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Contents

▮ Kam, Kyeong Yeon ▮

Grant Allen's *The Woman Who Did* :

A Critique on Eugenics and New Womanhood 5

▮ Kim, Dae-Joong ▮

De-subjectification and Meaning of Faceless Other

in *The English Patient* 27

▮ Kim, Ji hee ▮

An affair of the heart:

Sensibility, Revolution, Gender in *Letters Written in France* 47

▮ Park, Heebon · Finch, Andrew ▮

The Power of Women in Ford Madox Ford's *Parade's End* 67

▮ Seong, Chang-Gyu ▮

A Reverie for Fire and Death in “Little Gidding” 93

▮ Song, Sun-Young ▮

Culture, State, and Education in Matthew Arnold 115

▣ Jeong, Youn-Gil ▣

America in Brian Friel's Plays 133

▣ Jihee Han & Jihyeong Chu ▣

The Use of Cultural Memories in *Ceremony*
and *The Woman Warrior* 157

- 『영어권문화연구』 발간 규정 185
- 『영어권문화연구』 편집위원회 운영 및 심사 규정 187
- 『영어권문화연구』 편집 및 교정 기준 192
- 『영어권문화연구』 투고 규정 199
- 『영어권문화연구』 원고 작성 및 기고 요령 200
- 원고작성 세부 지침 203
- 수정·보완 의뢰서 204
- 수정·보완 확인서 205
- 영어권문화연구소 연구윤리규정 206



Grant Allen's *The Woman Who Did*: A Critique on Eugenics and New Womanhood

Kam, Kyeong Yeon

I . Introduction

Towards the end of the nineteenth century, many sexual reformers and new woman writers were recognized for their demand for women emancipation and marital reform. Though not all, many feminists pursued these goals, yet in different line. While some feminist denied motherhood as an obstacle to women's autonomy, other feminists viewed motherhood as vital to women's emancipation and also advocated its social dimension in relation to nationhood. The former were usually advocates of free love claiming that women could love and be sexual outside the oppressive institution of marriage. The latter feminists identified as eugenic feminists argued that sex and society were biologically determined and that change could be brought about by biological means rather than social measures.

The underlying assumption of their belief was that women were naturally—biologically—moral, thus it was essential for women to be central agents of social change. Though such assumptions were

usually propagated by men, the reason why eugenic feminists adopted the man's view of conceptualizing womanhood through their biology was because they were attracted to the implicit notion of woman's "redemptive" or "salvatory potential" and by aligning themselves with such social presumptions they found the possibility of gaining an influential voice in a patriarchal society (Langland 382). In line with such a notion, Grant Allen also noted the social value of motherhood and emphasized motherhood as a vehicle to free women.

Like many late-Victorian feminists, Allen, the social theorist, radical and writer, has a biologically deterministic view when envisioning an ideal form of future society. In a number of his articles, Allen expresses his hostility towards sexual laxity and prescribes that all women should be educated to become womanly more specifically motherly. Allen's argument also drives from the Social Darwinists' and eugenicists' explication of the social value of motherhood. Allen gave them a radical twist. Though Allen's ideal wife and mother does not seem to be much different from the Angel in the House, Allen has relatively liberal view towards Woman's Question which dealt with fundamental nature and role of women. As he stated further that all woman should have rights, or in fact a sacred duty, "to find the best males to father her children, regardless of any other consideration" (Morton 433). As the concern on race is "to do with women's freedom and choice, and to put them in the seat of power where they can act not only as moral guardians of men . . . but as eugenic doorkeepers" (434).

Nevertheless, what makes his view distinguished from eugenic

feminists' is his position on the mechanism of change. As an agent of the selective force in evolutionary process, Allen had faith in nature whereas eugenic feminists depended on humans. Such differing beliefs are expressly manifested in their reasoning behind the sexual selection of partners. Unlike Allen who regarded natural affection as essential to partner selection, these feminists prioritized their duty rather than passion in selecting partners. Acknowledging the social and political significance of reproduction, eugenic feminists cautioned women to be scrupulous about choosing a mate and to select a man based on his health, lifestyle and ability to father *well born* children. Setting artificial standards for relationship, these feminists called for the relationship established based on, what Angeliue Richardson called, eugenic love, “the replacement of romance with the rational selection of a reproductive partner in order better to serve the state through breeding” (9).

The ideal of eugenic feminists is exemplified and attested in Grant Allen's *The Woman Who Did* (1895). Herminia Barton, a young, high born, educated protagonist, sets a maternal agenda which is based on an eugenic ideology which aims at a larger progressive project of women emancipation and social reform. She initiates her project by making a responsible sexual choice of a reproductive partner with desired traits. Significant parts of her project revolve around her picking a life partner whose basic values and views match with hers thus to safeguard against the birth of degenerate being. Indeed, Herminia's case for selective breeding practice rests in the belief that intellectual and moral characteristics are inheritable. Her project, however, ultimately fails as her daughter, Dolly, does not

grow up as Herminia planned. Irony in Herminia's portrayal reveals much of the author's criticism of late Victorian feminists and their ideals. Along with Allen's and contemporary feminists' articles on sex, marriage, and ideal form of social evolution, this paper aims to explore the newly emphasized aspects of femininity or ideal which can be incorporated into the term New Womanhood. This task will be carried out by examining representations of the protagonist's maternal agenda in *The Woman Who Did* and focusing on the logical flaw in her project and the cause of her suicide.

II. Allen's Views on Woman, Sex and Marriage

As a naturalist and evolutionist, Allen believes that social order emerges not through deliberate design but through workings of laws of nature. Much of Allen's view on evolution reflects Herbert Spencer's (1820~1903). Like many evolutionists of the period, Spencer "believed in inevitable human progress that develops naturally when people are free" (Youkins, "Herbert Spencer", par. 1). He argued that "well-being flourishes in moral societies where equal freedom is the ultimate principle of justice". In *Principles of Sociology*, Spencer spent many pages articulating his evolutionary perspective in terms of the development of marriage and forms of family. Spencer contended that society should be developed in accordance with the laws of nature, and argued that any force that interferes with this law will hinder social evolution. To Spencer, the traditional marriage institution compels individual to restrain their exercise of individual

liberty. The consequence of such unnatural form of union is the degenerate offspring. He claimed that future free union based on mutual affection is likely to replace traditional marriage as a result of civilized society's increasing concerns for race. As an advocate of Free love, Spencer saw such union as an example of a higher morality. Prioritizing affection over any artificial interference, Spencer believed that relationship should be established not by a "legal bond" but by "natural [one]" (675).

Embracing Spencer's evolutionist philosophy, Allen sees marriage as the legal endorsement of inequality and promotes individual freedom by voluntary cooperation. In his essay "The Monopolist Instinct"(1884), Allen equals the term marriage with monopoly. He states that "unequal distributions of property and gender inequality stems from the same cause, the monopolist instinct" (Cameron 288). Indeed, this instinct has stirred men to exercise power over women: "The Man says even now to himself: "This woman is mine"". Allen states that this instinct is, at any rate, a sign exhibiting that one is an inferior being: "relics of the ape and tiger". In contrary, the evolved being or "human" takes responsibility for "corporate action", "social life" and thus "humanity". To Allen the evolution comes along with human cooperation. In the newly evolved society, social or legal interdiction only impedes the progress of social evolution by restricting individual's liberty and thus distorting the law of nature. As an alternative to traditional marriage, Allen promotes free love which is "based on mutual affection, interest and sexual compatibility" (Robb 593).

Free love was not an unfamiliar concept in his time. It was viewed

by numerous contemporary feminists as a requirement for social reform. At this point, Allen is aligning with such feminists who advocate free love. What makes him part from them is his belief in mandatory maternal function. In "Plain Words On the Woman Question" (1889), he insists that maternity is women's destiny and asserts that all women should bear at least four children to maintain the population: "[I]t is mathematically demonstrable that most woman must become the mothers of at least four children, or else the race must cease to exist". It follows that the "maternal body is the link between the human being and the social body, the mechanism through which nature exercises its divine hand" (Cameron 289). As Allen further explains nature will enable fit women to fulfill their maternal function and improve the human race whereas the unfit ones "frequently break down with the birth of their first or second infant" ("Plain").

Nevertheless, contemporary feminists differ from Allen's view in that they see motherhood as a notion tied to oppressive patriarchal institution. Mona Caird is one such feminist who rejects the equation of woman to maternity. Mona Caird exhibits her radical view on marriage and motherhood in her polemical article "Marriage" (1888), where she argues that "women are compelled by convention to marry and then to churn out babies in service of the patriarch" (Cameron 289). To feminists like Mona Caird women's liberation is attained only when they are freed from any role prescribed by patriarchal system.

Allen discredits New Woman like Mona Caird for their disregard for biological imperatives connected to their sexual difference. In

“the Girl of the Future” (1890), Allen specifically refers to Olive Schreiner and Mona Caird, and points out their treatment of marriage problem. For example, Allen critiques such feminists for identifying the “Marriage Problem” as the “Sex Problem” rather than a “Problem of Paternity and Maternity”. He insists that marriage should not be approached through the lens of “personal convenience” but through “reproduction”. This theme is dealt with time and again in his article “Plain Words on the Woman Question” (1889) where Allen argues that feminists such as Mona Caird neglect their nature, their allotted role and fail to perceive its relation to future evolution: “they are pursuing a chimera, and neglecting to perceive the true aim of their sex. They are setting up a false and unattainable ideal, while they omit to realize the true and attainable one which alone is open to them”. Indeed, their theory testifies that they are deficient in concrete thinking: “They have no real plan to propose for the future of women as a sex ; but in a vague and formless way they protest in articulately against the whole feminine function in women, often even going the length of talking as though the world could get along permanently without wives and mothers”. Allen emphasizes this point in his controversial novella *The Woman Who Did* in which the Protagonist, Herminia acknowledges the social value of motherhood in relation to nation's concern with British unfitness and as part of feminist's larger commitment to women's rights.

Grant Allen's *The Woman Who Did* reflects his concern of women's function in relation to women's liberation and nation, emphasizing that woman's source of strength and social power lies in her ability

to bear and raise children. The protagonist, Herminia is already in some level of self-realization. With her desire to enter a relationship in terms of “perfect freedom”, Herminia is the reminder of the New Woman who advocates free love (65). Like them, she depicts the nature of marriage as an oppressive institution that legitimizes men's monopoly over women: “Marriage itself is still an assertion of man's supremacy over woman. It ties her to him for like, it ignores her individuality, it compels her to promise what no human heart can be sure of performing; for you can contract to do or not to do, easily enough, but contract to feel or not to feel,—what transparent absurdity! It is full of all evils, and I decline to consider it” (74). In the current marriage system, the relationship between husband and wife can be explained by what was then a master and slave. Herminia thereby speaks out for an alternative relationship structure that guarantees her freedom: “If I love a man at all, I must love him on terms of perfect freedom”.

What makes Herminia distinct from feminists such as Mona Caird and yet be identified as a variation of the New Woman type is that she promotes motherhood. For Herminia, being a mother is not an option yet a duty. She understands what her nature is designed for and knows her grand task for the service of the nation: “[Herminia] knew that to be a mother is the best privilege of her sex, a privilege of which unholy manmade institutions now conspire to deprive half the finest and noblest women in our civilized communities” (122). Indeed, Herminia feels a sense of self-fulfillment in her contribution of reproductive labor to the society. She, therefore, reveals compassion for those who do not participate in social service and would not feel

such a sense of accomplishment: “pitied the unhappy beings doomed to the cramped life and dwarfed heart of the old maid; pitied them as sincerely as she despised those unhealthy souls who would make of celibacy, wedded or unwedded, a sort of antinatural religion for women”.

With a dominant ideal of good mothering, Herminia maintains her statue as a virtuous New Woman whose commitment to figure as a mother is not appreciated either by the society or even by her own daughter, Dolly. Despite Herminia's sacrifice, Dolly does not live up to Herminia's hope. When Dolly finds out about her mother's free love principle, she is rather ashamed of her illegitimate birth and denounces Herminia as a cause of disgrace in her life. Failing in seeking forgiveness from Dolly, Herminia ultimately decides to end her life for her daughter: “I had but one task left in life to make you happy. Now I find I only stand in the way of that object, no reason remains why I should endure any longer the misfortune of living” (164). Herminia in the last moment justifies herself and her ideals: “I have finished my course; I have kept the faith I started in life with. Nothing now remains for me but the crown of martyrdom”. Tragically, though, Herminia's sacrifice is never acknowledged by anyone else but herself. The ending shades irony and ambivalence towards the idea of free love. In fact, advocate as he is, through this story Allen seems to suggest that the idea of free love is in the condition of possibility but when it switches to the realm of practicality it is ruined. Yet, close inspection of Allen's story reveals that the actual cause of Herminia's downfall is rooted elsewhere, an argument to which I will return after Allen's engagement with

another type of early feminists called eugenic feminists.

III. Contrary Evolutionary Schemes: Natural Selection vs. Rational Selection

On the subject of women's compulsory role as mother and their free choice of selecting a partner, Allen positions himself in line with late Victorian feminists identified as eugenic feminists whose central goal is the "construction of the civic motherhood" (Richardson, *Love and Eugenics* 9). Although eugenic feminists have the same attitude as eugenists towards the role of women, they have differing goals. Through their contribution to society by means of their reproductive labor, they aim to gain political recognition. Adopting eugenic language, these New Women argue that women should be the agent of social change since they are "in higher state of evolutionary development than men, and were thus eugenically more 'fit'" (Robb 98). Unlike many other radical feminists at the time, eugenic feminists "endorsed the sexual difference, biologizing male sexuality as brutish if left unchecked" (Richardson, "Eugenization" 238). The underlying assumption of their claim was that females are by nature morally superior while men are innately incontinent. For instance, Sarah Grand claims that "[i]t is shameful to think . . . how [man] was neglected and allowed to act on his own worst impulses until the new woman came to correct him" ("The Man of the Moment" 623). Similarly, Frances Swiney argues that women should assert their role as moral guardians noting that "women are always

the pioneers to the humaner and nobler civilization” (29). Thus, appropriating the eugenic ideology and recasting it in the feminist light, New Women could acquire a sense of themselves as free individuals with their own aim and capacities for social power.

But it is also important to recognize that the eugenic feminists' version of sexual selection differs from Allen's. Allen's idea on sexual selection is more similar to the Darwinian sense of natural selection. In “Falling in Love” (1889), Allen argues that one should follow its heart and mind for the betterment of future race. No unnatural or artificial forces should interfere with one's tendency in *falling in love*, lest mismatched couples result in inferior offspring: “If you tried to improve the breed artificially, either by choice from outside, or by the creation of an independent moral sentiment, irrespective of that instinctive preference which we call Falling in Love, I believe that so far from improving man, you would only do one of two things either spoil his constitution, or produce a tame stereotyped pattern of amiable imbecility. You would crush out all initiative, all spontaneity all diversity, all originality; you would get an animated moral code instead of living men and women”. Published a year later, Allen's “The Girl of the Future” directly passes criticism on the eugenic scheme: “What we need indeed, is not more compulsion, more restriction, more artificial unions, more arbitrary interference, but more freedom, more latitude, more readjustment, more ease in following out the divine impulse of the moment, which is the voice of Nature within us, prompting us there and then (but no for a life time) to union with a predestined and appropriate complement of our being”.

Allen's characterization of the idealist model of New Woman bears strong resemblance to an important aspect of eugenic feminists: celebration of motherhood. Like eugenic feminists, Herminia designs a life of motherhood by adopting artificial eugenic scheme to produce a eugenically sound baby. To do this, Herminia initially plans her pregnancy not through natural selection, but rational selection wherein she chooses a partner with favorable traits. One indication that Herminia is responding in such a manner is her ambivalent gesture towards Alan Merrick. Ever since the first encounter with Alan, Herminia reveals maiden modesty and frequently blushes. However, they do not appear to be entirely innocent; she is aware of her coquettish manner. In fact, her ambivalent gesture implies that she is inspecting him and weighing him up in a calculative manner. For instance, when Herminia comes to talk about serious matters with Alan, she refrains from displaying any feminine charm, "with hardly a trace now of a traitorous blush" as such was a moment "where no blush was needed" (72). Yet, soon after the discussion, Herminia resumes her coy attitude towards Alan treating him with a "conscious blush" (81). In a social context, Herminia consciously colors her cheeks and deliberately depicts herself as coquettish.

One critical part of Herminia's eugenic project is to create a baby who shares the same ideal with her. In order to accomplish this, she must seek a reproductive partner who agrees upon her principles. Consequently Herminia picks Alan who understands her "chaste" and "noble" motives (80). Herminia's reasoning is based on the premise that belief, value and principle are implanted in genes.

Herminia thus selects a partner based on rational thinking in terms of her reproductive partner's predictable biological influence on her offspring. Only after such a process does emotional investment follow. As a woman who is obliged to become a responsible mother, “[h]ereditary of mental and moral quality is a precarious matter” to Herminia (144).

At this point, it is possible to raise the question of what difference there is between the tenet of free love which an exemplary eugenic feminist, Herminia supports and that of Allen and contemporary feminists. Indeed, to both “free love at least meant love and sexual relations without any type of coercion” (“Nineteenth Century Free Love”). The difference lies in the methods. Joanne Passet makes an important distinction between two types of sexual reformers: social purity reformers or eugenic feminists and sexual radicals:

Advocates of social purity reform also believed that imposition of their standards of sexual behavior would solve many of society's problems. Thus, they determined ‘to achieve a set of controls over sexuality’ that would protect women from sexual danger because they were ‘structured through family’ and ‘enforced through law and/or social morality.’ Initially, social purity reformers and sex radicals shared some core convictions, for instance, the importance of consensual sex for women. But over time the social purity campaign's repressive tendencies ‘overwhelmed its liberatory aspects’ for women. (94)

Passet clarifies the term free love in terms of the tactics: liberation vs. repression. The former operates along with natural selection. Meanwhile, the latter functions with rational selection. Passet's

analysis on the varying strategy seems to be related to Richardson's term of "eugenic love". Social purists or eugenic feminists voluntarily have to maintain self-control for the sake of the superior future generation. The concept of free love which Herminia pursues is at odds with Allen's in that it does not value mutual affection above everything else. This accounts for the reason behind her determination to let another possible mate, Harvey Kynaston, walk away, despite her affection towards him; Herminia leaves him not simply because he denies to live with her on terms of free union but because the sets of values which he accepts and follows, according to Herminia's eugenic belief, will be inherited to her succeeding line. Transmission of her eugenic free love principle to next generation is vital as it is an integral concept for the transformation of both gender relation and society.

The most obvious mark of Herminia's faulty logic is evidenced in her daughter, Dolly. Herminia's project is partially successful in terms of Dolly's physical traits. "With Alan's blue eyes, and its mother's complexion", Dolly turns out to be the most beautiful girl in the town (120). However, Herminia's calculations are far off track regarding Dolly's mental qualities and most unfortunately, Dolly grows up to be a complete conventional snob. Her aim of life is to "dwell in a manor house with livery servants of her own, and to dress for dinner every night of her existence" (154). Witnessing Dolly being brought up in a way completely different from her expectations, Herminia admits that her plan has gone awry and diagnoses Dolly's case as an atavism, an evolutionary throwback: "She had reverted to lower types. She had thrown back to the

Philistine” (144).

At the same time, Allen's intervening narrator also betrays Allen's critical view on Herminia and her ideal. The narrator points out the complex association between external and internal forces in the formation of an individual's character: “It is not parents who have most to do with molding the sentiments and opinions of their children . . . These things have their springs in the bases of character: they are the flower of individuality; and they cannot be altered or affected after birth by the foolishness of preaching” (144, 146). The narrator notes the overwhelming force of haphazard nature influencing the development of individual's feeling and ideas: “[Y]ou will find soon enough he will choose his own course for himself and depart from it”. Applying the same rule to the case of Dolly, the narrator ascribes Dolly's character building to the quality “in the grain” (145): “From the beginning, Dolly thought better of the landlady's views and ideas than of her mother's. She accepted the beliefs and opinions of her school fellows because they were natural and congenial to her characters” (144). In spite of Herminia's painstaking effort to educate Dolly in a different manner, Dolly went athwart her mother's purpose due to her inherent inclination to grasp the “common-sense” rather than the “unpractical Utopianism of her mother”.

IV. Conclusion

The Woman Who Did, I have so far suggested, details Allen Grant's criticism of unrealistic feminist idealism and their unnatural

approach through an ironical representation of a female character who believes in a society saving project driven by eugenic means. Herminia, the embodiment of the new version of New Woman perceives motherhood as a vehicle to woman emancipation, and schemes to bring about a eugenically sound baby. Throughout the novel, Herminia is faced with obstacles and limitations, the sense of how much of life is just not in her control. Yet, she neglects to acknowledge and accept any other possible influence aside from human control in human development and persistently adheres to her principles. Her project, however, ends with her failure to turn Dolly into one of her own kind. As a means to vent her appalling frustration and disappointment originating from her failed mission, Herminia ends up killing herself. Focusing on the eugenic scheme and the resulting conflict in the relationship between Herminia and her daughter, Dolly, Allen demonstrates how the condition of Herminia's project is doomed to fail.

Much of Allen's position on the feminist ideals is articulated through the voice of narrator. As his compassionate tone in narrator proves, Allen is not entirely critical of his protagonist whose object of the maternal project is not just for the improvement of the health of race but for the larger fight for woman's emancipation. Yet, it is her idealistic attitude towards these issues on which Allen takes a critical stance. His notion is clearly expressed from the example of Herminia's daughter, Dolly. Allen seems to suggest that while it is possible to live by certain principles or world views consequences do not always reap results as planned. Through the ironic representation of the protagonist, Herminia, Allen then allows the readers and

contemporary eugenic feminists to perceive the faulty logic and the mistaken interpretations in feminist agenda. Indeed, he notes that women should start with raising fundamental questions to find the missing component in their agenda. As Allen proclaims in “Plain Words on Woman Question”, “There is, and ought to be, a genuine Woman Question and a genuine Woman Movement”. To restate his words there is a serious want for such questions in reality.

For all these reasons, I suggest, Allen poses a singular challenge to his contemporary feminists, especially the eugenic feminists and their ideal. Perhaps the overarching motive of the following attempt to historicize *The Woman Who Did*, a forgotten minor work, is to demonstrate the unexpected complexity of what would appear to be the divine maternal project. Allen's inclination to represent socio cultural history in a sensational form of genre without diminishing its complexity, would, I believe, demand the fullest attention. In this respect, *The Woman Who Did* is an important historical document in the study of the New Woman movement.

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■ 주제어

Allen Grant, eugenic feminist, rational selection, *The Woman Who Did*, motherhood

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■ Abstract

Grant Allen's *The Woman Who Did*:
A Critique on Eugenics and New Womanhood

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This paper, which makes available the forgotten pictures and previously unnoticed complexities drawn from articles, introduces aspects of the work of a neglected naturalist and evolutionist writer of the late nineteenth century in Victorian era. In particular, this paper focuses on Allen's analysis of the social construction of marriage and his concern of the future race and the concomitant issue of motherhood and social progress. On the issue of recognizing and validating women's role as mothers and entitling them public recognition as a social contributor, Allen is in line with early feminists known as eugenic feminists such as Sarah Grand and Frances Swiney. As to the mechanism of evolution, however, Allen differed from their view in that he regarded nature as a driving force whereas eugenic feminist saw human control as the key note in the evolutionary process. Such tension is witnessed in Allen's New Woman Novel, *The Woman Who Did* (1895) in which the protagonist Herminia seeks women's emancipation through her task of mothering premised on eugenic ideology. Ironizing Herminia's failure and her death, Allen calls into question the practicability of the discourse constituting the eugenic project. Drawing on the theories

on evolution and Richardson's concept of “eugenic love”, this paper examines social implication in Herminia's maternal agenda and investigates the condition of her project which is already doomed to fail.

■ Key Words

Allen Grant, eugenic feminist, rational selection, *The Woman Who Did*, motherhood

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De-subjectification and Meaning of Faceless Other in *The English Patient*

Kim, Dae-Joong

I . Peril of Human Subjectivity and Its Representation

Human subjectivity has been considered authentic position. Foucault, however, holds, modern subjectivity is a mere representation of modern episteme, entailed by analogical and classical epistemes. Long-debated quarry over the idea of modern subjectivity emerges under at least four hypotheses, each contextualized with four aesthetic counterparts. First, human beings, as nation-state citizens, should be differentiated from other beings because they uphold anthropological authenticity; in the same token, the artworks are produced by authentic artists' genius. Second, technology in modern society legitimates puissance of modern rationality and promises a rosy picture of teleological development of human history, paralleled with the idea that an artwork, especially a novel, should represent concrete reality based on causality and necessity. Third, innate humanity is based upon axiomatic morality such as Kantian categorical imperatives; therefore, artworks also possess their moral standards or stark political stances. Fourth, there is universality in

rapidly-enlarging globalization in that universal humanity overwhelms all particularities and differences such as gender, race, or locality; in turn, it is possible for us to find universal themes in artworks.

By and large, all these mediations of modern subjectivity and modern art have proved suspicious through the modern history and the modern art history. World War I and II demonstrated that the belief in self-righteous and just humanity results in brutal massacres and global conflicts. Technology facilitated with the instrumental reason obfuscates the meaning of humanity, as current debate on genetics boisterously signals. The Western cogito, Cartesian thinking subject, advocates supremacy of soul over body, which causes people to ignore their corporeal cohabitation with other beings-in-the-world. Kantian illusion of universality of the categorical imperative that 'thou shall not treat a human being as a means but as ends' has not prevented racial or gender discrimination and local conflicts in globalization. What's more, it is turned out that the idea of human right or democratic principles have affected only small group of people in the world, which also has produced massive migration of people. The faster the global migrations, transportation, or capital transactions become, the wider distances between individuals who have different identities the globalization produces.

As symptoms of these global failures of modern subjectivity, many contemporary novels share more complex and opaque worldview than before that, more or less, subverts Western modernity. Longstanding values as the authenticity of novel as a new art form, aura of authorship, plot based on causality, and ideology-based

political positions have yielded to postmodern style embedding self-reflective structure, unreliable authorship, episodic plot based on contingency and affect, and bio-politics or global politics that deny any ideologically staunch politics. With these hypothesis, I will closely read Michael Ondaatje's *English Patient* to argue, in postmodern globalized world, the modern subjectivity in novel form is doomed to be replaced by post-humanity which I call anthropomorphism. In the anthropomorphic world, the authentic positions of human beings are juxtaposed and compared with a faceless abstract body that lost subjectivity. Furthermore, these changes, in a novel form, correspond with the formal diversion where a reliable author becomes unreliable one, and concrete narrative structure turns into chaotic one.

II. English Patient: History and Physical Book

Michael Ondaatje's *English Patient* is a problematic not only because it makes the authenticity of author suspicious or the narrator unreliable but because it raises a serious question of stability of Western subjectivity itself. Though the novel is written by a Sri Lankan Canadian, it is hard to find Asian voice in the novel. *English Patient* has multi-faceted, postmodern historiographical narrative that delves into the English Patient(protagonist in the novel)'s romance and war experience. The novel foregrounds an abandoned villa in Italy during WWII. Surrounded by mines, in this villa, Hana, a Canadian Army nurse, is taking care of an English patient. The English patient, whose true name is Almsy,

though unknown to Hana and others until the half of the novel, is bedridden because his body is burned so badly that he cannot walk or talk properly. Curiously enough, the English patient holds and shows obsession to Herodotus' *History*. This patient, as the narrative gradually reveals, is in fact a desert explorer and a double agent.

Another main character is Caravaggio living in the villa with Hana and the English patient together after having served in Britain's foreign intelligence service. It turns out later that he is both a spy and a thief in fact. Caravaggio's narrative follows a spy novel formula containing stories of Nazi's torture from which his thumbs are cut off, his playing a role of double-agent, dismal romance, etc. The last main character is Kip, an Indian Sikh serving in British military as a sapper specializing in bomb disposal. The English patient's centripetal narrative gradually reveals how he fell in love with Geoffrey Clifton's wife, Katharine, and how this love affair ends up with a tragic accident, Geoffrey's intentional crashing his plane after finding out the affair, during their exploration into North African desert. In the last scene, Katherine dies in "the cave of swimmers" while the English patient went out to find help.

The novel is full of poetic imageries which serve to turn it into a poetic constellation. Scourged face of the English patient is the focal point of this constellation inquiring of the meaning of his erased faciality. This face might be a veiled center of intertextual constellation consisting of the images of book, history, and desert. On the contrary, the trajectory of the other series of images—nomadic journey, exile, nursing bodies, sacred statute of the Virgin

Mary, and hybridity—debunks negative Western subjectivity hidden under the English patient's face without faciality. The face without faciality possessing both Western subjectivity and its de-subjectivity as content elusively mirror fragmentary and episodic form of the novel. In turn, through the form and content, faceless face and residue of memories transform into tropes—stars in the constellation.

The form of *English Patient* is, albeit poetically deconstructed and fragmentized, built upon each character's fragmentary episodes that are loosely linked to create a chaotic, yet interconnected vision of the world. In other words, although unreliable voices of characters embedded in episodic stories establish a chaotic narrative, affects of pain and solitude each character feels reverberate to each other and amplify through their bodily gestures and images of objects around them. Besides, blank spaces and trimmed paragraphs in a formal sense reflect: (1) fragmentary memory that is stuffed with the English patient's traumatic experience, (2) history without signification which illuminates why war scenes as the center of all events is absent, (3) characters' mutilated bodies. Adorno, in *Aesthetic Theory*, questioningly holds that form of modern art is the sediment of content which also is the sediment of history. Traumatic historic memories and segregated social space induce the text to be fragmentary and experimental in order to express Other's suffering; otherwise, it would be sham.

In this regard, 'the book,' in *The English Patient*, as a figure, self-reflectively illuminates physical and historical meaning of *The English Patient* itself. The implied author of the novel, Hana, clarifies, "novels commenced with hesitation or chaos. Readers were

never fully in balance. A door a lock a weir opened and they rushed through, one hand holding a gunnel, the other a hat” (*The English Patient* 93). Namely, self-reflexivity, more or less, let readers take a glance at a possible intention of the author, namely reflection of the materiality of books. In sum, the poetic, episodic, and fragmentary form in *The English Patient* self-reflexively reveals the physical aspect of book, which is one of the central themes. In short, in *The English Patient*, ‘the book’ as an object achieves physicality because it embodies history.

There are two kinds of books in the novel: one is ‘written book’ containing human knowledge and history, and the other is ‘physical book or book of communication’ that constitutes true history intertextualizing each individual’s experience. Heradotus’s *History* represents the former, and the latter is the book Hana reads to the English patient. Herodotus’s *History*, easily believed as authentic historical text, is mixed with fiction. Accordingly, the narrator in *The English Patient* contends, “The early oasis dwellers had not usually depicted cattle, though Heradotus claimed they had. They worshipped a pregnant goddess and their rock portraits were mostly of pregnant women” (246). Fictitious accounts of historical events implode the authenticity of texts.

In parallel with Herodotus’s *History*, the books Hana reads to the English patient represent corporeality of history. Both the history and the book in the novel is not so much founded upon ideas or notions as upon perishing materiality or skin-deep corporeality related to the history people dwell in; the English patient murmurs, “the books had gaps of plot like sections of a road washed out by

storms, missing incidents as if plaster loosened by the bombing had fallen away from a mural at night” (7). The more devastated the world becomes, the more fragile the book becomes to achieve corporeality and worldness. This corresponds to Adorno's proposition that modern art starts to prefer the fragmentary form as it mimesis the mutilated, exploited world. Moreover, no less does the book contain corporeal history than it contains bodily experience. When Hana reads a book to the English patient, she feels like entering “the story knowing she would emerge from it feeling she had been immersed in the lives of others, in plots that stretched back twenty years, her body full of sentences and moments . . .” (12). A book can attain its corporeality when it is imbued with each individual's physical experience.

The book and the history also interact to show both possibility and aporia of communication. Via figurative passages, the book communicate with the history. On the level of intertextuality, the book communicates as a text with other texts in the world. After the advent of structuralism in 1960s, scholars have claimed the intertextuality of the world as a text. *The English Patient* itself is intertextualized to various literary texts such as Herodotus's *History* and Kipling's *Kim*. Hana and the English patient also communicate by sharing each one's responses about books. They communicate through books as if they communicated via language or gesture. Yet, this communication has impasses because, on the one hand, the book is described as maimed falling short of communication. This impasse corresponds with historicity. As soon as his body is burnt, the English patient becomes a book of history. In this respect, the

English patient, as a corporeal metaphor of a book, signifies the historical violence and modern subjectivity in peril that disrupt communication and distorts the truth.

On the other hand, the English patient is able to have substantial communication with Hana and Kip after he lost his faciality, his physical identity. His scourged face also represents alternative communication. In terms of psychoanalysis, the English patient's faceless body operates as a semblance or a blank screen that facilitates talking cure. Hana, suffering from a trauma caused by her experience of abuse and abortion, can get comfort by communicating with the English patient on the condition that he loses his faciality and becomes a corporeal book which she communicate without disinterring her trauma. His scourged face, which reminds her of her dead father, induces her to face her trauma and get over it.

III. Geology and Geography

The English patient's face, as a corporeal book and a replica of war-stricken history, is also a discursive space. On this corporeal/discursive space, the subjectified images and images of Other coexist on various strata. The scourged face represents the modern history submerged in the wars so much so it maps geological and geographical spaces of ruins and the desert where space becomes ambivalent and time becomes spatialized. Geographically speaking, in *The English Patient*, the desert in Africa and historical villa in

Italy, are geographically imagined and contextualized to produce a space of healing and communication. The historical villa in Italy, after the war ended, becomes a space where characters nurse each other and get comfort. All characters—Hana who lost her father during the war, the English patient who also went through tragic love affair to lose his lover after all, and Carvaggio who almost lost a hand by torture—live together in this villa where “everything was swept away—free will, the desire to be elegant, fame, the right to worship Plato as well as Christ” (57). Ironically, the ruins of the ancient civilization becomes a place where people can muster to cure their psychological traumas and physical afflictions. Compared to the ruins, the desert where Katherine dies isolated has different geographical meaning to the English patient. The desert becomes a pandemonium where imperial powers clash, while it is the place of exile, freedom and love.

In terms of oxymoronic ‘geographical history,’ the desert is represented as the space of both death and life. The narrator depicts this ambivalence figuratively: “Here in the desert, which had been an old sea the boy as if he were embracing or freeing himself from an ocean or his own blue afterbirth. A boy arousing himself, his genitals against the color of fire” (22). The barren lands of both desert and ruins embed the historic potentiality of healing and life force. The boy's genital arousal stands for potentiality of the desert. Also, the desert is space of nomads. Accordingly, the English patient murmurs, “There is God only in desert, he wanted to acknowledge that now. Outside this there is just trade and power, money and war. Financial and military despots shaped the world”

(250). Desert is the land of God where historically Judeo-Christianity and Islam began. All these religions could emerge due to nomadic spirit whose geographical boundary abuts other spaces where wars and capitalism deteriorate human spirituality. Ironically, the English patient could tragically complete his romance divesting his past identities. This could be possible since desert represents spatiality redeemed from the totality of history and modern Western subjectivity.

The desert resists spatialized time, the basis of modern subjectivity. From Kant, Western metaphysics have tried to set axiomatic relations between the space and time firmly to fixate human subject in metaphysical system: the enlightened modern subject has to be located at the center of the world to organize the space and time scientifically. Not until the advent of post-humanism and postmodernism than did Western civilization emphasized time over space because it is the only way to explain the teleological project of modernity that has stringent belief in evolution and historical development. Yet, some thinkers replace this traditional perspective with spatial perspectives acknowledging the consequences of this primacy of the time.

In this regard, opposing the project of modernity based upon subjectivity and teleological development of history, Gilles Deleuze, as one of post-modern thinkers, emphasizes spatiality proposing new concepts, namely, territorialization, deterritorialization, and reterritorialization.¹⁾ According to him, human history comprises of

1) In Deleuze's perspective, everything is machine that connects each other to produce something else. When these machines make

the various planes on which people move in various directions to create and write history; thus, he compares writing history to cartographical drawing. Ondaatje's perspective about history resonates with Deleuze's theory: for instance, the narrator elaborates, "human history is full of lines that have drawn by mass or individual's movements; thus So history enters us, I knew maps of the sea flow, maps that depict weakness in the shield of the earth, charts painted on skin that contain the various routs of Crusades" (18). The images of map, history and book are corporealized and spatialized, then produce a constellation where each individual draws the line of histories with their bodily movements; and this constellation generates affects and affected images.

History, cartographically coded, becomes a geographical as well as geological map. From Deleuzian perspective, history comprises strata where each stratum, like Foucault's episteme, contains historical events. Deterring teleological interpretation of history, this map turns history into layers of strata which archaeologists dig to disinter meaning of history. In *The English Patient*, one of central theme is the geological and anthropological exploration. This scientific expedition is a adventure to find the meaning of history. After tragic accident, to save injured Katherine, his lover, the English patient crosses the desert leaving her in the Swimmer's cave. In some sense, the English patient's geological expedition is

connection, territory will be created; this is called territorialization. However, when these machines makes disconnection, the deterritorialization occurs, while at the same time this also makes reterritorialization with other machines. As purely spatial terms, these connection, disjunction, and conjunction also occur in time.

expedition into the history, and the fact that he left Katherine dying in the cave connotes that he abandons his exploration into history. Simultaneously, swimmer's cave becomes untimely²⁾ space where the stratum of desert connects to another geographical stratum of the sea; therefore, "Even today caravans look like a river . . . Water is the exile" (19). The English patient with other archaeologists sails on desert to find the meaning of their historicity, ontological meaning of their being in history, but they find out that history is full of repetition with differences. In this spatialized temporal structure, the human subjectivity becomes problematic because the modern subjectivity, believed to hold the position of the agent of history, becomes a dying lover in the cave: and, more significantly, the English patient becomes a man without face.

IV. Western Subjectivity and its De-subjectification

To exit this modern subjectivity, the English patient at first choose two ways: absolute deterritorialization or becoming nomad. Deleuze and Guatarri in *A Thousand Plateaus* hold that the absolute deterritorializaion is negative and related to self-destruction, while deterritorialization that can draws line of flight to reterritorialization provide a person with a chance of metamorphosis in the

2) Untimely space is, in *Difference and Repitition*, means the space where the past, the present, and the future are passively synthesized. Deleuze calls the untimely space a theater where a being become other such as animal, woman, war machine, imperceptible, and etc.

future. The English patient's deterritorialization is doomed to result not only in self-destruction but also destruction of his lover's life; the English patient can't help but assist Nazi as a spy. What he needs is to possess and save Katherine. Before he becomes a spy, he was a nomadic scientist known a desert expert, a nomadic intelligent. During geographical exploration, as a true nomad, the English patient "keep[s] moving if [he] pause[s] and builds up as it would around anything stationary, and locks [him] in." (137).

During this journey, segregation or physical or symbolic borderline become obsolete. Moving along within a multinational group, the English patient abhors the idea of nation-state because he believes in a skeptical adage, "We are deformed by nation-states" (138). Shedding his identity set by nation-state, the English patient poetically enunciates that he, like others, "disappeared into landscape. Fire and sand" exclaiming "Erase the family name! Erase nation!" (139). Nomadic life is an exile from territorialized nation-state politics where each individual is identified by his nationality or political position to the deterritorialized desert where he or she can draw line of flight to create absolute potentiality for the future metamorphosis and unidentifiable movements under nation-state's surveillance. By the way, this dream of nomadic life deteriorates into a sham because, in reality, the English patient is captured in an die-hard obsession with possession of the Other, Katherine.

In this way, he is in truth a pre-war machine³⁾ who is registered

3) In Deleuze and Gaurattri's theory, war machines mean nomadic tribe who always attack the borderline of the empire. Though they are nomad, historically they also becomes the army of empire.

into the fascistic subjectivity rather than nomadic explorer. His desire to become a nomad ironically coexists with the fascist desire. Though disguised under the nomadic desire, he is captured in the Western subjectivity and fascist desire.

Then it is questionable what causes the English patient to become a spy who are complicit to fascism. The subjectivism based on individualism can be the answer. The English patient confesses, "I was Odysseus" (241) and "Narcissus" (142). The English patient's rational subjectivity is no less brutal and destructive than a mythic figure, Odysseus⁴) who wisely mock monsters and enemies. Fascist desire permeates his subjectivity in that he desires to explore and exploit Others' terrains as if he were a colonizer. Additionally, individualism and narcissism ironically relate to the fascist desire because narcissism's logic of "only-me" develop to the belief on supremacy of the selected me(colonial subject)–us(nationalism). According to Deleuze and Guatarri, becoming nomad is to accept the fact that there is no individual. Because he stubbornly tries to sustain his nomadic desire and identity, the English patient falls into prey to a fascist rather than a true nomad.

The English patient appears to become a fascist mediated by Western subjectivity. However, until the last moment when he confesses his true story, readers cannot know the true identity of the English patient. This narrative conceit is significant not only because this reveals how deceptive the fascist desire is but also

4) Adorno, in *Dialectics of Enlightenment*, argues that Western subjectivity initiated from Odysseus. Odysseus German uses English patient's skills on desert and his knowledge

because it is related to the problem of reliability of the English patient as a narrator and, more generally, the authenticity of the implied author. By Caravaggio's interrogation, the English patient reveals his true identity in third person perspective (244).

As a narrator, the English patient, Alamsy, is unreliable, and he is a semblance that veils the Western history and subjectivity; however, it can also be said that Alamsy without his face is the author himself who disguise his ethnic and national identity. Caravaggio surprises at the English patient's persistent deterrence to be identified, by sometimes speaking in the first person and the third person confusingly, never admitting that he is Alamsy. Or Alamsy might be the persona of narrator who can be overlapped with Ondaatje himself speaking in the first person or the third person as a writer. Then, the unreliability of Alamsy's position is tantamount with the unreliability of author himself, and, in terms of self-reflection, the whole book becomes an unreliable space of authenticity of authorship. For this reason, the English patient asks self-reflectively to Caravaggio, "am I just a book? Something to be read, some creature to be tempted out of loch and shot full of morphine, full of corridors, lies, loose vegetation, pockets of stones" (253). Then, isn't it possible to say that the voice of author is overcoded by the Western subjectivity without face? Are there any other voices going beyond the veiled voices of the English patient that represents Western subjectivity? In addition, is there positive aspect of nomadic life?

V. Conclusion: From Modern Subjectivity to Anthromorphosis

Michael Ondaadjt veils his identity to subvert the authentic position of the author because claiming identity inevitably excludes Others. As soon as someone claims that he or she is authentic, nudging this hubris Others will emerge. So a writer has to eliminate his or her authentic position as the author falling short of eradicating this dilemma. Ondaatje parallels the English patient's narrative and Kip's narrative together purposefully. Other remains Other because, under the system of Western subjectivity, any assimilating categories inevitably exclude Others. For this reason, Deleuze's critique on Western myth of identity and emphasis on becoming nomad is useful tool to divert this dilemma. Deleuze argues that human subjectivity is established upon the representational system that produces identity or similarity. When I say that I have an identity, I inevitably get into a discourse of a particular group which will create boundaries that prevents Others from coming in. Kip's intersubjective bodily relationship with Hana, their becomings and constant exiles from the fixated identity in *The English Patient* shows this movement to anthropomorphism of becoming that resist Western subjectivity that has created segregation from Others.

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■ 주제어

Michael Ondaatje, *English Patient*, Deleuze and Guattari, Nomad, de-subjectification

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■ Abstract

De-subjectification and Meaning of Faceless Other in *The English Patient*

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This paper aims to explore Michael Ondaatje's *The English Patient* to find how modern subjectivity and modern art have proved to be exhaustible through modern history and modern art history by closely reading the novel with theoretical scaffoldings including Deleuze and Guattari's idea of nomadism and de-subjectification and the contextualization between life and book. On the surface level, the novel adopts a detective/war plot but severely maimed face of the English patient, the protagonist, is the focal point in this novel inquiring what the meaning of this erased faciality is. In fact, the English patient's face, a metaphor of the corporeal book and the history, figuratively links to the geography and geology of the Western-centered fascism and resistance. The English patient at first chooses absolute deterritorialization but his nomadic journey fails as he becomes obsessed with possession of Katherine. Yet, the English patient's persistent efforts to disguise himself also opens a way of communication to heal not only his trauma but other characters'. Through these analysis and arguments, this paper intimates that de-subjectification through communicating Others via corporeal metaphor embodies true nomadism.

• De-subjectification and Meaning of Faceless Other in *The English Patient* | Kim, Dae-Joong

■ Key Words

Michael Ondaatje, *The English Patient*, Deleuze and Guattari, Nomad, de-subjectification

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An affair of the heart:

Sensibility, Revolution, Gender in *Letters Written in France*

Kim, Ji hee

I . Introduction

Helen Maria Williams, one of the early romantic women writers, was a controversial figure of her age on the account of her being pro-French Revolution. Her support for the French Revolution is well expressed in *Letters from France, which are now Extant Letters* (1790~96) which gave rise to much controversy, but she made her literary debut not as an epistolary writer but as a poet. Williams was accustomed to combining her political commentary with sensibility as a poet. In the 1780s, she published several poems such as *Edwin and Eltruda* (1782), *Peru* (1784), *Poems* (1786), and *A poem on the Bill Lately Passed for Regulating the Slave Trade* (1788), establishing herself as “a well-known poet of sensibility” (Kennedy 317). Williams especially touched on the important contemporary issue of slavery in *A Poem on the Bill* pronouncing her opinion about slavery with sensibility as well as sentimentalizing slavery (Kelly 32). Even if Williams was famous for being a poet, for whom, out of great admiration, William Wordsworth wrote *Sonnet on seeing Miss*

Helen Maria Williams Weep at a Tale of Distress (1787), she seems not to have been satisfied with her position of a poet; she experimented with a different genre. Her novel, *Julia* (1790) was her first attempt in writing prose. Gray Kelly has noted that critics acclaimed her novel for displaying the same feminine sensibility and taste inherent in her poems (34). It seems that Williams adapted her poetic sensibility to the genres of prose well. Her next project was *Letters* which assume the epistolary form.

Her *Letters* was published in eight volumes entitled *Letters From France* between 1790 and 1796. It combines her sensibility with her support for the revolution as well as demonstrating the poetic sensibility she had shown previously with commentary about slavery in *A Poem on the Bill*. At the beginning of the revolution, her book was huge success, and extracts were published in newspapers and magazines. (Keane 49). However, as the Revolution progressed, many writers such as Wordsworth and Samuel Taylor Coleridge turned against the revolution and many British people came to have a hostile opinion of writings that supported the revolution; Williams was consistent in her opinion on the Revolution, which led to “[label] her a fallen woman” (Favret 54). An enormous amount of criticism assaulted her support of the political event; she stuck to her opinion of the revolution. Her *Letters* were also severely criticised for a different reason — here was a female author who had written about a political issue. In the eighteenth century, women were limited in their access to the public sphere, and political writings were a male-dominated public sphere. The traces of the author's efforts to avoid severe criticisms are evident in the *Letters*. To explore the

traces of Williams's endeavors, I will focus on the first of volume of the *Letters*. Another reason why the first volume should have so much emphasis would be that the situation changed after she published the first *Letters*. After the French revolution turned violent, the British public and writers became anxious about the bloodshed in France. Because of this change in attitude towards the revolution, antipathy to the violence of the French Revolution, the gender issues become more complex in her *Letters*. In addition, Williams left Britain in 1792 and lived in France thereafter, so she could be free from hostile British criticism while she wrote other *Letters*. It implies that the influence of the British situation over the *Letters* was on the wane, so it would be inappropriate to refer to the other *Letters* to examine gender issues. Therefore, this essay will consider why Williams used sensibility in her *Letters* (1790) and how she shows the sensibility with the political point of views in the epistolary form and the *Memoir of Mos, and Madam Duf*—.

II.

Sensibility in *Letters* seems to be one of the ways to avoid critical remarks about female political prose because female writers had considerable limitations when writing political prose. As Adela Pinch has noted, sensibility is defined as “a nice and delicate perception of pleasure or pain, beauty or deformity” in the *Encyclopaedia Britannica* (1797) and, as a literary movement, includes texts from which extracts such sensitive emotional reaction (49). Williams' *Letters* is

full of sensibility, focusing on emotional outbursts on the Revolution to hide her political purpose. As Deborah Kennedy has shown, the reading public of her age seemed to have a different standard when they judged women poets and women political commentators; the poetry was more acceptable than the prose (63). It would have been difficult for the people of her time to accept the political idea of women's prose, so she tried to bring her poetic sensibility which was already widely accepted by people into her *Letters*. Female participation in the Revolution in France might create anxiety for the conservative British men who were concerned about women's advancement in the public sphere. The British woman who wrote about the French Revolution would be derided as a "strumpet" or "petticoats" (Kennedy 317), so Williams speaks out her opinion of the French Revolution with sentimental elements which rarely appeared in political writings. Williams tries to argue that she wants to show her own point of view as a woman rather than invade and take on the role of a male political observer (Kennedy 318). She directly refers to the situation that she would face:

YESTERDAY I received your letter, in which you accuse me of describing with too much enthusiasm the public rejoicings in France . . . My love of the French revolution, is the natural result of this sympathy, and therefore my political creed is entirely an affair of the heart; for I have not been so absurd as to consult my head upon matters of which it is so incapable of judging. (91)

Williams would know that she seems to be criticised for her response to the French Revolution, so she responds to the critics in

advance in *Letters*. She argues that her opinion of the Revolution stems from “an affair of the heart” which was considered as a feminine quality. Angela Keane has shown that Williams tries to forestall criticism by “dressing political opinion in an acceptably feminine garb” (100). Focusing on her feminine quality, she also reassures male critics that she will not judge the Revolution with her head like other male writers. In addition, there is a self-deprecatory remark about her capacity of judging: “it is so incapable of judging”. This self-deprecatory stance was one of the ways for women writers to protect themselves from critics and to take part in the political discussion which was regarded as the male sphere (Kennedy 63). Williams keeps connecting her political creed with her femininity to express her opinion about the Revolution and to avoid cruel critics.

Williams would also use sensibility in *Letters* to accept her idea easily. As Neil Fraistat and Susan Lanser have mentioned, she might have been aware of an incipient “Revolution controversy” in Britain (35) when she was writing the *Letters*. Public opinion in Britain came to split into two groups: conservative opposition of and radical support for the Revolution. In this controversy, she might have thought that using sentimental elements would be more efficient rather than explicitly arguing political ideology. This strategy appears to be successful; several reviews from periodicals reflect public friendly responses to the *Letters* well. The *Analytical Review* stated that ‘[Letters] confirmed the very favourable opinion we have entertained of the goodness of the writer's heart’. The *Monthly Review* admired her as ‘a successful candidate, both in verse and prose, for the public favour’. The *English Review* gave a

positive review of the *Letters*: ‘these letters give us little new, or very interesting information, they will, we are confident, be read with pleasure, as they are, in general, well written’. These three reviews imply that some readers could read her *Letters* without antipathy and judge the letters as “well written”. Moreover, her *Letters* received more favourable comments than Edmund Burke’s *Reflections on the Revolution in France* at the beginning of the Revolution. A poem by Edward Jerningham shows advocacy of her *Letters* rather than Burke’s *Reflections*. He depicts Williams as a counterpart to Edmund Burke. She wears “the flowing robe” (9) which was presumed to be her sensibility while Burke dresses in “ancient armour” (3). She “makes to the heart her strong appeal which all who have a heart must feel” (15–16), and vanquishes Burke in the poem. It implies that her sensibility is more persuasive than Burke’s method, and shows her success in getting readers’ positive responses. She seems to recognise the power of the sentiment: “which are lost and annihilated when the mind is animated by any great sentiment” (109). Therefore, it seems that Williams exploits sensibility in her *Letters* to avoid criticism for encroaching on the male political sphere and to accept her political idea effectively. The last part of this essay will explore how sensibility is embodied in Williams’s *Letters*. She marks these ways in her title page: *Letters Written in the summer 1790, to a Friend in England; Containing, various Anecdotes relative to the French Revolution; And Memoirs of Mons. And Madame Duf* —. The first way she shows her sensibility is through the epistolary form; the second way she represents it is by describing her friend’s story.

The epistolary form assists Williams in expressing her political point of views with sensibility well in *Letters*. Considering her writing career, choosing the genre seems to be intended to achieve her strategy for expressing her political message covertly. She was already experienced in writing poetry and novel when she wrote *Letters* in 1780. She left aside these two genres, and attempted to write the letter form in which she had little experience, and with good reason. The epistolary form, which was conventionally considered as informal, personal, and private (Kelly 38–39), was an accepted feminine form in the eighteenth century. In other words, she intended that “her political message [be] . . . carefully embedded within a highly feminine and personal reportage” (Duckling 79). The customs of the age for the epistolary form also seems to be appropriate to hide her political standpoint with sensibility. According to Mary Favret, her *Letters* satisfies the customs for the epistolary form in the late eighteenth century: a young woman writes letters to a friend regularly, she focuses on emotional response to events rather than a detailed description of them, and the language that is used is sentimental and excessive (60). In all respects, the epistolary form is the optimal genre to show her sensibility with political perspectives.

Williams can talk to readers in a friendly way by the form of the letter. She warmly calls her imaginary friends such as “Oh, my dear, my ever beloved friends!” (119), and “You, my dear friend” (129). She positions the reader as the recipient of her *Letters* (Duckling 79). This epistolary form can also form an intimate relationship with her readers and make the feeling of intimacy with the author increase

gradually. It invites readers to accept Williams' feelings and ideas.

The epistolary form also allows Williams to describe her personal experience in France and express her feelings freely and frankly. These sensibilities of the events she experienced were rebuked for excessive sensibility by her acquaintances including Mary Wollstonecraft (Jones 137). However, as one of the conventions for letters in the late eighteenth century is to focus either on the writer's emotional or sensory perceptions, or both, to a scene (Favret 60), her responses to the scenes are acceptable in the letter form. At the beginning of the *Letters*, Williams makes a promise to write regular letters. "I shall send you once a week the details which I promised when we parted, though I am well aware how very imperfectly I shall be able to describe the images which press upon my mind"(63). The images to which she refers to are likely to be sentimental because they impress on her mind. She shows the way to describe the scenes by writing her feeling of seeing the Fête de la Fédération to her recipient; she depicts the images that impressed her, such as people inspired by the revolutionary spirit, and says that "For myself, I acknowledge that my heart caught with the general sympathy; my eyes were filled with tears; and I shall never forget the sensations of that day, while memory holds her seat in my bosom" (69). As promised, she shows the images that touch her heart.

Williams can effectively persuade them to sympathise with her feelings in the epistolary form. She also suggests that the scenes which she saw brought out emotional responses from the spectators. She confesses to her imaginary reader that she, as one of the

spectators, cannot help expressing an eruption of feeling; “You will not suspect that I was an indifferent witness of such a scene” (69), “And can you then expect me to have seen the Federation at the Champ de Mars, and the National Assembly of France, with indifference?” (91). She reiterates that she cannot be “indifferent” to the scenes in France, justifies her feeling to her readers, and invites sympathy from them in these two lines. Her argument, by extension, directly persuades readers to share her response to see the scene:

If you are not affected by this circumstance, you have read it with very different feelings from those with which I have written it: but if, on the contrary, you have fallen in love with this young Frenchman, do not imagine your passion is singular, for I am violently in love with him myself (89).

If her readers do not experience the same feeling as her, she seems to distance herself from them. Pointing out the mistake of reading differently, she assures that her recipients are not alone if they fall in love with the Frenchman like her, encouraging her readers to share her emotional responses.

Williams would not only persuade her readers to sympathize with her feeling, but also go on to express political opinion with sentimental elements. Because these elements make male political point of views feminine and injects emotional responses in feminine letter form, she tries to avoid being criticised for encroaching on male public sphere. The anecdote of seeing a “far-framed lantern” shows how she blends her experience with her political points of

view in *Letters*. After visiting La Maison de Ville, she sees the lantern by which people were hanged. This reminds her of the victims and their families, and she even bemoans the revolution for the first time. The expression of sympathy for the dead is typical of the sensibility which often appeared in women's writing. However, she further describes her opinion about the violence of the Revolution: "it must be allowed . . . that the liberty of twenty-four millions of people will have been purchased at a far cheaper rate than could ever have been expected from the former experience of the world"(98). Williams states that the sacrifice the few for the many is inevitable, and also justifies the violence of the Revolution. The writer comments on the French Revolution with the veil of the sensibility.

III.

The other strategy enables Williams to show her sensibility with the political standpoint is the *Memoir of Mons And Madam Duf* – in later chapters of the *Letters*. The memoir is a sentimental story for covering her political voice well. The memoir is seemingly "the plot of romantic comedy" (Kelly 38); in fact, it is an allegory about politics. As she follows the customs of the letter form, Williams fulfills "the conventions of epistolary romance" such as "separated lovers, tyrannic father, confinement and abandonment, followed by the eventual reconciliation and social reinstatement of loving couple" (Favret 70) in the story about her friend. However, there is the

contrast between the despotic government and the new government and the process of the revolution behind the romantic story. Williams, as Favret has put it, blurs the boundaries between “annals of the imagination” and the “records of politics” (71). She tries both to protect herself from the criticism of being involved in the male political sphere with the emotional story and to reveal her support of the French Revolution that subverted the old government in the *Memoir*.

The comparison between the Baron du F— and Mons du F — implies the contrast between the old government of France and the new government. Kennedy has noted that the tyranny of father and the tyranny of royals are a “mirror image” (70); a portrayal of the characters shows the intimate connection to the governments. Williams describes the Baron as a domestic despot; “who was of a disposition that preferred the exercise of domestic tyranny to the blessings of social happiness” (115). His behaviour toward his family is very similar to that of the old French government toward the French people, so Fraistat and Lanser has commented that the despotism of the government is incarnated in the Baron du F— (47). The Baron also has “the support of the antient government of France” (115), and asserts the needs of the class system; he does not accept his son's marriage with the left hand, Madselle Monique C —. She also portrays him as “being wrapt up in stern insensibility” (115). He tries to arrest his own son who elopes with the woman. He even uses the ploy to catch his son and confines him in an appalling prison. The Baron evokes the feeling of aversion in the reader and the feeling leads to the antipathy to the old

government.

By contrast, the Baron's son Mons du F detests domestic tyranny and has "the most amiable dispositions" (115). Knowing the vanity of the class system, Mons du F — gets married to the woman of a lower class. The sequence of misfortunate events he experiences instills the idea that "the common rights of man are of more value than he ever found the rights of nobility" (146) in him, so he is willing to abandon his title at the end of the story. Moreover, one of the differences with his father is to have sensibility, "the most feeling heart" (115) by contrast with his father's "stern insensibility" (115). Williams connects Mons du F— 's sensibility with that of the Revolutionary leaders (Fraistat and Lanser 47). Mons du F— worries about his wife and daughter even if he is in a more dreadful situation in the horrendous dungeon, and he tries to alleviate the misery of his tenants after he regains his freedom and property. This quality, the ability to understand others, is analogous to that of the leaders of the French Revolution. In an earlier letter, she describes the leaders as "men well acquainted with the human heart" (90). The role of Mons du F— in the story seems to be the same as that of leaders of the Revolution. The leaders tried to "awaken that general sympathy which is caught from heart to heart with irresistible energy, fills every eye with tears, and throbs in every bosom" (90). The purpose of the leaders of the Revolution seems to be attained by her reaction; Williams becomes absorbed in the emotion of Mons du F—; "my mind is overwhelmed with its own sensations. — The paper is blotted by my tears —and I can hold my pen no longer" (119). The miserable story of her friend could

naturally evoke sympathy of the Revolution and antipathy against the old government.

The storyline of the *Memoir* is so congruent with the process of the French Revolution that it is not enough to consider it as just a romantic story. This story, as Fraistat and Lanser have shown, shows Williams' effort to change from the images and symbols of the *ancien régime* to revolutionary icon (47). As aforementioned, in the story, there is a family which suffered from the tyranny of the father. The first son of the family endures much of the father's abuse and decides to go against the marriage against his father's wish. The marriage seems to be one of the elements of a love story where the young couple goes ahead with their wedding against the father's wishes; in fact, it implies an intrepid resistance to the tyrannical. This marriage suggests Mons du F — does not tolerate his father's oppressive behaviour anymore, and tries to escape from his father's shadow as the French people struggled to gain liberty from the despotism. The domestic despotic forces his son to abandon his wife, but Mons du F — refuses to succumb to the oppression and tries to keep his marriage. In addition, the romantic marriage in the story is associated with the class system, the Revolution's target to be overthrown. Williams conveys her idea of the system in the context of the marriage; “which forbids the heart to listen to its best emotions; which, stifling every generous sentiment of pure disinterested attachment, sacrifices love at the shrine of avarice or ambition” (117). Mons du F — realises that the law prohibiting the marriage with different classes oppresses the human heart and is in vain. In this way, she subtly shows her political standpoint with the

sentimental story.

Another similar situation related to the French Revolution is the result of public influence on the old government. When Mons du F — is in a prison, he once gets a chance to escape from confinement. However, he fails to get the opportunity, and falls from a height to the high road which makes his father's abuse be known to the people: "Every one sympathized in the fate of this unfortunate young man, and execrated the tyranny of his unrelenting father" (130). The public anger is directed at the Baron's abuse of his son, and he could not ignore "the voice of public imagination" (130). His scheme to keep his son's confinement is successful to the Parliament of Rouen, but it could not succeed in stopping "the murmurs of the public" (133). Because the Baron's power is weakened by the public, Mons du F — has another chance to run away from his father, and holds a reunion with his wife. This process is similar to a situation in the Bastille that Williams depicts in the beginning of the *Letters*. She describes the cause of the fall of the Bastille, "an object of peculiar hatred because those imprisoned there were consigned solely by the arbitrary power of the *letter de cachet*" (Watson 31) as the indignation of the public. These two events show how angry the public is with arbitrary government and how much they have influenced the overthrow of despotism.

Williams symmetrically portrays the happiness of Mons du F —'s family and that of the Persian after the Revolution. After the fall of the Bastille, Mons du F — could return home with his family and his marriage is officially confirmed. On the day of St. Augustin, all people, including his family, enjoy the revolutionary spirit, dancing

with one another regardless of class. It has parallels in the people right after the fête de la Fédération that she portrays at the beginning part of the *Letters*: “we saw part of the croud below amusing themselves by dancing, while others were singing in chorus the favourite national songs”(71). She shows euphoria the French Revolution gives the people and at the same time supports the French Revolution with her feelings: “I felt tears, which would be suppressed, were gushing from my eyes — but they were tears of luxury”(144). It reflects that the old government suppresses the happiness of the French people and “how personal lives are inextricably linked with the machinery of national politics” (Duckling 80). The memoir of Mons du F — enables her to show her political standpoint and her sentimental response to her personal reaction to her friend's misfortune, so readers could accept her political idea with her personal reaction such as “I am glad you think that a friend's having been persecuted, imprisoned, maimed, and almost murdered under the antient government of France, is a good excuse for loving the revolution”(140).

IV. Conclusion

William's masterpiece, *Letters from France* had influence on the British public providing the author's own experience in France but it was not easy for female writers to write political commentary in prose form. She took a risk of showing her political point of view in the prose, but she had a strategy for representing her standpoint to

avoid severe criticism, Her sentimental strategy looked to be a huge success, and Williams received favourable comments in the public before the revolution became violent and the war between Britain and France began. She expressed her political points of view with sensibility which could be the bulwark of her defence before the situation changed. She tried to counteract criticism of invading the male sphere with femininity known to the female quality. Her feminine strategy would exert considerable influence on her readers to sympathise her feeling and political points of view.

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■ 주제어

Helen Maria Williams, Letters from France, sensibility, gender, French Revolution

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■ Abstract

An affair of the heart: Sensibility, Revolution, Gender in *Letters Written in France*

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Helen Maria Williams, one of the early romantic women writers, was a controversial figure of her age on the account of her being pro-French Revolution. Her support for the French Revolution is well expressed in *Letters from France* which were published in eight volumes between 1790 and 1796. Among them, I will focus on the first of volume of the *Letters*. This paper will explore why Williams used sensibility in her *Letters* (1790) and how she shows the sensibility with the political point of views in the epistolary form and the *Memoir of Mos, and Madam Duf*—.

Sensibility in *Letters* seems to be one of the ways to avoid critical remarks about female political prose. Williams would also use sensibility in *Letters* to accept her idea easily. In addition, the epistolary form assists Williams in expressing her political point of views with sensibility well in *Letters* and allows her to express her feelings freely and frankly. She can effectively persuade readers to sympathise with her feelings in the epistolary form. The other strategy enables Williams to show her sensibility with the political standpoint is the *Memoir of Mons And Madam Duf* – in later chapters of the *Letters*. The memoir is seemingly the love story but

there is the contrast between the despotic government and the new government and the process of the revolution behind the romantic story. It is a sentimental story for covering Williams' political voice well.

Williams's sentimental strategy looked to be a huge success before the revolution became violent. She expressed her political points of view with sensibility which could be the bulwark of her defence.

■ Key Words

Helen Maria Williams, Letters from France, sensibility, gender, French Revolution

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The Power of Women in Ford Madox Ford's *Parade's End*

Park, Heebon · Finch, Andrew

I . Introduction

Ford Madox Ford (1873–1939) had two distinct purposes when writing the *Parade's End* tetralogy, consisting of *Some Do Not . . .* (1924), *No More Parades* (1925), *A Man Could Stand Up—*, (1926) and *The Last Post* (1928), summarized by James Heldman as “the broadly public and the intensely personal” (272). The first of these was “the obviating of all wars” (Ford qtd. in Saunders 69), or the portrayal of “the world as it culminated in war” (Heldman 271). This grand-scale historical, social, and cultural concept, depicting the end of the Victorian age in what Heldman calls “The Last Victorian Novel” (271) was a realization of Ford's desire for “the Novelist in fact to appear in his really proud position as historian of his own time. Proust being dead I could see no one who was doing that” (Ford, *Nightingale* 180). The second, more personal aim, was to show how his mathematician friend Arthur Marwood, “from whom he took Tietjens's grand Yorkshire background, mathematical skills and habit of ‘tabulating from memory the errors in the *Encyclopaedia*

Britannica” (Tayler 23), might have reacted to the overall story, and in particular, “What he would have thought of the war.” As Ford mentions, “I imagined his mind going overall the misty happenings of the Western Front” (*Nightingale* 201).

Related to both these aims, and noticeable throughout the tetralogy, is a further thread, detailing changes in the power of women at both the personal and social level. While this might not have been a conscious aim, and while it does not necessarily mirror the power–relationships with the women in his life, Mary Gordon points out that Ford was “a womanly man” (qtd. in Weisenfarth 29), who loved and understood women. It is not surprising, therefore, that he was a friend of Emmeline and Christabel Pankhurst and, like George Bernard Shaw, was sympathetic with the Women’s Rights Movement. Ford wrote a pamphlet titled *This Monstrous Regiment of Women* for the Women’s Freedom league in 1913 and made Valentine Wannop, the heroine of *Parade’s End*, a suffragette. The Classic Books edition of *The Collected Works of Ford Madox Ford* (2000) is also subtitled *This Monstrous Regiment of Women*, drawing attention to Ford’s identification with women’s issues, and ironically, to John Knox’s “infamous diatribe against female rule” (Weisenfarth 25), *The First Blast of the Trumpet against the Monstrous Regiment of Women* (1558). In addition to criticizing Mary Tudor, this work rails against the “most detestable and damnable” authority of women who find themselves governing men: “it is a thing repugnant to the order of nature that any woman be exalted to rule over men” (Knox).¹⁾

1) Although *The First Blast* gained a reputation for John Knox as a revolutionary and a woman–hater, more than half of his surviving

It is probable that Ford had his tongue in his cheek when choosing the title for his pamphlet, but it is a fact that his own *Regiment of Women* (the title of Joseph Wiesenfarth's book) appear to varying extents in *Parade's End*. His interest in the changing role of women in a male-dominated society caused him to give his female characters increasing power and strength in their personal and social interactions, as an alternative to the failed model of society that was perpetrating its own collapse. This paper therefore looks at the roles of the main female characters in *Parade's End*, mirroring the changes that were occurring during the post-Edwardian, Modern era of George V (the novel takes place from 1912 to the early 1920s), at the cost of a Victorian, patriarchal ethos.²⁾

II. Autobiographical Origins of the Female Characters

In order to understand Ford's depiction of the women described in *Parade's End*, it is helpful to take a brief survey of the “socially complicated (and emotionally painful) relationships Ford had with the women in his life” (Haslam 134).

Having eloped with and married his school-girlfriend, Elsie

letters “were written to women and many of them show a high regard for the female sex [. . .] It would seem that Knox preferred the company and friendship of women to that of men” (Kyle and Johnson 97).

2) George V (1865~1936), King of the United Kingdom, the British Dominions, and Emperor of India from 1910 to 1936, was a grandson of Queen Victoria.

Martindale, and moved to Bonnington, on the Romney Marsh, Ford's marriage soon suffered due to an alleged affair with his sister-in-law, leading to a severe agoraphobic breakdown in 1904, causing him to undergo a nerve cure in Germany.³⁾ By February 1910, his 15-year marriage had failed (though his wife refused to divorce him) and he had entered into an affair with the prolific novelist and New Woman, Violet Hunt (1862~1942), living openly with her at her house in Kensington. This liaison is the first of the four examined by Wiesenfarth, who describes a stormy relationship, lasting from 1909 to 1915. Hunt refers to this time in a number of her books, calling Ford a faithless lover and destroying his reputation.

Ford served out the rest of the war lecturing troops in the North of England. During this time, Hunt had introduced him to the Australian painter, Esther ('Stella') Bowen (1893-1947), who was 20 years his junior, while he was on leave, and they had become lovers. Stella, who provided the model for Valentine in *Parade's End*, was "an engaging, resilient and honourable person" (Hewitt) supportive of Ford (financially as well as emotionally), who actively promoted her paintings. Their "long and fulfilling relationship" (Haslam 134) survived a brief affair with Jean Rhys (whom Lesley McDowell identifies as "The Woman Behind *Parade's End*" in the title of her essay), fictionalized in her novel *Quartet* (1928), but came to an end in 1926~27, when Ford was touring the US alone. They separated in 1928. Ford then met the American painter, Janice Biala (1903~2000), "the last great love of his life" (Haslam 134), in Paris, in

3) This period provided much of the setting and content of *The Good Soldier* (originally titled *The Saddest Story*).

1930, and spent the rest of his life with her.

While Hunt, Rhys, Bowen, and Biala wrote about Ford personally, “dramatizing his place in their art and heartache” (Wiesenfarth 6), Ford was reticent about his private life, writing to his mother, “I never comment on anybody” (Pesman 657). Instead he echoed their relationships by making his erstwhile partners into characters in his novels: “*Parade's End* draws heavily on his overlapping entanglements – principally those with Elsie Martindale, Violet Hunt and Stella Bowen” (Tayler 23). It is generally agreed that Hunt and Bowen provided models for Sylvia Satterthwaite (Christopher's wife) and Valentine (his lover) respectively, though Ford was never married to Hunt, who was both a New Woman and the daughter of a famous novelist (roles given to Valentine in the novel). McDowell claims that “The mapping of real-life women onto literary models came easily to Ford, a writer who saw little distance between life and art,” though Ian Hamilton finds that Ford's novels “were too often damaged by having to serve as silvery-tongued back-ups to whatever life-muddle he happened to be engaged with” (10).

Representations of Hunt “as a kind of harridan from hell who persecuted Ford relentlessly” when their relationship was ending (Pesman 658), have therefore been seen as a model for the Sylvia/Christopher relationship, since the parallel extends not only to the relentless desire of both women to keep their partners, but also to the spying on them in their new lives. In Hunt's case this took the form of “paying the wife of the local carpenter to spy on Ford and Bowen in their country cottage” (Pesman 658), while in *The Last Post* Sylvia spies on Valentine in her cottage and tells her friends

“the details of Christopher’s ménage as revealed by the wife of his carpenter” (Ford, *Parade’s End* 855).

III. Sylvia: Decline and Fall, or Rebirth?

Richard Wald Lid sees in Sylvia Tietjens two cultural projections of the Victorian femme fatale concept, “which grew out of romanticism and, metamorphosed and transformed, still dominates our literature today in a curious way” (179). These are Daisy, in F. Scott Fitzgerald’s *The Great Gatsby* (1925), and John Keats’ *La Belle Dame Sans Merci* (1819). Sylvia is thus a complex personal symbol, representing the smart set of upper-class society which is always being photographed at social gatherings and reported in newspapers (some of which Christopher sees when he is in Belgium), but which is in decline as the public face of a class that “administered the world” (Ford, *Parade’s End* 3) at the beginning of the novel. Her role is therefore both as a symbol and a stunning human being:

A complete silence had fallen on the room, Every woman in it was counting the pleats of Sylvia’s skirt and the amount of material in it, Valentine Wannop knew that because she was doing it herself. If one had that amount of material and that number of pleats one’s skirts might hang like that, . . . [. . .] And from the silence Valentine could tell that every woman and most of the men [. . .] knew that this was a personage of *Illustrated Weekly*, as who should say of country family, rank, (266)

Sylvia's trajectory of power is different to that of the other main female characters in *Parade's End*. Instead of a gradual increase in authority, from an initial position of subservience or inequality, her path begins at a high point. As the beautiful daughter of the respectable and moneyed widow, Mrs. Satterthwaite, her chief mode of enjoyment and method of wielding power appears to be the "pulling the strings of shower baths" (341), as she endeavors to infuriate Christopher and tease her lovers. As Lid points out, "Ultimately Sylvia's power over men is sexual. She is 'man-mad,' like all her set. But in her case Ford complicates the motivation, for she plays the 'fatal woman' to men's imaginations, then practices 'every kind of "turning down" on these creatures.' [. . .] She discovers that her power over them increases as she is cold toward them" (180).

The reader's first view of Sylvia, when she appears in Chapter II of the first book, is of "A wife who is bored, promiscuous and up-to-date, tied to a husband who is omniscient, chaste and antique" (Barnes). Having cajoled Christopher into marriage after an affair that resulted in pregnancy, then leaving him for a different lover, only to return unrepentant into the marital fold, she resolves to punish Christopher:

I'll settle down by that man's side, I'll be as virtuous as any woman, I've made up my mind to it and I'll be it, And I'll be bored stiff for the rest of my life. Except for one thing, I can torment that man, And I'll do it, Do you understand how I'll do it? There are many ways, But if the worst comes to the worst I can always drive him silly . . . by corrupting the child! [. . .] I'll get

even with him, I can, I know how, you see. (43~44)

From this point, her energies go into tormenting Christopher, earning her Greene's accolade as "surely the most possessed evil character in the modern novel" (Barnes); as Lid opines, "Sylvia's ruses and perversities seem inhumanly cruel, outrageous, grotesque" (180). Even her mother, Mrs. Satterthwaite, whom Christopher calls "a sensible woman, if a bitch" (10), tells Father Consett, her Catholic priest, that Sylvia "is a wicked devil" (27), who "would have evil thoughts in any place" (31). Julian Barnes succinctly sums up her vicissitudes: "Throughout the novel, she deploys the subtle rumour, the lie direct and the vicious deed to visit on her husband a series of social, financial and psychological humiliations" (Barnes).

For some time, Sylvia's revengeful power-plays are effective, and her public persona as a society beauty remains intact, with General Campion in particular being totally fooled: "Sylvia is a splendid girl. Straight as a die; the soul of loyalty to her friends" (53). However, subsequent to her persona non grata visit to the Western Front and a tragi-comic fiasco in her bedroom, when Christopher pushes out her ex-lover and is put under arrest by the commanding general for refusing to let him enter her room (as a result of which Christopher is sent to the front line), the truth begins to come out, and Campion is severely shocked, telling Christopher to "Divorce the harlot!" (530). As Christopher reflects, Sylvia "had pulled the strings of one too many shower-baths!" (513). From this point, her power over him begins to diminish, as he asks himself why he is always shielding her for the sake of his eighteenth century values and ". . .

a certain . . . Call it . . . parade!" (530).

Sylvia's power and social credibility is on its last legs when her son, Michael, in *The Last Post*, is forced by his mother to accompany her and Mrs de Bray Pape, the new tenant of Groby Hall, to the post-war smallholding of Christopher and Valentine.⁴ Sylvia's purpose is to unearth information that might be useful in her continuing debasement of Christopher, since her high society friends are beginning to take her words with a pinch of salt. While worshipping his mother, with whom he is living in Groby, Michael is disturbed by her actions, seeing them as "Cruel! Cruel!" (772), as he ruminates on her power over men:

the dominion of women over those of the opposite sex was a terrible thing. He had seen the old General [Campion] whimper like a whipped dog and mumble in his poor white moustache. . . . Mother was splendid. But wasn't sex a terrible thing. . . (772)

In this scene, Michael, who sees his mother as "splendid. Divinely beautiful; athletic as Atlanta or Betty Nuthall" (771), learns something of her revengeful character and of the power she has exercised for so long over Christopher, her lovers, and General Campion (Christopher's godfather), though her power over her husband has declined sharply:

4) Sylvia's manipulation of Christopher through his eighteenth-century Tory values begins when she is pregnant with Michael and persuades Christopher to marry her, even though they do not know who the real father is.

Sylvia Tietjens for a great number of years had tormented her husband. [. . .] for many years, for better or worse - and mostly for worse - she had been the dominating influence over Christopher Tietjens. Now, except for extraneous annoyances, she was aware that she could no longer influence him either for evil or for good. (855)

When visiting Christopher's smallholding, Sylvia is accompanied by General Campion and Lord Fittleworth, "about the only man who had ever had the guts to stand up to her" (859), and "about as dangerous a person as you could find" (861). He has been talking to his wife about Sylvia, finally coming to the conclusion that she was the agent of Christopher's ruin. It could be said that the writing was on the wall for Sylvia, or even that "there will be no more parades" (330) for her: "For the thought suddenly recurred, seeping over with immense force: God had changed sides at the cutting down of Groby Great Tree" (873). Though retaining her femme fatale status with her other male acquaintances, Sylvia has finally lost her one-sided battle of revenge with Christopher, whom she describes as "undoubtedly an Anglican saint" (874). She therefore decides to take another path, symbolizing the retreat of Victorian hypocrisy into tradition and denial, as she asks General Campion if he will marry her if she gets a divorce (which she has previously refused to do, being a Catholic). At first the general refuses "with the vehemence of a shocked hen" (845), but Sylvia has been lobbying with government ministers to have Campion made Viceroy of India, knowing that the position of first lady of India would repair her damaged social standing and preserve her power over her male

counterparts, while “it would be better for Michael if his mother were Lady Edward Campion” (848). She is therefore not worried by the general's response, knowing that she “would twist him round her little finger” (490), and she casually restates her proposal as “If I let you marry me” (849).

Sylvia's power trajectory is thus multi-layered, symbolizing on the one hand a decline in the domination of (often contradictory) Victorian values and the high society emphasis on photogravure appearance, in favor of Modernism and The New Woman, and on the other hand the persistence of the femme fatale concept, giving her authority over her male acquaintances, though she is forced to export this power to India, and exercise it in the last bastion of the Victorian empire. Sylvia's tragedy, however, is prophesied early in the first book by her mother's priest, Father Consett:

her hell on earth will come when her husband goes running, blind, head down, mad after another woman, [. . .] *Then* she'll tear the house down, The world will echo with her wrongs. (45)

This warning, in addition to predicting Sylvia's vengeful words and deeds, sets the scene for Christopher's falling in love with Valentine and finally discarding his ‘last Tory’ values in order to live with her, outside of marriage: “For he was in an extraordinary state. It was because the idea had suddenly occurred to him that his parting from his wife had set him free for his girl. . . . The idea had till then never entered his head” (371). As Lid points out, this painful rejection of Sylvia mirrors Ford's “own painful separation

from the era and the society that gave birth to both his social idealism and his artistic creed” (181).

IV. Valentine Wannop: The New Woman

Valentine's first appearance in *Parade's End* is as a suffragette, demonstrating for women's rights, haranguing the upper-class, politically powerful personages on the golf links at Rye, and asking Christopher to help her friend, Gertie, who is in danger of being arrested or (even worse) stripped “stark naked” and beaten by two “city men” (72) who represent the new, bourgeois element of the previously select golfing community. As the young, innocent, idealistic, and athletic daughter of professor Wannop (a Cambridge scholar famous for his Classic studies and friend of Christopher's father, but sadly unable to leave any financial inheritance to his widow), she enters the novel lacking personal and social power, but ready to challenge those in authority and assert her rights as a human being. Having acquired mastery of Latin under her eminent father, and being the daughter of Mrs. Wannop, whom Christopher feels “had written the only novel worth reading since the eighteenth century” (79), she is a suitable intellectual partner for Christopher, in contrast to Sylvia's disinterest in mental matters:

But, positively, she [Valentine] and Sylvia were the only two human beings whom he had met for years whom he could respect: the one for sheer efficiency in killing; the other for having the constructive desire and knowing

how to set about it. Kill or cure! The two functions of man. If you wanted something killed you'd go to Sylvia Tietjens in the sure faith that she would kill it: emotion, hope, ideal; kill it quick and sure. If you wanted something kept alive you'd go to Valentine: she'd find something to do for it . . . The two types of mind: remorseless enemy, sure screen, dagger . . . sheath! (137)

As a daughter who has not yet come of age, Valentine has (prior to the time span of the novel) been subject to the supervision of her father and is now (at the beginning of *Some Do Not . . .*) living with her widowed mother, though it is significant that her personal power, even in this relationship, is on the increase, as she types her mother's manuscripts and finds a position as an athletics mistress at a private girls' school, thus becoming the provider for her family of two women (something that Sylvia would never contemplate). As a suffragette, she has been fighting for women's rights (though these become less important to her when she realizes the importance of personal happiness), so that when a limited emancipation arrives in 1918 – one which she does not benefit from since she is neither thirty years old, a property owner, or a graduate of a UK university – her social power as a female of the species takes a symbolic rise, to be cemented in 1928, when full emancipation is granted by parliament.

In view of their different characters, beliefs, and social standing, it is no surprise that the sudden but complex affinity between Valentine and Christopher does not run smoothly at first, having to counter Christopher's principles – “I stand for monogamy. [. . .] Monogamy and chastity. And for not talking about it” (37) – and

Valentine's feeling of angry disrespect for someone she sees as representative of the male-oriented, institutional authorities that have suppressed women throughout history and have thrown England into a World War: "how can I respect you when there is all this suffering? So much pain! Such torture" (251). However, as Christopher gradually comes to terms with his unprecedented feelings for Valentine, and as she becomes more and more in love with him, a language of mutual understanding grows between them:

It passed without any mention of the word 'love'; it passed in impulses; warmth; rigors of the skin. Yet with every word they had said to each other they had confessed their love; in that way, when you listen to the nightingale you hear the expressed craving of your lover beating upon your heart. (286)

Valentine bravely determines to give herself to Christopher, ready to flout social convention and to disregard her mother's counsel, and in doing this she gradually gains personal power and confidence, rising to Sylvia's equal in the contest for Christopher, though ready to perform the ultimate sacrifice of a lover, and in a way the ultimate exercise of her power, in that she is ready to give up her love if she finds out that Sylvia is a good wife. However, when they are confronted with Sylvia on the night of the Armistice, as she assays her final gambit of feigning cancer, and falls down the stairs in his London dwelling, "A good theatre fall, but not good enough. [. . .] she, Valentine, had shouted: No! He was never going with Sylvia again. *Finis Sylviae et magna*" (890). Valentine stakes her claim (significantly, in Latin), regardless of the fact that Christopher's

brain is not what it was, he is financially insolvent thanks to defamation by Sylvia's lovers, and he has lost his place in society because of her endless rumor-mongering. Despite all these things, Valentine accepts the position by Christopher's side, in a partnership of equal power, symbolic not simply of the cohabitation of the old and the new, but also of the transformation of eighteenth-century Kantian imperatives into more heartfelt, Nietzschean sensibilities.

This is the situation at the end of the third book, *A Man Could Stand Up*—, with Christopher and Valentine united, the war over, and the promise of a new life for everyone. A number of critics have seen this as an appropriate ending, including Greene, who called the fourth book “an afterthought which he (Ford) had not intended to write and later regretted having written” (Greene). Even Ford himself “was later contradictory and inconsistent about whether *Parade's End* should be a trilogy or a tetralogy” though “critics now generally agree that it should be seen as a four-novel sequence and that *The Last Post* is a necessary and appropriate conclusion to it” (Heldman 271).

In this final book, Ford takes us beyond the ‘happy ever after’ fairy-tale ending of the third book, into the reality of the post-war life of the new couple and the continuously increasing power not only of Valentine, but also of Mark's French mistress, Marie-Léonie. Having given Groby to Sylvia and Michael, and being financially almost insolvent, Christopher has taken a country smallholding and is making ends meet by buying and selling antique furniture — an occupation for which he has always had talent. Valentine is pregnant with his child and Mark is symbolically mute

and paralyzed, lying in a bed in the garden, under the care and attention of Marie-Léonie, who bottles cider and helps with the housework. Valentine's social status has now climbed to mistress of her own home and expectant mother, about to bear the child of her partner, and fiercely protective of him. Indeed Christopher is mostly absent from this fourth book, and the reader only learns of his furniture-hunting exploits and his visit to Groby (trying to prevent the Groby Tree from being felled), from the stream-of-consciousness reflections of Mark and the others. As Barnes ruefully points out, he finally appears in the last two pages "carrying 'a lump of wood' (it is 'aromatic', so presumably a chunk of the Great Tree)," to find his brother, Mark, dying. However, just as he tells Mark that his bedroom has been wrecked by the downing of the tree, Valentine runs up and admonishes him for his forgetfulness and thoughtlessness:

'You left the prints for Lady Robinson in a jar you gave to Hodnut the dealer. How could you? Oh, how could you? How are we going to feed and clothe a child if you do such things?' He lifted his bicycle wearily round. You could see he was dreadfully weary, the poor devil. Mark almost said: 'Let him off, the poor devil's worn out!' Heavily, like a dejected bulldog, Christopher made for the gate. As he went up the green path beyond the hedge, Valentine began to sob. 'How are we to live? How are we ever to live?' (905)

At this penultimate page in the novel, the reader might wish to enquire with Barnes: "Is this an idyllic escape? There is more than a hint that Tietjens's inept saintliness is bringing out the scold in

Valentine.” Having achieved her aim of living with Christopher, is it possible that Valentine will turn into a new tormentor, exercising her power by finding new worries to replace the old? While leaving this question open, Ford gives us a hint that, despite the fish–eagle of Sylvia which is still hovering over them, there is hope, and their passionate hand–to–mouth existence might indeed stand the test of time. This hint comes from the mouth of Mark, who emerges from muteness to make his only speech in the whole of the fourth book, before finally expiring:

An old song. My nurse sang it. . . . Never thou let thy barnie weep for thy sharp tongue to thy goodman. . . . A good man! . . . Groby Great Tree is down. . . . (906)

Valentine takes the hint, and in the final lines of the novel, tells how important these words are to her: “She [Sylvia] would have liked to have his last words. . . . But she did not need them as much as I” (906).

V. Other Female Characters

This paper is mostly concerned with the symbolic power trajectories of the two main female characters, Sylvia and Valentine. However, it will be appropriate to briefly mention here some of the other female characters in terms of their relative authority with the men in their lives.

Mrs. Duchemin is the first of these to merit special attention, since she plays an important role in bringing Valentine and Christopher together at the end of book three, in addition to her influence on Christopher's colleague, Vincent Macmaster. At first, she appears as an aesthetic, intelligent, cultured Pre-Raphaelite beauty and lover of art:

Her dark complexion was clear; there was, over the cheekbones, a delicate suffusion of light carmine. Her jawbone was singularly clear-cut, to the pointed chin - like an alabaster, medieval saint's. (57)

Despite this angelic appearance, for which Macmaster immediately falls (though it is possible that, as a social climber from the back streets of Edinburgh, he is also in love with her social standing), Mrs. Duchemin is the slave of her Anglican cleric husband's irrational obscenities and on the day of the Duchemin breakfast (a term coined in Cambridge, where her husband was well-known for his communal breakfasts) is in a state of perpetual embarrassment, anticipating her husband's insane behavior when he appears, accompanied by his keeper, a prize fighter known to Tietjens and Macmaster. When Duchemin begins his sexual monologues, spoken in Latin and therefore comprehensible to Valentine, Macmaster talks to his wife and then asks the prize fighter to punch Duchemin in the abdomen and take him back to his study, thus assuaging Mrs. Duchemin's embarrassment. After the breakfast, Macmaster and Mrs. Duchemin exchange romantic verses and assurances. Later, their illicit affair benefits from Mr. Duchemin being committed to an

insane asylum and finally dying, leaving them able to marry in secret, even as the mourning festivities are proceeding.

So far this is a tale of a repressed, high society, cultured woman being rescued by an upwardly mobile commoner. However, once she is free of her ex-husband's chains, Mrs. Duchemin takes on another character, exercising total power over Macmaster and reducing him to a hen-pecked husband, despite his aggregation of official honors. This new persona expresses itself in the holding of literary Friday afternoon soirées, in which she appears as the beneficent hostess. A reverse side of this persona, however, reviles Christopher because he has loaned money to Macmaster and is therefore a challenge to her power over her husband. When she learns that Christopher has returned from Belgium, her first thought (apart from wishing that he had died in the war) is to inform Valentine and to ask her to persuade Christopher to forget about the money, which, of course, was his intention. Having brought the two together again, and having taken Macmaster out of Christopher's circle, Mrs. Duchemin then disappears from the novel, at the height of her personal and social power.

Marie-Léonie hardly figures in the first three books, and it is only in *The Last Post* that the reader learns where Mark used to go on the weekends for his never-changing dinners of "two mutton chops with all but an eighth of an inch of the fat pared off" (757). However, he becomes mute and paralyzed on Armistice Day (a response of the well-informed consultant civil servant to the Treaty of Versailles, perhaps) and as a result, Marie-Léonie assumes a new role, taking care of him and worrying about their financial affairs as

tenants of Christopher's smallholding. Her power trajectory is therefore from that of a kept woman, serving her man, to housekeeper and nurse, tending his needs in a different manner.

As for Mrs. Wannop, it is apparent that she suffered a change of power relations prior to the book, when her husband died, leaving her penniless. From this point she had to try to earn money through her writing, in addition to Valentine's earnings. She is worth mentioning here mainly because she represents the position of the late Victorian educated woman, open to modern ideas of emancipation, but still reserved in personal matters. It is significant, therefore, that she tries to dissuade Valentine from giving herself to Christopher, but that her advice is declined.

Finally, Mrs. de Bray Pape, though a minor character, appearing only in the fourth book, is an example both of female dominion over men and the subject of manipulation by Sylvia. Believing that "the soul of Madame de Maintenon, the companion of Louis the Fourteenth had passed into her" (770), and "What, as against that, were the mere fleshly claims of Old Family?" (779) she feels empowered to burst into Christopher's rural home unannounced, destroy the standing hay with her long skirts as she walks straight through his field (to Michael's horror), and admonish Mark, who lies mute and paralyzed in bed. However, she is also the instrument of Sylvia's revenge, having been persuaded by her to cut down the Groby Tree, the symbol of centuries of male-dominated, Anglican, Tietjens power.

VI. Conclusion

Alfred Kazin finds that *Parade's End* was Ford's most successful enterprise, capturing “neatly, almost curtly, on an impressive scale, his besetting dream of himself as a man misunderstood by everyone but finally, as in great romance, *justified*”. However, as a man, he was often contradictory, arguing with his friends, and “above all, a writer bemused, caught up, who did not always know his dream from “reality” (Kazin). Thus, Christopher gradually loses his ‘last Tory’ ideals from 1912 to 1918, as the modern world of personal and international warfare destroys his faith in justice and rightness. While he is Valentine's metaphorical white knight in a society of envy and jealousy, this world refuses to honor him with official recognition, preferring to reward his toadying colleague, Macmaster, for ideas that he took from Christopher's lips.

This social denigration is visited on Christopher largely as a result of Sylvia's attempts to punish him by labeling him a socialist, a pervert (sharing Mrs. Duchemin's bed with Macmaster) and an adulterer (having a bastard with Valentine), and by having public affairs of her own. However, “pulling the strings of the shower baths” (341) eventually proves to be a self-destructive strategy and she finds her own social credibility waning as Christopher refuses to respond in kind and as her friends gradually find out the truth. Symbolic of the demise of the questionable Victorian mores that had ruled English society up to that time, her power over Christopher vanishes, and she is forced to seek refuge in India, where she can rule over General Campion as the wife of the Imperial Governor and

leader of society.

Sylvia's place in Christopher's life is taken by Valentine, who is the New Woman, destined to lead post-war society in a new, humanistic direction. However, this life begins with sacrifice, and she bemoans their fate. Having emancipated herself, and having been involved in the fight for women's rights, she has been successful in her realizing her potential as a woman, a mother, and a partner. Along with other women in the novel, her social status has improved and she has achieved parity with her male counterpart, in addition to exiling Sylvia from his side.

By the end of the novel, all the main female characters have control over their men, and the author/narrator, in a telling fourth book, from which the main male protagonist is all but absent, and the male characters (except Fittleworth) all under the control of their women, leaves the reader to ponder over this power-struggle and to wonder whether *This Monstrous Regiment of Women* can in fact deliver a more humane society, or whether any form of domination is undesirable by definition.

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■ 주제어

Ford Madox Ford, *Parade's End*, Power, Sylvia, Valentine

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■ Abstract

The Power of Women in Ford Madox Ford's *Parade's End*

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This paper discusses the main female characters in Ford Madox Ford's *Parade's End* tetralogy, identifying their mostly ascending trajectories of personal and social power, symbolizing the end of the Victorian and Edwardian eras and the beginning of the Modern era, when women achieved various degrees of emancipation. Only Sylvia, the wife of the main protagonist, Christopher Tietjens, shows a relative decline of power in relation to her husband, who has made his own progression away from duty-bound eighteenth century values. However, her femme fatal power-play continues with her lovers, being an aspect of the Victorian consciousness that is gradually eclipsed by the naiveté, honesty, and unconditional love of Valentine Wannop, the New Woman who takes Sylvia's place in Christopher's life, but who ironically shows signs of increasing power over him in their not-so-idyllic post-war country home. Other female characters also develop authority over their male counterparts, who had previously enjoyed exclusive legal rights over money and property, and in doing so provide commentary on the changing status of women in the first quarter of the twentieth

century.

■ Key Words

Ford Madox Ford, *Parade's End*, Power, Sylvia, Valentine

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A Reverie for Fire and Death in “Little Gidding”

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I

Four Quartets consists of “Burnt Norton”, “East Coker”, “Dry Salvages” and “Little Gidding”. Four poems were written for a long time, but they were not written for a quartet from the beginning. Eliot said, “I thought pure unapplied poetry was in the past for me, until a curious thing happened. There were lines and fragments that were discarded in the course of the production of *Murder in the Cathedral*. ‘Can’t get them over on the stage’, said the producer, and I humbly bowed to his judgement. However, these fragments stayed in my mind, and gradually I saw a poem shaping itself round them; in the end it came out as “Burnt Norton”, . . . and it was only in writing “East Coker” that I began to see the *Quartets* as a set of four(*New York Times Book Review* 29).” Its themes can be a relationship with historic time and eternal time. The former is realistic time we experience, and the latter is meditative and philosophic time in our minds or fantasies we realize. The dyadic relationship can be about mortal and cosmic time, or the time and

the timeless. It can be also about changeable world of movement and still point world of eternal harmony and order. This meditation can be “material imagination,” by Gaston Bachelard’s *The Poetics of Space* and *The Poetics of Reverie* in the same vein.

Moreover, several critics apply four elements in nature to the Quartets’s theme or interpret it as four seasons of a year. Helen Gardner regards the basic symbols of Four Quartets as the four elements. For her, “the “thematic material” of the poem is not an idea or a myth, but partly certain common symbols. The basic symbols are the four elements, taken as the material of mortal life, and another way of describing *Four Quartets* and a less misleading one, would be to say that *Burnt Norton* is a poem about air, on which whispers are borne, intangible itself, but the medium of communication; *East Coker* is poem about earth, the dust of which we are made and into which we shall return; it tells of “dung and earth”, and the sickness of the flesh; *The Dry Salvages* is a poem about water, which some Greek thinkers thought was the primitive material out of which the world arose, and which man has always thought of as surrounding and embracing the land, limiting the land and encroaching on it, itself illimitable; *Little Gidding* is a poem about fire, the purest of the elements, by which some have thought the world would end, fire which consumes and purifies(Gardner 44–45).” We could then say that the whole poem is about the four elements whose mysterious union makes life, pointing out that in each of the separate poems all four are present; and perhaps adding that some have thought that there is a fifth element, unnamed but latent in all things: the quintessence, the true principle of life, and

that his unnamed principle is the subject of the whole poem.

This paper will suggest that both Eliot and Bachelard are concerned with archetypal imagery, and they have comparison to their creations and processes of poetic images. Especially, “Little Gidding” deals with fire or flame images and cosmic order, *Psychoanalysis Of Fire* or *Fragments Of A Poetics Of Fire* by Bachelard, also deals with fire images such as Phoenix and Prometheus. So this paper will compare and analyze two poets' poetry in the poem because their ways to develop from reverie of fire, to the consciousness for time and history, to the meditation for order of cosmos, works of both authors are comparably analogous.

II

The academic career of Gaston Bachelard was devoted to epistemology and the history and philosophy of science. A militant rationalist and materialist concerning science, Bachelard also indulged his fertile imagination in a series of studies on imagination, from *The Psychoanalysis of Fire* to *The Poetics of Reverie*.

Bachelard's general method may be briefly characterized as an epiphanic movement – a perpetual play of consciousness that alternately teases out, wrestles with, and recedes from the emergence of an image. To Bachelard, the image is that which provokes and inspires two complementary yet opposing dynamism of the human mind: science and aesthetics. We can trace the evolution of Bachelard's thought as he gropes toward a concrete formulation of

a philosophy of the imagination. Bachelard's attraction towards a phenomenology of the imagination eventually draws him towards a new metaphysic, an implicit method of doing literary criticism. The new metaphysic is one of dialectical tension: a creative polarity between the mind and the soul, the "formal" and the "material" imagination, the human will to be imagined.

Reverie, the creative daydream, occupies the central position in Bachelard's emerging metaphysic, which becomes increasingly "phenomenological" in a manner reminiscent of Husserl. Bachelard's "reverie" may be ultimately described as a phenomenology of the imagination insofar as he views the imagination as intrinsically rooted in the world, and the world as imaginable only via the archetypes of the imagination. Subject and object become so intimately intertwined in reverie which bears similar features to the Husserlian notions of epoch, phenomenological reduction and eidetic reduction that in reverie, the subject that gazes upon the object is as rich and diverse as the object, and the object is intimately bound up with the subject in the generation of meaning.

As we follow Bachelard's reveries on the elements of fire and water to his meditations on the image of space and finally, his reveries on poetic reverie itself, we can find how such an ambivalence towards the image contours his preliminary archaeology of the imagination. Eventually, Bachelard seeks to resolve this ambiguity through a treatment of the image on its own terms – a result that has profound consequences for literary criticism.

The Psychoanalysis of Fire reflects Bachelard's shift from scientific to aesthetic concerns. From the start, Bachelard

characterizes science as breaking away from the initial contact with the immediate object. As such, reason requires not only that sensations and common-sense associations with matter be critically assessed, but also that words themselves be subject to the scrutiny of objective thought, “for words, which are made for singing and enchanting, rarely make contact with thought(*Fire* 1).” The poetry inspired by matter is dangerously seductive. Requiring caution, but awakening sensibilities, it draws forth an ambivalent reaction from Bachelard the epistemologist. Like fire, poetry allures and destroys, fascinates and distorts, calms and ravages.

Initially, Bachelard's objective in *Psychoanalysis* of Fire appears to be a direct offshoot of his earlier epistemological concerns. He is concerned with transcending another obstacle to the rationally constructed knowledge of contemporary science: the attitude of awe and wonderment caused by an uncritical contact with an everyday reality like fire. Consequently, he emphasizes the need for malign vigilance against the temptations of “first impressions, sympathetic attractions and careless reveries(*Fire* 3).” Objective knowledge must be freed from such subjective responses through “psychoanalysis.”

In keeping with its Freudian model, the implicit hope of Bachelard's psychoanalysis is that once the subconscious, image-producing processes are allowed to rise to consciousness, the rational mind will be freed from their repressive influences. However, Bachelard borrows only the main outlines of the Freudian schema. Hence, he attributes the persistence of a “secret idolatry of fire”(*Fire* 5) not to the depths of a repressed subconscious but to a less primordial layer of commonly held semiconscious attitudes or

images. Hence, Bachelard attributes the image-generating center to be the state of reverie rather than that of dreams. He distinguishes the two in the following way:

. . . reverie is entirely different from the dream by the very fact that it is always more or less centered upon one object. The dream proceeds on its own way in a linear fashion, forgetting its original path as it hastens along. The reverie works in a star pattern. It returns to its center to shoot out new beams, (*Fire* 14)

To explore the nature of reverie even further, Bachelard differentiates the prescientific consciousness from the scientific mind. For Bachelard, the pre scientific mind, akin to the child's consciousness, tends to personify inanimate objects. Hence, to him or her, since the fire appears to resist consistently being controlled, then "fire must be an entity with a will(*Fire* 16)." On the other hand, the scientific mind, while noticing the quickness and tenacity of fire, has reduced these "secondary" attributes to the reasoned categories of scientific knowledge. The prescientific mind is animistic, and the scientific mind operates on the principle of abstraction. Hence, "for the primitive man, thought is centralized reverie; for the educated modern man, reverie is a loose form of thought. The dynamic meaning is completely opposite in the two cases(*Fire* 22)."

III

Historically, “Little Gidding” is a place associated with King Charles I. He was pursued there by the Puritan army under Cromwell, captured, and later beheaded. King Charles I is considered to be a martyr in the Anglican Church. Cromwell was a reformer of the Church of England according to Puritan and Calvinist principles. A community of Anglican monks lived a spiritual life near Little Gidding in an open field near a pigpen. A renovated version of the chapel that they first built near that place exists even today. “Little Gidding” stands on its own as an important poem, and it is also the culmination of *Four Quartets*. The poem is arranged in five parts or movements, as would occur in a musical composition. The ending lines of the poem assure us that All shall be well. The fire of purgation and the heavenly rose shall be made one. Some lines adapted from the writing of Julianna of Norwich bespeak the goal and purpose of *Four Quartets*. Indeed, this poem is about the purpose of life and of all that we do; it is also about the purpose of poetry, language, and the power of words.

“Little Gidding” is about the Holy Spirit, about the flames above the disciples' head on Pentecost, and about the tongues of fire that came on Pentecost Day. The poem is about martyrdom, history, and the meaning of suffering in this life. For Eliot, this life is about learning how to suffer well and how to find meaning in suffering. *Four Quartets* is a poetic masterpiece, and it is also an important contribution to theology. The converging tongues of fire, the fires of purgation and perpetual perishing, will amalgamate into the shape

of a rose. It is an eternal mystical fire, representing not destruction, but everlasting preservation in the bliss of glory. Ultimately, these poems are about spirituality, mysticism, mature faith, authentic death, and the kind of hope of modern people.

As a feast of the church, Pentecost is about language, communication, contemplation, and poetry. It is about the deep connection between the outward mission of the church and the inward contemplation of the mystery of life in this world. Somehow, the idea of Pentecostal fire connects the outgoing enthusiasm of the church's mission with the inner sorrow that is part of mystical growth and spiritual maturity. For Eliot, poetry has everything to do with the improvement and purification of language, and Pentecost is the feast that celebrates language. There are some interesting lines and thoughts about purpose in Part I of "Little Gidding." Some lines read: ". . . Either you had no purpose/ Or the purpose is beyond the end you figured/ And is altered in fulfillment(*CPP* 177)." One can never act without having some purpose in mind. Visiting Little Gidding would entail wanting to see the place, to visit some people there, or to go there on a spiritual pilgrimage. Of course, one could intend only to drive by it on the way to some other place, and owing to breakdown, one could stay while the car is being fixed. Finally, we might say we have no purpose in being there.

As we perform any work or work on any project, we may discover that our real purpose is beyond or different than our purpose as originally conceived. As we complete any project, we may realize that our purpose in doing it has changed along the way. The philosopher Whitehead thinks of purpose as an aim given to us in

each moment of time, which aim we then adjust in the moment into an aim of our own. For him, in every new moment there is a new aim given, and a new adjustment according to our own free subjectivity. For example, I may go to the kitchen in order to prepare a cup of coffee, and then stay there to wash up the dishes, forgetting to prepare the coffee. Eliot's point in discussing purpose here is to ask why anyone would want to go to Little Gidding at any time or under any circumstances. It is after all a "nowhere", a place at the end of the earth. Is there a play on words here? The poem says that Little Gidding is a place "at the world's end," so then, what aim, end, or purpose would anyone have in coming here? The purpose one would have in coming here is much unlike the purpose one would have in going anywhere else. Ironically, there must be a special reason or purpose for coming to a place that is a nowhere.

Eventually, the poem tells what the purpose of a visit to Little Gidding is. The poem tells us what its own purpose is, as well as what the purpose of anyone's visit to Little Gidding might be. "You are here to kneel/ Where prayer has been valid,"(*CPP* 174) says the poem. Kneeling implies adoration, and adoration implies focusing one's attention on God. In real prayer, the focus is not on the suppliant and one's wants and needs. The focus is on God, and the attitude is one of trust in God, to the point of resigning one's will to God's will. Such prayer is always valid, and the prayer of King Charles I resounds there still in eloquent silence.

In the background of the poem is a question about the essence of history. History is about the past, but history concerns the present. When one visits a shrine, one communes with the saint who abides

in that sacred place. In the poem, the poet meets his own ghost, and so the present poet takes a walk and has a conversation with his future self and a dead self. But a dead self has passed through death to a greater awareness. The poet owes history his own attempt at success in the effort to improve language and culture, and to purify the dialect of the tribe. This effort requires passing through a purifying fire. Having taught his lesson, the ghost blesses his former self and then leaves.

In Part IV of the poem, the Holy Spirit descends as Pentecostal fire. It is the inspiration of the Holy Spirit that inspires the poet, purifies his tongue and spirit, so that the poet may speak and write what is required. Biblical inspiration was once required to insure that the biblical books were written, and that they were worthy to be interpreted as works of divinity itself. In the modern society, poets still require pentecostal fire in order for secular language and culture to be appropriately directed. Pentecostal fire first appears in tongues, establishing its connection to the sacred word and to secular poetry. True and real poetry may appear as secular, but its origin and inspiration are sacred. This can be a kind of Eliot's theology.

Near the end the poem says: "We shall not cease from exploration (*CPP* 195)." The journey goes on, requiring many adaptations, translations, and interpretations. In the end, we return to our beginning, once again, as if for the very first time. What is new will always be new, because it always was new. What is eternal is not tired from its embodiment in time and from time's endless repetitions, but the eternity is always amazed at its own freshness.

Being burned away with the chaff of futile history and idle time is “the delusion that eternity can be adequately glimpsed by eyes that are timely and secular(Doud 16).” We await eternity’s full manifestation of itself, not yet having the eyes to see it.

Return to our beginning remind us the archetype image of Bachelard. An archetype is “an image rooted from the most distant unconsciousness, and an image worked only by depending on psychological archaeology not from our individual lives but from our lives themselves(*Repose* 263).” Roughly speaking, an archetype is “a dynamic symbol as well as an image as it is(*Reverie* 22).” An archetype is also called “an basic image”(*Will* 6) and “an primitive image”(*Will* 183), and the images are appeared by universal and autonomous forces that transcend time and space. Our imagination aims at the same purpose and all imaginations of mankind have the same ultimate attributes, so can interact with one another. Therefore, an archetype indicates the ultimate universality of human imagination and Eliot’s return to our beginning can be associated with Bachelard’s archetype & imagination concepts.

“Little Gidding” is the most dramatic of the *Four Quartets*, in that it is here that the language most closely approaches the rhythms of everyday speech. The diction is measured, intellectual, but always self-conscious in its repetitiveness and in the palpable presence of the speaker. Certain sections of “Little Gidding”(“And all shall be well and/ All manner of thing shall be well,” *CPP* 196) borrow from liturgical language to create the effect of attending an ideal religious service. The fourth section, like the fourth sections of the other quartets, is a sustained formal piece that serves as a sort of

contrapuntal melody to the rest of the poem. Although not as elegant as “Burnt Norton” or as musical as “East Coker,” “Little Gidding” is perhaps the most balanced of the quartets in its attention to imagery and language.

Fire and roses are the main images of this poem. Both have a double meaning. Roses, a traditional symbol of English royalty, represent all of England, but they also are made to stand for divine love, mercy, and the garden where the children in “Burnt Norton” hide, and they reappear at the end of this poem. Fire is both the flame of divine harshness and the spiritual ether capable of purifying the human soul and bringing understanding. The series of double images creates a strong sense of paradox. Just as one seemingly cannot exist both in and out of time, one cannot be simultaneously both purified and destroyed.

This sense of paradox leads to the creation of an alternative world, rendered through spiritual retreat and supernatural figures. The dead, with their words “tongued with fire,” offer an alternative set of possibilities for the poet seeking to escape the fetters of reality. By going to a place “where prayer has been valid,” Eliot proposes that imagination and a little faith can conquer the strictures placed upon man by time and history; as the ghost in the third section reminds the poet, escape is always possible. This is particularly significant when we notice that the ghost's words are actually generated by the speaker who “assumed a double part”(CPP 191), actually engaged in a dialogue with himself. While the dead can offer us only a “symbol,” symbols nevertheless give us an opportunity for interpretation and exercise of the imagination. By

allowing us a way to bypass the realities of our world, they open up a spiritual freedom.

This poem, finally, celebrates the ability of human vision to transcend the apparent limitations of human mortality. In a place set away from the world, one can hear, if one chooses, the children laughing in the garden. War, suffering, and the modern condition have provided Eliot with an opportunity for spiritual reflection that ultimately transcends external events and the burden of history. While not an overtly optimistic work, “Little Gidding” and *Four Quartets* as a whole offer a reasoned sense of hope. Poetry may suffer from language’s inherent lack of precision, but it provides the aesthetic faculty with an opportunity to disregard human limitations, if only for a moment.

IV

“Little Gidding” revolves around the theme of the spiritual exploration in “Dry Salvages”, adding to the fire image that have a meaning of religious purification and resurrection. And the poem clarifies meaning of history, culture and writing poetry by adopting the exploratory attitudes to the poetic motives. Like the rose garden in “Burnt Norton”, the winter background in “Little Gidding” is associated with the transcendent time and the Pentecostal fire. The pilgrimage to the tombstone in the poem expand to the universal journey for prayers and develop the theme of religious inquiry by combining the prayers of the dead communicating with fire.

And prayer is more
than an order of words, the conscious occupation
Of the praying mind, or the sound of the voice praying.
And what the dead had no speech for, when living,
They can tell you, being dead: the communication
Of the dead is tongued with fire beyond the language of the living. (*CPP*
185)

It is meaningful for the prayer to be more than an order of words with the attitudes of spiritual purification, so one can commune with the dead. The dead can pray with refining fire while they couldn't pray alive. The scene that the narrator meets the dead, the old teacher in Part II, emphasizes the need of spiritual practice coming to life again with purified fire. When the narrator meets the old teacher at the intersecting point of the time and the timeless, he says to the narrator that a poet's duty is "to purify the dialect of the tribe," and the way to emancipate from lifetime mischief.

From wrong to wrong the exasperated spirit
Proceeds, unless restored by that refining fire
Where you must move in measure, like a dancer. (*CPP*188)

To arrive "the still point there the dance is," the narrator should have posture of persistent exploration as if the dancer proceeds to the highest reach of art. Through it, the way to free all the wrong is possible with the refining fire. In Part III, the narrator is subject to restraint of history when he has "attachment to self and to things

and to persons,” he meditates, the emancipation of history is possible to “love beyond desire” from the timely restraints in the past and future. We can expect an optimistic result of everything by remembering a symbol that the fortunate and the defeated take in history and by purifying the motive as a beseecher.

Whatever we inherit from the fortunate
We have taken from the defeated
What they had to leave us-a symbol:
A symbol perfected in death,
And all shall be well and
All manner of thing shall be well
By the purification of the motive
In the ground of our beseeching. (*CPP* 191)

In this way, the narrator meditates the emancipation of history by associating with his attitude for spiritual exploration. Part IV inquires into the meaning of purification as fire of destruction and salvation, God's love. The poems especially plays an important role in Eliot's later poetry that deals with themes such as spiritual salvation. The salvation from the flame of war and “sin and error” is redeemable only through purified fire images and attributes. For Bachelard, great poetic images have both a history and a prehistory. He said, “they are always a blend of memory and legend, with the result that we never experience an image directly(*Space* 33).” Indeed, every great image has an unfathomable oneiric depth to which the personal past adds special color. Consequently it is not until late in

life that we really revere an image, when we discover that its roots plunge well beyond the history that is fixed in our memories. So, Bachelard saying that “*we start musing on primitiveness*(*Space 33*),” is comparably alike to Eliot's historicity.

The dove descending breaks the air
With flame of incandescent terror
Of which the tongues declare
The one discharge from sin and error,
The only hope, or else despair
Lies in the choice of pyre or pyre-
To be redeemed from fire by fire. (*CPP*195)

In order to be redeemed from corruptive fire of carnal desire, it needs to choose one's death for oneself with fire of purification. The image and scene is similar to Bachelard's phoenix. In fact, Bachelard indicated “Burnt Norton” in the cosmic analysis of several poems. Through his reverie, Eliot's kingfisher can expand to the image of phoenix in aspects of achieving the stillness, breaking in time and realizing the poetics of time. He said:

Eliot's kingfisher, his Bird of Arabia his scentless Phoenix, is an image looted from the grandeur of a sudden poetic insight. It provides a worthy illustration of the Poetics of the Instant, pivotal chapter in the Poetics of Time. (*Fragments 35*)

Eliot as a metaphysical poet managed to strip the firebird's

fulguration bare as a rupture in time. Another, more subtle author has surrounded that Phoenix of the countryside, the kingfisher, flying fire, fiery flower growing in the light of the imagination, in a multiplicity of contradictions instead, heaping up antitheses at each phrase. Therefore, kingfisher, dove and phoenix aim at concentrating on the poetics of the instant, which connects with cosmic order and time. Lastly, in the last lines of “Little Gidding,” “love” is the very cause and extremity of exploration that we can overcome our destruction due to fire of desire through fire of purification. Pain and love make a whole through overcoming, the last paragraph said in the poem,

V

The primary image in “Little Gidding” is the fire as mentioned above. The fire images in the poem involve the hell, purification, God's love, apocalyptic vision and all the meanings fires symbolize. This opinion reminds us of Bachelard's poetics of fire and reverie. T. S. Eliot expands the world in *Four Quartets* from the rose garden as an original place and Gaston Bachelard re-creates his familiar and repetitive place in his childhood in *The Poetics of Space*, both of them closely mirror. Moreover, Eliot focuses on the instant by listening to the birds, abandons himself at the focused moment then and not till then creates his own poetic images. His attitude is also in collusion with Bachelard's in *The Intuition of Instance*.

Eliot grasps the still point on rotating world as pure, high and

sacred culmination, so finally reaches the instance that a human encounters God's love. He also materializes God's love with the fire image and regards it as the glory that we can obtain by conquering humane desires and affections. If the fire is a symbol of God's love, the rose is a symbol of humane love. "The fire and the rose are one" means the instance combining humane love into the fire of anguish, transcendence and purgation. This is considered as the ultimate vision in Dante's *Paradiso*, the intersection of the time and the timeless of Eliot, and the reverberation or transformation of being in Bachelard's poetics. As new literary images, creation of images is possible to participate in our beings, and as readers, we can experiences the kind of reverberation that "give the energy of an origin to being(*Space* 14)."

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■ 주제어

T. S. Eliot, Gaston Bachelard, fire image, death, reverie, the still point, material imagination, reverberation

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■ Abstract

A Reverie for Fire and Death in “Little Gidding”

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The study aims to suggest that both T. S. Eliot and Gaston Bachelard are concerned with archetypal imagery and reverie for the four elements, and they have comparison to their creations and processes of poetic images. Especially, “Little Gidding,” the fourth poem in *Four Quartets* deals with fire or flame images and cosmic order, psychoanalysis or poetics of fire by Bachelard, also deals with fire images such as Phoenix and Prometheus, so this paper compares and analyzes two poets' poetry in the poem because their ways to develop from reverie of fire, to the consciousness for time and history, to the meditation for order of cosmos, works of both authors are comparably analogous.

Eliot grasps the still point on rotating world as pure, high and sacred culmination, so finally reaches the instance that a human encounters God's love. He also materializes God's love with the fire image and regards it as the glory that we can obtain by conquering humane desires and affections. If the fire is a symbol of God's love, the rose is a symbol of humane love and death. That means the instance combining humane love and death into the fire of anguish, transcendence and purgation. This is considered as the ultimate

vision in Dante's *Paradiso*, the intersection of the time and the timeless of Eliot, and the reverberation or transformation of being in Bachelard's poetics. As new literary images, creation of images is possible to participate in our beings, and as readers, we can experiences the kind of reverberation that give the energy of an origin to being.

■ Key Words

T. S. Eliot, Gaston Bachelard, fire image, death, reverie, the still point, material imagination, reverberation

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Culture, State, and Education in Matthew Arnold

Song, Sun-Young

I. Introduction

As the apostle of culture, Matthew Arnold (1822~1888) is one of the representatives by reflections on the history of human life. In the preface of *Culture and Anarchy (CA)*, culture is briefly “the study of perfection,” which has made humans perfected, “developing all sides of our humanity” and “all parts of our society.” (11) The word perfection is to be connected with all activities of human lives from the past in the notion of Arnold. All sides of humanity consist of two directions: internal and external. But both have worked together in the history of human lives. In his notion, the most serious problem of human beings would appear if we neglect the two sides like the same coin or get the only one of them. There is no reflective development of internal elements without consideration on our conducts among humans. Conversely, it is basically possible to advance external lives only from the self-reflections on inwardness. For Arnold, thus, to study human perfection is concrete and practical, not theoretical and abstractive, of harmony between them.

According to Raymond Williams, Arnold's ideal of perfection is related to the tradition of Edmund Burke that emphasizes a physical beauty and a moral toward ideal perfection and of Coleridge and Newman that characterize harmoniously our humanity. (121) Arnold is in opposition to industrialism, individuality, and freedom without any consideration on human life. In the period of revolution, his goal is to think and develop the true human perfection. This is from the inwardness of human nature and of human life, not from abstract idea or worship. In that sense, his book *Culture and Anarchy* is the main target in this paper. To use Pratt's words, it is "the most extended prose consideration of Arnold's concerns, but the ideas represented there are best seen as part of a constellation of ideas." (94)

In this article I would like to explore Arnold's work based on the notions of culture, state, and education in his book *Culture and Anarchy*. For my examination, there are three questions: firstly, "what would Arnold do by culture?", secondly, "why is a state important in education?", and thirdly, "what can we criticize in his cultural ideal?" One of my concerns in this paper is the possibility of finding out moral development between morality and perfection in his ideal of culture.¹⁾

1) This will also be closely related to the next task of Arnold's works as educational expert. According to Sherman, however, he is very different from those who have generally had "statistical method, child-psychology, or the deeper mysteries of pedagogy." (87) Rather Arnold writes various letters "with extensive knowledge of schools and universities . . . he never for an instant forgets the ends." (87) Therefore, this work will be in the application and comparison of his cultural ideal in education with general views of pedagogy.

II. What would Arnold do by culture?

As the origin of culture, to love perfection is to do good by “moral and social passion.” To use Bishop Wilson's words, Arnold shows its meaning, “to make reason and the will of God prevail.” (45) Since human beings have already had movements of culture in lives, any attempt to be widespread of reason and the will of God is “the moral, social, and beneficent character of culture.” (46) All activities in culture have been manifested by human experience, which enables us to recognize which is the best for perfection and to act by it. At that point, our mistakes and problems would be overcome “all the voice of human experience . . . of arts, science, poetry, philosophy, history, as well as of religion.” (47) In particular, what is mentioned in his emphasis on human experience based on reason and the will of God is the importance of religion related to culture. According to Arnold,

[T]he kingdom of God is within you; and culture, in like manner, places human perfection in an internal condition, in the growth and predominance of our humanity proper, as distinguished from our animality. It places it in the ever-increasing efficacy and in the general harmonious expansion of those gifts of thought and feeling which make the peculiar dignity, wealth, and happiness of human nature. It is in making endless additions to itself, in the endless expansion of its powers, in endless growth in wisdom and beauty, that the spirit of the human race finds its ideal. To reach this ideal, culture is an indispensable aid, and that is the true value of culture. Not a having and a resting, but a growing and a becoming is the character of perfection as culture

conceives it; and here, too, it coincides with religion. (47~48)

In his view, there is the same target and endeavour between culture and religion for human perfection. As is said above, it is related to the dignity, wealth, and happiness; a growing and a becoming of human nature. At the moment, The common point between them is 'reason and the will of God.' In reading the Bible, he believes, what has made the will of God generalized and universalized in human experience and what will enable us to believe it are from the secret Jesus proved in his death for humans: He that will save his life shall lose it, the that will lose his life shall save it. (Arnold, *God and the Bible*, 348) This secret is realized only in our ordinary lives, which means the secret of Jesus is in our internal power, so that the kingdom of God can be within human beings. Thus, as the "voice of deepest human experience," (CA, 47) the role of religion is an important guideline to realize human perfection.

As two forces to realize human perfection in human history, Arnold construes hellenism and hebraism.²⁾ In his point, it is by two forces that our lives have been developed, the former is the driving force of intelligence and the latter is that of duty, self-control (CA, 129); the idea of the former is to see things as they really are,

2) According to Carroll (1982), Arnold's recognition of the western culture as the two forces is to derive from Heine as follows: "In Heine's account of cultural history, then, Hellenic *Lebensherrlichkeit* and Hebraic *Spiritualismus* serve as reactive corrections to the excess of one another, but neither serves as an archetype (that is, origin and goal) of human perfection." (Carroll, 1982:245, *italics* are Carroll's)

spontaneity of consciousness, and that of the latter is conduct and obedience, strictness of conscience. (131~132) Our perfection is to be in the complete harmony between them, because both have had the same goal and endeavor for “man's perfection or salvation.” (130) Therefore, the persistent growth of humanity depends upon our ability to harmonize the two forces, but our history shows we often fail to keep and develop the harmony.

In Arnold's view, to break any harmony between them means to meet the biggest obstacle in pursuing human perfection by having excessive power in one of the two. To be the excess of hellenism (the deficiency of hebraism), on one hand, like Plato, we tend to support those who only love pure knowledge and to see things as they really are; on the other hand, to be the excess of hebraism (the deficiency of hellenism), like Aristotle and Epictetus, we pay little attention to knowledge and are obliged to do what to do. (133) To see things as they really are by hellenism enables us to eliminate our ignorance and our obedience of conscience by hebraism commands us to conduct. For Arnold, the most serious is the break of the course to find out any mistake and to correct it proper.

Now in his scheme of culture, Arnold would keep the balance of the two forces. He diagnoses the England society in his times as the excess of hebraism and the deficiency of hellenism. As a result, the tendency of ordinary lives favours, he criticizes, “Fanatics, seeing the mischief men do themselves by their blind belief in” (60) wealth, industrialism, the size of church, bodily strength, political and religious sects. In his times, the biggest obstacle in the growth of culture is the excess of hebraism and the lack of hellenism. This

means his contemporaries try to pursue the one side of perfection in the idea of conduct and obedience. And the worst result is, in his view,

to assert and put in practice an Englishman's right to do what he likes; his right to march where he likes, meet where he likes, enter where he likes, hoot as he likes, threaten as he likes, smash as he likes. All this, I say, tends to anarchy. (76)

The blind belief in freedom without self-reflection on the true freedom makes social members do what we like without any considerations on humanity. Subsequently, their blind conducts in the name of realizing freedom lead to anarchy. Therefore, Arnold's main task by culture is to recover the force of hellenism in the harmony of hebraism, to cultivate the capacity of intelligence in his society, and continuously to develop the true human perfection. In short, it is the revival of intelligence in his times. Furthermore, the prospects for human lives can have its goal and practical principle by reflecting the harmony of the two forces under the notion of the true human perfection.

III. Why is a state important in Education?

To be hellenised for Arnold is the work that has social members intelligent. Interestingly, he emphasizes a state as the subject of intelligence education, even though he recognizes there have been

three classes in his society. At that point, the task here is to explore the role of state in his cultural ideal, in education for intelligence.

In his analysis, English classes are in the lack of hellenism, of intelligence, and Arnold gives them each name. The people of the upper class are barbarians, of the middle class are philistines, and of the working class are populace. In the case of barbarians, firstly, they have had brought out the passion of individualism and personal liberty. However, their culture is external only to improve the courage, high spirit, and self-confidence of the vigour, good looks, and fine complexion. (103) Secondly, Arnold calls the people of the middle class philistines who have worship to the machinery of freedom without reflective considerations on inwardness. In his view, they have the false ideal that they have pursued human perfection and given to the working class by doing what they likes, by building big-sized churches, factories, and railroads, etc. However, Arnold criticizes they have the narrow understanding “of man's spiritual range and of his one thing needful.” (20) Thirdly, the working class has been, to use Arnold's words, “raw and half-developed,”(105) which makes the class manipulated and misconducted for the true freedom. In particular, the people of this class insist upon doing as they like, march where they like, meet where they like, bawl where they like, and break where they like. (105) For Arnold, they are not doers for social change, but populaces who encourage anarchy in the name of human perfection.

In spite of the excess of hebraism in the three classes, however, Arnold implies the inner possibility of restoring the deficient force of hellenism among them. Firstly, they have had the common

foundation of human nature. In the history of human lives or in ordinary lives, no one or class will defend any cruelty to children, for example, in war only by powers and forces. This means their common resistance on violence, even though they are ignorant. Secondly, Arnold indicates the best self of each class by nature. According to Arnold, the best self of the upper class prefers “honours and consideration,” that of the middle class favors “fanaticism, business, and money-making,” and that of the working class pursues “rattening.” (107~108) The tendency in each self would be, to use Arnold words, “the true character of the pursued perfection” if each worked inherent passion and ability. Therefore, this bent is not of barbarians or of philistines or of populaces, but of “humanity.” (108) At the moment, it needs to an integrated body that includes three classes and pursues the true human perfection in the best self, that is to say, a state.

A conception of state in Arnold, it is to be accepted only to improve national lives of culture. For any inner change in each class, the best self of humanity have made humans perfected in ordinary lives. In his view, social disorders, for example, “multitudinous processions in the streets of our crowded towns, multitudinous meetings in their public places and parks, –demonstrations perfectly unnecessary in the present course of our affairs–,” is against “our best self, or right reason.” (97) Even though each class has made different attempt to realize each ideal of it, in that sense, the main task of the state is to bring out the best self in national lives. To use Arnold's words, therefore, the state is the “organ of our collective best self, of our national right reason.” (97)

At that point, the state is to have authority of the best self. It is the natural result of our cultural lives to have been harmonized between the hebraised and the hellenised, not an abstract notion removed from human experience. From this, at the same time, is derived the responsibility and duty of the state: the education of intelligence. To make reason and the will of God prevail, to make us see the true light of human perfection in our lives, the main goal of education of the state is to make us intelligent.

In his times, however, the notion of education by the state has been hostile in localities or religious sects based on their own principles, because of the fear of their subordination to the state. Concerning an action of the education aid of the state to church schools, for example, they have criticized that they might have tendency of “the Government towards the Church of England.” (ES[I], 1) According to them, schools is to be “supported by spontaneous effort instead of State agency.” (2) Since the government has been of the Church of England, the hostility of nonconformists to the Church has been understood as a mean of controlling them. This mood is fundamentally from their formal conception of ‘state’ that “lives in Downing–street, or its neighbourhood, and is burden with duties of the utmost importance towards the nation . . . among them that of providing for the education of the people at large, and protecting and gentry.” (ES[II], 5) For them, that is to say, state has been viewed as one of coercive measures destroying their lives, so that they could accept any educational actions by the government.

As the organ of our collective best self and of our national right reason, as seen above, state is integral and practical, not separable

or formal. As culture is the persistent course of developing human perfection, so state is to make us know what the best self is and realize it in ordinary lives. The natural target in educational aid by the government is “to establish elementary schools for the people of the land.” (ES[I], 4) In that “the State in practice has a sense of the duty of being something,” (ES[II], 6) its actions is not conflicted against “the local diversity and independent energy which are such vital characteristics of our national life.” (ES[I], 4) The most important is, he believes, that the state is also an organ that has cultural growth by the our best self and right reason.

To make our children grown up by the best self, Arnold emphasizes “the need of a Minister of Education.” In his view, the tendency of the excess of hebraism has led the instructive interest of national life to develop industry, wealth, free trades and business, based on “technical instruction.” He strongly criticizes that it can never make elementary schools more intelligent. That is to say, the most important is to “let the child have good primary schooling” before technical instruction. (Schools, 244) In that point, a Minister of Education has an essential task of establishing the national system of education for the child. The state makes the child go to proper schools according to age. He suggests good elementary schools to thirteen, good secondary schools to sixteen, good classical high schools and commercial high schools to eighteen or nineteen, and good technical and special schools with the levels of secondary and high schools. (245)

On education, thus, Arnold's intention by the state is the same as the goal of culture he has developed. Social disorders have resulted

from the conflicts of self-interests in each class. In his view, this is the essential cause of the destruction of human lives. At the moment of social conflicts, the state in practice can give us the way to recover the best lives by teaching one thing needful in the course of human growth. At that point, the directions and actions of the state would be vivid and organic reflections on our national lives in ordinary lives.

IV. What can we criticize in his cultural ideal?

To give one of meaningful perspectives, it is necessary to review several details on the main ideas of Arnold's ideal. In this part, there are four problems relating to practical reactions of culture in his notion to anarchy or for human perfection in the course of developing the perfection.

Firstly, to utilize Arnold's notion, is our life hellenised or hebraised? It would be hellenised, on the one hand, if we tend to pursue only knowledge without conducts; on the other hand, it would be hebraised if we are likely to do as we like without any consideration. If the present is similar as the period of 19th-century capitalism, we could make the same conclusion as Arnold: to be hebraised. Whether or not there is any difference between our time and his time, however, we need to consider seriously the first question for culture as our human perfection in the history of human life. That is to say, this question is fundamental when we invite and trace Arnold's idea of culture. The main point he criticize

of industrialism and wealth is the our tendency to be hebraised in the national life. (CA, 188) Therefore, it is possible for us to have the question to internal conditions of the true perfection.

Secondly, is it realizable to establish the state that is based on, to use Arnold's words, 'the collective best self and national right reason?' (97) According to Arnold, the state is not the formal name that consists of many functional systems, but the organ and body to give the true way of the human perfection and to make right reason and the will of God prevail. This means that the state is also including all the people of his society. At the moment, Arnold argues, only the state is to protect any kinds of social disorders and to pursue the human perfection by taking actions that make all the members perfect. To be acceptable, so to speak, his notion of the state must be disinterested and impartial in cultural development. And it is probable in his example. Arnold strongly criticizes the liberals who have introduced the bill of "enabling man to marry his deceased wife's sister." (180) In his view, they have still had the feudal convention, the violation of humanity, that have made them called liberals. In his notion of the state in culture, nevertheless, there is an inevitable argument of the impartiality and disinterestedness of the state only based on organism in our routines.

Thirdly, and subsequently, the more serious is whether or not the state control education in the name of improving our national life in Arnold's notion of education. It is obvious that the purpose of education is to develop human intelligence to overcome the tendency of the excess of hebraism. This feature will be connected with the

fourth problem of the consideration on moral development. Here the key attention is paid to the state that operates educational actions harmonized with local authorities and their freedom.

Concerning Arnold's ideal of the state in education, we can take two considerations of social conditions in his times. Domestically, on the one hand, in his view, the development of free-trade and business failed to improve the level of the national life. For that reason, social life is, to use his words, "too mechanical," which means that some object like free-trade and business is only seen "as a kind of one thing needful or end in itself." (189) The main point he has to criticize is that it is absolutely false that the increase of free-trade and wealth is equal as that of the human perfection. This is the typical feature of social life only based on self-interests by each class. Internationally, on the other hand, his aspiration is from the successful reform by the educational system of the state. For example, best schools in Prussia have been supported by the Sovereign. In his view,

this is what . . . the governors do in the matter of education for the governed; and one may say that they thus give the governed a lesson, and draw out in them the idea of a right higher than the suggestions of an ordinary man's ordinary self (118).

Comparing with historical grounds, at that point, there seems to be a condition in valuating Arnold's ideal on education to operate education by the state. Only when there is the extreme break between hellenism and hebraism, that is, 'anarchy', as the organ of

the collective best self and right reason, the state might lead the education for the human perfection.

As seen in the connection with the third problem, the final problem is the meaning of cultural development in human life. In Arnold's scheme, there are three classes of barbarians, philistines, and populaces, and the state, one body as the organ of the collective best self and national right reason. In the excess of hebraism, he gives us to the right and natural way to develop our humanity. But what would be point out is the right and natural way to harmonize our human nature, hellenism and hebraism. The three classes have their own nature of the two forces and the state has to educate their broken nature in being hellenised or being hebraised. This means that to develop our humanity in his cultural ideal is basically to develop the virtues of intelligence and of conducts in the history of human life. At the moment, the main task of education is the development of the two virtues of each class. The core of pursuing the human perfection, therefore, is to develop our morality of the true dignity of character. (Carroll, 239)

V. Conclusion

In this article I have explored Matthew Arnold's notions of culture, state, and education in his book *Culture and Anarchy*. In Arnold's notion, culture is the persistent harmony between hellenism and hebraism. And it is the voice of human experience in history of right reason and the will of God for the true perfection. In social

disorders by self-interests and factionalism, he has made an attempt to overcome the excess of hebraism. This means that the tendency of life is to do as one likes without thoughts, in the other words, the lack of intelligence. In the history of human life, his analysis of culture is flexible between hellenism and hebraism. For the true perfection, our cultural work is the persistent course of developing our morality of human dignity. In the ordinary lives, our self is exposed by the best self in human experience and to be taught by culture. In that the decline of spiritual life in our times appears again from the worship to wealth and freedom, therefore, it seems necessary that Arnold's ideal of culture continues to be taught and widespread.

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■ 주제어

Matthew Arnold, *Culture and Anarchy*, hellenism and hebraism, intelligence and conduct, state and education, morality and perfection

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■ Abstract

Culture, State, and Education in Matthew Arnold

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This article focuses on investigating culture, state, and education in Arnold's book *Culture and Anarchy*. By culture, firstly, he tries to establish the harmony between hellenism and hebraism in the history of human life. This work is to find out the source of the true human self and to develop the best self by right reason and the will of God. More concretely, he would rebuild the broken harmony between intelligence and conduct. Secondly, he has paid attention to the state as the organ of the collective best self and of national right reason. Thirdly, the duty of the state is to teach the true human culture. For him, education is to develop morality in character to realize the general perfection in the true life.

■ Key Words

Matthew Arnold, *Culture and Anarchy*, hellenism and hebraism, intelligence and conduct, state and education, morality and perfection

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America in Brian Friel's Plays*

Jeong, Youn-Gil

I. Introduction

This paper explores Friel's perspective towards America has changed, by examining his depiction of Irish American immigrants, his evocative portrayal of America as villain and his stylistic and thematic similarities to American playwrights Thorn Wilder and Tennessee Williams. At the same time, the paper considers the reasons behind Friel's successes and failures on Broadway, determining why he endured so many disappointments before realizing that Off-Broadway was the more suitable location for his work,¹⁾

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1) Beginning in 1966 with *Philadelphia, Here I Come!*, Friel's experimental and intellectual work was a natural choice for Off-Broadway, where he would have joined other many successes Off-Broadway. Despite this seemingly perfect match between Friel and Off-Broadway, he spent the majority of his early career struggling to find a footing on Broadway (Germanou 266). Though he began as a Broadway playwright, and did not have his first

To achieve the purpose, I examine Brian Friel and his work through an American lens. My overarching goal is to unravel the complexities of meaning America has for Friel, by exploring first how his playwriting reflects an evolving, multi-layered relationship with the United States, and second, by determining why his plays have met with both success and failure in American professional theatre. At first, I investigate the discussion of emigration to America from the female perspective. I compare the challenges that Cass faced for fifty years as an Irish woman living and working in New York in *The Loves of Cass McGuire* with the difficulties that await Maire in *Translations* as she prepares to move from rural Ballybeg to Brooklyn in the mid-nineteenth century to help support her siblings. And then I examines the reasons behind Friel's increasing disgust with American selfishness and the materialism, as typified in *The Mundy Scheme* and *American Welcome*. Lastly, I explore how his plays. Lastly, I consider Friel's debt to two American playwrights, Thornton Wilder and Tennessee Williams. After comparing the analogous structures of Friel's *Lovers* with Wilder's *Our Town*, I suggest that the narrator Tom in *The Glass Menagerie* is a precursor to Friel's similarly autobiographical narrator Michael in *Dancing at Lughnasa*. Consequently, tracing the links between Brian Friel's work and America gives us an exciting journey that it is said to be "the hazards and anxieties and frustrations and delights

Off-Broadway play until *Translations* in 1981, he began his career in New York Theatre. His career essentially paralleled the growth of Off-Broadway, when it emerged from under the shadow of Broadway to become its own serious and respected theatrical venue.

of bringing a play to America” (Delaney 42).

II. Friel's emigrant plays

Brian Friel has written three Irish emigrant plays, *Philadelphia*, *Here I Come!*, *The Loves of Cass McGuire* and *Translations*. In each of these plays, the main characters consider the question of immigration to America. In *The Loves of Cass McGuire* and *Translations*, he exposes the many serious challenges facing Irish female immigrants. Cass details Cass McGuire's return to Ireland after the death of her boss and American lover, the married, one-legged Jeff Olsen. Cass spent over fifty years in the United States, working as a waitress in what she terms “this joint” (*The Lovers of Cass McGuire* 17), a cheap, sleazy diner one block away from Skid Row, in New York's Lower East Side. Her career of “washing, scrubbing and fixing sandwiches” for “deadbeats, drags and washout” (19) has made her alcoholic, and given her an impressive repertoire of rude jokes, obscene comments and a lud, grammatically incorrect patter. As Friel explains, “a life of hard physical work has ravished her” (McGrath 79), a statement that pointedly emphasizes how deeply America has damaged Cass, which is visible not only in her language and aggressive attitude, but also in her abusive relationship and her dismal job.

The most intriguing structural aspect of *The Loves of Cass McGuire* lies in the four experimental aspects of its scene structure. The first is Cass and Harry's vying for control over the plot. The

second is Friel's rapid and abrupt shifts in time, as he moves scenes from present into past with less predictability than Philadelphia. The flashbacks into Cass's past also expose a deeper consideration of the power of memory than in his earlier works (Corbett 79). The third device is the "rhapsodies," spoken by Trilbe, Mr. Ingram and Cass, fantasy monologues that refashion the past into comforting, romantic escapism. His fourth device utilizes direct addresses to the audience, which accentuates his characters' awareness and self-consciousness about being in a play. F. C. McGrath describes Friel's techniques as more effective at revealing the characters' "emotional and psychic needs" than the two Gars or the confusion between Gar and his father's memories (McGrath 79).

When Cass left Balleybeg at the age of eighteen, she was the prototypical Irish emigrant. Between 1911 and 1920, almost 75,000 Irish women emigrated, and most chose to sail to America. Roughly 89% of these women were unmarried, from the West, and typically under the age of twenty-four (Noland 100). Janet Nolan blames this great influx of female emigrants on "the inhibiting social, demographic and economic constraints" placed on women after the Famine, which prevented them "from achieving an adult status" (*The Lovers of Cass McGuire* 73) in rural Ireland. In short, post-Famine women such as Cass who wished to expand their opportunities for marriage and independent incomes outside of the family farm had little choice but to leave. Once these women arrive in America, they quickly found urban employment. Over half of Irish female emigrants in the early twentieth century worked as domestic servants.

Friel frequently emphasizes how out of touch his heroine is with

Ireland's recent modernization and financial upswing. When Cass tries to propose a toast to her family, the bedrock of her loss of Irish identity becomes apparent:

Cass: And I want to propose a toast. (Recalling) Hold on now — Silocht
Sleacht ar shilocht do shleachta,

Alice: German?

Cass: Hell, it's supposed to be gawddam Gaelic, and it means . . . I forget—
May your offspring have offspring—or something. (38)

Cass is not only unable to recall her childhood Irish; she is also alienated from the knowledge of her family and friends' wealthy careers. Harry and Alice's updates on the profitable professions of several local townsfolk, such as the Grahams, who own a dance hall, and "did very well for himself" (39), all signal financial gains for the townsfolk who were as poor and bored as Cass was while growing up.

Walking around her sibling's affluent living room, Cass realizes her own brother is a part of this newfound Irish success. She says, "Boy, Harry, you made out good, huh?" (39), an American expression that painfully stresses the socioeconomic gap between the siblings. Cass confesses her ignorance about how financially comfortable Harry and Alice have been, explaining that she sent money home because she worried "with Momma living with you and all the kids getting education—like I thought you mebbe didn't have much to fling around" (39). Ironically, they had plenty of money, while Cass barely made ends in New York.

Cass reveals few details of her life with Jeff, her boss and partner, but the one Christmas story she tells is remarkable for the lack of sensitivity it shows about the man she lived with for most of her adult life. On the night of Christmas 1942, she tells the audience how Jeff gave her an Irish brooch, “made like it was a shamrock with three leaves and all, and with green and white and orange diamonds plastered all over it—only they were glass, I guess” (34). Unable to admit her own emotions at receiving even costume jewelry, Cass gruffly explains her tears as “maybe I was drunk or something” (34), which leads to a revelation of the extent of couple’s poverty, as well as Jeff’s callous treatment towards her. In response to her tears about the brooch, Jeff wanted to make clear how little Cass means to him: “Jeeze, Cass, I gave some Irish bum a ham and cheese sandwich for it day before yesterday. You don’t think I bought it?” (34–5). The most pathetic aspect to this memory is Cass’s last few lines, when she says that Jeff was “always kind to me” (35). This statement reveals that she eventually convinced herself that the emotional neglect she lived with for most of her adult life was actually love (Andrews 170).

In contrast to Gar’s youthful confidence about the economic and social excitement that awaits him in Philadelphia, Cass’s description of her years in America reveals a dreary slog of hard work, little pay, and sad stories about cruel lovers and customers who degraded her by exclaiming, “Honey, I pulled the chain on better looking things” (17). Intriguingly, in both plays, Gar and Cass resort to fantasy in order to survive. As Private Gar buoys Public’s spirits by creating elaborate dreams about his future in Philadelphia, Cass

comforts herself by fantasizing about her rich past in New York. The similarly emotionally stunned Irish families in both plays could certainly be a root cause of their predisposition towards make-believe (Jones 129). As S. B. O'Donnell could not verbalize his love for Gar, Harry and Alice are even more incapable of loving Cass, as evidenced by their insensitive reactions to her homecoming.

Cass's experiences in the States point to a bitter scenario of what America actually provides Irish females: alcoholism, abuse, demeaning work, physical pain, poverty and displacement. Ironically, as the returning emigre in 1966, Cass finds a new, financially solvent Ireland that offers her negligible improvement compared to what she endured in New York. As an Irish-American exile, she quickly learns that she belongs in neither country, so she must create her own private, fictive world where she finally lives and loves happily.

Translations is Friel's third play that considers Irish immigration to America. Similar to Cass, Friel again examines the decision of Irish young women to leave their homeland. Friel's "Sporadic Diary" explains that *Translations* explored "a time of great upheaval for the people of Balleybeg" (Boltwood 56). This upheaval included three major changes. First, Friel's characters discuss the recent introduction of the National Schools. Second, the characters come face to face with the equally recent arrival of English cartographers and soldiers in charge of the Ordnance Survey of Ireland, which over a period of 22 years standardized and Anglicized the names of the entire country to produce the first modern map of Ireland in 1846. Finally, the mid-1830s Balleybeg inhabitants also encounter the ominous beginnings of the potato blight when between a million and three

million Irish starved, and roughly a million more emigrated. One of the more significant aspects of this population decrease following the Famine is the large impact it had on the predominantly agriculturally-based, rural parts of Western Ireland. By interweaving these crucial events that accelerated mass cultural change, Friel explores how rural, Gaelic Ireland became a modern, predominantly English-speaking country (Jones 38). In the process, he also shows how linguistic has molded Irish identity. In the playwright's own description, *Translations* is about "the absorption of one culture into another; but I hope it goes a bit deeper than that—about the disquiet between two aesthetics" (Delaney 136).

Translations takes place in the interior of Hugh Mor O'Donnell's hedge-school, which Friel describes as "a disused barn or hay-shed or byre" (*Translations* 1). The hedge-school students, Maire, Jimmy Jack, Doalty, Bridget and Sarah do not speak English, and therefore are dependent of Owen's translation. Beside Maire, Sarah has the most visceral relationship with English. Her major accomplishment in the play's first act is learning to articulate her name and birth place in Irish. Near the play's conclusion, however, when Captain Lancey demands in English that she speak her name, "she knows she cannot. She closes her mouth. Her head goes down" (81). After this encounter, Sarah doesn't speak again. Her first direct encounter with the English language literally silences her. Maire functions as a complete opposite to Sarah. Out of all the Irish characters, Maire represents the push for modernity. First, she plans on immigrating to America, where she is convinced her future prospects are far higher than in Balleybeg. While waiting for Hugh

to arrive and begin the evening's lesson, Maire dutifully studies her map of America, while she tells Manus that her "passage money came last Friday" (16).

After Maire's announcement of her definite plans to emigrate, Manus responds by reminding her that she initially said she didn't want to leave Ireland. Maire stresses her departure as the only practical solution, because the money she could send home from America would benefit her siblings' futures. She tells Manus, "There's ten below me to be raised and not a man in the house. What do you suggest?" (16). When Manus avoids making a concrete alternative suggestion, and instead asks her whether she wants to leave, Maire inquires if he has applied for the headmaster job at the new national school. After Manus's negative reply, Maire has grown weary of his determination to remain locked in an Irish-speaking past.

Maire would have had an even tougher time in Brooklyn than Gar faced in Philadelphia or than Cass endured in New York, because her agricultural skills, classical education, and lack of English were not transferable to mid-nineteenth century New York. The end of *Translations* resembles *Philadelphia*, as Friel again leaves us with no indication of how Maire fared after her immigration to America (Germanou 269). It was highly probable that she would suffer the same difficulties as Cass: poverty, disease, poor housing, discrimination and abuse.

The most important modern viewpoint that Maire espouse is her eager desire to learn English, to prepare her for her new life as an Irish-American. After Hugh announces that he dismissively told

Lancey that he doesn't usually lower himself to speak English, Maire "turns away impatiently" (*Translations* 24). She soon stands up in the classroom, and announces forcefully, "We should all be learning English. That's what my mother says. That's what I say. That's what Dan O'Connell said last month in Ennis. He said the sooner we all learn to speak English the better" (24). Maire's reference to Daniel O'Connell as a supporter of the English language is appropriate, as it distinguishes her as an advocate of modern Ireland. Maire strongly agrees with O'Connell's viewpoint that Irish is "a barrier to modern progress," insisting, "I want English. I want to be able to speak English because I'm going to America as soon as the harvest's all saved" (25). Though Maire tries to persuade Hugh of the necessity of his students learning English, her attempt initially falls on deaf ears.

Despite Manus and Jimmy Jack's outright rejection of English as they retreat into the Greek or Gaelic past, Sarah's fear-induced silence during her first experience with English, the Donnelly twins' and possibly Owen and Doalty's violence against the British soldiers, Friel affirms that the best method of "replying to . . . inevitabilities" (51) is Hugh and Maire's embracing of English, for the limitless possibilities it offers. Though Friel does not specifically mention Maire's connections in New York, he indicates that she does have some family or at least friends awaiting her in America, given the arrival of her passage money (Harrington 89). After Maire's migration, one hopes these relatives would help her establish a new life in the States, by introducing her to new friends, and supplying her with "job prospects, financial assistance, basic necessities, and,

most importantly, emotional support” (Lee 217). Otherwise, like Cass, Maire’s dreams of a better life in America would have been crushed by far worse circumstances than the blisters and never ending household chores she complains of in *Balleybeg*.

III. Friel's negative portrayal of Americans

I think that the plays such as *The Mundy Scheme*, *American Welcome* and *Molly Sweeney* contain Friel's most negative portrayal of Americans, who are selfish, conniving and out to ruin the Irish. In *American Welcome*, Friel satirizes both himself and the American reception of *Faith Healer*, much as he would poke fun at the pieties Translations received in his 1982 farce, *The Communication Cord*. Friel's two characters in *American Welcome* are The European, a playwright recently arrived in the States, and The American, who will direct his latest play. The European's name is never clear. The American first calls him Mr. John Smith, but he changes the playwright's name a total of eight times, calling him Joe, Jim, Bill, Tom, Chuck, Mike, Dan and Tony Brown. As a result, the audience is never precisely sure that what the playwright's name is; very likely The American never even comes close to his real name.

Naming, translating, and miscommunication are again themes in *American Welcome*. As Owen says in *Translations*, “We name a thing —and bang! It leaps into existence!” (*Translations* 56) The constant renaming of the European similarly calls his existence into question, all the more so because Friel gives his European no voice to respond,

to defend himself, or to correctly announce his name. Like Sarah's silence in *Translations*, Friel denies The European not only his ability to speak his name, but also the chance to articulate his identity. The American speaks with excessive cheer throughout his monologues, such as his telling The European four times "how honored and how privileged" (*American Welcome* 113) he is to meet him and direct his play. While he speaks at breakneck speed, The American also tries his best to make the playwright comfortable in the play's setting. Bert enthusiastically offers his guest, "Coffee? Tea? Beer?" (112) three times, to placate him as he explains the changes he has made to his script.

The first change Bert made to The European's play was to "translate" its European language (Jones 165). Bert's statement to the playwright that an American audience would not understand words like "boot," "bumper," and "chemist" (113) recalls the American rehearsals for *Philadelphia*, where Friel considered changing his Northern Irish phrases into their American equivalent. Friel decided to leave *Philadelphia's* language as he wrote it originally for its American production, but the language in The European's play is not so fortunate.

Besides changing The European's words into American English, the next change The American explains has been made to the script is a complete alteration of its original form. In an unmistakable reference to *Faith Healer*, Bert chides the jet-lagged, silent and increasingly distressed European for having written "this wonderfully naturalistic play but you've written it in monologue form, for God's sake!" (*American Welcome* 113). In a further reference to *Faith*

Healer's recent short run on Broadway, he then tells the playwright why a play based on monologues could never interest an American audience. The humor in these lines comes from not only its references to *Faith Healer*, but from The American himself, who speaks nothing but a monologue throughout the entire play (Harrington 96). Friel undoubtedly heard much these same comments about the format of *Faith Healer* from several American theatre professionals as he embarked on the play's premiere in New York; this was also the main criticism the playwright received after the play opened.

American Welcome ends with The European in utter despair, while The American “sits back, relaxes, smiles contentedly” (114), relieved that The European didn't verbally protest about such sweeping changes to his script. There is a very sinister element in The European's enforced silence, indicating the little power European playwrights have when they agree to let Americans produce one of their plays. Bert then brags to the playwright about the riches that await him in America. The American soothes The European's angst by telling him that his play will be “the most moving play of the season—a big, big, big hit that is going to make us all rich and famous” (114).

The Mundy Scheme presented by far Friel's most interesting, as well as disturbing image of America. From the Department of Defense's initial offer of money in exchange for building nuclear submarine bases in Cork and Galway, to the even more outrageous proposal by Mundy, Friel portrayed America as the wealthy and cheery purveyor of death for Ireland. And Ireland, being under the

financial strain, had to accept America's death-based plan (Morash 139). During the coverage of the ceremony heralding the arrival of the first bodies, the T.V. Announcer encapsulates Friel's undisguised, gruesome depiction of the States by quoting Mundy's defense of his adopted country. Mundy says that "it was unfair to suggest . . . that wherever she stretched her tentacles, America spread decadence and death and decay. All Americans loved Ireland dearly, and he was confident that more and more of them would settle here permanently" (*The Mundy Scheme* 70).

This settlement in the form of decaying bodies in Ireland's west coast was a decidedly gloomier depiction of America's contribution to Ireland than Friel showed in *Cass*. Americans have deteriorated from poor New Yorkers unable to provide emotional and financial support to the emigre Cass McGuire into rich Texans with Irish-American ancestry who simply capitalize on the land of their birth as a convenient place to make money from other people's recently departed relatives. In a 1972 interview Friel made no attempt to hide his disgust with America:

Ireland is becoming a shabby imitation of a third-rate American state. This is what *The Mundy Scheme* is all about. We are rapidly losing our identity as a people and because of this that special quality an Irish writer should have will be lost . . . we are losing the specific national identity which has not been lost by the Dutch or the Belgians or the French or the Italians. We are no longer even West Britons; we are East American. (Murray 49)

In *Mundy*, Friel made this repulsion with America's overpowering

influence in Ireland blatantly clear. In an interview two years later, Friel said, “I don't like America at all. It still has some virtues and it's a very generous country. I loved it when I went there first . . . but this left me very rapidly” (Murray 34). At the same time as he despised the United States, Friel also repeatedly acknowledged that even as an established Irish writer in the late 1960s, he still depended upon America for survival. Three year later, Friel again stressed his dependence on America as the key to making a living as an Irish dramatist, “A writer cannot exist financially in Ireland unless his work is read or performed in Europe or America” (Murray 49). Between late 1960s and early 1970s, Friel was wrestling between his growing repulsion towards America's permeating every facet of Irish life and his practical need for an American audience to watch his plays.

Friel's presentation of America as a series of villains in his works reveals unflattering portraits of American characters concerned solely with materialism, money, and the exploitation or destruction of others—pointedly either Ireland or Friel's Irish characters. At times darkly humorous, at times vicious, Friel's depiction of the U.S. in these plays exposes his deep mistrust of America's true motives.

IV. Friel's debt to American playwrights

Lovers and *Dancing at Lughnasa* each have clear links to America. The first is their connection to the work of two American playwrights, *Our Town* by Thornton Wilder and *The Glass Menagerie*

by Tennessee Williams. In *Lovers*, a double bill consisting of two one acts, “Winners” and “Loser,” Friel turned away from previous plays. Though *Lovers* doesn't focus on the Irish–American experience, each of the one–acts has an American association. Thematically, *Winners* closely resembles *Our Town*. *Winners* tells the story of a teenage couple, Joe and Mag, who spend part of a hot summer day talking, studying, bickering and joking about their future, as they lie on Ardnageeha, a hill overlooking Ballymore, County Tyrone. Ballymore is Friel's second fictional northern Irish town, an Anglicized version of Baile Mor, or large town. Early in the play, Friel reveals the first of his many ironies that underlie this youthful romance. As the play progresses, we learn that the couple will marry in three weeks, whereupon they will move into a small apartment above a slaughterhouse yard (Roche 108).

Wilder and Friel rely on a non–realistic narrator who stands outside the action and comments directly to the audience as a detached, modern Greek Chorus. These narrators possess intimate knowledge of the main characters' fates. In *Our Town*, the Stage Manager tells the audience in Act 1 what will happen to the young paper boy, Joe Crowell, Jr. In a similar vein, Friel's two Commentators tell the audience near the end of Episode 1 in *Winners* that after Joe and Mag leave Ardnageeha Hill, they borrow a boat that was lying nearby Lough Gorm seventeen days after the young peoples' disappearance turned out to be drowned Joe and Mag, “floating, fully clothed, face down, in twenty–seven inches of water” (*Lovers* 52). The Commentators do not reveal whether their deaths were an accident or suicide.

More extreme than Wilder's Stage Manager, who acknowledges "something is eternal" (87) in the deaths of the Grover's Corners residents, the Commentators' speeches contain no recognition of a higher power. Instead, Friel's narrators speak strictly rational facts about Ballymore and its residents, even when they reveal how Joe and Mag's parents reacted to their children's drowning. The Commentator named Man calmly explains that after Mag's death, her mother "spent the greater portion of these months in the County Psychiatric Clinic" (43). After Joe's death, his father "never mentions his son's name" (73), the Commentator named Woman announces in an equally neutral tone.

Wilder and Friel's narrators focus on the continuation of life in their small towns, regardless of the central characters' deaths (Pine 118). As the Stage Manager begins Act 3, he says that even though Emily and Wally Webb, Mrs. Gibbs, Mrs. Soames and Simon Stimson have died, "You'd be surprised, though—on the whole, things don't change much around here" (*Lovers* 86). Friel's narrators reiterate this statement about life going on after Joe and Mag's deaths:

Man: In the past eight months the population of Ballymore has risen from
13,527 to 13,569.

Woman: Life there goes on as usual.

Man: As if nothing ever happened. (73-74)

These purely factual statements constantly disrupt the audience's involvement in the plays, which ultimately prevents them from sliding into nostalgia about the characters' brief lives. In "Winners,"

Friel adapted Wilder's neutral narrator into another one of his trademark non-realistic, dramatic techniques that emphasizes irony and detachment about Joe and Mag's deaths. Each one-act in *Lovers* has an ironic title. "Winners" suggests that the teenagers' drowning saves them from the inevitable misery and regret they would have found in marriage.

Dancing at Lughnasa also has close connections to an American playwright, Tennessee Williams' *The Glass Menagerie*. Both plays are autobiographical memory plays, filled with a nostalgic, warm glow. Several of Michael Mundy's comments on the imaginary world of memory echo Williams. For instance, Michael's final monologue that encapsulates his recollections of the summer of 1936 states, "what fascinates me about that memory is that it owes nothing to fact . . . atmosphere is more real than incident, and everything is simultaneously actual and illusory" (*Dancing at Lughnasa* 71). This statement resembles Williams' stage directions, "memory takes a lot of poetic license" (*The Glass Menagerie* 3).

The prominence of music is another strong link between the plays. In his preface, Williams describes the necessity of productions of his play including "a single recurring tune, 'The Glass Menagerie,'" which he says gives "emotional emphasis to suitable passages" (xxi). He describes this theme music as "the lightest, most delicate music in the world and perhaps the saddest," because it "expresses the surface vivacity of life with the underlying strain of immutable and inexpressible sorrow" (xxi). The songs in *Lughnasa* fit this description, as every major tune Friel includes is an attempt to distract the Mundy sisters from their disappointing lives, by going them a

momentary escape through music. Even more so than in *Menagerie*, music is one of the strongest elements in Friel's play. Michael's first monologue immediately emphasizes the magnitude music has in his childhood memories. He opens the play by commenting that his recollections of the summer of 1936 revolve around his family's acquiring their "first wireless set" (1), the unreliable, short-tempered radio, whom they christen "Marconi."

Closely akin to the plays' use of music is their similar inclusion of dance. As Joan FitzPatrick Dean suggests, dance "offers fleeting release" (54) to the central female characters in each play. In *Menagerie*, Laura's brief "clumsy waltz" (85) with Jim, the gentleman caller, gives her a momentary escape from her fragile, inner world. Their dance ends when they bump into the table, and knock off Laura's unicorn, which loses its horn, thus symbolizing Laura losing what makes her feel "freakish" (86). In *Lughnasa*, the Mundy sisters' rebellious dance also provides a temporary outlet for their frustrations, which similarly ends with their abrupt return to the real world of 1930s rural Ireland. Looking at *Lovers* and *Dancing at Lughnasa* as influenced by Thornton Wilder's *Our Town* and Tennessee Williams' *The Glass Menagerie* reveals multiple thematic and stylistic comparisons, which expands Friel's ongoing relationship with American culture.

V. Conclusion

Brian Friel has cultivated a consistently strong connection to

America throughout his over forty year playwriting career. Two of the characteristics that distinguish Friel's writing from that of his Irish dramatic predecessors are his abundant American characters and his consideration of America's influence on Irish life. Through his ten Irish-American or American characters, and his repeated use of musical theatre music and folksongs, Friel has interrogated American culture more than any other Irish playwright. While he often portrays the United States in unabashedly negative terms, as an amoral, greedy country populated by disreputable characters with obsessive financial interest in Ireland, he also pays tribute to the American entrepreneurial spirit. In particular, he frequently accentuates his American characters' enthusiasm and their strong work ethic. His description of this typically energetic American could describe his Irish-American and American characters. In sum, Friel has had as important an influence in American theatre as most of his predecessors and all of his contemporaries because of the quality of his writing and the accessibility of his dramatic themes.

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■ 주제어

Brian Friel, America(n), emigration, negative portrayal, American playwrights

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■ Abstract

America in Brian Friel's Plays

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This paper explores Friel's perspective towards America has changed, by examining his depiction of Irish American immigrants, his evocative portrayal of America as villain and his stylistic and thematic similarities to American playwrights Thorn Wilder and Tennessee Williams. At first, I investigate the discussion of emigration to America from the female perspective in *The Loves of Cass McGuire* and *Translations*. And then I examines the reasons behind his increasing disgust with American selfishness and the materialism, as typified in *The Mundy Scheme* and *American Welcome*. Lastly, I consider his debt to two American playwrights, Thornton Wilder and Tennessee Williams. As a result, I can understand the complexities of meaning America has for Friel.

■ Key Words

Brian Friel, America(n), emigration, negative portrayal, American playwrights

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The Use of Cultural Memories in *Ceremony* and *The Woman Warrior**

Jihee Han & Jihyeong Chu

As for the study of ethnic American literature, there has been an argument that only a particular ethnic group can make a complete understanding of a particular ethnic literature. James Welch argues, referring to reviews by white American critics, “I have seen works written about Indians by whites. . . but only an Indian knows who he is” (qtd. in Seyersted 40). He is right in some sense because non-Indian or non-Asian readers, who lack the knowledge of an ethnic culture, would certainly feel their reading interrupted by the unique cultural facts, names, foods, conventions and so on that they encounter in a literary work for the first time. Besides, they would also find themselves confused by particular cultural nuances which they could not quite understand but felt apparently significant in a particular ethnic work. Yet, such an ethnocentric argument loses its power of persuasion when faced with the fact that no ethnic-American writer can be free from the material conditions of growing in multicultural America. In other words, ethnic American writers would often have it as their themes to explore their culturally

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specific modes of hyphenated being in the white-centered society. Sometimes, their explorations may be viewed as more oriented toward empowering their ethnic cultural identity and in other times as more slanted toward resisting their ethnic traditions. Nevertheless, as long as they establish a sense of verisimilitude in presenting their unique hyphenated cultural senses in their narratives, they represent common American multicultural sensibility which features what Ralph W. Emerson once envisioned in his poem "Each and All." Each ethnic writer's cost of negotiating between two cultures seem painful and even ugly, but when placed in the context of multicultural America, each struggle is beautiful as a part of "the perfect whole."¹⁾

Leslie M. Silko's *Ceremony* and Maxine Hong Kingston's *The Woman Warrior* are good examples to prove this point. Although bringing their ethnically specific cultural memories heavily in their works, Silko and Kingston overcome the limitations of ethnicity by dealing with each protagonist's struggle in the context of American struggle for identity. In other words, at the outset Tayo and no-named narrator are cast in each ethnic culture's mythic aura of a warrior: Tayo as a veteran of WW II is thrown in the tradition of an Indian warrior while no-named narrator is in the tradition of a Chinese woman warrior. As the narrative unfolds, however, readers, without any pre-knowledge of both ethnic traditions, come to relate themselves to the growing process of each protagonist who has to exchange ethnic cultural assets for American cultural currency in order to survive in the material conditions of white-centered America.

1) Read the whole poem at www.poetryfoundation.org.

Therefore, making an approach to *Ceremony* and *The Woman Warrior* as parts of American multicultural literature, this paper tries to illuminate the process in which Tayo and no-named narrator grow from a victimized ethnic protagonist to a contemporary version of each ethnic tradition's warrior. For the purpose, this paper narrows its focus on Silko's and Kingston's meditations on each cultural past and describes Tayo and no-named narrator's specific struggles first. Then it explains how both writers, given the tradition of American *Bildungsroman*, use their cultural heritages in terms of characterization and narrative technique and successfully create a space of universal empathy in which an ethnic American's struggle translates into a generic human struggle for identity.

I. Tayo and No-Named Narrator

It is needless to say that cultural memories play an essential part in *Ceremony* and *The Woman Warrior*. However, Silko and Kingston are unique bricoleurs who knits the narrative strands of ethnically specific senses into a common quilt of American multicultural sensibility: while Silko stresses the continuity of the Laguna Pueblo people's history and recovers the validity of Native American cultural traditions in the present life of Tayo, Kingston, keeping a distance, contemplates the discontinuity and the severance of Chinese traditions in the present life of the half-Chinese narrator. For instance, Silko inserts a part of Keresan myth of "The Witches and Arrow-Youth" right before Tayo faces the truth of Emo in *Ceremony*.

The traditional myth not only provides a way of introducing the Native American cultural background but also serves to comment on the actions of the main plot. According to Dennis R. Hoilman, the Keresan myth of “The Witches and Arrow–Youth” forms a thematic parallel with the main plots of *Ceremony*. Hoilman sounds quite right when he claims that Tayo's struggle against the witchery and his ultimate completion of ceremony are “a re– enactment or a variation” of the Keresan myth (57). Let's take a look at the part of Keresan myth of “The Witches and Arrow–Youth” Silke brings in the narrative:

Arrowboy got up after she left,
He followed her into the hills
up where the caves were,
The others were waiting,
They held the hoop
and danced around the fire
four times,
The witchman stepped through the hoop
he called out that he would be a wolf,
His head and upper body became hairy like a wolf
But his lower body was still human,
“Something is wrong,” he said,
“Ck'o'yo magic won't work
if someone is watching us.” (247)

According to the whole story of the myth, Arrow–Youth suspects

that his wife is a witch when he discovers her boiling a baby in a pot at home. He secretly follows her one night when she sneaks out of the house. The witch-wife, then, senses Arrow-Youth's presence and tries to kill him. With the aid of various helpers, however, Arrow-Youth defeats the witch and restores some peace in his mind. After introducing this Arrow-Youth myth which has long been known among the Pueblo people as a suggestive context, Silko creates a parallel by making Tayo play the role of Arrow-Youth in *Ceremony*. Like Arrow-Youth, Tayo secretly watches the violence of his friends, Emo, Leroy and Pinkie, hidden "away from the crack between rocks" (249). To his fright, he realizes that they had behaved as the tools of "the witchery" of capitalism and actually turned into "the destroyers" (249):

He knew what they were doing; Harley had failed them, and all that had been intended for Tayo had now turned on Harley. There was no way the destroyers could lose: either way they had a victim and a corpse. (251)

Just as Arrow-Youth did, after returning from WW II, Tayo feels great anger against the violence of Emo and other friends and, as if having been the prey of the witchery, comes to be tempted so much to execute "their deadly ritual for the autumn solstice" (253). Even though he represses his crazy lust for violence, he is still suspicious of his violent nature after he had an urge to kill his friends in the mind and falls into gloomy depression. As the narrative goes on, Tayo continues this sick mode of a failed Indian warrior as "a drunken Indian war veteran" (253). However, with the timely aid of

Betonie and Te'sh he starts a process of recovering his self-esteem and soon comes to realize the nature of the so-called 'witchery' he feared, which is none other than the white Americans' evil racial violence to extinguish him and the Indian people:

He would have been another victim, a drunken Indian war veteran settling an old feud. . . . The white people would shake their heads, more proud than sad that it took a white man to survive in their world and that these Indians couldn't seem to make it. At home the people blame liquor, the Army, and the war, but the blame on the whites would never match the vehemence the people would keep in their own bellies. . . . (253)

Finally, he, like Arrow-Youth, restores the whole vision of Indian eye/I and comes to see the outside and the inside of his material conditions of living in a never-ending circle of Laguna Pueblo history. This way, he becomes transformed into a contemporary warrior who engaged in a hard battle to restore a sense of balance and harmony in his mind:

[He] could still see the stars. He had arrived at a convergence of patterns; he could see them clearly now. The stars had always been with them, existing beyond memory, and they were all held together there. . . . Accordingly, the story goes on with these stars of the old war shield; *they go on, lasting until the fifth world ends, then maybe beyond. The only thing is: it has never been easy.* (my emphasis 254)

By presenting Tayo's re-enactment of the traditional Indian myth

while fighting the cultural prejudices of the white Americans, Silko achieves two effects: the restoration of Laguna Pueblo Indian culture in the history of multicultural America and the reassurance of its continuity and validity as a cultural power to heal the psychological defeat that Tayo has carried as a failed warrior of an Indian tribe as well as an unrecognized veteran of America.

However, Silko's representation of Tayo's healing and transformation should not be simply considered as an evidence of her accommodation of white American cultural values. Rather, she rescues Tayo from the blind vision of both the Indians and the non-Indians and places him in front of them as a contemporary American who went through the same disease of depression pervasive in the 1960s. As she stated in "Conversations," she was critical of "rant and rave" of the late 1960s' traditionalist Native American movement because those traditionalists had a tendency to "oversimplify the world" and to blame the mainstream white society for all misfortunes of the Indians(7). Commenting on their victimized mentality, she said,

But there's no subtlety to their view. . . . what they miss is all of the personal subtleties and the unique experiences and aspects of this individual's life which have brought this person to this place in time. It is much more important to explore all of the possible depth and all of the possible details of a person's life and to range them through time. (Conversations 7)

Thus, despite the impasse in which the non-Indians habitually view the Indians as failed ancient tribes and often ignore the

problems of contemporary Indians, she, unlike traditionalists, chooses to record Tayo's victimized mentality not just as an Indian problem but part of the whole sick mentality of contemporary America. In doing so, she not only maps out the unique experiences and aspects of the Native Americans in the multicultural American society but also re-evaluates the healing power of the Native American's holistic vision for both Indians and non-Indians in the contemporary times.

In *The Woman Warrior*, on the other hand, Kingston does not endorse the traditional Chinese culture whole-heartedly. In the narrator's rather exaggerated tone she suggests how Chinese cultural traditions have been discredited and discontinued in the real lives of the half-Chinese in white-centered America. For instance, in the "White Tigers" chapter the narrator begins her childhood memories of confusion and anger at her parents's traditional Chinese sensibility concerning a woman's virtues:

My American life has been such a disappointment. "I got strait A's, Mama," "Let me tell you a true story about a girl who saved her village." I could not figure out what was my village. And it was important that I do something big and fine, or else my parents would sell me when we made our way back to China. In China there were solutions for what to do with little girls who ate up food and threw tantrums. You can't eat strait A's. (45-6)

This passage directly points out the double consciousness with which the narrator struggles whenever she has to deal with the cultural norms of the old generation of Chinese immigrants: on the

one hand, she values the logicity of the white Americans and works very hard to be as such, but on the other hand, she can't totally escape from the pressure of the traditional Chinese culture which her parents represent. Thus, like Rocky in *Ceremony* the narrator distorts her Chinese heritage into barbarous and primitive one and then tries to become successfully assimilated to the mainstream white-American society. Her memories of Chinese cultural past, then, turn out to of little avail in her cultural battle for a 'proper' identity: unlike Tayo who cashes in the Indian spiritual traditions in the midst of his inner conflict, the narrator cannot withdraw any liquid cultural assets from the defunct accounts of her Chinese heritage. Consequently, she discredits her mother's stories just as "talk-stories" and also loses the capacity to have access to the old Chinese senses. Through sad and humorous episodes like these Kingston shows how Chinese cultural traditions have lost its value as a usable currency and thus the cultural gap between the mother's old generation and the daughter's young generation has become ever so deep and wide.

As the narrative goes on, however, Kingston subtly reveals her contemplations of a contemporary woman warrior. Certainly, from the perspective of the "talk-stories" of famous Chinese woman warriors, who are a mythic swordswoman and Ts'ai Yen, the narrator appears to be a failed Chinese woman warrior. In the "White Tiger" chapter, the narrator hears about the story of a swordswoman who was brave enough to save her village but humbly fulfilled her roles as a submissive wife, mother, and daughter-in-law. Yet, as the following descriptions of the narrator's response

hint, she does not make any constructive link with the old Chinese swords-woman in her present battle for identity. More than anything else, she is fed up not only with hearing the mythic warrior woman's stories but also with the useless, old, patriarchal Chinese perceptions that do not place a daughter's achievement on a par with a son's and even dismiss a daughter as nothing. Thus, despite having a role model of strong iron-willed warrior woman in front of her, she neither catches the true essence of the mythic swordswoman's strength nor understands the paradox of the traditional Chinese sense of humility. Rather, she wishes to have been born as a boy and further tries to invent a radically different "American feminine" identity(47), which is completely severed from any Chinese senses. In order to become a free, independent, and self-assertive contemporary American woman, she emphasizes the fossilized values of mythic woman warriors all the more consciously:

It may well be that they're resting happily in China, their spirits dispersed among the real Chinese, and not nudging me at all with their poles. *I mustn't feel bad that I haven't done as well as the swordswoman did; after all no bird called me, no wise old people tutored me, I have no magic beads, no water ground sight, no rabbit that will jump in the fire when I'm hungry. I dislike armies.* (my emphasis 49)

Investing more in the logical, scientific, current senses of American eye/I, it is almost impossible for the narrator to use the obsolete currency of Chinese mythic talk-stories. Thus, she fails to connect the swordswoman's inner strength to her contemporary

battle to win a proper “American feminine” identity.

Further, she does not draw any healing from another story of a strong mythic woman whose name is Ts'ai Yen which her mother told the narrator to teach a proper Chinese woman's virtue. When a little girl, the narrator could not enjoy Chinese operas at all apparently because she “did not understand the words in operas”(193). Yet, actually she reveals in the narrative that she did not like her story mainly because she detested the idea of family violence and could not even bear the adult audience who “broke up laughing” and “were having a great time” while watching a Chinese opera singer who sang “beat me, then, beat me”(193). Given that the narrator had only the surface (or literal) senses of the Chinese opera on Ts'ai Yen's life, this cultural encounter must have provoked a sense of resistance against the overall Chinese cultural sensibility in her mind and rather worked to reinforce her inner resolution that she would never grow to become such an insensitive Chinese or a passive woman.

Nonetheless, in the last scene of *The Woman Warrior* Kingston intimidates that now grown-up narrator, too, has become a woman warrior from a contemporary Chinese American perspective, who retains, even if vague, traces of strong Chinese mythic women. For she lets the same Chinese opera singer reappear and sing Ts'ai Yen's song of “China and her family” so “high and clear”(209). This ending suggests that the narrator finally came to appreciate the cultural heritage as well as the literal senses of the opera:

After twelve years among the Southern Hsiung-nu, Ts'ai Yen was ransomed

and married to Tung Ssu so that her father would have Han descendants. She brought her songs back from savage lands, and one of the three that has been passed down to us is "Eighteen Stanzas for a Barbarian Reed Pipe," a song that Chinese sing to their own instruments. *It translates well.* (my emphasis 209)

Although it is questionable whether she can really understand the song, Kingston optimistically hints that the narrator is at least willing to repress her strong antipathic vent and show more tolerance toward the old Chinese culture. Although once confused by different names in Chinese history such as China, Han dynasty, and Southern Hsiung-nu, the narrator has now equipped herself with a bit of basic historical knowledge of China and can tell names and identify their historical significances: that is, when "Ts'ai Yen sang about China and her family there," that "China" means the first "Han" nation, whereas when she says "a song that Chinese sing to their own instruments," that "Chinese" means modern China, including Hsiung-nu people who were incorporated in the second Han nation(209). Although she has yet to restore her Chinese senses that has been atrophied while growing up, the narrator at least has the courage to acknowledge the sentimental value of Chinese cultural memories to balance out her conscious drive for the "American feminine" identity.

II. The Same Burden but the Different Historical Payments

As has been delineated so far, Silko's and Kingston's ethnic-

American protagonists bear the same burden of each ethnic cultural heritage that has been marginalized or obsolete in white-centered American society. Yet the discrepancy between Silko and Kingston in characterizing each protagonist's struggle for identity can be understood in the context of different positions of two ethnic groups in American history. The different historical positions naturally allow two ethnic writers to engage in each unique approach to 'the use of the past.' Given that the Indians as the aboriginals constitute the pre-historic part before the foundation of the United States of America, Silko as a Native American writer can easily claim the right of the Indians in the nation building of America. Of course, Kingston as a Chinese American writer can also claim the right of the Chinese immigrants who paid their dues in the building of America's infrastructure in the nineteenth century. However, ancient Indian nations remain as defeated ones in the reservation areas of the North American continent whereas China is still there as a strong nation in the far East with a different political system. Thus, Silko naturally presents a process of how Tayo attains the balance between the defeated and marginalized Indian culture and the mainstream white American culture and comes into being as a contemporary Native American warrior. On the other hand, Kingston, depicting the narrator's growing process toward an 'Americanized' Chinese woman, invests her narrative efforts more in the registration of the narrator's understandable ambivalence toward faraway country China's history and its cultural traditions. To put it another way, in Tayo's characterization Silko have free access to the Indian cultural memories as the repositories of still valuable cultural assets that

Tayo can withdraw and use to recover his psychological damage. In the narrator's characterization, Kingston cannot but credit the Chinese cultural memories as the exotic ethnic past that contains unusable but sentimental values for the Chinese Americans. This means that the narrator cannot exchange the Chinese mythic woman's bravery for her contemporary battle for obtaining the "American feminine" identity. Let's take a look at how differently Silko and Kingston have access to their ancient cultural memories and liquidify the past into the present.

In *Laguna Woman* Silko once commented on her own cultural identity: "I suppose at the core of my writing is the attempt to identify what it is to be a half-breed or mixed blooded person; what it is to grow up neither white nor fully traditional Indian"(qtd. in Seyersted 15). Silko invests this double vision in the characterization of Tayo as well, so that Tayo is presented at the outset as a half-Indian youth who can't negotiate his proper identity in the face of his split cultural roots. Born of an unknown white father and an Indian mother who worked as a prostitute in Gallup, Tayo had been given to his Auntie living in Laguna when his mother died. Auntie, who is a devout Christian, is such a manipulative person that she continuously reminded Tayo of his being the disgrace to her family and made him "close enough to feel excluded, to be aware of the distance between them"(67). Thus, thinking of himself as a magnet of drawing bad luck to those who are close to him, he is insecure about himself and feels guilty of everything, including Rocky's death in the Pacific, the drought of the village, his uncle Josiah's death and even the loss of his cattle.

However, more than anything else, the reason why Tayo feels so deeply vulnerable about his half-Indian identity is because his self-esteem has constantly been threatened by white-centered education. School teachers have taught him to feel “shame” about “the deplorable ways of the Indian people” in the class of American history(68). The science books have explained the causes and effects of natural phenomena and have completely driven the “magical” spirits out of nature which he has long believed(94). While learning to question and devalue his own Indian heritage by exchanging the old Indian way of seeing for the present scientific way and the white American mode of self-reliance, Tayo gets more and more separated from his own cultural past and consequently feels himself getting bankrupt bit by bit. Yet, before he finally loses all assets of his Indian heritage, he gets a timely aid from an old Navajo Indian, Betonie and makes a transition to the healing.

Betonie, who retains the historical consciousness of his Indian past and functions as a modernized medicine man, instantly catches the deep roots of Tayo's illness. He redirects Tayo's consciousness to maintain “balances and harmonies” between two cultures by teaching him an Indian cultural perception that everything is not fixed but “always shifting”(130). He leads Tayo to realize the value of having a specifically Indian sense that “the changing, [or] the becoming must be cared for closely” because everything is in “transitions” to something else(130). In so healing Tayo's Indian eye/I and teaching him not to blame the white Americans but to “deal with white people, with their machines and their beliefs”(132), he nurses Tayo's inner scars, as Michael Hobbs indicates. Thanks to his

care, Tayo also starts to recover from his mental depression little by little: he learns to put down his extreme self-condemnation, gets out of his guilty feelings for Rocky's death and big drought, and begins to make truce with himself. His healing process then gets accelerated by the experience of being loved by Ts'eh and also by the recovery of uncle Josiah's cattle.

The completion of Tayo's healing is achieved at the moment when he sees the past and the present and the Indian and the non-Indian cultural heritages in the perspective of an unending cycle of nature that will last "until the fifth world ends, then maybe beyond"(254). Certainly, Tayo's healing process resounds a sense of reality since the Indian culture, despite being defeated, has been acknowledged as the 'aboriginal' past of American history. Thus, bringing in Indian animism and shamanism as usable cultural assets for contemporary Americans' healing, Silko re-interprets the role of an Indian medicine man and performs a linguistic ceremony to envision the "balances and harmonies" between the Indian and the non-Indian American culture and between nature-oriented spiritual living and material-oriented capitalist living.

Unlike Silko who reclaims the specific values of Native American cultural heritage through Tayo's growing pain, Kingston presents the impasse of the no-named narrator who cannot invest her ethnic cultural memories in the battle for her American feminine identity. Although born to a Chinese mother named 'Brave Orchid,' which suggests a brave, active and intelligent woman, and a Chinese father who maintains the old Chinese value system in tact, the narrator does not reveal her Chinese given name throughout her

narration. This simple fact reads aloud enough to hint that Kingston has to deal with a different payment that the Chinese immigrants had made in American history. Most importantly, unlike Silko who presents an authority figure like the medicine man Betonie, Kingston does not introduce any authority figure to heal the narrator's split consciousness concerning her feminine identity. Instead of helping the narrator ease her cultural struggle, her parents and the immigration community who supposedly represent the Chinese spiritual virtues appear to be those who belong to the old defunct world whose fossilized ideas and values only make the narrator develop a negative attitude toward Chinese cultural heritage. As Linda Hunt notes, therefore, the narrator cannot but grow, feeling a huge, firm wall of an extremely patriarchal culture which depreciates the worth of women, represses the right of women's free speech, and constrains women to the practices of submission. Mostly based upon her personal experiences, it seems unavoidable for Kingston to have made a lopsided choice to present the narrator who invests more in American cultural senses so as to construct some empowering sense of girlhood.

Illuminating the narrator's struggle in the frame of an independent American feminine identity, Kingston casts an emphatic gaze at the narrator's battle to distinguish her own "American feminine" cultural sensibility from her Chinese mother's. For instance, in the "Shaman" chapter the narrator visits her mother after long time since she left home. Here, the conversation between the mother and the narrator painfully reveal the cultural gap that cannot be filled in easily. The narrator's mother, who became eighty

years old, tries to recollect her immigrant life in America in front of her daughter. To the mother, all things American haven't had any real meanings because she has maintained the Chinese value system and internalized patriarchal norms and moral perceptions all her life. Thus, she has been calling white folks "ghost" instead of calling their proper names. This naming is in a way very important to the mother because it has worked for her to empower herself: by calling white Americans "ghost" she could have completely negated the power or the influence of white American culture which had stigmatized her and other Chinese immigrants as 'coolies.' Yet, the half-Chinese daughter cannot relate herself to her mother's way of empowering but rather feels irritated by her constant imposition of the old, useless Chinese sensibility on her. She says,

I don't want to hear Wino Ghosts and Hobo Ghosts. *I've found some places in this country that are ghost-free. And I think I belong there, . . .* Here I'm sick so often, I can barely work, I can't help it, Mama. (my emphasis 108)

As for the mother, the old China might have always been an idyllic place and thus continued to have aesthetic values that reminded her of the leisurely life in the mainland China when she had only to enjoy her time as a daughter of a rich landowner. Yet, as for the daughter who had to grow up in white-centered America and learned to "see[s] the world logically" at schools(204), it is as good as a regress to the old, defunct world for her to apply her mother's anachronistic cultural senses to the present cultural battle. Thus, she rather tries to superimpose her logical American senses:

“Time is the same from place to place,” I said unfeelingly. “There is only the eternal present, and biology. The reason you feel time pushing is that you had six children after you were forty-five and you worried about raising us. You shouldn't worry anymore, though, Mama. You should feel good you had so many babies around you in the middle age. Not many mothers have that. Wasn't it like prolonging youth? Now wasn't it? You mustn't worry now. All of us have grown up. And you can stop working.” (106)

Just as the mother continues to call her daughter using an animal nickname as in “Of course, you must go, Little Dog”(108), the narrator constantly finds it hard to place her mother's Chinese past on a par with her own American present. Having lived with native Chinese parents who contain the original cultural past but actually finding it hard to heal the split psychology, then, the narrator overwrites the Chinese heritage with American cultural values. In this respect, the completion of her “American feminine” identity is essentially different from Tayo's: whereas Tayo restores the presence of the past and attains a sense of balance in his hyphenated identity, the narrator develops a layered sense of “American feminine” identity. Her hyphenated identity is just half and stacked over the pastness of the Chinese past. Since China is obviously a different ethnic country located in the far East with different cultural values and sensibility, and since old China is literally defunct and completely different from modern communist country China, and most significantly, since Chinese immigrants constitute only part of contemporary American history and thus generally viewed as paying lesser dues in the foundation of the United States of America,

Kingston understandably remains wary of cashing in Chinese cultural memories in deploying the narrator's battle for American feminine identity. Rather she chooses to envision Chinese cultural past and mythic "warrior" women as containing aesthetically beautiful and sentimental values.

III. The Same Marginalized but Different Narrative Styles

Silko's and Kingston's narrative styles thus naturally reflect their unique positions in American history and different approaches to the use of their ethnic cultural traditions. While Silko fuses the elements of the Indian oral performance with the contemporary American narrative style, Kingston cedes her narrative style more to American Bildungsroman tradition instead of incorporating Chinese sentimental style. In *Ceremony*, just as Tayo recovers a whole Indian vision, so Silko's narrative style grows to balance Indian oral tradition and American descriptive narration into one storytelling as the plot unfolds. For example, apart from the formal elements of novel, Silko brings in different lengths of lines and a picture of constellation and sometimes makes no distinction of chapters and even includes fragmented stories. This narrative style suggests Silko's creative use of the Indian oral tradition which regards storytelling as part of a ceremony of healing the sick. She once stated she recognized this special power of storytelling in the dust jacket of *Ceremony* when the book was published:

This novel is essentially about the powers inherent in the process of storytelling. . . . The chanting or telling of ancient stories to effect certain cures or protection from illness and harm have always been part of the Pueblo's curing ceremonies. (qtd. in Seyersted 26)

In addition, Silko describes the validity of Indian oral tradition which endows storytelling with the power of a medicine. As she sees, such valence of Indian storytelling is worthy enough to be applied to American writing practices because the white Americans also feel the same “hollow and lifeless”:

The destroyers had tricked the white people as completely as they had fooled the Indians, and now only a few people understood how the filthy deception worked. . . . But the effects were hidden, evident only in the sterility of their art, which continued to feed off the vitality of other cultures, and in the dissolution of their consciousness into dead objects: the plastic and neon, the concrete and steel. Hollow and lifeless as a witchery clay figure. *And what little still remained to white people were shriveled like a seed hoarded too long, shrunken past its time, and split open now, to expose a fragile, pale leaf stem, perfectly formed and dead.* (my emphasis 204)

That said, Silko's narrative contains the aspect of performance like a live storytelling in front of the audience. Through her linguistic performance, therefore, Silko invites all listeners, regardless of ethnicity, to participate in her healing ceremony and meditate on a variety of suffering they go through while living in the hollow capitalist society of modern America.

Kingston on the other hand follows the American narrative style faithfully. As Suzanne Juarez notes, using American-style wit and humor, she depicts the cultural difference between the old generation of the Chinese immigrants and the young generation of Chinese Americans and between old Chinese woman warriors and a contemporary Chinese American woman warrior. By sharing common experiences of being a half-Chinese woman but keeping the authorial distance from the no-named narrator, Kingston points out the faults of both Chinese and Chinese American communities in a more objective frame. For instance, she directly suggests that the older generations should have accepted American cultural sensibility actively for the future assimilation of their children to white-centered America:

Those of us in the first American generations have had to figure out how the invisible world the emigrants built around our childhood fits in solid America.
(5)

At the same time, she does not hesitate to give out a word of advice for the younger generations that they should have also tried to reach out to the older generations because they had expressed their love only in different ways:

Who said we could sell you? We can't sell people. Can't you take a joke? You can't even tell a joke from real life. You're not smart. Can't even tell real from false. . . . That's what we're supposed to say. That's what Chinese say. We like to say the opposite. (202-203)

As a matter of fact, the narrator, the narrator's mother, two mythic women and Kingston are all brave women who tried to get out of the traditional roles given out to Chinese women. All of them tried to lead their lives more bravely and more actively than ordinary Chinese men: the no-named narrator left the Chinese ethnic past bravely for self-reliance, so did the swordswoman save the village for her family, and so did the narrator's mother leave China to provide her children with an opportunity to live a better life. Kingston, too, is brave enough to point out the sentimental valance of old Chinese cultural past, though she never forgets to hint in the end that she has kept a warm gaze at her own ethnic root.

IV. Conclusion

As examined, Silko and Kingston, while exploring a similar theme of growing pain as an ethnic-American, share a common American vein regarding how tough it is to grow up as a Native-American or a Chinese-American in white-centered America. The entrance of the ethnic-Americans into the mainstream American society is certainly not a simple transition that guarantees an unambiguous identity. The most conspicuous complication of the transition involves the issue of what to do with each ethnic cultural heritage. In the case of Silko and Kingston, they honestly tackle with the historical relations between the Indians and the Whites and the Chinese that have been differently tied in with cultural prejudices in the mainstream American society. The biased distinctions between the developed and

the under-developed, the mythical and the scientific, the orality and the logicity have developed into generic categories to stigmatize each Native American and Chinese cultural senses in American history. In a way, each narrative, then, works as a linguistic performance, aiming to re-consider each ethnic cultural past, and each protagonist represents each writer's earnest speculation of cultural memories. Although Tayo finds a healing from his cultural heritage while the no-name narrator does not, this is not to say that the one is better than the other. Both ethnic writers put the burden of being an ethnic American on the surface and provide readers with an opportunity to meditate on what needs to be remembered and restored in white-centered monologic American society. It is only fortunate to conclude that similar but different ethnic characters came to constitute the multicultural scene of American society thanks to Silko and Kingston's sincere explorations and creative visions.

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■ 주제어

Use of the Past, Cultural Identity, Ceremony, The Woman Warrior, Multiculturalism

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■ Abstract

The Use of Cultural Memories in *Ceremony* and *The Woman Warrior*

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Leslie M. Silko and Maxine Hong Kingston, through each ethnic American character Tayo and a no-named narrator, explore what it takes for a Native-American and a Chinese-American to be successfully assimilated to the white-centered American society in *The Ceremony* and *The Woman Warrior*. The entrance of the ethnic-Americans into the mainstream American society is certainly not a simple transition but involves a complicated negotiation between two cultures. The most conspicuous issue that complicates this transition is what to do with the ethnic cultural heritage they inherited. This paper, thus, illuminates how Silko and Kingston meditate on the historico-cultural relations between the Native Americans and the White Americans and the Chinese and materialize their cultural memories in the characterization and the narrative technique. Ultimately, this paper will show that thanks to these two ethnic American writers' sincere explorations and creative visions, similar and yet different ethnic characters are beautifully woven into the multicultural literature of America.

■ Key Words

use of the past, cultural identity, *Ceremony*, *The Woman Warrior*,
Multiculturalism

■ 논문게재일

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『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 동서양의 문학, 철학, 종교 등의 비교 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 6월 30일과 12월 31일 연 2회 발간한다.
- (2) [원고 접수와 심사] 원고는 수시 접수를 원칙으로 하며 기고자에게 게재 희망호를 명시하도록 요구한다. 논문 접수 마감은 봄-여름호는 4월 30일, 가을-겨울호는 10월 31일로 하고 이때까지 접수된 논문에 대해 해당호 게재 여부를 위한 심사를 진행한다. 기한 보다 늦게 투고된 논문에 대해서는 편집회의를 통해 심사 여부를 결정한다. 투고 및 심사일정은 다음의 표와 같다. 투고 및 심사 일정에 변경이 필요할 경우에는 편집회의를 통해 결정한다.

호	투고 마감	심사	수정본 접수마감	심사 완료
봄-여름 호	4월 30일	5월 5일 ~ 25일	6월 5일	6월 15일
가을-겨울 호	10월 31일	11월 5일 ~ 25일	12월 5일	12월 15일

제3조 (학술지의 발간규정에 대한 심의 및 제/개정)

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

부 칙

본 규정은 2010년 8월 30일부터 시행한다.

본 규정은 2012년 12월 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) 편집위원의 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, 학술

지와 관련하여 제반 대외 업무를 수행한다.

- (2) 편집위원장은 학술지의 편집 및 출판회의를 주관하고, 원고를 두고 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] 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 책임자가 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) 학회계재 형식 부합성, 2) 내용의 창의성, 3) 논지의 명확성, 4) 논증과정(문단간 연계성, 인용근거의 정확성, 구성의 밀도, 문장의 명증성, 설득력 등), 5) 주제의 시의성, 6) 논리적 논지전개, 7) 학문적 기여도와 같은 논문의 질적 심사와 8) 논문 형식, 9) 참고자료의 적합성, 10) 영문초록과 주제어가 적절한지 등과 같은 형식 평가를 중심으로 평가한다.

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

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

가) 계재 가 : 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 “계재 가” 판정이 나왔을 경우.

나) 계재 불가 : 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 “계재 불가” 판정이 나왔을 경우.

다) 수정 후 계재 : 사소한 문제점들이 있어 약간의 수정이 필요한 경우로서, 심사위원 3인 중 2인 이상이 “수정 후 계재” 혹은 그보다 상위의 종합평가결과로 판정하는 경우.

라) 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.

- (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 발행 전에 <논문 게재 예정 증명서> 발급을 요청하면 편집위원장은 이 증명서를 발급한다. ‘게재 불가’로 판정된 논문은 집필자에게 <게재 불가 통지서>를 발송한다. ‘수정 후 게재가’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 심사

위원은 5일 이내에 재심사 결과를 편집위원회에 통보한다. 단, '게재 불가'로 판정된 논문은 투고자가 이의를 제기하는 경우 편집위원회 2/3 이상의 동의를 얻는 논문에 한해 재심을 진행한다.

- (11) [수정제의 수용원칙] 논문 집필자는 편집위원회의 수정제의를 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

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본 규정은 2012년 12월 18일부터 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 휴머니티 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.

- ▶ 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

Hong, Gil Dong

(Dongguk University)

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 부터는 원어제시가 필요 없다. 작품명과 번역된 저서명은 처음에 번역한 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 혹은 밑줄을 사용하지 아니하고 ‘ ’ 안에 쓰며, 인용문 중 강조 부분은 원저자의 명기에 따르고, 논문 필자의 강조는 이탤릭체로 쓰며 인용문 끝 출처 표시 다음에 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 이어서 () 안에 출처를 밝히고 괄호 밖에 마침표를 찍는다.
예: 레이몬드 윌리엄즈(Raymond Williams)도 말하듯이, “주인공은 죽지만 비극의 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, 오늘의 등장인물들은 저급하다고 여겨질 수도 있는 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 이어서 ()안에 쪽수를 밝히고 괄호 다음에 마침표를 찍는다.

예: 레이먼드 윌리엄즈(Raymond Williams)도 말하듯이 주인공은 죽지만 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 독립인용문의 위쪽과 아래쪽은 한 줄씩 비워 놓는다. 독립인용문의 첫 줄은 어느 경우에도 들여쓰기를 하지 않으나 두 개 이상의 연속된 문단을 인용할 경우 두번째 문단부터 들여쓴다. 또한 독립인용문은 본문보다 작은 9 포인트의 글자를 사용하고 전체적으로 좌우를 5칸 정도 본문보다 들어가게 한다.

- 괄호를 사용하여 독립인용문의 출처를 밝힌다. 본문중 인용과 달리 인용문 다음에 마침표를 찍고 한 칸 띄 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 세부 사항은 MLA 최신판의 규정을 따른다.

(2) 단 한국어로 번역된 외국 문헌을 명기할 경우 다음의 순서에 따른다.

- 저자 항목: 원저자의 한국어 발음 이름 중 성, 성표, 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: 윌리엄스, 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 가나다순에 의해 먼저 열거한 다음 외국문헌을 알파벳 순으로 열거한다.

(5) 외국대학 출판사의 경우 University는 U로 Press는 P로 줄여쓴다. 외국출판사의 경우 Publishers, Press, and Co., 등의 약호는 모두 생략하고 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 6월 30일과 12월 31일 연 2회 발행하며, 한글논문은 앞부분에 외국어 논문은 뒷부분에 게재한다.
2. [원고 제출시한] 6월호(봄-여름호)는 4월 30일, 12월 호(가을-겨울호)는 10월 31일까지 편집위원장에게 투고 예정논문을 제출한다.
3. [논문의 내용] 투고 논문의 내용은 영어권의 인문, 철학, 문학, 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 20만원, 일반 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 서적이거나 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 제 4조 (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
 원 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	들어 쓰기	글자 크기	글자 장평	글자 간격	글 자 모 양
논문제목	가운데	160%	0글자	0글자	0글자	14 pt	90%	0%	한글: HY신명조 영문: Times New Roman 한자: HY신명조
부-소제목	가운데	160%	0글자	0글자	0글자	12 pt			
필자명	오른쪽	160%	0글자	0글자	0글자	10 pt			
본문/바탕글	혼합	160%	0글자	0글자	2글자	10 pt			
인용문	혼합	150%	2글자	0글자	2글자	9 pt			
각주	혼합	130%	0글자	0글자	2글자	9 pt			
머리말-홀수	오른쪽	150%	0글자	0글자	0글자	9 pt			
머리말-짝수	왼쪽	150%	0글자	0글자	0글자	9 pt			

*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 게재하기로 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		
수정 및 보완 사항	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 저자 뿐 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 표시 행위 및 위 행위를 제안하거나 강요하는 행위 등을 말하며 다음 각 호와 같다.

1. “위조”(forgery, fabrication)는 존재하지 않는 논문, 자료, 연구 결과 등을 허위로 만들어 내는 행위를 말한다.
2. “변조”(alteration, falsification)는 참고문헌 등의 연구자료, 연구과정 등을 인위적으로 조작하거나 임의로 변형, 삭제함으로써 연구 내용 또는 결과를 왜곡하는 행위를 말한다.
3. “표절(plagiarism)”이라 함은 타인의 아이디어, 연구결과 및 내용 등을 정당한 승인 또는 인용 없이 도용하는 행위를 말한다.
4. “자기표절”은 자신이 이미 발표한 논문 및 연구결과물(비학술단체 발간물, 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 다른 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 부여하지 않거나, 학술적 공헌 또는 기여를 하지 않은 사람에게 감사의 표시 또는 예우 등을 이유로 논문저자 자격을 부여하는 행위를 말한다.
6. 기타 본인 또는 타인의 부정행위의 의혹에 대한 조사를 고의로 방해하거나 제보자 또는 제보대상자에게 위해를 가하는 행위 등도 포함된다.

제2장 연구윤리위원회

제5조(설치) 연구소를 통해 연구를 수행하거나 발표하려는 자의 연구부정행위를 예방하고, 연구윤리규정 준수 여부에 관한 문제제기, 조

사, 심의, 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 전임 연구원을 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 개최하며 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 이상 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 피해를 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 심

의·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

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