, 전화번호, 이동전화번호, 이메일 주소)

      – 게재 희망호

12. 모든 논문의 말미에 5개 내외의 어구로 주제어를 명시한다. 한글논문의 경우 논문 말미에 2줄 띄고 "주제어"를 제목으로 한글 주제어를 한글로 명기하고, 영문초록 말미에 2줄 띄고 "Key Words"를 제목으로 하여 5개 내외의 주제어를 영문으로 제시한다. 영어논문의 경우 논문과 영문요약 말미에 2줄 띄고 "Key Words"를 제목으로 하여 5개 내외의 주제어를 영어로 명기한다.

13. 모든 논문 뒤에는 20행 내외의 영문요약을 붙인다.

14. 원고는 접수 순서에 의해 편집위원회에서 각 논문의 심사위원회를 위촉하여 심사하고 게재여부는 원칙적으로 편집위원회 운영 규정 제4조 (원고 접수, 논문 심사, 사후 관리)에 의거하여 결정한다.

15. 편집위원회는 논문을 포함한 원고 필자에게 출판 최종 송고 이전에 논문 형식과 맞춤법에 대한 교정을 의뢰할 수 있고, 의뢰받은 논문의 경우 최종 교정 및 편집의 책임은 필자에게 있다.

원고작성 세부 지침

1. 용지규격: A4
2. 용지여백: 위　쪽: 56.00 mm　　　머리말: 10.00 mm

　　　　　　　　왼　쪽: 49.99 mm　　　오른쪽: 49.99 mm

　　　　　　　　아래쪽: 60.00 mm　　　꼬리말:　0.00 mm

3. 아래의 사항은 편집 메뉴 중 "모양 → 스타일"을 이용하여 정하시오.

구 분	정렬 방식	행간	왼쪽 여백	오른 여백	들여 쓰기	글자 크기	글자 장평	글자 간격	글자모양
논문제목	가운데	160%	0글자	0글자	0글자	14pt			
부-소제목	가운데	160%	0글자	0글자	0글자	12pt			
필자명	오른쪽	160%	0글자	0글자	0글자	10pt			한글: HY신명조 영문: Times New Roman 한자: HY신명조
							90%	0%	
본문/바탕글	혼합	160%	0글자	0글자	2글자	10pt			
인용문	혼합	150%	2글자	0글자	2글자	9pt			
각주	혼합	130%	0글자	0글자	2글자	9pt			
머리말-홀수	오른쪽	150%	0글자	0글자	0글자	9pt			
머리말-짝수	왼쪽	150%	0글자	0글자	0글자	9pt			

* 2글자: 5칸 띄우기

* 인용문 들여쓰기: 두 개 이상의 연속된 문단을 인용할 경우. 두 번째 문
　단부터 들여쓰기

* 논문의 시작 쪽에서는 머리말 감추기를 하시오.

접수 제   호

　　　(심사)   호

수정·보완 의뢰서

　심사 위원 ( )명의 심사와 편집위원회의 의결을 거쳐 회원님의 논문을 『영어권문화연구』 제 ( )호에 개재하기로 결정되었음을 통보합니다.
　아래의 심사위원들의 지적사항을 수정·보완하고 교정을 거쳐서 (   )년 (   )월 (   )일까지 반드시 제출해 주시기 바랍니다.

– 수정시 필수 기입 사항

1. 수정·보완 사항의 항목별로 심사위원의 지적사항을 어떻게 고쳤는지 기록해 주시기 바랍니다.
2. 심사위원의 지적사항에 동의하지 않으시면 그 이유를 상세히 밝혀주시기 바랍니다.

– 제출방법

1. 수정·보완이 완료된 논문과 수정·보완 의뢰서를 영어권문화연구소 이메일 계정(esc8530@dongguk.edu)으로 보내주시기 바랍니다. 출력물의 우편송부는 편집시 그림이나 도표가 손상될 우려가 있을 때에만 한합니다.

　　　　　　　　　　　　　　　　　　　년　　　　월　　　　일

영어권문화연구 편집위원장

수정·보완 확인서

논문 제목		
수 정 및 보 완 사 항	논문 형식	
	논문 내용	

영어권문화연구소 연구윤리규정

제1장 총 칙

제1조(목적) 이 규정은 동국대학교 영어권문화연구소(이하 '연구소')의 학술 연구 활동 및 연구소가 간행하는 학술지에 게재되는 논문 등의 성과물을 대상으로 한 연구 윤리와 진실성의 확보를 목적으로 하며 연구원 및 투고자는 학술연구자의 위상을 높이고 연구자에 대한 사회적 신뢰가 증진되도록 본 규정을 성실히 준수하여야 한다. 본 학술지는 학술연구 저작들을 엄정하게 심사하여 선정하고 게재한다. 이에 따라 학술지에 게재를 희망하는 논문 저자뿐 아니라 편집위원(장)과 심사위원들의 연구윤리규정을 명확하게 아래와 같이 정한다.

제2조(적용 대상) 이 규정은 본 연구소의 학술지, 학술행사 발표문, 단행본, 영상물을 포함한 모든 간행물과 출판물 및 심사행위를 적용대상으로 한다.

제3조(적용범위) 특정 연구 분야의 윤리 및 진실성 검증과 관련하여 다른 특별한 규정이 있는 경우를 제외하고는 이 규정에 의한다.

제4조(연구부정행위의 범위) 이 규정에서 정하는 연구부정행위는 연구개발과제의 제안, 연구개발의 수행, 연구개발결과의 보고 및 발표 등에서 행하여진 위조·변조·표절·자기표절·부당한 논문저자 표시행위 및 위 행위를 제안하거나 강요하는 행위 등을 말하며 다음 각 호와 같다.
1. "위조"(forgery, fabrication)는 존재하지 않는 논문, 자료, 연구결과

등을 허위로 만들어 내는 행위를 말한다.

2. "변조"(alteration, falsification)는 참고문헌 등의 연구자료, 연구과 정 등을 인위적으로 조작하거나 임의로 변형, 삭제함으로써 연구 내 용 또는 결과를 왜곡하는 행위를 말한다.

3. "표절(plagiarism)"이라 함은 타인의 아이디어, 연구결과 및 내용 등 을 정당한 승인 또는 인용 없이 도용하는 행위를 말한다.

4. "자기표절"은 자신이 이미 발표한 논문 및 연구결과물(비학술단체 발 간물, 학술대회 발표문, 연구용역보고서 등 국제표준도서번호(ISBN) 가 붙지 않는 발표물은 제외)을 다른 학술지에 다시 게재하거나 그 논문 및 연구결과물의 일부나 전부를 출처를 밝히지 않고 자신의 다 른 논문 및 연구결과물에 포함시키는 행위를 말한다.

5. "부당한 논문저자 표시"는 연구내용 또는 결과에 대하여 학술적 공헌 또는 기여를 한 사람에게 정당한 이유 없이 논문저자 자격을 부여하 지 않거나, 학술적 공헌 또는 기여를 하지 않은 사람에게 감사의 표 시 또는 예우 등을 이유로 논문저자 자격을 부여하는 행위를 말한다.

6. 기타 본인 또는 타인의 부정행위의 의혹에 대한 조사를 고의로 방해 하거나 제보자 또는 제보대상자에게 위해를 가하는 행위 등도 포함 된다.

제2장 연구윤리위원회

제5조(설치) 연구소를 통해 연구를 수행하거나 발표하려는 자의 연구부정 행위를 예방하고, 연구윤리규정 준수 여부에 관한 문제제기, 조사, 심 의, 판정 및 집행에 관한 업무를 총괄하기 위하여 연구윤리위원회(이하 "위원회"라 한다)를 둔다.

제6조(구성)

1. 위원회는 위원장 1인을 포함하여 10인 이내의 위원을 둔다.
2. 위원회 위원은 연구소장, 편집위원장, 운영위원장, 연구소 전임연구원을 당연직으로 하고, 임명직 위원은 편집위원회의 추천에 의해 소장이 위촉한다.
3. 위원장은 임명직 위원 중에서 선출한다.
4. 위원회의 위원장 및 임명직 위원의 임기는 2년으로 하되, 연임할 수 있다.
5. 위원장은 위원 중에서 1인의 간사를 선임할 수 있다.

제7조(회의)

1. 위원회는 위원장의 소집으로 개회하며 과반수 출석에 출석위원 과반수 찬성으로 의결한다.
2. 연구부정행위로 제보, 또는 기타 경로를 통하여 연구기관에 의해 인지된 사안이 있을 경우 위원장은 지체 없이 위원회를 소집하여야 한다.
3. 위원회는 연구부정행위로 인지된 사안에 대한 조사의 적부 판단, 조사위원회의 설치, 조사위원회의 조사결과, 사안에 대한 조치 등에 대하여 심의·의결한다.
4. 간사는 회의록을 작성하고 관리한다.

제8조(조사위원회의 설치)

1. 위원장은 위원회에서 연구부정행위라고 판단한 사안에 대하여 그 진실성을 검증하는 과정의 전문성을 고려하여 연구윤리위원과 외부전문가 약간 명으로 구성된 조사위원회를 설치할 수 있다.
2. 조사위원회는 위원회의 의결에 의해 활동을 시작하며 조사결과에 대한 조치가 완결된 후 해산한다.
3. 조사위원회의 위원장은 연구윤리위원장으로 한다.

4. 연구소는 조사위원회의 활동에 필요한 비용을 지출할 수 있다.

제9조(조사위원의 의무와 자격정지)

1. 조사위원은 심의에 있어 진실함과 공정함에 기초하여야 한다.
2. 조사위원은 심의 안건과 관련하여 인지한 내용을 사적으로 공표하지 않아야 하며, 검증과정에서 제보자 및 피조사자의 명예나 권리가 부당하게 침해당하지 않도록 유의하여야 한다.
3. 조사위원은 심의에 있어 외부의 부당한 압력이나 영향을 거부하여야 한다.
4. 조사위원은 자신과 사안사이에 심의의 공정함을 침해할 정도의 관련성이 있을 경우 지체 없이 이를 위원장에게 통보하여야 한다.
5. 조사위원의 연구 결과 혹은 행위가 심의 대상이 될 경우, 당사자는 즉시 해당 심의 안건의 조사위원 자격이 정지된다.

제3장 연구윤리의 검증

제10조(검증 시효)

1. 연구 윤리성 및 진실성 검증 필요성이 제기된 때로부터 5년 이상이 경과한 연구부정행위는 심의하지 않음을 원칙으로 한다.
2. 5년 이상이 경과한 연구부정행위라 하더라도 그 대상자가 기존의 결과를 재인용하여 후속 연구의 기획 및 수행, 연구 결과의 보고 및 발표 등에 사용하였을 경우 혹은 사회적으로 연구소의 학술 연구 활동의 신뢰성에 심각한 위해를 가한 경우에는 이를 심의하여야 한다.

제11조(검증절차)

1. 연구부정행위를 인지하였거나 또는 제보가 접수되면 위원장은 즉시

위원회를 소집하여 심의를 개시하여야 한다.

2. 위원회는 사안이 접수된 날로부터 60일 이내에 심의·의결·결과조치 등을 완료하여야 한다. 단, 위원회가 조사기간 내에 조사를 완료할 수 없다고 판단할 경우, 위원장의 승인을 거쳐 30일 한도 내에서 기간을 연장할 수 있다.

3. 위원장은 심의대상이 된 행위에 대하여 연구윤리와 진실성 검증을 위해 조사위원회를 설치할 수 있다.

4. 위원회 혹은 조사위원회는 필요에 따라 제보자·피조사자·증인 및 참고인에 대하여 진술을 위한 출석을 요구할 수 있으며, 피조사자에게 자료의 제출을 요구할 수 있다. 이 경우 피조사자는 반드시 응하여야 한다. 단, 사정에 따라 위원장의 판단으로 인터넷이나 전화, 서면 등을 활용한 비대면 출석도 허용할 수 있다.

5. 위원회는 심의를 완료하기 전에 피조사자에게 연구 윤리 저촉 관련 내용을 통보하고 충분한 소명의 기회를 제공한다. 당사자가 이에 응하지 않을 경우에는 심의 내용에 대해 이의가 없는 것으로 간주한다.

6. 위원회는 심의 결과를 지체 없이 피조사자와 제보자에게 통보하여야 한다. 피조사자 또는 제보자는 심의 결과에 대해 불복할 경우 결과를 통보받은 날로부터 14일 이내에 위원회에 이유를 기재하여 서면으로 재심의를 요청할 수 있다.

7. 피조사자 또는 제보자의 재심의 요청이 없는 경우 위원장은 심의·의결 결과에 근거하여 조치를 취하며 조사위원회는 해산한다.

제12조(제보자와 피조사자의 권리보호)

1. 제보자의 신원 및 제보 내용에 관한 사항은 비공개를 원칙으로 한다.

2. 제보자는 위원회에 서면 또는 전자우편 등의 방법으로 제보할 수 있으며 실명으로 제보함을 원칙으로 한다.

3. 연구부정행위에 대한 제보와 문제 제기가 허위이며 피조사자에 대한

의도적인 명예 훼손이라 판단될 경우 향후 연구소 활동을 제한하는 등 허위 제보자에게 일정한 제재를 가하여야 한다.

4. 위원회는 연구부정행위 여부에 대한 검증이 완료될 때까지 피조사자의 명예나 권리가 침해되지 않도록 주의하여야 한다.

5. 연구소와 위원회는 조사나 검증 결과 연구 관련 부정행위가 일어나지 않은 것으로 판명되었을 경우 피조사자의 명예 회복을 위한 노력을 성실하게 수행하여야 한다.

6. 연구부정행위에 대한 조사 내용 등은 위원회에서 조사 결과에 대한 최종 심의를 완료하기 전까지 외부에 공개하여서는 안 된다.

제13조(조치) 연구윤리 위반에 대한 조치는 그 경중에 따라 다음 항목 중에서 취하며 하나 또는 몇 개의 항목을 중복하여 처분할 수 있다.

1. 해당 논문 혹은 연구결과물 게재 취소 및 연구소 홈페이지 서비스에서 해당 자료 삭제

2. 해당 지면을 통한 공개 사과

3. 논문 투고 금지

4. 연구소의 제반 간행물과 출판물 투고 및 연구소의 학술활동 참여 금지

5. 해당자의 회원자격 정지

제14조(후속조치)

1. 연구 윤리 위반에 대한 판정 및 조치가 확정되면 조속히 이를 제보자와 피조사자에게 문서로 통보한다.

2. 조치 후 그 결과는 인사비밀 문서화하여 연구소에 보존한다.

3. 필요한 경우 연구지원기관에 결과조치를 통보한다.

제4장 기타

제15조(행정사항)

1. 연구윤리 위반 사실이 인정된 경우, 논문 투고 및 심사 등에 사용하기 위하여 받은 제반 경비는 반환하지 않는다.
2. 이 규정에 명시되지 않은 사항은 연구윤리위원회에서 정한다.

부 칙

본 규정은 2010년 8월 30일부터 시행한다.
본 규정은 2012년 12월 18일부터 시행한다.
본 규정은 2013년 10월 31일부터 시행한다.

영어권문화연구 The Journal of English Cultural Studies