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The Realization of Dream in J. M. Synge's Works:

The Playboy of the Western World and *The Shadow of the Glen*

Kang, Jun-Soo

Ⅰ. Introduction

John Millington Synge was born in 1871 of an old Anglo-Irish family. He participated in the founding of the Abbey Theatre. Synge did not achieve success in European stage in which he had once been involved. W. B. Yeats recommended Synge to go to the Aran Islands and he was fascinated by its natural beauty, the people's life style and their language. He wrote down what he saw and heard. This became the basic source of his plays. When *The Playboy of the Western World* was performed at the Abbey Theatre, it caused riots because of its subject matter. The fact that the play was based on a story of patricide attracted a hostile public reaction. This play is based on a story heard on his first visit to Aran Islands. Synge considers nature and creatures as a background in harmony with his plays and a part of the same creation as man himself. For example, nature gives him surprising source of imaginary throughout *The Playboy of the Western World*. Synge was inspired by the Aran

Islands for writing the plots of In *The Shadow of the Glen and The Playboy of the Western World*. Synge gave a letter Leon Brodzky about the Aran Islands in 1907. In letter, he said as following:

> I look on the "Aran Islands" as my first serious piece of work - it was written before any of the plays. In writing out the talks of the people and their stories in this book - and in a certain number of articles on Wicklow Peasantry which I have not yet collected - I learned to write the peasant dialect and dialogue which I use in my plays. (*Letters II* 103)

Synge discovered the world of simple and passionate people in the Aran Islands and they became the stuff of his drama. Anton Gerard Van Hamel comments, "Synge's dramatic language is a very realistic and vigorous"(Greene 87). Synge realized the importance of having contact with his own country, its people and traditions. He said, "in Ireland, for a few years more, we have a popular imagination that is fiery, and magnificent, and tender"(Plays 103). This is the reason why the local color of the communities still present in Ireland at the turn of the century. Although nature is by no means a main actor in *The Playboy of the Western World*, every character has familiar knowledge of nature's moods and habits in it. Herbert Howarth says, "Synge puts the country smells and sights into his dialogue, so that they belong to the action and go with it"(24).

The aesthetic of laughter is to be found in the relation of the conflict between the world of dream or imagination and of reality or actuality in this play. Characters also have their faults and defects which provide audience with laughing. In his works, the elements of

dream and reality are very important:

> That is obvious enough, but what is highest in poetry is always reached when the dreamer is leaning out to reality, or when the man of real life is lifted out of it, and in all the poets the greatest have both these elements, that is they are supremely engrossed with life, and yet with the wildness of their fancy they are always passing out of what is simple and plain. (*Works II* 347)

Language is a source of national identity. Synge wrote the works which were debated as views of nationalism. Synge understands the Irish language as the source of Irish culture. Synge was inspired by the stories he was told in the Irish language. In doing so, he believes he was preserving something valuable. It goes without saying that the history of Ireland was filled with conflict which was religious, social, and economic problems. Synge tries to solve the conflicts and unite for saving the language and promoting a literature in Irish. Saddlemyer directly refers to Synge's concept of union, "Synge was striking out on his own, aiming at a union of the realist qualities of naturalism with symbolism of aestheticism"(*World of Yeats* 215). Also Synge said, in the interview with Dublin Evening Mail, Dublin's evening newspapers, "I wrote the play(*The Playboy of the Western World*) because it pleased me, and it just happens that I know Irish life best, so I made my methods Irish"(Mikhail 39). For Synge, the dialect he chose to write in becomes a medium through which he can identify Ireland with Europe. Throughout the descriptions of folktales in the Aran Islands, Synge tries to emphasize Ireland's provinciality.

Synge longs for a life that goes with nature. He describes conflicts of characters who live in secluded countries, agricultural or fishing villages or glens. The protagonists pursue their own free lives in spite of all restrictions in his works. They are not interested in modern industrial materialism. Synge suggests the conflict between Christy's imagination and reality in *The Playboy of the Western World*. When Christy tells villagers his imaginative activity in the opening of the play, they admires him as a hero. Although the fact that Synge portrayed Irish people as wild, ignorant, and superstitious people angered audiences at that time, it provided them with a chance for self-reflection. He usually sets his plays in the Aran Islands and uses peasant speech.

The view of life which Synge endeavored to describe is not the one that attempts to be satisfied with the material life, but avoid restriction of religion and social system, and pursuit a free and energetic life. Therefore, this paper tries to examine the process of the protagonists overcoming various sufferings and changing dream into reality.

Ⅱ. From dream to reality

Synge made Irish people realize weaknesses and contradictions which they did not recognize or wanted to hide. They gave them opportunities for self-examination and gaining spiritual independence from England by being self-confident. Synge's friend, John Masefield, recollects, "Synge is the only Irishman I have ever met who cared

nothing for either the political or the religious issue"(10). According to his friend, Synge's only interest is in life, not in ideas(10). Gerard Fay remembers Synge as follows:

> Synge had asserted the right of the educated man "to look at life as it is, even amongst the idyllic hills of holy Ireland, where in spite of clerical shackles Nature still asserts her claim over the material which crawls between earth and heaven." (65)

We can guess Synge's thought about his life and art through the following comments:

> Every life is a symphony and the translation of this sequence into music and from music again … into literature, or painting or sculpture, is the real effort of the artist. The emotions which pass through us have neither end nor beginning, are a part of eternal sensations, and it is this almost cosmic element in the person which gives all personal art a share in the dignity of the world. (Greene 123)

Synge reveals negative characteristics of the Irish which includes excessive drinking, violence and superstition. It is one of the causes that audiences riot at the first production of *The Playboy of the Western World*. This work is based on a story which had been recounted to Synge by the oldest man on the Aran Islands. Synge recorded the story as follows:

> He often tells me about a Connaught man who killed his father with a blow

> of a spade when he was in passion, and then fled to this island and threw himself on the mercy of some of the natives with whom he was said to be related. They hid him in a hole - which the old man has shown me - and kept him safe for weeks, though the police came and searched for him, and he could hear their boots grinding on the stones over his head. In spite of a reward which was offered, the island was incorruptible, and after much trouble the man was safely shipped to America. (*The Aran Islands* 297)

Synge incorporates elements of storytelling within the plot of the play. The basic plot is based on a story Synge heard while he was in the Aran Islands. Christy is ordinary and undistinguished character at the beginning of *The Playboy of the Western World*. Christy who first enters the coarse pub is shy, frightened and closer in action and character to Shawn. Because he is the son repressed by the father like Shawn, who defers to Father Reilly and the church in all things and abandons manhood and its responsibilities in the face of danger. Pegeen threatens to knock Christy's head with the butt of a broom when he hesitates to tell her the nature of his crime. However, his story of how he killed his father turns him into a hero to villagers. The tension between dream and reality is found in this scene. Because Christy's imagination transforms the dream into reality. The reality is the terrified Christy at the begging of the play. Pegeen urges him to tell the truth:

> PEGEEN: [in mock rage] Not speaking the truth, is it? Would you have me knock the head of you with the butt of the broom?
>
> CHRISTY: [twisting round on her with a sharp cry of horror] Don't strike me.

> I killed my poor father, Tuesday was a week, for doing the like of that. (*WorksIV* 121)

The world is described as a violent place with innumerable dangers in the beginning of the play. Christy's violent words shows him to be not only brave, but quite capable of facing unknown yet fearsome dangers as well. When villagers heard his story, they praised his courageous act and embraced him. Even Michael made a sign to Pegeen to fill Christy's glass(*WorksIV* 122). Jimmy praised that "bravery's treasure in a lonesome place"(*WorksIV* 122). Christy with his own story becomes something of a town hero:

> CHRISTY: [flattered and confident, waving bone] He gave a drive with the scythe, and I gave a lep to the east. Then I turned around with my back to the north, and I hit a blow on the ridge of his skull, laid him stretched out, and he split to the knob of his gullet. (*WorksIV* 135)

Because Synge wanted his audience to laugh at his characters *The Playboy of the Western World*, he uses comedic elements with satiric and tragic thing in it. The contrast between Christy and Shawn who is dull and spineless young farmer is hilarious. Shawn also has Michael's approval to marry Pegeen. She is the coarse pub keeper's daughter and hires Christy to work at the inn, where he becomes the focus of the town's women. Christy is depicted as attractive and passionate, while Shawn is shown to be boring. So She is soon in love with Christy. The conflicts between passion and reason, and

between love and hate make this play a rich dramatic experience. Shawn tries to bribe Christy to abandon the field of sexual battle by offering him a fine suit of clothes. Christy, who reveals arrogant attitude, assumes Shawn's clothing as he usurps Shawn's prerogatives with Pegeen. Christy finds that the self created in imagination can triumph in actual contest. Donna Gerstenberger says, "from his triumph comes the courage to speak to Pegeen Mike of love, and Christy has attained the penultimate stage of his growth"(74).

Synge describes Christy's self-realization in *The Playboy of the Western World*. One of the ironies of *The Playboy of the Western World* is that Christy himself must quit "the Western World," to be so much more than The Playboy of the Western World. This growth of Christy is symbolized by the release of sleeping poet within Christy, who first discovers his poetic powers in the telling of his murder. Christy changes from a helpless lad under the oppression of his father to the playboy of the western world in the reality. Pegeen's affection enables Christy to live an energetic and abundant life. However, the sudden appearance of Old Mahon who is Christy's father in the village leads to the play's turning point in *The Playboy of the Western World*. Old Mahon tried to wed his son to an ancient widow so that he may partake of the comforts of her home without assuming proper responsibility. He relegates his son to the level of a sexual surrogate. Old Mahon intended to appropriate the use and fruits of Christy's manhood, and initial rebellion in the boy is both natural and right. It is the process of restoring the proper order of nature.

When Old Mahon arrived at village, villagers including Pegeen

considers Christy as a liar and coward. So Christy attacks his father a second time to regain Pegeen's love and the respect of villagers. But villagers bind and prepare to hang Christy to avoid being implicated as accessories to his crime instead of praising him.

> MICHAEL: [with a rope.] Look at the way he is. Twist a hangman's knot on it, and slip it over his head, while he's not minding at all.
>
> PHILLY: Let you take it, Shaneen. You're the soberest of all that's here. (*Works IV* 163)

Christy is not 'the jewel of the world'(*Works IV* 160) anymore, but he is just the gangster of 'a dirty deed'(*Works IV* 164). Nicholas Greene describes it as follows:

> Christy's belief in Pegeen is shattered but this ultimately only strengthens his belief in himself. Where before he had thought his love, and the words he used to express it, originated with her, his inspiration, he can now see that it had springs himself. The play traces Christy's development from dependence on his father, through dependence on his first love, to a healthy and mature self-sufficiency. (139)

Finally Christy realizes that it is not the deed which made him hero, but the power of 'poet's talking.' Although he goes out from the community confident in his new strength, but acknowledges that it is the community which made him.

As Christy and his father leave to wander the world, Shawn suggests he and Pegeen get married soon, but she spurns him. Alan

Price says, "Pegeen rejects Christy and calls him 'a crazy liar' because he has been responsible for her belief in a fiction: that Christy killed his father."(175) She fails to see that by means of this fiction acting upon Christy's imagination. Christy at the end really he becomes the daring poet without killing his father. But Pegeen refuses to see the new actuality. She regards only the old fiction. Once Pegeen recognizes Christy as a hero, she does not want to need repetition of the same story to maintain that recognition. She only wants Christy to raise her status from coarse pub keeper's daughter through the poetry talk. Pegeen, who belongs to the limited and materialistic world of the coarse pub, cannot follow Christy in all the implications of his blow against oppression. Pegeen is like Nora at first in *The Shadow of the Glen*, believing that a good bargain makes a good marriage. Shawn, who has all his property is an effective contrast to Christy, who has nothing to begin with but the possibilities of his imagination and the subsequent growth of self-realization. However, Pegeen is so firmly wedded to the world of Shawn at the crucial moment. She abandons Christy and cannot hear his repeated plea to see him now as the man he has become and not the man who lied about burying his father in a faraway field. Because Pegeen falls in love with the sweet words Christy says and the poetic expression he describes.

D.E.S. Maxwell says, "Christy Mahon is spokesman for actors in the 'secondary world' of the artist"(55). That is, Christy wants to wander his own dream world. The moment Old Mahon sees his son as a courageous person, he claims that he and Christy will go their own way. Eventually, Pegeen laments betraying and losing Christy

as a hero at the end of the play. Readers are led to believe at the end of the play that Pegeen will end up with the spineless Shawn for her husband.

Ⅲ. The recognition of the abundant life

The Shadow of the Glen is an ironic comedy set in Wicklow. Nora was married to an old man, Dan without teeth and with white hair who possessed land and bred numbers of domestic animals. Their marriage is an unnatural because Dan is very old and suffered very often from illness. There is no change in the monotonous life of her. She is just busy to provide the food for the old man. She repents of marrying for money without love, thinking of love and life seriously. Particularly, she has no children so she can not find her comfort. It is the only relief for her to talk to someone who passed by her cottage and some of them have affection of her. Her husband, Dan is jealous of it. One day when he was preparing for a trip to town, he suddenly shouted out in a pain and then died. Then, the stranger who had to pass over the mountain in a dense mist visited Nora's cottage. He was wet to the skin and entreated Nora for the lodging.

The Shadow of the Glen is beginning with the tramp's seeking shelter in the house of Nora. Nora wed a cold sterile man at least twenty years her senior. He finds Nora keeping watch over her dead husband. Nora asks the tramp to touch her husband's body to make sure that he is really die but the tramp rejects it. Because the tramp is afraid of the curse that Dan made before he die. It is the irony

that Nora and the tramp think that Dan is died but actually he just pretends to demonstrate Nora's another relationship with Michael.

As soon as the tramp watching Dan who pretends says, "It's a queer look is on him for a man that's dead"(*Works* Ⅲ 4), Nora repeats the word, 'queer,' and says, "He was always queer, stranger, and I suppose them that's queer and they living men will be queer bodies after"(*Works* Ⅲ 4). It is the most comic scene in *The Shadow of the Glen*. Because Dan's comments cause laughing under the grotesque situation:

> DAN: … I've a cramp in my back, and my hip's asleep on me, and there's been the devil's own fly itching my nose. It's near dead I was wanting to sneeze, and you blathering about the rain, and Darcy [bitterly] - the devil choke him - and the towering church. [Crying out impatiently] Give me that whiskey. (*Works* Ⅲ 8)

Vivian Mercier insists about the tradition of Ireland, "if wit or a sense of humour were a disease like rheumatism or tuberculosis, both of which are often blamed on the prevailing dampness in Ireland"(vii). David Krause says about comedic elements:

> it is precisely that instinctive and creative ability to transform the raw material of high tragedy into low comedy which characterizes a dominant aspect of the Irish imagination, particularly in the work of a Joyce, a Synge, an O'Casey, a Beckett. (270)

Nora is a lonely woman maintaining loveless marriage in a

desolate glen in *The Shadow of the Glen*. The emotion which Nora experiences is concretized in the play's central image of the shadow. Everywhere references to the gloom and desolateness of the upland world around. Early in the play Nora describes the "wild" nights when the rain is falling and "a lone woman" with "no house near me at all"(*Works* Ⅲ 37). Synge insists that this primitive landscape serves as an emotional extension of the main action(*Works* Ⅱ 142). The same tension between light and darkness imaged in the landscape of the play is extended to the characterization. Synge remarks that the "desolate splendour" of Wicklow "gives a local intensity to The Shadow of one's moods"(*Works* Ⅱ 204).

Soon Nora comes in with a tall, young man named Michael. The tramp pretends as if nothing happened. As soon as Michael becomes to know that Dan left Nora a great deal of money and domestic animals, he proposes to her. Nora asks Michael to go out and live with her. However, Michael hesitates, because he doesn't want to give up sharing Dan's inheritance.

The cause of the conflict between Dan and Nora is the lack of conversation. Nora wants communication with her husband, but Dan considers it as blather. He wants only quietness and thoughts:

> NORA: He was an old man, and an odd man, stranger, and it's always up on the hills he was thinking thoughts in the dark mist. (*Works* Ⅲ 4)

Nora's husband, Dan, is so enslaved by materialism and full of prejudice that he cannot understand his wife's loneliness. He does not recognize the darkness of life such as aging and death. But Nora

can see the drastic reality of getting old and approaching death. Therefore, the moments Nora meets tramp, she recognizes the abundance of nature and longs for enjoying the richness of an emotional life. Of course, the conversation with Michael is not communication, but the exchange of information to Nora. Because he is only interested in her body and money:

> NORA: [Putting out the money on the table] … Isn't it a long while I am sitting here in the winter and the summer, and the fine spring, with the young growing behind me and the old passing, saying to myself one time, to look on Mary Brien who wasn't that height [holding out her hand], and I a fine girl growing up, and there she is now with two children, and another coming on her in three months or four. [She pauses.]
>
> MICHAEL: [Moving over three of the piles] That's three pound we have now, Nora Burke.
>
> NORA: [Continuing the same voice] And saying to myself another time, to look on Peggy Cavanagh, who had the lightest hand at milking a cow that wouldn't be easy, or turning a cake, and there she is now walking round on the roads, or sitting in a dirty old house, with no teeth in her mouth, and no sense and no more hair than you'd see on a bit of a hill and they after burning the furze from it.
>
> MICHAEL: That's five pounds and ten notes, a good sum, surely! (*Works*Ⅲ 11-13)

Nora takes pity on Dan and Michael who are tied to materialism. Michael's avaricious interest in tangible wealth aligns him with Dan.

Because she longs for escaping from material stability into the free and brisk life. Nora recognizes that tramp enjoys an abundant life despite his unstable life of traveling around. The tramp is a poet who resists against the existing society in this play. Synge tries to find out the poetical world through his works. Synge who often calls himself a tramp tries to reveal his voice through a tramp who is a dramatic character in *The Shadow of the Glen* as following:

> NORA: [She goes towards the door, then turns to Dan.] You think it's a grand thing you're after doing with your letting on to be dead, but what is it at all? What way would a woman live in a lonesome place the like of this place, and she not making a talk with the men passing? And what way will yourself live from this day, with none to care for you? What is it you'll have now but a black life, Daniel Burke, and it's not long I'm telling you, till you'll be lying again under that sheet, and you dead surely. (*Works*Ⅲ 15)

Nora is afraid of going out of the house which symbolizes social system she has to conform until now. She says, "What good is a grand morning when I'm destroyed surely, and I going out to get my death walking the roads?"(*Works*Ⅲ 14). As Nora gathers her belongings into her shawl, the tramp has this to say about vagrant life:

> TRAMP: [At the door] Come along with me now, lady of the house, and it's not my blather you'll be hearing only, but you'll be hearing the herons crying out over the black lakes, and you'll be hearing the

> grouse and the owls with them, and the larks and the big thrushes when the days are warm, and it's not from the like of them you'll be hearing a talk of getting old like Peggy Cavanagh, and losing the hair off you, and the light of your eyes, but it's fine songs you'll be hearing when the sun goes up, and here'll be no old fellow wheezing, the like of a sick sheep, close to your ear. (*Works* Ⅲ 15)

Nora dares to follow the tramp facing the danger and unstability of wandering. Because Nora recognizes that she can achieve the free and brisk life that she has longed for by escaping from this material security offered by her husband.

After Nora departs with few things in her arms together with the tramp, Dan stopped Michael from running away. The last scene is very comic because Michael drinks with Dan for the fear of being discovered the unlawful love and plan sharing Dan's inheritance. The tramp is the only person who can save Nora from the conventional mischief of the woman. She can gain freedom and delight by going out of desolate cottage. Dan and Michael are left behind to share a drink. The play concludes with Michael complimenting Dan and drinking to his health.

Ⅳ. Conclusion

Synge does not give how the tension between dream and reality is resolved in everyday life and also lead us away from it to a transcendent reality. He just insists on a realistic assessment of

man's life. The discovery and the fulfillment of self on the part of the hero of *The Playboy of the Western World* are the principal actions of Synge's play. Christy, the murderer of his father, creates himself to match the image held up for him by the excitement-starved imaginations of the country people. Christy who became hero is momentarily thrown back into coward at the first confrontation with his father. But Christy discovers that he is as alone as every traditional hero who must be at the moment of confrontation. Although he was completely subdued at the first sight of his father to hide behind Widow Quin's skirts, his regression is brief in the last moments of the play. He recovers himself so that he commits in full of consciousness, the ritual deed upon which realization of self was founded. Christy is forced to realize at this point that in the eyes of Pegeen and others there's a great gap between a gallous story and a dirty deed. His isolation is complete in this scene. As long as a great disparity exists between Christy and the image he and the country people create of the man, Synge exploits a wonderful and rich source for comedy.

In his depiction of the interaction between Christy and the villagers, Synge explores the effects of social conventions and celebrates the power of the imagination. Villagers yearns to live like Christy, but they lack the valor to break the real restrictions such as morality, religion and social conventions. Synge makes protagonist achieve the ideal of life not in an illusion but in the real life. For example, Christy succeeds in the pursuit of the free life in *The Playboy of the Western World*. Christy recognizes the power of storytelling and plans to use that as his livelihood from then on.

Through his story he experienced in Mayo, Christy will maintain his hero status.

The motives for Dan's action grow out of the same kind of fertile but limited imagination in *The Shadow of the Glen*. Dan feigns death so that he can observe and trap his young wife. Synge provides the audience, however, with knowledge about Nora that is denied to the limited mind of the old man, although he overhears exactly what the audience learns. Late marriages are a part of an economic in a country. Nora was trapped by standard of her world into a loveless marriage with an old man. As a result of her recognition that human needs are inadequate, Nora questions the standard of a society that would say a sound house, a marriage, and a source of income are enough for humankind. Nora's dissatisfaction with her life in the small farm of Wicklow was heightened by her awareness of the shortness of human existence.

There has been no life in the farmhouse with Dan, who is as cold in this world as he will be in death. But the tramp offers an alternative. The tramp is the solitary, the man who rejects the confines of civilization for that life which is free and healthful. That is, the tramp represents that joy and reality of which Synge insists.

As Christy and his father chose to leave the villages in Mayo to travel in *The Playboy of the Western World*. The same is true for Nora and the tramp in *The Shadow of the Glen*. Although Nora knows that she can afford the material stability after her husband's death, she dare accompanies tramp facing the unstability of wandering in *The Shadow of the Glen*. Nora knows that penniless tramp only offers the beauty of nature and the entertainment of

stories. The play makes it clear that she chose the upright option. Synge shows unmistakable quality of his poetic emotion. Therefore, it is no doubt that Synge expresses his whole self in his works.

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Key Words

dream, reality, poetic powers, hero, death, abundant life

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Abstract

The Realization of Dream in J. M. Synge's Works: *The Playboy of the Western World* and *The Shadow of the Glen*

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The purpose of this paper is to examine the process of the protagonists overcoming various sufferings and changing dream into reality. Synge considers nature and creatures as a background in harmony with his plays and a part of the same creation as man himself. For example, nature gives him surprising source of imaginary throughout *The Playboy of the Western World*. Synge was inspired by the Aran Islands for writing the plots of In *The Shadow of the Glen* and *The Playboy of the Western World*.

Christy is depicted as attractive and passionate, while Shawn is shown to be boring *The Playboy of the Western World*. So She is soon in love with Christy. The conflicts between passion and reason, and between love and hate make this play a rich dramatic experience. The growth of Christy is symbolized by the release of sleeping poet within Christy, who first discovers his poetic powers in the telling of his murder. Christy changes from a helpless lad under the oppression of his father to the playboy of the western world in the reality.

Nora takes pity on Dan and Michael who are tied to materialism. Michael's avaricious interest in tangible wealth aligns him with Dan. Because she longs for escaping from material stability into the free

and brisk life. Nora recognizes that tramp enjoys an abundant life despite his unstable life of traveling around. The tramp is a poet who resists against the existing society in this play. Synge tries to find out the poetical world through his works. No one can escape from getting old and death. Synge endeavors to tell readers to overcome sufferings by adapting himself to enjoy the beauty of nature and accept death as a part of life.

Key Words

dream, reality, poetic powers, hero, death, abundant life

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Raping Translation in Translating Rape:

A Case Study of *The Bluest Eye*

Kim, Ga-Hee

I. Introduction

Anne Louise Germaine de Staël-Holstein says the most eminent service one can render to literature is to transport the masterpieces of the human spirit from one language into another(Nodier 1820, in Lefevere 17). It is 'literary translation' which refers to 'the translation of literature' or 'translating literature.' Translated literature is considered an ideal vehicle to connect the author of the source text[1] and the reader of the target text[2]. In other words, translators are said to be mediators for two parties.

Ironically, a translator is the first reader of a literary work, and as the reader, he or she embroiders upon what he or she wanted to see and cuts away what he or she hated to see(Ury 1977, in Chen 2009). Therefore, translators are never neutral in their translation and their works could be quite different depending on what they

1) Source text is the text a translator is given to translate into another language.

2) Target text is the translation of the source text.

know and who is translating. Especially in translating gendered texts, distinct translators' characteristics arise with their own gender identification, personal background, ideological stance, and cultural values they want to lay stress on or mute.

To put it another way, the ideas of translators' subjectivity have been reflected in their translation, and the gender identity of translators, as a constituent part of subjectivity, has a decisive effect on translating gendered texts. This has been studied by feminist translation theorists in order to unveil the mask of gender from translations of women writers by male translators and begin to query whether the source text's images and ideas have been sensitively and accurately rendered(Mezei 1986: 137). In fact it came out into the open that male translators did not do justice to women writers in some cases, and the frequent deletions and mistranslations were verified in their translated texts(Simons 1983: 559). What is more interesting is that despite the growing interest of questions of translation and gender throughout the 1980s and 90s to the present day, the relationship between translation and sexuality has still been given relatively less attention in the field of translation studies(Larkosh 2007: 66). From this point of view, this paper dealing with 'rape' which is one of the sensitive issues in translation is considered a meaningful discussion. Chen(2009) says that due to the sensitive nature of rape, at certain times and in certain contexts the author has problems with the topic and shows a reluctance to address it. Still some of modern writers are faced with the problem of whether they should integrate rape, especially when it is incestuous, into their writing and, if so, in what way.

What this paper deals with is that how it would be then if a male translator happens to deal with rape of women in a woman writer's text that is written from a feminist perspective and if he would possibly, consciously or not, distort the feminist rape narrative in various way because of his male identity. These research questions are brought from Chen's research, and this paper substantiates them by the analysis and comparison of the Korean translated texts. The recent research in translation studies, including feminist translation theory, indicates male translators are influenced by gender awareness. Therefore this paper studying the translated texts of two male translators in terms of translating 'rape' and 'incest' in *The Bluest Eye* is considered worthwhile.

The Bluest Eye written by Tony Morrison and its two different male translators' Korean versions are subject to the comparative analysis of this study. To begin with, existing relative research is studied.

Ⅱ. Literature Review

There exist very few studies which have looked systematically at gender-related differences in translation, although there have been several investigations into the differences in language use between males and females(Leonardi 2007: 22).

Irene Chen(2009) has tried to prove that there is a tendency on the part of the male translator to distort the feminist rape narrative with her study. Her research questions(as mentioned above) are as

in the following: How would it be then, if a male translator happens to deal with rape of women in a woman writer's text that is written from a feminist perspective? Would he possibly, consciously or not, distort the feminist rape narrative in various ways because of his male identity? To give answers, she made a case study of Hard Goldblatt[3]'s translation of rape in *Ji'er de Nüer* by the Chinese woman writer Hong Ying[4]. It is her autography containing her life full of ups and downs and clearly conveying feminist messages. Howard Goldbalt, one of the leading American translators of Chinese fiction into English, in 1988, identifies himself with the view of translation as rewriting. It means that the translator could improve the original with the approval of the author and the publisher, if necessary(Berry 2002, in Chen 2009).

According to her study on the basis of a contrastive analysis of *Ji'er de Nüer* and its English translation, it can be confirmed that there is a tendency on the part of the translator to mitigate, avoid, and distort the rape narrative in the autography which has an important effect on her life and attempts to subvert the patriarchal discourse of rape. The tangible translation strategies by the translator were omission, replacement, and transformation. The reality of rape by simply omitting it, replacing it with other inadequate terms, and transforming real rape into some kind of rumor was suppressed by the translator.

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3) Howard Goldblatt (Chinese: 葛浩文, born 1939) is a literary translator of numerous works of contemporary Chinese (mainland China & Taiwan) fiction.

4) Hong was born in China in September 21, 1962 and is an internationally acclaimed writer.

Chen wants to suggest this tendency observed in the translation has something to do with the translator's male gender, and concludes the male reader or translator is an inadequate reader or translator of the gendered texts and male translators tend to subvert or undermine them in their translated texts.

Lihua Yang(2014), agreeing with that female translators promote gender neutrality in language and make use of auxiliary words and emotive words of mood to strengthen the female's features lively and vividly to challenge the patriarchal language and uplift women's social status, made a comparative study of the three different translated texts done by one male translator and two female translators.

The Color Purple and the translated versions of Yang Renjing (male), Tao Jie(female), and Lu Shujiang(female) were selected to make a comparative study. *The Color Purple* written by Alice Walker, one of the most distinguished black woman writers in America today, is a typical feminist novel as one of the best-selling novels in the world and very popular among people irrespective of colors, levels, and countries.

According to Yang's study, gender differences in sex description were discovered. The sex description is a crucial part in the source text because Celie, the heroine of the novel, gradually discovered sexy features of being a woman, and realized that sexual desire is a normal human instinct in the process of her growth to an independent woman equally with a man. The female translators, Tao Jie and Lu Shujiang, translated the feeling of sex vividly, conveying the writer's intention to help the woman under the oppression of

man in order to boost confidence, find the significance and value of being a woman, and enjoy their lives. On the other hand, male translator, Yang Renjing, did not translate those parts. He may think that they are too offensive, considering Chinese implicit culture. It can be considered to show the author's intension was passed over.

The study of Mihyang Yu, Jungyun Park, and Yeonghun Yi examined whether translating sexual expressions suggests different strategies for either male or female translators, whether there is any gender-related struggle for translating the sexuality into different language on the basis of the Korean translations of *Le Deuiéme sexe* by Simone de Beauvoir. Like the two studies mentioned above, the approaches to sexuality by two translators of gender difference showed the three dimensions of interesting divergence such as women's body, sexual activity, and homosexuality.

As the 'receiver' and 'emitter' of the text(Bassnet-McGuire 1980, in Leonardi 2007: 56) translators are considered to reflect their unique interpretation with their gender identity. In the next chapter, *The Bluest Eye* and its two different male translators' versions are analyzed and compared for this paper's research questions.

Ⅲ. A case study: *The Bluest Eye*

1. *The Bluest Eye* and its translated versions.

The Bluest Eye written in 1970 is Toni Morison's first novel. The story is about a year of a little black girl named Picola. She develops

an inferiority complex because of her skin and eye color and prays for the blue-eyed beauty of Shirley Temple every night. This book deals with racism, father-daughter incest, and child molestation, and in many states of the U.S including Alabama, it has been banned from many schools even though the writer is a Nobel prize winner.

The data are some paragraphs from the source text aligned with its two translated versions by Jinbum Shin who has studied Toni Morison and her works for long time and Sangyeong Lee who has been a professional literary translator over two decades. For the purpose of this paper, paragraphs from some parts of father-daughter incest in the two translated texts aligned with the original text are chosen. Father-daughter incest[5] is not only the type of incest most frequently reported but also represents a paradigm of female sexual victimization. The relationship between father and daughter, adult male and female child, is one of the most unequal relationships imaginable. It is easily expected that the strategies chosen by each male translator can be observed and this study may verify if the gender ideology of them triggers the same strategy to translate one of the great taboos in most cultures. In the same vein, the result of this investigation may be helpful to support or supplement the studies mentioned above. That is why this paper chooses the topic.

5) https://www.goodreads.com/work/quotes/203403-father-daughter-incest-with-a-new-afterword(from goodreads).

2. Translating father-daughter incest

Here are three examples. The Korean counterpart for the sentences from the source texts(ST) is as follows: Sangyeong Lee's translation is TT1. The other, TT2, is Jinbum Shin's.

〈sample 1.〉

ST: We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. (p. 5) …. We had dropped our seeds in our own little plot of black dirt just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair. (p. 6)

TT1: 우리들은 그때 금잔화가 자라지도, 피지도 않은 것은 페콜라가 임신을 하고 있기 때문이라고 생각했다. (p. 13)
… 페콜라의 아버지가 그의 씨앗을 검고 더러운 그 자신의 음모(陰毛)속에 떨어뜨렸던 것과 똑같이 우리는 우리의 씨앗을 검고 더러운 우리 자신의 작은 음모 속에 떨어뜨렸던 것이다. 우리의 결백과 믿음이 그의 색정과 절망보다 더 나은 의미를 갖게끔 생산적이지 않았다. (p. 14)

TT2: 그때 우리는 금잔화가 피지 않은 것은 피콜라가 자기 아버지의 아기를 가졌기 때문이라고 생각했다. (p. 12)
… 피콜라의 아버지가 그의 씨앗을 검은 피부의 자기 딸에게 뿌렸던 것처럼 우리도 검은 흙으로 덮인 작은 땅에 씨앗을 파종했다. 우리의 순수와 믿음은 피콜라의 아버지가 지녔던 욕정과 절망만큼이나 비생산적이었다. (p. 13)

The first sentence in ST of the sample 1 brought from on the first page of the book foreshadows the novel's tragic ending. The fact that an eleven-year-old Pecola has her father's baby tells that this book contains child sex abuse and father-daughter incest. African American women have a history of being sexually exploited in the days of slavery as well as in their own subsequent communities. Sexual harassment and exploitation are still a problem, and by addressing this issue, in *The Bluest Eye*, to shed light on what has been and still is a taboo in the African American society(Holm 200: 38) However, in TT1 who the father of her child is was missing. It precludes the possibility of conjecturing about why her childhood is wretched and miserable. From the first page of this book, the translator of TT1 is considered to bring a deliberate transformation of story and does not convey the writer's intention to tell the stories of young girl's exposure to sexual harassment in the society where racism, patriarchy, and sexism are part of the ideology that Morrison portrays. The second part of sample 1 illustrates her loss of innocence due to her father's lust or despair. From the very beginning, TT1 covering up the fact that Pecola is impregnated by her father has no choice but to mistranslate the second part. In comparison with TT1, TT2 is thought to be faithful translation.

〈sample 2.〉

ST: The confused mixture of his memories of Pauline and the doing of a wild and forbidden thing excited him, and a bolt of desire ran down his genitals, giving it length, and softening the lips of his anus. Surrounding

all of this lust was a border of politeness. He wanted to fuck her—tenderly. But the tenderness would not hold. The tightness of her vagina was more than he could bear. (p. 162-163)

TT1: 누락

TT2: 폴린에 대한 혼란스러운 기억과 야성적이고 금지된 일을 하고 있다는 사실이 그를 흥분시켰다. 야릇한 욕망이 그 성기를 타고 흘러 그것을 팽창시켰으며 항문의 괄약근을 부드럽게 했다. 욕정에 휩싸인 기분은 공손한 느낌과 비슷했다. 그는 그녀와 부드럽게 관계를 가지고 싶었다. 하지만 그럴 수가 없었다. 그녀의 꽉 죄는 질이 그를 견딜 수 없게 했다. (p. 193)

The sample 2 describes that Cholly, Pecola's father, just came home drunk, watched Pecola doing the dishes, and raped her with feeling pity and hatred. Namely, Cholly's chaotic emotions make him rape his own daughter and it is the distortion of his love for her. He is not able to distinguish between parental love and sexual lust. Nor is he able to control the mixed feelings of anger and love that he feels for his daughter(Holm 200: 55). This part was missing from Sangyeong Lee's translated text, TT1.

〈sample 3.〉

ST: Removing himself from her was so painful to him he cut it short and snatched his genitals out of the dry harbor of her vagina. She appeared to have fainted. Cholly stood up and could see only her grayish panties, so sad and limp around her ankles. Again the hatred mixed with

tenderness. The hatred would not let him pick her up, the tenderness forced him to cover her.

So when the child regained consciousness, she was lying on the kitchen floor under a heavy quilt, trying to connect the pain between her legs with the face of her mother looming over her. (p. 163)

TT1: 그는 그녀에게서 빠져나온다는 것이 너무 고통스러워 자신과 몸부림을 치는 싸움을 하여야 했다. 인간이 겪는 최고의 고통, 그리고 처절한 마지막 싸움에서 견디어야 했다.

그녀는 기절한 듯 보였다. (p. 221) --- 이하 누락

TT2: 그녀에게서 몸을 떼어내는 것은 아주 고통스러운 일이었다. 그래서 그는 순식간에 해치웠다. 그의 성기를 마른 항구 같은 딸의 질에서 급하게 빼냈다. 피콜라는 기절한 것 같았다. 촐리가 일어나서 본 것은 피콜라의 희끄므레한 팬티뿐이었다. 발목에 걸쳐진 그 팬티는 슬퍼보였으며 기운이 없어 보였다. 다시 애증이 교차했다. 증오가 그녀를 일으켜 세우지 못하게 했고 애정이 그녀를 감싸주고 싶은 마음이 들게 했다.

의식을 회복했을 때 그녀는 무거운 누비이불을 덮고 부엌 바닥에 누워 있었다. 갑자기 나타난 엄마의 얼굴과 가랑이 사이의 고통이 어떤 관계가 있는지 고민하며. (pp. 193~194)

The sample 3 connected to the sample 2 is still in the rape scene occurring in her own house which increases its horror. Even though the writer did not use any metaphor to mask it, the sexual languages like genitals and vagina were omitted and more than half of the sample 3 was not translated in TT1, compared to TT2. Toning down or mistranslation in TT1 may disturb readers to get in a

position to know the author's intent. Nevertheless, it is not easy to conclude that the translated text done by Sangyeong Lee is full of mistranslations. Except in cases of father-daughter incest, child molestation, and explicit sex, his translation is suitable for readers. Therefore, it is deemed as the translator's strategy and the deliberate translation.

Ⅳ. Conclusion

There are a few present studies aiming at finding the effect of translators' gender ideology on the translation of works written by female writers. Because gender is one of the key elements that defines the identity of people as 'masculine' and 'feminine' and gender identity can greatly change the person's view of life, her or his beliefs and behavior(Rabeie 2011: 146). Based on this background, a few researchers have insisted that male translators are inadequate to translate gendered texts and tend to subvert or undermine women's texts. Especially Chen points out that no male translators can be an adequate translator of rape-related content, compared to female translators..

This research raised a doubt as to these conclusive studies and tried to compare and analyze the two translated texts aligned with the original text in order to examine if there is no difference between two male translators' translated texts and find and suggest a way to supplement and further the earlier studies if there is anything different. Contrary to expectations, there are big differences

between two translations done by the male translators. Sangyeong Lee is presumed that he intentionally avoided translating the rape case and mitigated sexually explicit scenes which play important roles in the story, while the other translator, Jinbum Shin, made a faithful translation of the original. Then where that leaves us now is that it is necessary to turn to translators' ideologies, poetics, and patronage rather than a gender identity. According to Lefevere's Rewriting or Manipulating, when the translation conforms to the ideology or dominant poetics in the receiving culture, it is easier to be published. While if it collides with the ideology of target culture, translators may have to modify some parts to fit for it if he wants his translation to be accepted easily(Zhang 2012:757).

Then the differences which two male translators have shown can be explained. While Jinbum Shin having studied Toni Morrison and her works provided good translation for public readers, Sangyeong Lee did not translate the certain things relevant to father-daughter incest. What it means is that there is something else leading to different translation strategies rather than gender ideology. Therefore this paper is meaningful not only because it looks closely at the research questions to complement previous studies, but it can also present the subjects of study to find out what brings to raping translation in translating rape.

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Key Words

feminist translation, gender identity, literary translation, gendered text.

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Abstract

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On a Way to Material Marxism:

On or Over Post-Marxism

Kim, Dae-Jung

I. Introduction: Is Material(Ontic) Marxism Possible Now?

This paper aims to explore a quizzical but timely question, whether it is possible to imagine ontic Marxism[1] getting over or on post-Marxism. In light of the subject matter, Marxism, as a discipline, had long been regarded fundamentally as an ontic philosophy or social science, rather than epistemic or linguistic ones. 'Ontic' is different from 'ontological' in that the former emphasizes material condition of the social structure while the latter is about human being's existential existence. Jean Paul Sartre's Marxism might be called ontological Marxism. Yet, with prevailing post-Marxism established on structural, discursive, semiotic, and linguistic understanding of the world, ontic aspects of Marxism have been forgotten too easily or denigrated as vulgar Marxism. In fact, in

1) 'Ontic Marxism' has not traditionally used to explore material condition of Marxism. Here I choose to use this term, though not coining it for the first time, because of intentional emphasis of ontic structure of Marxism which contrasts to the discursive understanding of Marxism.

traditional Marxism, or so-called vulgar Marxism, other subject matters such as epistemic and linguistic ones opt to be categorized as ideology, meaning false consciousness, in that ideas and languages are determined by the material condition, rather than epistemic mental faculties, or linguistic discourses; to traditional Marxists, roughly put, the super structure including philosophy, literature, and legal system is utterly determined by the economic mode of production.

Influenced by new theoretical approaches and changes in academic and social environments, however, Marxists have undergone some changes deploying theoretical frameworks including Hegelian epistemic structure, French linguistic structuralism, and post-structualism. From 60s, (post) structuralism as linguistic system has been so influential that many Marxists have reluctantly or sometimes willingly utilized post-structuralism's notions of the primal linguistic base of phenomenon. For example, one of the most prominent French Marxists, Louis Althusser, takes the position of structural Marxism and proposes to radically reread Marx's later works with structural methodologies subordinating Lacanian psychoanalysis. Nonetheless, I argue, this trend in Marxism begs questions, whether we should abandon the ontic perspective about materialistic environment of Marxism or not, in order to adapt ourselves into our contemporary condition where our body-subjects produce diverse material conditions.

Ontic understanding convolutes around the idea that there is only material condition, especially bodily presence of human, jettisoning ideological illusion of dominance of superstructure. This ontic

understanding is originally closely tethered to Marxism but has been also regarded as contemporarily outdated and stolid vulgar Marxism. Yet, this dethronement of ontic understanding of the world, perpetrated by recent linguistic turn of Marxism (i.e. structuralism, poststructuralism, etc.), has left behind a phantasmagoria where only apparitions of contemporary linguistics and subjects roam without their materiality and corporeality. However, 2011 Wall Street Occupation Movements proved that ontic presence of people and material conditions(i.e. mobile devices), not Heideggerian authentic ontological Daseins but people's de-ideological bodily-ontic presences, disturbed hegemonic structure of the global capitalism dominated by the Wall Street. Derrida, Althusser, and all other so-called post-Marxists may not be able to provide understanding of this event. Nonetheless, we still stick to those post-Marxists' para-ontological or para-ideological understanding of the world mediated by a deconstructive doxa that culture and language determine our ontic presence.

Then a question arise: Can Marxism defend its ontic position against deconstructive attacks of (post)structuralism? To answer this question, I will first examine Althusser's structural Marxism to illuminate how Althusser instills structuralist perspectives into Marxist theories and how Fredrick Jameson's critique of Althusser's theories leads to an inquiry whether the contemporary Marxism can sustain its ontic position or not. As a part of this investigation, I will pry into the polemics of language, subject, and history, such notions for which structural Marxists have been frequently criticized. In response to the critiques, post-Marxists have defended their positions

condescendingly reiterating the recounts of how obsolete subject's language and discourse in structuralism and structural Marxism become. My next examinations target the idea of history, the most problematic concept both for structural Marxists and their critics because historicity and materialism may not be reconciled in contemporary Marxist's theory in spite of Fredrick Jameson's eclectic efforts. This contradiction also suggests that Marxism may not be ontic anymore if we do not accept the ambiguity of history and real praxis. Lastly, I will explore Merleau-Ponty's theories to find an ontological Marxist theoretical position which might be a possible answer to my question. To delve into post-Marxism, I will explore how post-Marxism emerges from (post) structural linguistics.

II. Structural Marxism and Jameson's Contention

Contemporary linguistic theories spout from Saussurean turd of linguistics, consisting of such binary system of language as signified -signifier, syntagmatic-parad igmatic, and the like. In Saussurean theories, language is not an object, not a substance, but rather a value: thus as Fredrick Jameson declares, "language is a perception of identity"(*Prison Hous*e 35). However, historically Saussurean linguistic system could not serve as an analytic system of the world 'outside language' until academic movements of structuralism and post-structualism use Saussurean model to explain the whole structure of the world. This movement drastically influenced the academic world as some French post-Marxists subverted all the

traditionally-believed ontic understanding of the world. Roland Barthes, for instance, claims it is not possible for us to get out of 'text,' in that nothing exists outside the text as the semiotic order. Put it differently, structuralists believe that it might not be possible to produce any meaning outside the linguistic system. Text(s) exist always already in any system including history or totality Marxists have argued for.

By no means does modification of Martists' positions after 1960s stem from theoretical similarities between structuralism and Marxism; rather it is from the historical and political situation. Doubts regarding proletariat's revolutionary potential after the failure of 68's revolution in France helped French intellectuals disavow their beliefs in the teleological end of history and solidarity of working-class subjects as historical agents who could change the trajectory of history: they were sons and daughters of skepticism. Nevertheless, some post-1960 Marxists sensed some inevitable danger of this skepticism and eerie marriage of (post) structuralism and Marxism.

Fredrick Jameson, in his early work, *Prison House of language*, offers a critique of (post) structuralism. Jameson's critique does not entirely focus on repudiation of (post) structuralism's validity, rather he accepts its fundamental necessity. Jameson also signals warning on precariousness of (post) structuralism for its hasty generalization of ontic reality into linguistic model; he exclaims, "language as a model! To rethink everything through once again in terms of linguistics!" (*Prison house* vii). Jameson's exclamation, in fact, does not comes from an excitement but from a skepticism that the

linguistic model in (post) structuralism merely replace old problematic subject matters such as history, totality, and class. After probing into structuralism, Jameson suggests to "[work a] way completely through [structuralism] so as to emerge . . . into some wholly different and theoretically more satisfying philosophical perspective" (*Prison House* vii).

Again, Jameson's position about structuralism is double-edged and ambiguous. From Jameson's perspective, on the one hand, structuralism is a kind of a symptom of the capitalistic world order because "[t]here is therefore a profound consonance between linguistics as a method and that systemtized and disembodied nightmare which is our culture today" (*Prison House* ix). Jameson also criticizes structuralism for its essentially a-historical aspects, which is in fact a symptom of the contemporary world where intellectuals have lost their faith in ultimate historical progress toward global revolution. Yet, Jameson does not totally repudiate structuralism; rather, he tries to reinterpret it and dialectically embrace its polemics into his literary and political criticism. Jameson argues that Saussure's system of 'langue' and 'parole' as "the tension between a part and a whole either of which is inconceivable without the other" (*Prison House* 24); in other words, Saussurean system is in parallel with the concept of society in that "the problem of the relationship of part to whole will return in it in one form or another" (*Prison House* 29)[2]. Jameson also points out

2) Using positive and negative dialectical and hermeneutical approach, Jameson not only criticizes structuralism, but also finds its contradiction which will be sublated to be finally included in more

that Saussure's emphasis on 'langue' rather than 'parole' is in parallel with Marxism's emphasis on 'totality' rather than individual; and the binary system of sign in Saussurean theory "lies parallel to reality itself" (*Prison House* 33). Paradoxically and ambiguously, Jameson further claims "that initial repudiation of history, which at the very outset resulted in an inability to absorb change into the system as anything but a meaningless and contingent datum, is now reproduced, at the very heart of the system itself, as an inability to deal with syntax as such" (*Prison House* 39). In other words, a-historical linguistic binary system, which exists previously as an organic complex of oppositions, can be easily adapted to Marxism's axiomatic ideas of historical dialectics and its ontic condition. For this reason, Jameson analyzes linguistic structuralism and calls it a symptomatic representation of contemporary social, Marxist polemics. Jameson's eclectic approach to (post) structuralism sustains in his critique of Marxist structuralist, Louis Althusser, albeit in more complicated approach. Jameson's superficial position towards linguistic structuralism seems close to the traditional ontic Marxists' position; he emphasizes things outside 'semiotic text.'

Many Marxists have criticized Althusser's structural Marxism. In "Althusser and Structualism," Alison Assiter provides a useful insight into the multifaceted aspects of Althusser's theories. According to Assiter, Althusser is not so much a Marxist, but rather a structualist; "it is misleading to blame that Althusser lump together structuralism and Marxism"(272). He further suggests that

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synthesized theory. For this methodology, Jameson's theory is always eclectic and dialectic.

structuralism in Althusser's theory belies his Marxism based on historical materialism. Applying four categories of structuralism into Althusser's theories, Assiter attributes Althusser's structural problems to his application of Spinoza's philosophical structures to Marxist system. And then, Assiter raises such question, "how do we know that Althusser's is the right one [for the correct rereading of Marx's theory]" (292). In conclusion, Assiter insists that "often where Althusser is a structuralist, he cannot be described as a Marxist"(294). Even though Assiter's critique does not account for some non-Spinozian aspects of Althusser's theories such as methodological adaptation of psychoanalysis, his critique, to some extent, stands legitimate because Althusser's ahistoricism and non-traditional totality are indeed problematic.

Accordingly, Fredric Jameson points out that Althusser's idea "reversed the terms of the older materialistic epistemology, for which reality is 'outside the mind' and truth a kind of adequation with reality. . . . For Althusser, in a sense, we never really get outside our own minds"(*Prison House* 103). Jameson further maintains that if structuralism--which codifies every structure by means of the contextualized pattern of the linguistic binary system--is adapted into Marxist theories, the contradictions may not be resolved as Althusser desires they should since structure incarcerates such ontic aspects of Marxism as base-superstructure, totality, history, or praxis in linguistic system. Thus, Jameson maintains that structuralism is the prison house of language in which Marxism is locked. If there is no reference outside the linguistic structure, the base structure where people work and

produce becomes a 'simulacrum.' However, though admitting this, for some reason, Jameson also could not wholly abandon structuralism since the problems that (post) structural Marxism shows are the symptoms that his position also have in common. These problems appear in Jameson's critique of Althusser's theories concerning subject and totality.

III. Subject and Totality

It is an old truism that human beings in Marxism are the agents who are destined to change the world. Traditionally subjects in Marxism, imbued with class consciousness, had an ontic relationship with objects around them. In other words, the relationships that subjects have with objects through labor is the primary ontic condition in Marxism. Though, structural Marxism inevitably dismiss this ontic role of subjects, because the structure is always already prior to the subject's activities. French structuralists, who were once protégés of classical Marxist theories, denounced the subject in Marxism and discarded the subject's role in the synchronic linguistic structure; human subjects become a sign in the holisitc linguistic structure; his or her labor turns into the signifier of value in the economic structure. Thus, structuralists are suspected not to have truthful faith in human beings' capacity to change the society; even though the proletariat may break down the bourgeois social system and hold power, the structure would not change. Structuralism thereby reflects the repudiation of faith both in the

class consciousness and *telos* of history, the key ideas mobilizing Marxism in that the proletariat is always and already supposed to become the historical agents who will move history forward to the utopian end of history.

Yet, with the advent of post-Marxism and the fall of communism in history, the belief in historical role of the proletariat perishes; furthermore, role of human subjectivity in history itself becomes meaningless with the exhaustion of its utopian energy within the global capitalism. For instance, Michelle Foucault in *Order of Things* ominously predicts that the face of humanity will be washed away from history because modernity has subjugated human beings into capitalistic and bureaucratic everyday life where human beings become puppets of system or discourse, divested of their real, active agents.

However, it is also questionable if it is ever possible to call post-Marxism a kind of Marxism on the condition it abandons its belief in human subject's historical role to change the world and its totality. In contrast to this post-Marxist understanding of subjects, comparing theories of Aristotle and Marx, Pike points out that "collective action is somewhat embedded in the nature of human beings"(51). According to him, Marxism starts from the critique of those political economists who also emphasized individualism because "the very real individualism is reflected in ideological supports of the bourgeois order"(Pike 94). Pike also argues that the most basic part of Marxian thought was the production of collective human activities, which is the ontological truth of Marxst thought. If the collective subjects' activities related to the economic

production of materials were denied, Marxism might not sustain its basic theoretical foundation and collapse into ruin. Relying on the dialectic materialism, as the real wholeness of history and society, the sum of each part as a subject becomes the interrelated totality of history. But (post) structuralism's denial of the subject's role cannot be separated from a denial of totality. Therefore, it turns out that in order to keep Marxism's basic notions alive, Marxists cannot accept the basic notions of structuralism. Jameson also knew this unbridgeable gap between Marxism and (post) structuralism, so he argues:

> The most scandalous aspects of Structuralism as a movement-its militant anti-humanism, as found both in Marxists (Althusser) and in anti-Marxists (Foucault) alike-must be understood conceptually as a refusal of the older categories of human nature and of the notion that man (or human consciousness) is an intelligible entity or field of study in himself (*Prison House* 139).

According to Jameson, "the death of the subject . . . is fully as characteristic of the intellectual, cultural, and psychological decay of post-industrial monopoly capitalism as well"(*Prison House* 140).

As argued above, position of subject is closely related to the contextual meaning of totality. In traditional metaphysics, the concept of totality has a long tradition starting from Plato's 'One,' Aristotle's 'form(ousia),' organic form, and Hegelian dialectical and ideal totality. Philosophically, traditional Marxism adapts and subverts Hegelian totality transforming it into a transcendent

'oneness'. Althusser regards, though subverted, this Hegel-influenced totality as totalism, which is negative version of totality, because it is centralized to determine the whole system too simply without taking the notions of overdetermination and relations of relatively autonomous levels into consideration. Althusser utilizes social formation, a notion that a society is not a centered one but a de-centered complex. Seemingly he has to deconstruct the idea of traditional totality from (post) structuralist's perspective. However, it is questionable whether this version of totality legitimate or not.

In fact, Althusser was conscious that repudiating totality itself may result in not so much demolition of Hegelian influences but rather deconstruction of the ontic basis of Marxism itself. Thus, he claims that there is 'the last instance of economic' which determines the subject's life in this world. In spite of his elaboration, however, his position is not exempt from the attacks of structuralism and Marxism. In terms of structuralism, recognition of this last instance will result in rejection of structuralism because structuralism denies the hierarchical relations in structures. Traditional Marxists, on the other hand, cannot accept Althusser's totality because of Althusser's repudiation of the fundamental difference between the base and the super structures. More controversially, Althusser's idea of 'overdetermination' as contradictions in the social system implies that the change in the base structure by the proletariat revolutions may not affect the superstructure because both of them are relatively free of one another, which leads to the rephrase of a-historical position.

Fredrick Jameson's critique on Althusseiran Marxism originates

from his emphasis on this dilemma Althusser's system inevitably has. In *Political Unconscious*, Jameson enunciates his dictum, "always historicise!"(9). All the Jameson's writings may be reduced to the defense of three Marxist terms: totality, historical dialectics, and unconscious utopian desires. He bases his argument on a claim that the purpose of his theory is to recover the repressed and buried theme of history as "the collective struggle to wrest a realm of Freedom from a realm of Necessity"(*Political* 19) and to restore the single vast unfinished plot which is that "[t]he history of all hitherto existing society is the history of class struggle" (*Political* 20). Considering these Jameson's dicta, his position may not avoid the contention with Althusser's theory of totality and history.

IV. History and Polemics

The ambiguous and contentious roles of language, subject, and totality in Althusser's system and Fredrick Jameson's critiques on (post) structuralism and structural Marxism that I have dealt with above will culminate in a controversial issue of 'history' because two Marxists' theories' interpretation of history will reveal a paradoxical reason why historicity and materialism are not easily combined. This will also explain why (post) structural Marixsm cannot maintain the traditional ontic aspects. Jameson's critique on Althusser's theory of history looks a little bit ambiguous: while he partly accepts Althusser's critique on historicism, he also claims that Althusser's theory is a-historical. Jameson's critique on

Althusser's a-historicism is related to his critique on (post) structuralism. Yet, there is a more subtle theoretical motive that drives Jameson to criticize Althusser's theory about history. In *For Marx*, even though Althusser asserts semi-autonomous levels in totality and denies teleological development of history as historicism, he paradoxically points out that there is the "determination in the last instance by the (economic) mode of production; on the other, the relative autonomy of the superstructures and their specific effectively"(Althusser 111). Then, we may ask why Althusser has to reserve the last instance of economic mode of production. Maybe Althusser had to keep this position; otherwise, he would not be a Marxist anymore.

Jameson explains Althusser's problem as following:

> If therefore one wishes to characterize Althusser's Marxism as a structuralism, one must complete the characterization with the essential proviso that it is a structuralism for which only one structure exists: namely the mode of production itself, or the synchronic system of social relations as a whole. This is the sense in which this structure is an absent cause, since it is nowhere empirically present as an element, it is not a part of whole or one of the levels, but rather the entire system of relationship among those levels. (*Political* 40)

Jameson suggests that Althusser's theory of the mode of production acts as a contradiction in Althusser's structuralism because "it does not at all draw the fashionable conclusion that . . . history is text, the referent does not exist"(*Political* 35). Therefore, Jameson draw a assumed conclusion from Althusser's theory of the

'absent cause' that "the history is not a text, not a narrative, master or otherwise, but that, as an absent cause, it is in accessible to us except in textual form, and that our approach to it and to the Real[3] itself necessarily passes through its prior textualization, its narrativzation in the political unconsciousness"(*Political* 35). In other words, Jameson argues that Althusser's absent cause is actually 'history,' the Real in Lacanian sense, where actual people are living but they cannot cognize it as symbolic order.

There are also some critics who argue against Jameson's interpretation. Homer, interpreting Althusser's absent cause and critiquing Jameson's interpretation, points out, "Althusserian antihistoricism, for example, can only be folded back into Hegelian historicism once its terms have been rewritten, or transcoded, into another discourse which serves to neurtralize the critique of the initial position," and, while using Althusser's theory, "Jameson has attempted to accommodate the post-structuralist critique of totality by playing down the positive aspects of the concept"(158). In other words, by transcoding and reading hidden contradictions in Althusser's theory of history, Jameson deconstructs Althusser's critique on Hegelian totality and historicity to conclude that fundamentally both of them shared the same notion about history in

3) Real is what its name suggests: it is the reality outside the subject's consciousness. For Jacque Lacan, 'real life' or 'the real world' can never actually be apprehended, because the act of perceiving reality necessarily filters it through consciousness where it enters into the psychological logic of the imaginary and the Symbolic. The Real, then, exists outside symbolization, outside language, and more than this it resists symbolization.

the Real which 'is' in our reality but cannot be seen. Moreover, Jameson's theory implies that Althusser's absent cause "designate[s] an empty but paradoxically crowed space wherein a number of concepts meet or even fuse with one another: the Real, History, Utopia, totality, and the 'olitical unconscious' itself"(Assiter 95).

V. Skepticism about Marxism

In the previous sections, I have explored how Jameson critiques Althusser's a-historicism and tackle on contradictions that unintentionally lead Jameson to embrace Althusser's theory into his own Marxism. Yet, through this process, Jameson also debunks something latent in Althusser's theory, namely 'utopian impulse'. In other words, by using psychoanalytic method, Jameson finds out Althusser's hidden desire for utopian end of history. And, he uses Lacanian Real to mediate between Hegelian history and Althusser's theory of history. Nonetheless, it is also possible to appropriate his own psychoanalysitc investigation into Jameson's own dictum and finds Jameson's hidden desire in transcoding Althusser's theory. In other words, if he transcodes Althusser's theories to find hidden desire in Althusser's theory, it is also possible to transcode Jameson's theory to find his hidden desire, which might reveal his own dilemma.

Dominick LaCapra expounds "there is a widespread belief among contemporary Marxists that there are two still only two viable options within the Marxist tradition-authentic Hegelianism and

economism"(97). LaCapra then puts that what Jameson tried to do is to connect these two positions via psychoanalytic method. According to LaCapra, Jameson has to transcode Althusser's theory to connect these two positions. Along this line, Homer also argues, Jameson's conclusion that "structural Marxism is not so much a radical break with traditional Marxisms as a modification within the dialectical tradition" is a rhetorical performance(61) by critiquing Jameson's arguments as the following:

> Jameson's appraisal and reformulation of Althusserian Marxism is nothing less than a virtuoso performance of dialectical subtlety and rhetorical ingenuity. His assimilation, however, of structural Marxism back into his own Hegelian paradigm seems just a little too neat; everything fall into place a little too readily. Even acknowledging Jameson's criticism of Althusserian theory, Althusserianism and Hegelianism would still appear to remain radically incommensurable (Homer 62)

Homer's critique hit the nail on Jameson's head. Jameson's wish to bridge the Hegelian history and Althusser's structuralism can not be fulfilled not because his eclectic logic is weak, but because, in contemporary Marxist's philosophy, there is unbridgeable gap between history and materialism. Furthermore, if we accept Homer's criticism, we might say that Jameson's desire to preserve traditional ontic Marxism ends up with deconstructive play.[4] In a nutshell, we

4) If we apply the psychoanalytic method and clinical category into this phenomenon, we can say that Jameson's theory hides the obsessive neurotic desire which cannot accept any error in his world.

might say that Jameson's desire to keep traditional ontic Marxism by making reconciliation between structuralism and key Marxist's terms such as totality, history, mode of production end up revealing deeper contradictions. Maybe, I argue, Jameson cannot escape from Althusser's dilemma because history does not guarantee anything any more in contemporary world. The fall of the Second world, disappearance of traditional class, light-speed advancement of technology, or globalization play the roles to disrupt traditional ontic Marxian or Marxist theories which believed in the end of history by proletariat revolution.

Fredrick Jameson also acknowledges this dilemma. In later works, Jameson repudiates essential parts of the orthodox Marxist theories such as totality, materialism, and history. In *Postmodernism*, Jameson confesses, "this combination [of Marxism and postmodernism] is peculiar and paradoxical . . . in my case, having become a postmodernist I must have ceased to be a Marxist in any meaningful (for in other words, stereotypical) sense" (*Postmodernism* 279). Jameson also admits that if the poststructualist motif of 'the death of subject' means anything socially, it signals the end of entrepreneurial and inner directed individualism(*Postmodernism* 306). About totality he also holds that "'concepts of totality' have seemed necessary and unavoidable at certain historical moments and, on the contrary, noxious and unthinkable at others" (*Postmodernism* 402); in postmodern culture, traditional meaning of totality may not have same significance, but changed into a process

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Jameson's desire to connect each different theory comes from anxiety that he might be wrong.

which . . . tends to be even more spatial" (*Postmodernism* 403). Even though he changes some part of his positions later, he still maintains "but a mode of production is not a total system in that forbidding sense; it includes a variety of counterforces and new tendencies within itself, residual as well as emergent forces, which it must attempt to manage or control" (*Postmodernism* 406). Overall, arguably Jameson does not believe in historical *telos* in Marxism anymore though he maintained skeleton notion of totality and meaning of mode of production *per se*.

As a matter of fact, nowadays, Marxist may not be able to claim that the proletariat is still real force of revolution and mode of production is the central force to drive the history to the ultimate utopia. Admitting this condition, I want to ask now what kind of ontic Marxism can remain if we accept this ambiguity. As a possible way out of polemics around Marxism and post-Marxism, I present Maurice Merleau-Ponty's marxism which seems to give a possible answer to this question. Because I cannot present the real answer, I will replace the conclusion of this errancy with tentative explanation of reconciliation of ontic Marxism and post-Marxism in Maurice Merleau-Ponty's untimely ideas.

VI. Maurice Merleau-Ponty's Forgotten Ontic Marxism

Maurice Merleau-Ponty was a phenomenologist and Marxist during his life. He was a friend of Sartre's and faithful partisan of French Communist party. His early book, *Phenomenology of*

Perception reveals that his phenomenology is truly ontic and ontological. He thought of a human being as body-subject in the world, which means that human subject's fundamental position in the world is his or her body rather than cogito. Based on this ontological position, his political position seems to be truly problematic. Even though he is Marxist, he does not believe in teleological aspect of history. Rather, he regards history as an ambiguous ontic as well as ontological 'flesh' where intersubjective body-beings (not subjects) interact. James Miller analyzes and argue that Marleau-ponty's "account centered on a non-deterministic, non-essentialist understanding of social class"(116) and he believed "the meaning of history deciphered by Marxism remains provisional and uncertain. No univocal meaning can be guaranteed, because . . . determinism . . . is incompatible with the essence of human existence, eventual object of history" (Miller 120); thus, "Marxism, stripped of a rationalist theology or deterministic support, became Merleau-Ponty's philosophy of ambiguity" (Miller 121). What Merleau-Ponty believed was the centrality of subjective factors (Miller 125), which is not Kantian epistemological subject because Merleau-Ponty maintains that the human perception through body is prior to the cognitive mental activity. In this regard, it is arguably possible to call him ontological (ontic) Marxist in that he emphasizes individual difference, regards the each person's commitment to change the society, while he does not abandon his belief in materialism. However, his Marxist position is also controversial because he denied the end of histotry. For example, in *Sense and Non-sense*, Merleau-Ponty claims that "Marxism is not an optimistic

philosophy but simply the idea that another history is possible, that there is no such thing as fate, that man's existence is open-ended" (119). Denying the end of history, he argues, "there is peudo-Marxism according to which everything is false but the final phase of history and which corresponds, on the level of ideas, to that rudimentary communism" (Merleau-Ponty 128). Emphasizing praxis, Merleau-Ponty said that:

> Marx's materialism is the idea that all the ideological formations of a given society are synonymous with or complementary to a certain type of praxisit is the idea that economy and ideology have interior ties within the totality of history, like matter and form in a work of art or a perceptual thing. The meaning of picture or a poem cannot be separated from the materiality of the colors or the words; it is neither created nor understood form the idea out. A perceptual thing can be understood only after it has been seen (*Sense and Non-sense* 130).

Here Merleau-ponty seems to reach the limit of Marxist's position about history and materialism. His idea is based on both of the ontic perspective to the world and the power of subject's praxis. In some sense, his position shows a solution towards dilemma Althusser and Fredric Jameson have been predicated. Accepting that history is ambiguous and it is hard to predict its consequences, Merleau-Ponty emphasizes a subject historical power to change the world by his or her praxis in the society which is always already determined by economic structure. Maybe this position cannot be accounted to be Marxist's position anymore. Yet, this can be an alternative to the

diminishing ontic Marxism in postmodern era.

VII. Conclusion

It is naive to claim that Marxism is still ontic; but it is also preposterous to believe that (post) structural Marxism reserves traditional Marxism's utopian energy. It is also too dangerous to say that Maurice Merleau-ponty's ontological Marxism can replace ontic Marxist tradition. By no means can Marxism survive with all its tenets in post-Marxist discourse. Cultural studies's power to re-articulate hidden voices of marginalized people, Antonio Negri's new proletariat and its global potentiality of change, post-colonial understanding and its anti-global capitalistic resistance, and Zizek's and Badiou's vociferous declaration of the resurrection of global Marxism indicate how Marxism still hang in there.

Theories persist succumbing all perils, though our laboring bodies still suffer from the state of exception and global capitalism's prison of real poverty. Ontic Marxism is at any way right for one point: people persist within or without language or any system and materials, going through the end of history, persevere regardless of its attachment to any discursive system. The real power of Marxism derive not from any modification of theories but from people walking, shouting, singing, laboring and exuming utopian energy potentially hidden in any material condition. Louis Althusser and Fredrick Jameson's struggle to redefine Marxism and recharge its power source were not obsolete. Their efforts may continue in other

theoriests' exhaustible endeavors to describe these phenomena. The world and its progress, without depending on history, persist no matter how it is accounted for.

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Key Words

Post-Marxism, Post-structuralism, Ontic Marxism, Fredrick Jameson, Louis Althusser.

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Abstract

On a Way to Material Marxism:
On or Over Post-Marxism

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This paper delineates how, with advent of (post) structural Marxism, ontic Marxism almost perishes but sustains its life through compromise with post-Marxism. To investigate this, the paper analyzes Louis Althusser's structural Marxism and Fredrick Jameson's understanding of Althusser's theories to reveal both theories' attempt to reexamine and criticize ontic Marxists' ideas of subject, totality, and history utilizing (post) structural linguistics and relevant theories. Yet, their efforts turns out to be partially successful because of inevitable paradoxes and contradictions in their own projects. Though Althusser tries to re-read and find a true Marxism getting over vulgar one and Jameson tries to reinterpret Althusser's structural Marxism to suggest a compromised model of post-post-Marxism, it is still questionable if their projects turn out to be successful.

Delving into these contentions, this paper pries into the polemics of language, subject, and history, such notions for which structural Marxists have been frequently criticized. In response to the critiques, post-Marxists have defended their positions condescendingly reiterating the recounts of how obsolete subject's

language and discourse in structuralism and structural Marxism become. The next examinations target the idea of history, the most problematic concept both for structural Marxists and their critics because historicity and materialism may not be reconciled in contemporary Marxist's theory in spite of Fredrick Jameson's eclectic efforts. This contradiction also suggests that Marxism may not be ontic anymore if we do not accept the ambiguity of history and real praxis. Lastly, this paper explores Merleau-Ponty's theories to find an ontological Marxist theoretical position which might be a possible answer to my question.

Key Words

Post-Marxism, Post-structuralism, Ontic Marxism, Fredrick Jameson, Louis Althusser.

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Two Types of Egress Based on Initiation:
On *The Pearl*, "Flight," and *The Forgotten Village*

Kim, Eun-Jin · Lee, Geon-Geun

I. Introduction

In any time and place of our life, we humans have the experience that our perspective may be in stark contrast to the dominant view of the society and its understanding of the world. In other words, our thought and feeling may be discouraged by the totalizing power of the world beyond ours. Claire Colebrook calls this situation cosmic irony by saying it is "where the expectations of a character or community are thwarted by life's events, events which often seem to pass judgement on life or that seem to be the outcome of fate" (179). Notably, in John Steinbeck's novels, the frustrated persons are to leave their houses or hometowns. For example, in *The Pearl*, Kino with his wife, Juana, and their baby, Coyotito, leaves their burnt house after killing an assailant; in "Flight," Pepe leaves his mother, brother and sister into a mountain, getting away from his chasers; and in *The Forgotten Village*, Juan Diego leaves his hometown, Santiago, determined to return as a doctor and change its old and unscientific customs.

Interestingly, there is a remarkable aspect these egresses have in common. That is, the three novels show initiation or the first contact with truth, after which the heroes know the reality of the world. For instance, Kino realizes that his huge windfall (taking out a big pearl) means the evil result—his son's death, the destruction of his house and canoe, and the crimes of murder; Pepe is killed after learning that his brashness does not bring about manhood; and Juan Diego comes to know that his traditional culture has deceived and killed townspeople including his younger brother, Paco, after studying a scientific fact from his school teacher. These initiations are generally said to change a person in an existential condition: "the novice emerges from his ordeal endowed with a totally different being from that which he possessed before [the first contact]" (Eliade 18).

As a matter of fact, this tendency of egress based on initiation has been frequently used in the English as well as other European literature.[1] However, its classification method has not been studied much. As to the typology, Mordecai Marcus introduced a creative one according to the extent of initiation in 1960: tentative, uncompleted, and decisive story.[2] However, whether the power of

1) As an originator of initiation story, the genre of German *Bildungsroman* started with a theme of egress. The first example is Johann Wolfgang von Goethe's *Wilhelm Meister Lehrjahre* (1795–96; *Wilhelm Meister's Apprenticeship*, 1812). This *Bildungsroman* proliferated into England and America: Charles Dickens' *David Copperfield*, James Joyce's *A Portrait of the Artist as a Young Man*, Mark Twain's *The Adventures of Huckleberry Finn*. Additionally, in Germany, Thomas Mann's *Der Zauberberg* (1924; *The Magic Mountain*, 1927) followed the suit.

initiation is just over the threshold of maturity or firmly into maturity and understanding, the condition of initiation may be divided much more on the ground of contents rather than forms: the speed of initiation, the tone and mood, the narrator's position, the clarity of a turning point, the role of supporting characters, the necessity of supplementary devices—adventure and investigation, the extent of the individual's conflict with the society, family relationship, the range of affecting factors, symbolic effect, the difference between what the hero knows and what s/he does not yet know, and which is more emphasized as a factor affecting initiation between the internal and external part the protagonist has.

Now, in light of these contents, this paper emphasizes a newer typology: autobiographical story vs. dramatic transition story. Especially, The Pearl shows both the characteristics in itself: Kino learns the evil property of greedy materialism and the unfair system based on it by the dramatic acquisition of the treasure of pearl, and the stone, if personified, experiences its circulation of life

2) First, some initiations lead only to the threshold of maturity and understanding but do not definitely cross it. Such stories emphasize the shocking effect of experiences, and their protagonists tend to be distinctly young. Second, some initiations take their protagonists across a threshold of maturity and understanding but leave them enmeshed in a struggle for certainty. These initiations sometimes involve self-discovery. Third, the most decisive initiations carry their protagonists firmly into maturity and understanding, or at least show them decisively embarked toward maturity. These initiations usually center on self-discovery. For convenience, Marcus called these stories tentative, uncompleted, decisive stories. I look upon this classification method as a formal typology of initiation stories. (Referred to Marcus 223)

(autobiographical story)—the separation from the sea, the changes it causes, and the return to its home by being thrown by Kino. In the meanwhile, the egresses of "Flight" and *The Forgotten Village* are analogized with those of The Pearl. Although it goes without saying that the categorization of autobiographical and dramatic transition type cannot explain all the initiation stories, it is sure to be more clear and accurate to interpret them. Furthermore, it is valuable to list the different factors between the two styles by observing Steinbeck's three works that the other critics have not spoken much.

Ⅱ. Initiation Made by the Egress in *The Pearl* and "Flight"

The egresses of *The Pearl* and "Flight" are analogous: The central characters leave their home and flee into the mountains pursued by trackers; the causes of their flights are killing people; the scenes in the mountains are almost a half of the whole pages; the description is "symbolic as a substitution for omniscient narration" (Lisca 226); not until the end of the story do they realize truth and the tragic results of their acts—Kino and Juana's baby, Coyotito, is killed, and Pepe is shot to death, too; and the most important thing is that the initiation processes are dramatically transitional—Kino's gaining a pearl and Pepe's rash act of murder.

The first aspect of this type of egress is the speedy and radical development of the stories, which is tense enough to give the characters stronger mental stress compared to autobiographical stories. The opening scenes show the heroes and heroine spend

peaceful time despite their economic disadvantages, but over time, external factors drive them into egress. For example, in *The Pearl*, Kino is a village fisherman and his wife, Juana, live contented with their infant son Coyotito in a humble brush house. Kino hears "the Song of Family" (5), and Juana works the corn for the morning cakes. Meanwhile, a scorpion stings Coytotio's shoulder and the family go to a mean city-doctor. However, the medical treatment is refused because of Kino's lack of money, and Kino hears not only "Song of the Enemy," and "Song of the Pearl that Might Be," along with the "Song of the Undersea" (22).[3] Before long, Kino acquires a pearl "as large as a sea-gull's egg. It was the greatest pearl in the world" (26).

In "Flight," Pepe Torres, a nineteen-year-old boy, lives with younger siblings Emilio and Rosy, Mama Torres. His father fell to death from a rattlesnake bite ten years ago. Pepe is immature, lazy and his only job is playing with his father's switchblade. One day, his mother sends Pepe to Monterey for some medicine and salt, hoping that he will learn to be an adult by himself. Pepe, however, kills a man by throwing his knife during a drunken quarrel and returns home. In response, Mama Terres provides her son with his father's coat, hat, rifle along with ten bullets, some jerky and water (34).

Second, protagonists' transitions are clear and obvious in a

3) "This doctor was not of his [Kino's] people. This doctor was of a race which for nearly four hundred years had beaten and starved and robbed and despised Kino's race, and frightened it too, so that the indigene came humbly to the door" (15).

physical and mental way. In *The Pearl*, Kino changes his view of life into a materialistic ambition: Juana is in a shawl stiff with newness and a new skirt; he himself is dressed in new white clothes; Coyotito goes to school wearing a blue sailor suit from the United States and a little yachting cap; and they have a church wedding in a common law (30).[4] Also, in "Flight," Steinbeck shows a dramatic transition in Pepe's attitude like this:

> [Pepe] was changed. The fragile quality seemed to have gone from his chin. His mouth was less full than it had been, the lines of the lip were straighter, but in his eyes the greatest change had taken place. There was no laughter in them anymore, nor any bashfulness. They were sharp and bright and purposeful. He told her in a tired monotone, told her everything just as it had happened. A few people came into the kitchen of Mrs. Rodriguez. There was wine to drink. Pepe drank wine. The little quarrel—the man started toward Pepe and then the knife—it went almost by itself. It flew, it darted before Pepe knew it. As he talked, Mama's face grew stern, and it seemed to grow more lean. Pepe

4) Warren French points this as an example of "white ambitions," called by Jack Kerouac's narrator Sal Paradise in *On the Road*. That is, Kino abandons "a good woman" like the Mexican Terry of the book. (See Kerouac, Jack. *On the Road: the Original Scroll*. New York: Viking (1957): 148.) In addition, French criticizes "Kino has no kinship to the ingratiating rascal of the local legend: Steinbeck was not listening closely to his sources, was missing their point—as he had often complained readers has his—and was attempting to exploit their folklore in an alien context" (107). In other words, the author seems to have turned the Mexican fisherman (Kino) into the same kind of white middle class neurotic character although the real person introduced in his book, *The Log from the Sea of Cortez* (1951), did not have any capitalistic ambition.

finished. I am a man now, Mama. The man said names to me I could not allow. (33)

The transitions are not from characters' internal factors, but from the external ones—Coyotito's pain, the doctor's refusal of medical service, a bonanza of treasure, a drunken fight, and an unintentional murder, and make a remarkable difference before and after these accidents.

Third, the narrator's age or point of view is similar to the hero's before finishing initiation or epiphany, and so the development of stories may be restless, exigent, abnormal, and chaotic. In *The Pearl*, Kino's materialistic dream seems to be in stark contrast to his people's way of life and traditions, and it brings about disastrous results: his house is rummaged for the pearl, and then he is attacked and wounded by a stranger; he kills a man when defending himself from an assailant; his house is burned down and his canoe is destroyed. Consequently, he and his wife have turned homeless and guilty of murder and left their village into the mountain on foot. What is worse, three men with guns pursue them through the rugged terrain. In response, Kino lets his wife and baby be in a cave and stalks the trackers, two of whom are sleeping and one is on sentry. He manages to kill them at a twitch, but cannot keep one bullet already shot by a man from hitting Coyotito.[5)]

5) Coyotito is seen to play a crucial role even though the baby cannot move actively. First, he is bitten by a scorpion, making his parents go to a doctor and the sea. Second, he whines and whimpers while hiding in a cave, causing one pursuer shoot toward him. Finally, Coyotito seems to be a starting point without his intention. In fact,

Next, in "Flight," Pepe's transition to maturity is made by escaping his trackers, but unfortunately, at the cost of his life. Notably, the description of initiation process starts as "a crisp rendering of factual details which, while staying always close to the actual object and action, avoids the myopic distortions of realistic writing" like this (Lisca 98).

> The rifle swung over. The front sight nestled in the V of the rear sight. Pepe studied for a moment and then raised the rear sight a notch. The little movement in the brush came again. The sight settled on it. Pepe squeezed the trigger. The explosion crashed down the mountain and up the other side, and came rattling back. The whole side of the slope grew still. No more movement. And then a white streak cut into the granite of the slit and a bullet whined away and a crash sounded up from below. Pepe felt a sharp pain in his right hand. A sliver of granite was sticking out from between his first and second knuckles and the point protruded from his palm. Carefully he pulled out the sliver of stone. The wound bled evenly and gently. No vein or artery was cut. (43)

However, over time, this tight and objective delineation "become increasingly surrealistic, suggesting images of desolation and death" (Owens 31). That is, due to the worsening condition in his body and mind, Pepe begins to lose his intact appearance as a man—leaving his father's hat behind under the tree, having his horse shot by a

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cosmic irony is greatly related with this kind of contingency. In addition, in the dramatic transition story this paper emphasizes, an accidental meeting or encounter by a hero/—rine is essential like this.

pursuer, and discarding his father's coat when it becomes too cumbersome.[6] What is worse, the injury in his hand pierced by a sliver of granite becomes infected and turns gangrenous. Eventually he crawls on his belly like a snake because of dehydration and loses his father's rifle. Finally, with his tongue turning black on the tip, deprived of water, he only hisses like a snake when he tries to speak to his potential attackers. In the end, facing up to his fate in an imposing manner, Pepe climbs to the top of a bulging boulder on the ridge.

The fourth aspect of the dramatic transition story is that the hero wants to get away from the present, missing his past. Additionally, supporting characters may function merely as an advisor, not a teacher or leader. In fact, it goes without saying that Kino and Juana, Pepe may recall their happy memories of their past. Considering the terrible results—Coyotito's and Pepe's death, any readers will sympathize with them. Towards the tragic scene of *The Pearl*, Kino and Juana return to the village with the body of Coyotito, knowing all the truth through the dirty pearl. Steinbeck writes "the two seemed to be removed from human experience; that they had gone through pain and come out on the other side; and there was almost a magical protection about them" (93). Before the sea, Kino flings the pearl with all his might, and the couple stand side by side watching it splash into the water. The final line says

6) Peter Lisca argues "Pepe's losing consecutively his horse (escape), his hat (protection from nature), and his gun (physical defense)" is from Pepe's "calm and stoicism required by the highest conception of manhood, forcing fate to give him a voice in the 'how' if not the 'what' of his destiny" (100).

"the music of the pearl drifted to a whisper and disappeared" (97).

Meanwhile, the initiation of the last scene of "Flight" seems to be more masculine. Pete makes himself an exposed target for the trackers, reasserting his humanity, and aggressively claiming his manhood: "he arose slowly, swaying to his feet, and stood erect. Far below he could see the dark brush where he had slept. He braced his feet and stood there, black against the morning sky" (48). After consecutive shots, he plummets into the valley below, making a small avalanche. Dan Vogel argues the fall is a symbol of "innocence killed and buried in the moment that Man stands alone" (226), and Chester F. Chapin says the act is a merciful act on the part of the mountain to receive Pepe's deformed body (676).

In these style of initiation stories, other characters do not command, but advise the heroes. In other words, they are just friends, not teachers. In *The Pearl*, Juan Tomas, Kino's elder brother, is a kind and honest man. He advises Kino to be careful to see the pearl-buyers do not cheat him and think twice about selling the gem at a better price in the capital because it may produce a tragic result. In addition, when Kino is ambushed and kills a man, Juan Tomas cares for his brother's family and tells them to flee to the North. Next, in "Flight," Mama Torres, a widow for ten years, is aware that Pepe is not yet mature or capable of fulfilling the role of a man for the whole family, but wants her oldest son to learn the responsibility. All in all, the supporting characters do not lead or control Kino and Juana, Pepe into the direction they want. In other words, the protagonists are to blame for all the tragic results, not the advisors, in this style of stories.

Lastly, dramatic and transitional factors (fight or death) are considerable and the conflict between the heroes and the society is so evident and heavy that the two work do not require more stimulant devices such as irony or reversal. In the same context, *the Pearl* begins in a dichotomous or contrasting way: "There are only good and bad things and black and white things and good and evil things and no in-between anywhere" (prologue).[7] Similarly, it is sure that Kino's resentment is about the unfairness of the society: "only one pearl buyer with many hands, a kind of collective organism, whose main purpose is to cheat the pearl fishers" (Fontenrose 114).

Moreover, Kino, observed by his brother, defies "not the pearl buyers, but the whole structure, the whole way of life" (58), and even says "when [he] sells [the pearl] at last, he will have a rifle" (77). In addition, we can see that Kino wants his son to be "educated and outside the unified whole of the village and that system represented by the corrupt priest, the doctor, and the pearl buyers" (Owens 42). Similarly, the short story of "Flight" has an evident relationship of cause and effect: a murder during a drunken party and being shot to death. Additionally, Pepe's flight into the mountain does not need too many literary devices of irony, paradox, ambiguity, tension, sensitive imagery except for symbolization. The reason is that a dramatic transition story tends to focus on a small number of topics for readers' speedy and strong epiphany in a

7) Nevertheless, Kino's failure seems to be a non-teleological parable, emphasizing leaving all the things as they are without any intention of change.

relatively short time compared with an autobiographic style. Compared to this style of initiation process, the following shows autobiographical characteristics as if the heroes went through all the episodes of the stories.

Ⅲ. Returning Egress in *The Pearl* and *The Forgotten Village*

Most of autobiographical stories tend to delineate the hero's success or epiphany following chronic failure or unlikely heroes' progress against the odds. This storyline is an undying tradition from so-called original coming-of-age novels, such as *Wilhelm Meister's Apprenticeship* and *David Copperfield*. In addition, as Ervin Beck says, this genre of European *Bildungsroman* has led to American initiation stories (670). Also, the typical pattern of the autobiographical story (outwardly, at least) is said to be like this: A sensitive and intelligent protagonist child leaves home; experiences the phases of conflict and development; takes a test of crisis and love affair; finally arrives at the best place where s/he can use his or her own talents; sometimes comes back home to show his or her success; and othertimes, dies honorably only to fail to fulfill his or her promise of life.[8)]

As to this autobiographical type of initiation process, H. E. Yaorong writes "[it] is about moral and psychological growing

8) Referred to Jerome Hamilton Buckly's *Season of Youth: The Bildungsroman from Dickens to Golding* and Susanne Howe's *Wilhelm Meister and His English Kinsmen: Apprentice to Life*.

process of a person or several persons from innocence to maturity as well as self-discovery . . . [T]he protagonist's initiation experience is a gradual process" (136). In the light of this defined pattern of an autobiographical story, the egresses of *The Pearl* and *The Forgotten Village* are the same in the heroes' returning home or come-back-home style. That is, the personated pearl follows the above-stated stages, and Juan Diego is to return home and reform his hometown, and therefore, *The Pearl* is worthy of having mixed types: Kino and Juana show a dramatic initiation story, while the pearl itself experiences autobiographical episodes and gives lessons to readers. When the pearl is be regarded as a main character, its stories should be interpreted in Steinbeck's non-teleological thinking method, which "stresses living for the present rather than dwelling on the past or worrying about the future" (Gentry 35).[9] If then, the pearl as a disinterested entity views all the affairs happening to Kino and Juana as they are, without examining the causes. With such a condition, the autobiographical initiation process has some common factors and the heroes' egress in the two works means returning or coming back home.

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9) Steinbeck followed non-teleological thinking during the 1930s, 1940s, and 1950s, especially in the novels whose topics are about Mexico and Mexican Americans: *The Pastures of Heaven, To a God Unknown, Tortilla Flat, The Long Valley, Cannery Row, The Wayward Bus, and Sweet Thursday*. In *The Log from the Sea of Cortez*, Steinbeck writes that "non-teleological thinking concerns itself primarily not with what should be, or could be, or might be, but rather with what actually 'is'—attempting at most to answer the already sufficiently difficult questions what or how, instead of why" (112).

First, the narrator seems to be much older as if s/he has known all the stories or finished the first contact (initiation), so the hero (as a younger substitute narrator) can judge himself and his surroundings. Therefore, the story flows gradually and prosaically, and the mood is relaxing and tranquil. For example, in *The Pearl*, the egress of the pearl from the sea looks impressive, but not remarkably different from that of anything else in nature.

> [T]he pearls were accidents, and the finding of one was luck, a little pat on the back by God or the gods or both. Kino had two ropes, one tied to a heavy stone and one to a basket . . . The water was oily smooth. He took his rock in one hand and his basket in the other, and he slipped feet first over the side and the rock carried him to the bottom . . . Kino moved cautiously so that the water would not be obscured with mud or sand. He hooked his foot in the loop on his rock and his hands worked quickly, tearing the oysters loose, some singly, others in clusters. He laid them in his basket. (21-22)

However, its emergence causes many things: dirty greed to the doctor and the pearl buyers; late condescension to the priest; humble expectation to the villagers and beggars in the town; and ambitious challenge to Kino and Juana. Additionally, the pearl witnesses the people's hope, joy, jealousy, fraud, brotherly love, worry, violence, vanity, and sadness. Anyway, the pearl does not pay any attention to the dehumanization out of materialism, the disaster caused by human greed, the injustice of differential status, and people's deaths including Coyotito's. All in all, the pearl is thrown back to its sea, finishing initiation through an autographical

story.

To turn to the egress of *The Forgotten Village*, the protagonist, Juan Diego, seems to be too mature to be a boy. In other words, he can be said to have already known the "problems of poverty and rural health care" (Astro 137). Juan lives with his father, Ventura, and his mother, Esperanza. When his younger brother, Paco, is ill, and other children share the same syndrome, Juan tries to convince townspeople to request inoculation from the government. However, Trini, the local medicine woman or curandera, and benighted townspeople not only refuse the medical help but also reproach the hero. After Paco dies, and his sister, Mary, becomes sick, Juan takes her to the doctors.

Finally, He is expelled by his father and leaves to study the medical science in a government school. At this, Juan is a character acting for the writer Steinbeck, and Juan's idea is also Steinbeck's.

> [T]oo may children die—why is that and what is done about it, both by the villagers and by the government? The story actually was a question. What we found was dramatic—the clash of a medicine and magic that was old when the Aztecs invaded the plateau with a modern medicine that is as young as a living man. (Preface 5)

Given this, a young hero, Juan, does not go this way or that way. Instead, he shows a strong confidence in his belief and even suggests fighting against disease and superstition "with something like participation" (Preface 5). At this, this movie/book is sure to be intended by Steinbeck's teleological method, not by his past non-

teleological style—leaving as it is.

Second, the supporting character affects the hero so much that s/he can be said to be a teacher or a leader who presents the direction and method of activity. In *The Pearl*, only Kino and Juana keep the pearl to themselves. The material being cannot act by itself, but by the economic value and the principle of scarcity, and so the above statement of the autobiographical story fits the personated pearl perfectly. Next, in *The Forgotten Village*, Juan's school teacher shows the way to save the children and the village from the virus. One example is when Paco falls ill, and Trini attempts to treat him by playing an egg on his stomach:

> Juan Diego went to see his friend the teacher, the only man in santiago who had been to the outside world. And Juan Diego said, "You know many children are sick." "I know it," the teacher said. "They say it is in the air, the evil little spirits," Juan Diego said. "No, I think it is the water," the teacher said. "I think the germs are in the pueblo well. I can try to help, but I do not know enough. I can only try help them." And he gathered his medicines and his books. (52-53)

When confronting the teacher, the woman in medicine shouts "[he] will kill the people with [his] new foolishness," and "[throws] his medicines to the ground" (57). After Paco's death, the teacher fails to convince the townspeople to sign the petition for the medical service from the government. And Juan egresses into a new world: He "has never been more than ten miles from his own village, [but goes] out into a strange new world, among people he [does not] know" (95).

The third aspect of the egresses of the two works, the transition out of initiation is not clear and also the message is so symbolic that readers should be alert because the hero has something to say as if s/he is an adult. To this, Alex Comfort has remarked that "with the advent of an intelligent insight into symbolism, realism as we knew it before the new psychology must be reconsidered, because we now know that any imaginative narration exists both as a direct statement of events and as a reflection of conscious or unconscious forces dictating the imagery in which it is presented" (59). Although the appearances of transition are not distinguished easily compared with a dramatic one, the relatively abundant episodes and environment symbolize the hero's gradual initiation.

For instance, *The Pearl* describes the protagonists' initiation by symbolic speeches and actions. In other words, it is the "substitution of symbolic action for omniscient narration" (Lisca 226). For example, in the ending scene, after their son is killed, Kino and Juana walks through the crowded streets to the sea.

> And then Kino laid the rifle down, and he dug among his clothes, and then he held the great pearl in his hand. He looked into its surface and it was gray and ulcerous. Evil faces peered from it into his eyes, and he saw the light of burning. And in the surface of the pearl he saw the frantic eyes of the man in the pool. And in the surface of the pearl he saw Coyotito lying in the little cave with the top of his head shot away. And the pearl was ugly; it was gray, like a malignant growth. And Kino heard the music of the pearl, distorted and insane. Kino's hand shook a little, and he turned slowly to Juana and held the pearl out to her. She stood beside him, still holding her dead bundle over her shoulder.

> She looked at the pearl in his hand for a moment and then she looked into Kino's eyes and said softly: "No, you." (94)

In fact, Steinbeck's objectivity is always in "the prose style in the descriptive passages" and "portraying his characters' inner feelings" (Lisca 226). In the meanwhile, in *The Forgotten Village*, as Steinbeck reveals in the preface, the production team of the movie/book "do not editorialize, attack or defend anything. [They] just put on film what [they] found, only arranging it to make a coherent story" (6). In addition, to show true authenticity, they cast real Mexican people as actors, but use a voice-over rather than have the actors speak their native language due to too much need of subtitles. Therefore, the movie/book does not have much symbolization for its theme.

Instead, this work tries to transfer its message notably through the actors and actresses' performances rather than the narrator's averment, and so the audience and readers should be attentive, which is a crucial factor of an autobiographical story. Not until the ending do the narrator speak a propagandistic contents like this:

> "Changes in people are never quick. But the boys from the villages are being given a chance by a nation that believes in them. From the government schools, the boys and girls from the villages will carry knowledge back to their own people, Juan Diego." / "And the change will come, is coming; the long climb out of darkness. Already the people are learning, changing their lives, learning, working, living in new ways." / "The change will come, is coming, as surely as there are thousands of Juan Diegos in the villages of Mexico." (140-42)

Given this, it is sure that Juan is not an actor who does not know the truth at first, but writer's agent who would like the audience and readers to be with him by his acts.

Lastly, the conflict between the young and the society (the old) is not more obvious than that of the dramatic transition story, but rather the hero is integrated into the old or new society, which is also the self–integration. To this, Wilhelm Dilthey argues the hero in Goethe's *Wilhelm Meister's Apprenticeship* engages in a "double task of self–integration and integration into society," and "the first implies the second, and thus he reads the *Bildungsroman* as a fundamentally affirmative, conservative genre, confident in the validity of the society it depicts, and anxious to lead both hero and reader to a productive place in that society" (Swales 3). That is; in the dramatic transition story, the heroes Kino and Juana, Pepe clash into the wall of their traditional values of market economy and manhood. Their egresses may be named individual resistance, but those of the personated pearl and Juan experience deserve to be seen for social reformation.

Especially, as Richard Astro says "Steinbeck, the metaphysical visionary and agrarian idealist, becomes Steinbeck, the social propagandist" (140), the hero boy's activities of *The Forgotten Village* cannot be interpreted in a dramatic style, but adapting himself and his village to a newly civilized society. Thus, readers can understand he will return as a medical expert and reform the village.

Ⅳ. Conclusion

The early criticism and contemporary perspectives are, in principle, favorably inclined towards the egresses or initiation of the three works. For example, Orville Prescott writes "*The Pearl* is simple and direct. It is not concerned with subtleties of characterization or profundities of thought. Yet its emotional impact is powerful" (21). Plus, Howard Levant praises, "Steinbeck's good fortune, his lucky discovery of a natural parable, a structure that could worked up, rearranged, even cut or expanded at points to reveal itself most fully" (187). As to "Flight," Dan Vogel comments on the evident transition from childhood to manhood and argues that it has "as much power as Wordsworth or Hemingway" (Schultz 86). Lastly, *The Forgotten Village* is admired: "It is a moving, enlightening story, and in its elemental simplicity it shows us, too, the daily pattern of the people's lives: work and festival, field and cottage, joy and sorrow, and birth and death" (McElrath et al. 196).

Especially the egress of *The Pearl*, among the three works, is unusual with two mixed initiation stories: the dramatic transition story and the autobiographical story. The one is for Kino and Juana. After they obtain an economic asset, they learn that the toxicity of sudden richness can "[stir] up something infinitely black and evil in the town . . . The poison sacs of the town [begin] to manufacture venom," and also "other forces are set up to destroy [the fortune]" (29). Later after their son is killed, they might realize all the promises—a church wedding, new clothes, a rifle, and an education for their son—are futile. In other words, they seem to know the past

is more valuable with all their poverty.

In the meanwhile, the other initiation story is for the personated pearl. The stone out of the sea witnesses "the dreams, the speculations, the schemes, the plans, the futures, the wishes, the needs, the lusts, the hungers, or everyone" (29). Additionally, Steinbeck might emphasize there are many things between good and bad things in a normal human life from the disinterested view of the pearl. In this context, he writes in a letter to his friend Pascal Covici: "It seems that two forces are necessary in man before he is a man. [He is] a product of all his filth and disease and meanness, his hunger and cruelty. Cure those and you would have not man but an entirely new species you would not recognize and probably would not like" (Steinbeck, *Steinbeck: A Life in Letters 221*).

Given this, according to the person or the object we would like to see as a protagonist, the initiation styles can be different or mixed in one work, and it would be an important aspect of our lives. If it should be right, the amount of each type might be relatively different and bring about various initiation stories. Moreover, the time and amount of human epiphany or initiation are also various and uncompleted, and so scholars have had a lot of difficulty in classifying initiation stories. Nevertheless, the features of autobiographical story and dramatic transition story are considerably distinguishable as mentioned above. Thus, this new typology may be preferable to M. Marcus's.

Now, to sum up each of the two stories, an autobiographical type of story has an even older narrator than the hero, and s/he seems to understand the whole story that flows slowly; the supporting

character may be a guide to teach the hero; the process of initiation is likely to be symbolic and vague because there are relatively more situations between what the hero knows and what he does not yet know; and the hero's self-integration is similar the integration into the desirable community.

Contrary to this, a dramatic transition type of story has a speedy and radical episodes usually caused out of the protagonist; transitions clear enough to distinguish the changed aspects; the narrator is as old as the hero and so he is restless and chaotic; the hero tends to miss his past life; the supporting characters may be just an advisor or a friend; and the hero's conflict with his or her society is heavy and stark. Lastly, the heroes' egresses may mean the chance of their initiation as Juan Diego goes out of his hometown for the first time, but it is impossible if they should not learn a new truth. For this, they should try hard to experience what they do not know.

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Key Words

John Steinbeck, initiation story, *The Pearl*, "Flight", *The Forgotten Village*

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Abstract

Two Types of Egress Based on Initiation: On *The Pearl*, "Flight," and *The Forgotten Village* by John Steinbeck

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John Steinbeck, a Nobel-Literature laureate, is said to have had the strong impulse to get away to nature when young. His novels are distinctive of the description of egress from the society. For example, the characters of *The Pearl*, "Flight," and *The Forgotten Village* leave their home to mountains and another city. Also, the egress is based on their initiation into a process of maturity and divided into two types—autobiographical and dramatic transition story. This paper aims to distinguish their characteristics by analyzing the texts of the three works in detail. Especially, it is possible that the egress of *The Pearl* is explained with both the styles depending on who is the hero of the story between Kino and the personified pearl. Besides, the takeoff of "Flight" is interpreted as the dramatic transition type, while that of *The Forgotten Village* as autographical one. Meanwhile, during more than half a century, the initiation story has been classified by Mordecai Marcus's idea according to its power as tentative, uncompleted, and decisive. However, the older typology is contingent on forms, not on contents. The newer one can reveal the speed of initiation, the tone and mood,

the narrator's position, the clarity of a turning point, the role of supporting characters, the necessity of supplementary devices, the extent of the individual's conflict with the society, family relationship, the range of affecting factors, symbolic effect, the difference between what the hero knows and what s/he does not yet know, and the relationship between the internal and external part the protagonist has. All in all, two types of egress based on initiation are intended to contribute to developing the research on initiation stories.

Key Words

John Steinbeck, initiation story, *The Pearl*, "Flight", *The Forgotten Village*

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Balance in Movement from Earthly Roots to Airy Imagination in Seamus Heaney's Poems

Seong, Chang-Gyu

I

Irish poet, Michael Longley has indicated his own poetry in a somewhat subtle and elusive phenomenological way. He said, "If I was to divide the four elements between my chums Mahon and Heaney, I would grant Mahon fire and air and Heaney water and earth. That's far too diagrammatic. nevertheless there's a grain of truth in it. I would locate myself in between, free at the moment to choose between the four elements" (Ni Anluain 124). He also has dedicated the poem, "A Personal Statement" to Seamus Heaney: My brain-child, help me find my own way back/ To fire, air, water, earth (Longley 11). His perspective can be considered four elements poetics and imagination by the French philosopher Gaston Bachelard.

Bachelard published in the 1940s a series of books on the human imagination. His reflection was based on the distinction between the four elements borrowed from Aristotle: "every poetic must be endowed with components - as tenuous as they may be - of material essence"

(*Reverie* 5). This imaginary link with the elements is also kinetic, for the imagination, according to Bachelard, quoting Blake, is not a "state, it is the very human existence itself" (*Air* 7–8). He finally published collections about earthly element as a theme of the will and the repose, not until he had researched elemental theories about fire, water and air in order. So, there is poetic analysis of combination and coexistence with other elements his works for the earth. Seamus Heaney, on the other hand, is considered to skillfully embody earthly images in his poems. Irish unique culture that regards labor practices that cultivate the soil and harvest the crops as a pious ritual, is absorbed in his poems. His juxtaposition and intersection with fiery, watery and airy images to earthly images are found in his whole works. This paper deals with the centrality and expansion of earthly and airy images related to nature and culture on Heaney's poems. His poetic pursuits are presumed the balance with nature and culture keeping dynamic elemental images.

Ⅱ

Critics have stressed the link between the author and his homeland through an outstanding earthy imagery since the publication of his first collection, *Death of a Naturalist* (1966). The bog is considered as mixture of earth and water and is Heaney's amphibious archetypal matter. John Wilson Foster writes, "In much of the early work, the archetypal locale was the bog – half–water, half–land" (17–18). Seamus Deane also states that Heaney's first

volumes contain "a remarkably large vocabulary for earth, especially earth in a state of deliquescence, earth mixed with water" ("Powers" 275). He argues that this watery ground speaks itself with human voice in Heaney's poetic formula, as Harold Bloom also emphasizes with the recognition of the central trope of the vowel of the earth (137). As an attentive "recorder of an earth writing" (Kerrigan 149), in the poem "Gifts of Rain", Heaney embodies rain with the vocalic reverberation of the familiar river Moyola.

> The tawny guttural water
> spells itself: Moyola
> is its own score and consort,
> bedding the locale
> in the utterance,
> reed music, an old chanter
> breathing its mists
> through vowels and history.
> A swollen river,
> a mating call of sound
> rises to pleasure me, Dives,
> hoarder of common ground. (*Wintering* 15)

The ecological link between elemental materiality and language is self-evident in these lines. The space of nature mixes with the space of text in a single poem which gives voice to Northern Irish landscape. Kerrigan writes that Heaney's lines on the Moyola spelling itself, "remain conceits, but their self-conscious linking of graphing and

locale reworks, and so reactivates at great depth, a recognition that marks made in place are where writing (even electronically) starts from" (153). On many occasions, locus equals language in Heaney's early poetry (Kermode 7), so that places seem to shrink to their phonetic existence. Reductive as this metaphor may appear, it purposely provides the poet with the possibility of topographical possession through language, so that in a poem like "Broagh", such as poems "which relate the original meanings of place-names and constitute a form of mythological etymology" *(Pre* 131). The correct pronunciation of the word becomes the token of topographical belonging: "like that last/ gh the strangers found/ difficult to manage" (*Wintering* 17). This also seeks in his early verse, Irish national assertion through the unearthing of native Irish lexicon. On the other hand, it is worth noting that this link between verse and place is frequent not only in Heaney's poetry, but also in Northern Irish poetry in general (Kerrigan 144). For example, Claire Connolly points out a connection between poetry and cartographic practices in contemporary Irish culture: "The iconography of the map takes on new meanings, as seen in contemporary cultural production in Ireland. No longer simply systems of representation, maps have become cultural objects, and Irish literary and visual culture is currently distinguished by a number of active negotiations with cartographic practises" (260-61).

This strong sense of belonging to Irish earth is deeply rooted in Heaney's poetics. It is an early emotional belief at the base of the process of writing. Heaney himself includes an interesting anecdote in his autobiographical essay "Mossbawn", in which a child

experiments a rite of passage in the direct contact with the feminized Irish soil, the controversial Mother Earth who inspires much of his early mythology of regenerative sacrifice in the so-called bog poems within *Wintering Out* (1972) and *North* (1975). A book by P. V. Glob, *The Bog People* (1969), was decisive in Heaney's early mythology of sacrifice. In that book Glob writes about the unearthed bodies of men and women who were preserved in the bogs of Jutland and who date back to the Iron Age. According to this author, some of these men and women were offered in sacrifice to the Mother Earth, who in turn guaranteed the eternal cycle of life. This mythic pattern offered to Heaney a consoling equivalence to the civil violence in Northern Ireland at the end of the 1960s and beginning of the 1970s, but some critics who understood such mythology as a dangerous aestheticization and legitimization of violence seemed to disapprove an equivalence.

> To this day, green, wet corners, flooded wastes, soft rushy bottoms, any place with the invitation of watery ground and tundra vegetation, even glimpsed from a car or a train, possess an immediate and deeply peaceful attraction. It is as if I am betrothed to them, and I believe my betrothal happened one summer evening, thirty years ago, when another boy and myself stripped to the white country skin and bathed in a moss-hole, treading the liver-thick mud, unsettling a smoky muck off the bottom and coming out smeared and weedy and darkened. We dressed again and went home in our wet clothes, smelling of the ground and the standing pool, somehow initiated. (*Pre* 19)

Heaney's personal and poetic identity can be probed within the liquescence of the Northern Irish ground. His poetic penetration underneath layers of earth and language represents a committed attempt at discovering his own roots and poetic muse. His archaeological poetry shares with the recent history of internecine violence in Northern Ireland through the promise of natural regeneration and revival found in the eternal cycle of nature. Nevertheless, contradiction and division run parallel in Heaney's landscape and mindscape. In his autobiographical essay, the poet juxtaposes sectarianism with the human dividing of the earth: "For if this was the country of community, it was also the realm of division. Like the rabbit pads that loop across grazing, and tunnel the soft growths under ripening corn, the lines of sectarian antagonism and affiliation followed the boundaries of the land" (*Pre* 20).

Ⅲ

Nature is the physical and psychological environment from which Heaney's verse springs, unconsciously from the very beginning and consciously from the very moment earth and literary education. Both are considered as nature and culture, meet each other. "I began as a poet when my roots were crossed with my reading," the poet has confessed (*Pre* 37). Therefore, in this inspiringly reciprocal encounter, it will not be unusual to articulate verse in the opposite direction with poetry as akin to the natural world. The first poem of

his first collection, "Digging", is a representative example. In this poem, the poet identifies himself with his father, who stoops "in rhythm through potato drills/ Where he was digging (*Death* 1)." So does his grandfather who "cut more turf in a day/ Than any other man on Toner's bog (*Death* 1)." Heaney suggests that his own poetic enterprise is not that different from the rural activity of his ancestors. His word aspires to give off "the cold smell of potato mould," to utter "the squelch and slap/ Of soggy peat (*Death* 2)." His poetic lexicon mirrors the echo of the spade, though the poet no longer has one. But still, "Between my finger and my thumb/ The squat pen rests. I'll dig with it" (*Death* 2).

In a later poem with the same rural imagery, "Poet's Chair", the poetic word is like the earth. Heaney goes back to his childhood days at the familiar farm Mossbawn as a spectator of the ploughing labour by his father. Sitting at centre field, the poet describes that experience as a foreknowledge "Of the poem as a ploughshare that turns time/ Up and over" (*Spirit* 47). Especially revealing for this analogy is an appreciation Heaney makes in his critical prose about an etymological coincidence which binds together poetry and plough as well as poet and ploughman. Heaney writes that the word verse could mean a line of poetry and "could also mean the turn that a ploughman made at the head of the field as he finished one furrow and faced back into another" (*Pre* 65). Whereas the line in prose proceeds in a continuously linear way, the poem with a less regular linear design resembles a field of meander furrows. Bearing in mind this early linguistic realization for the writer, the distance between the work of his father and his own work becomes smaller. The

connection between that rural remembrance from childhood and the labor of verse as an adult, is much more intimate.

Heaney's collection of poems, *Door into the Dark* contains one of his best-known compositions: "Bogland". This can be a truly ambitious poem, highly revelatory of the Nobel Laureate's elaborate insights into the issue of place. Composed mostly of water, boglands or marshlands accumulate partially decayed vegetation in the form of turf. The places preserve remains of organic substance dating back thousands of years. This geographical setting accounts for a large part the Irish geography, where forests or prairies are relatively scarce or simply absent. The key fact that underpins this poem is that "because of the strange power of bog water to prevent decay, much of Ireland's past has been preserved within its three million acres of bogland" (Foster 10). The preserving properties of turf make them a unique witness to the various civilizations and peoples that once settled in Ireland as an exceptional archaeological record. This fact provides Heaney with a powerful metaphor for place as the repository of history and a gateway that connects the past and the present.

This landscape type thus becomes a privileged mosaic of immense depth. Bogs literally harbor and preserve a substantial part of the history of Ireland, while, on a more symbolical level, they can related to the underlay of myth and legend. The natural history, the long-forgotten Celtic traditions, the ancient mysticism, the history of the island are all secretly entailed in the country's mires. There can be a correlative for the interaction between the geographical country and the country of the mind.

> It is this feeling, assenting, equable marriage between the geographical country and the country of the mind, whether that country of the mind takes its tone unconsciously from a shared oral inherited culture, or from a consciously savoured literary culture, or from both, it is this marriage that constitutes the sense of place in its richest possible manifestation. (*Pre* 132)

As one digs into the soil of this most representative of Irish landscape types, layer upon layer of archaeological findings are discovered in an exceptionally fine state of preservation, thus showing us the full substratum of civilization. In this way, archaeology provides the key to decoding the cryptic manuscript. The history of places is unveiled and the changes occurred, necessarily understood as determining factors in historical evolution, gradually become apparent to the individual interested in these findings. In Robert Pinsky's words:

> Mr. Heaney's vitality and seriousness rely in large measure upon a particular soil and its past. As in his best book of poems, "North", the bogland that preserves in its wet peat bowels everything sustaining or murderous that goes into it becomes a totemic exemplar of Mr. Heaney's experience and poetry, and of Northern Ireland itself. (Pinsky 1980)

More particularly in this poem, the record of natural history, preserved in archaeological treasures buried in the deep heart of boglands, possesses an unparalleled revealing power. The finding of "the skeleton/ Of the Great Irish Elk" (*Door* 27) leads to the fascinated realization that "The wet centre is bottomless" (*Door* 28). The

ultimate sense of place can hardly be fathomed. Even so, the wet ground, that ancient formation of "black butter", gives us a glimpse of a history composed of ever-deeper strata that are nonetheless connected to the surface as the present time. What is clear definitely is that these swampy formations were of great interest to Heaney and allowed him to establish symbolic connections and to act as a transmitter of memory: the secret knowledge that resides in these territories "that preserve in its wet peat bowels everything sustaining or murderous" (Pinsky 1980).

Literary critics have commented on Heaney's fascination with the earth, metaphors for the earth, and descriptions of activities involving the earth, which merge noun and verb. Dean notes Heaney's rich vocabulary for earth terms which include mud, mould, silt, slime, slicks, etc., all of which may be tied to different kinds of landscapes such as fens and bogs as well as to singular weather events and how they transform the earth's surface (*Shaping* 155). "Bogland" is considered Heaney's "watershed" poem in which he discovered an image for the unconscious past of Ireland through a natural feature of the landscape where history reposed and was revealed (Foster 24).

Ⅳ

In the volumes appearing after *North* (1975), critics began to perceive an important change in Heaney's poetry. "To telegraph the shift," in John Wilson Foster's words, "poetry's proper element is no

longer seen as earth or sea but as air. Poetry is no longer a door into the dark but a door into the light; it must climb to its proper light, no longer descend to its proper dark" (Foster 44). The elements of earth and air are explicitly or implicitly used by a large number of critics in order to differentiate between a first earthy phase and a second airy phase. The former is characterized by its rootedness in Northern Irish people, history and culture, as well as by political compromise with the Irish Catholic community. The latter is that the poet allegedly liberates himself from earthy bounds to accomplish a poetic freedom that may allow him to ascend to the realm of the transcendental, as well as to neutralize the environment of social pressures such as audience, politics and literary criticism. That is to say, earthy phase with water and downward movement yield way in this new airy phase with light and upward movement.

Several reasons may have motivated this alleged shift of symbology. The motives can be the strong pressure to become the bard for the Catholic nationalists, the great pressure also exerted by the mass media, the death of his parents, his constant trips to the universities of California and Harvard in the 1980s bringing a new airiness to his poetry in the travel from Europe to the USA, or the constant examination on the part of criticism and the academia. No sooner has Heaney set out on his poetic flight than, all of a sudden, earthy gravity counteracts the initial airy impulse. In "A Kite for Michael and Christopher", the poet reminds his two sons, while they hold a kite in their hands, to "feel/ the strumming, rooted, long-tailed pull of grief" before it finally "plunges down into the wood" (*Station* 44). This condition have motivated his shift of the airy phase.

As a matter of fact, there is a lack of consensus among Heaney critics for this alleged symbolic shift. Except the first two volumes – *Death of a Naturalist* (1966) and *Door into the Dark* (1969) – all the others up to *Seeing Things* (1991) have been considered by different critics as the initial point of a new poetic phase, which in the vast majority of cases – from *Field Work* (1979) onwards – has been explicitly or implicitly linked to a new symbology of light and air. To them we should add another candidate, his book of critical essays from 1988. Six collections are then the possible airy candidates, among which there is a temporal difference of more than a decade, and the publication of other two anthologies: *Field Work*, *Sweeney Astray* (1983), *Station Island* (1984), *The Haw Lantern* (1987), *The Government of the Tongue* (1988) and *Seeing Things*. This fact proves that such an airy phase is not a satisfactorily critical coinage basically for two reasons. The first is owing to this critical disagreement, and the second is owing to the fact that earth is a leitmotif all throughout Heaney's poetic career. As for *The Spirit Level*, it has been argued that it represents a vigorous return to the earthy imagery of his first collections. In fact, Heaney does not come back to earth, as he never abandoned it. There are two interesting article titles in this respect by Sean Dunne – "Unphased Heaney, a Poet Who Remains True to His Roots" (8) – and Frank Kermode – "The Man Who returned to Earth" (7). Choosing the first one can be more logical and desirable contextually.

Some critics have used earth and air imagery to create a rigid binary division that fails to portray Heaney's most representative features: tension and permanent search for balance between

opposites. In this search for equilibrium, he represents dialects, rather than a fight between opposites. Consequently, reading Heaney's poetry in binary terms of earth vs air is not precisely a satisfactory enough critical response. It is the outstanding nuance of tension and permanent search for balance that keeps both symbols in a fruitful encounter. These two symbols do not represent two different poetic stages, but two opposites that in their attraction and repulsion enact a lifelong poetics of dialectics. The opposites include Ireland vs England, catholic vs protestant, feminine vs masculine, vowel vs consonant, Celtic vs Anglo-Saxon, nature vs culture, etc. It is unnecessary to point out a perfect harmony among the elements in that search for balance. Much as Heaney strives to achieve it, the connections among the four elements in his poetry are much more complex and fragmentary, as the poet is aware both of the utopian dimension of a perfect symbiosis and of the simplistic value of that attempt. This is what can be understood as balance in movement.

Guthrie makes the following remark about the elements in ancient Greece, a remark that could literally be transferred to the role of the four elements in the poetry of Heaney. "In the world considered as a whole, none of the contrary forces obtains a complete and final victory: balance between them always restores or maintains itself. If one gains a local advantage, the other withdraws to another place" (Guthrie 88). Gaston Bachelard writes in similar terms about the dialectics of the elements from the point of view of symbolism. He states that "the material ambivalence can only take place by alternatively giving victory to both elements" (*Reverie* 91). From an ecological arguments, it could be argued that this tension may well

embody the search for a possible site of reconciliation between nature and culture. In between spade and books, or between farm and academia, Heaney's poetry is frequently at the crossroads of man and nature, Antaean root and Herculean reason. The Greek gods Antaeus and Hercules are another well-known mythological figures. They embody the everlasting struggle between Antaean earthy nature and Herculean airy imagination in Heaney's verse. Antaeus' invulnerable strength depended on his permanent contact with the earth, his mother, whereas Hercules, Zeus' son, was of celestial origin. In classical mythology Hercules succeeded in defeating Antaeus by firmly holding him up in the air and thus cutting off the energy which he constantly received from the Earth. Hence the airy symbolism of liberation from earthy bounds represented by Hercules in Heaney's poetry and the adoption of this trope by critics advocating the aforementioned airy phase. Nonetheless, we do agree with Seamus Deane that in Heaney's poetic evolution "the work gets more and more Herculean, but the Antaean root does not snap (*Shaping* 276)."

This is precisely the case in "Terminus", Roman god of boundaries and landmarks. In this poem "an acorn" juxtaposes with "a rusted bolt" when the young pre-poet rooted about on the soil, "a factory chimney" with "a dormant mountain" when he lifted his eyes, the noise of a train engine with the sound of a "trotting horse" (*Haw* 4). The finishing lines are Heaney in a nutshell: "Two buckets were easier carried than one./ I grew up in between" (*Haw* 4). All these are defining features of Heaney's poetry: inertia towards contrariness, identity built upon otherness as well, and nonconformism with the

hegemony of earth, water, air or fire, the negotiation of balance in movement.

This movement between the elements, between earthy root and airy imagination, is both upwards and downwards. The watery music transpiring from "The Rain Stick" is only possible by upending an object full of grit. Who cares, writes Heaney, if that music "Is the fall of grit or dry seeds through a cactus?/ You are like a rich man entering heaven" (*Spirit* 1). We can find that "the fall" is downward image and "heaven" is upward image. The craftsmanship of pottery is the result of combining earth and fire in contrastive and complementary directions: "And if glazes, as you say, bring down the sun,/ Your potter's wheel is bringing up the earth" (*Spirit* 3). Here, "bring down the sun" is considered descending image while "bringing up the earth" is ascending image. The ship stuck in the air in "Lightenings", whose crewman frees the ship and climbs aboard "Out of the marvellous as he had known it" (*Seeing* 62). A blind musician, by listening to the poet, confesses, "I can see the sky at the bottom of it now" (*Spirit* 66), a poetic miracle reminiscent of the "trapped sky" the young poet loved within wells in "Personal Helicon" (*Death* 46). In the poems, we can find "sky" or "trapped sky" are upward images and "bottom of it" or "within wells" are downward images. All these are but a few examples of the mentioned interaction among the elements. They also illustrate how often the poet descends in order to ascend. He goes backwards to move forwards or vice versa. Thus demonstrating that poetic evolution, defeat of stalemate or impasse and movement in its personal and collective senses necessarily entails gathering contraries. "The First Words"

can be conclusive slogan.

> The first words got polluted
> Like river water in the morning
> Flowing with the dirt
>
> My only drink is meaning from the deep brain,
> What the birds and the grass and the stones drink.
> Let everything flow
>
> Up to the four elements,
>
> Up to water and earth and fire and air. (*Spirit* 38)

Bachelard writes "A poet of genius invokes metaphors of all the elements" (*Water* 166). Heaney's verse indeed shapes an elemental network whose dynamic interconnections including those between nature and language allow him to come to terms with the tension arising from the different dualities at the core of his poetry, mainly that between earthy belonging and airy aspiration. Hence, Heaney's poetry readily shows that there are as well exist a space for interaction between nature as earthly element and culture as airy element, tense and temporarily comforting. On the other hand, that tension may prove the utopian operation of such a link. These are interesting implications in Heaney's work which could trace new paths for further discussion in aesthetic and epistemic approaches.

V

I have examined poetic function and process from earthly images to airy images in the verse of the Irish poet Seamus Heaney. The connection between nature and culture, the mutual relation between place and language, or the outstanding sense of movement and balance between earthy root and airy imagination can be some ideas to be discussed in Heaney's geographical poetics. Moreover, the prominent role of the four elements among Heaney critics will be emphasized, in order to show that we can certainly talk about critical framework emerging from within the discourse about Heaney's literary evolution. Especially, earth and air are explicitly or implicitly used by many critics in order to distinguish between earthy phase and airy phase. The explicitness is characterized by its rootedness in Northern Irish people relating to history and culture, and the implicitness is that the poet allegedly liberates himself from earthy bounds to accomplish visionary poetic freedom. And earthy phase with water and downward movement suggests an entry into new airy phase with light and upward movement.

Therefore, reading Heaney's poetry in binary terms of earth or air will be not a satisfactory enough critical response. A more adequate and clarifying reading is incorporated in the complementary terms of earth and air. It is the remarkable subtleness of tension and permanent search for balance that keeps both symbols in a fruitful encounter. Heaney's poems reveal steadily the intimacy focusing on an image itself, the dynamism combining with contrary images and coexistence with interconnection and mutual confrontation. That is

in line with Bachelard's pursuit for "dialectics of outside and inside" of beings and materials, and Karl Jaspers's saying that "Every being seems in itself round" (*Space* 232). Likewise, Heaney reflects elemental imagination and balance with nature and culture on his own poetic place, yet never losing his own first experience.

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Key Words

Four elements, Bogland, Gaston Bachelard, Seamus Heaney, Earthly Root, Airy Imagination

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Abstract

Balance in Movement from Earthly Roots to Airy Imagination in Seamus Heaney's Poems

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This study is to figure out elemental images and the balance with nature & culture in Seamus Heaney's poems. In his whole work, we can find poetic process from earthly images to airy images, which can relate to Bachelard's four element theory. The correlation between nature and culture, between place and language, between earthy rootedness and airy imagination can perform a key role in Heaney's poem, especially bog poems such as "The Tollund Man", "Bogland" etc. The bogland as a wet center or combination with earth and water, can relate to richness and feminine productivity with sorrowful Irish history. The elemental images are applied to Heaney's poems in order to distinguish between his earthy phase and airy phase. The earthy phase with water and downward movement are found until *North*, and the new airy phase with light and upward movement are found from *Field Work*. Though his poems reveal unfair Irish history through victims beneath the bogland, he also reflects the present daily lives and elemental materiality with Irish natural landscape on them, yet never avoiding the past culture.

Key Words

Four elements, Bogland, Gaston Bachelard, Seamus Heaney, Earthly Root, Airy Imagination

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The Deconstruction of *Madame Butterfly* with Postmodern Ambiguities:

David Henry Hwang's *M. Butterfly*[*]

Song, Jung-Gyung

I.

David Henry Hwang's *M. Butterfly*(1988) came under the spotlight in Korea over the last several years. The play was imported in the early 1990s after its blockbusting performance in the U.S. but soon disappeared from the stage, presumably due to its subject matter of homosexuality, which was unfamiliar to Korean people of the time(Jung). However, the play was restaged in 2012 in the Sejong Center for the Performing Art and continued to be successfully performed in 2014 and 2015. The Korean audience interpreted this play as a story about universal themes such as love, fantasy, desire, and self-deception, while key issues such as gender relationship, orientalism, and the East-West relations were merely added interests. On the other hand, in America, such key issues generated a great deal of controversy, after its premiere in 1988. In particular, racial problems and stereotypes about Asian Americans were the main

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dividing issues.

In the U.S., Hwang's *M. Butterfly* opened on February 10, 1988 at the National Theater in Washington, D.C., and transferred to the Eugene O'Neill Theater in Broadway the next month. *The New York Times*, which ran a special feature on the author one week before the Broadway production, spoke of his imagination in glowing terms: "one of the most striking to emerge in the American theater in this decade"(Rich, "'M. Butterfly'" C13). Enjoying a big hit and many awards, numerous anthologies and academic works followed its success. Much scholarly work has been done on the analysis of its deconstruction of the imperialistic view of the West, the investigation of the characters homosexuality or transvestism, and the comparative analysis of the play to *Madame Butterfly*—the opera which it parodies—or to the film version with the same name. However, Hwang's idea or intention behind the play was quite vague, so many scholars debated the issue. Especially among Asian American scholars, *M. Butterfly* aroused many controversies such as the authenticity of representation of Asian Americans, succession or subversion of Orientalism, and his real intention hidden behind ambiguities as a strategy in the play.

Such ambiguity was artistically a big advantage, but it triggered divided opinions of admiring and censuring critics in the eighties and the nineties. However, at this point—about 35 years after its first performance—the research of the play calls for neutrality and rearrangement. There are two main reasons for proposing this new perspective. First, the playwright has changed his position in the Asian American community; he chose to identify himself with 3rd

wave Asian Americans, those who identify more closely with being American than being of Asian descent. This is a shift from the time that he first wrote *M. Butterfly*, during which he was playing an active role as a representative of the Asian American community. Furthermore, the cultural and political situation in the U.S. assumes a new phase surrounding race issues compared to the time that the play first premiered. This paper will examine how the playwright politically maintains the balance between the issue of East-West relations, how this strategy is connected with postmodernism, and whether this strategy reflects his own borderline position as both an Asian American and a successful artist in mainstream theater.

II.

Italian composer Giacomo Puccini's opera Italian composer Giacomo Puccini's opera *Madame Butterfly* has been regarded as the quintessence of sacrificial love over one hundred years since its 1904 debut, enjoying popularity all around the world. It adapted American writer John Luther Long's short story "Madame Butterfly"(1889) and its dramatized version by American playwright David Belasco, and also referred to a French Navy officer and writer Pierre Loti's novel *Madame Chrysantheme*(1887). After the huge success of the performance, numerous adaptations ensued in the form of film, drama, ballet, and opera on film. The internationally noted opera, however, encountered criticism for its stereotypical portrayals of Asia: a fifteen year old geisha, Cio-Cio-San, gets married with a

U.S. naval officer, Pinkerton, and gives birth to his child while he leaves Japan for three years and remarries in America, which occasions her suicide for the child's future as well as her honor. With this story line which is "among the most common interracial romances found in Hollywood," according to Gina Marchetti, the image of the Butterfly character, who reveres an undeserving Western man and sacrifices herself basically because of his gender and race, rationalizes the Western authority over the East and the patriarchal one over woman as well(78-79). James Moy, who investigates predestined death of Asian figures in American literature in "The Death of Asia on the American Field of Representation," argues that Cio-Cio-San's death lies on the same line of the tendency which arose in the late nineteenth century when Japan started to imperil the "Eurocentric perception of the world order"(352) after its victory in the Russo-Japan War.

Miss Saigon, the recasting musical of *Madame Butterfly*, has invoked similar criticism for the same structure with a different setting and characters. The birth of this musical took place when the lyricist Claude-Michel Schonberg combined his impression of a magazine photograph, in which a Vietnamese woman sends her daughter to her American father, with Puccini's opera of sacrificial love. The musical making team altered the setting from Japan to Vietnam, and added the Vietnam War as a historical background to mitigate the libertine image of Pinkerton in Chris, the male lead, furnishing him with an unavoidable motive to leave the female lead, Kim. The musical attained as enormous success as *Madame Butterfly*, performing over four thousand times both in the West

End and on Broadway for eleven years after its London premiere in 1989, and it also inherited the censure on the opera. Karen Shimakawa, the writer of *National Abjection: the Asian American Body Onstage*(2002), scrutinizes it from the point of view that the process of its production implicates that of cultural and political "abjection" in America.[1] Regarding the inspiration Schonberg drew from the picture as a natural outcome, she attacks the narrative for "serving the dual (or colluded) purposes of abjecting Asianness and the traumatic memory of military defeat"(26), and for "re-creat[ing] (white) American masculinity [. . .] by abjecting Asianness *as* non-American/ female/ feminine"(27; emphasis in orig.).

If *Miss Saigon* can be deemed an offspring derived from *Madame Butterfly* which merges with the picture image, *M. Butterfly* is more of an estranged child than a fraternal twin. It has its root in the same opera but is exiled through disclosing its racially prejudiced view and deconstructing it with the form of a parody. *M. Butterfly*, which closed on Broadway only one year before the *Miss Saigon* premiere, won its reputation in a different way. In the same way that the family photo in the magazine reminded *Miss Saigon*'s lyricist of Puccini's opera and inspired him, Hwang drew inspiration from the astonishing article in *The New York Times*[2][3] about the

1) Shimakawa argues that "Asian Americanness" is formed as abject, neither as Asian American subject nor as Asian American object; it "functions as abject in relation to Americanness" which particularly excludes Asian Americans while forming an American national subject(3).

2) In the *New York Times*, article of May 11, 1986, Richard Bernstein covered the story of Bernard Bouriscot who went to jail for his espionage activities against the French government. The shocking

relationship between a French diplomat and a male spy from China and decided to warp the story instead of follow it to the letter. Loath to handle the true story for a "docudrama" style with no further research, he presumed that the diplomat, Bernard Bouriscot, held an illusory image on an Asian woman and that the spy, Shi Pei Pu, was willing to capitalize on the illusion of the "fantasy stereotype"(*M. Butterfly* 94). He also surmised that "[Bouriscot] probably thought he had found Madame Butterfly" and formed an outline of the narrative of his play about a Frenchman who once identified himself as Pinkerton and eventually recognized his virtual position as Butterfly(95).

In *M. Butterfly*, Hwang broadly follows the story of the newspaper report, inserting the summarized story of *Madame Butterfly*. However, he added his interpretation and reinvention of the characters intrinsically opposite from the original ones of the opera. The play begins in a Paris prison and the protagonist confined there, Rene Gallimard, introduces himself who was unpopular in his school days but now is internationally well-known for his derisible love affair. Expecting to have the "ideal audience"(4) who can label it enviable love, he initiates his viewers into the two decades of story that he arranges, starting with his brief performance as Pinkerton. His parodied *Madame Butterfly* accentuates the point that the naval

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point was that he had not known his Chinese girlfriend's real gender for twenty years. He stated that he believed she was so modest that she did not show him her naked body according to her country's custom. After seeing the Chinese spy naked, he tried to commit suicide in prison but failed.

3)

officer never ponders over the marriage with Cio-Cio-San, only intrigued by her biddable, duteous and obedient love, and has no intention to bring her to his country. When it nears the part of her suicide, the play returns to reality and his memory of 1960 unfolds with Song Liling's performance of the death in an ambassador's house in Beijing where Gallimard first sees her.

Song approaches Gallimard after singing, but their first encounter is not very pleasant. She assails him filled with admiration for her "convincing" performance:

> It's one of your favorite fantasies, isn't it? The submissive Oriental woman and the cruel white man. . . . Consider it this way: what would you say if a blonde homecoming queen fell in love with a short Japanese businessman? He treats her cruelly, then goes home for three years, during which time she prays to his picture and turns down marriage from a young Kennedy. Then, when she learns he has remarried, she kills herself. Now, I believe you would consider this girl to be a deranged idiot, correct? But because it's an Oriental who kills herself for a Westerner—ah!—you find it beautiful. (17)

Her words impress on his mind and lead him to constantly think about her. The author certainly has an intention to animadvert the imperialistic view of the West through these lines, but in the relationship of the two characters, they perform a role of inflaming his desire for conquest.

From that day, Song makes Gallimard believe that their relationship is the same as that in *Madame Butterfly*. She feigns to inwardly shy despite being outwardly bold, deluding him into

thinking that her ambivalent posture toward the West stems from "the Oriental in her at war with her Western education"(27). Convinced that she corresponds to Madame Butterfly, he embarks on "an experiment"(31); he deliberately disregards her letters and feels "the absolute power of a man" at her fret(32). Around the corner of feeling the "hollow" victory(36), he earns an unexpected promotion which assures him of the justification of his imperialistic masculinity and spends his first night with Song.

Gallimard gradually descends into the fantasy Song fabricates. He applies his conviction from his personal experience that "Orientals will always submit to a greater force"(46) to diplomatic matters whose conclusions disprove his opinion after all and becomes one of the reasons for their separation, along with the Cultural Revolution in China. Before their dissolution, he has an "extra-extramarital affair"(54) with a Danish girl, Renee, just after he tries to ignore the possibility of his sterility, and he comes back to Song when he once more faces the threat of his masculinity with the possibility of his dismissal. He requires Song to disrobe for the first time as "a vessel to contain [his] humiliation"(58), but soon retracts his demand when he is allowed, partly because he decides to turn away from the Pinkerton in him to "something very close to love" and loosely because he is aware of Song's real gender(60). In fact, she accepts his request, calculating that "Once a woman submits, a man is always ready to become 'generous'"(62) which actually functions, and she seizes the opportunity to gaining control over him by informing him of her pregnancy.

Song manages to obtain a male baby through Comrade Chin, to

whom she reports her espionage in detail, but the revolution begins and the couple inevitably parts for four years. During the period, Gallimard internally transforms into a man analogous to Madame Butterfly, divorcing his wife, Helga, and only waiting on Song. Meanwhile, she stays in a rehabilitation center for thought-remolding and is dispatched to him now in France in order to exploit her partner's commitment. After the short scene of their reunion, Song strips Gallimard of his role of a narrator of the play against his desire for continuing the love story different from actuality.

At the beginning of the third act, Song metamorphoses into a man in a suit. He appears with an eloquent tongue in a court in the last act, actively testifying about his indigestible relationship with Gallimard. He agreeably answers the judge's question about the "secret knowledge" that facilitates a deception, stating rules:

> Rule One is: Men always believe what they want to hear. . . . Rule Two: As soon as a Western man comes into contact with the East—he's already confused. The West has sort of an international rape mentality towards the East. . . . Basically, "Her mouth says no, but her eyes say yes." The West thinks of itself as masculine—big guns, big industry, big money—so the East is feminine—weak, delicate, poor . . . but good at art, and full of inscrutable wisdom—the feminine mystique.
>
> Her mouth says no, but her eyes say yes. The West believes the East, deep down *wants* to be dominated—because a woman can't think for herself. (82-83; emphasis in orig.)

With Song's argument, Hwang emphasizes that the fantasy of the

West about the East is a mere fabrication. Not only that, he also shows that the East is not always an innocent victim through cold-hearted Song who takes advantage of the fantasy. Song's substantiality contrasting sharply with his previous facade as a woman drives Gallimard into despair, so when he attempts to enchant Gallimard again with his corporeal reality, a naked man, he is belittled as "just a man"(88) by his old admirer. Gallimard resolves to "choose fantasy," even though finally "learn[ing] to tell fantasy from reality"(90). In the last scene, Gallimard withdraws from his "searching for a new ending"(91) and returns to his prison cell. Wearing a kimono, making up his face, and acknowledging that he is the Madame Butterfly who loved an unworthy "man"(92), he commits suicide in the music of the opera, "Love Duet."

The target of the frontal attack is the West in the light of Gallimard's collapse in conclusion, but Hwang does not necessarily display the opponent, the East, positively. In his afterword, he casts back to the time he first heard about the news. He not only detects "Bouriscot's assumption," but also indicates Shi Pei Pu's fault, that the spy "encouraged these misperceptions," employing "this image of the Oriental woman as demure and submissive"(94). In the interview with John L. DiGaetani, in the next year, he elucidates his position on East-West relations:

> The play has been taken as a commentary or a criticism about Western attitudes toward the East, and I think that that's accurate. But I would like to think that the play was fairly evenhanded as well in saying that the East also misperceives the West, and that the East is guilty or equally complicit in this

> dual form of cultural stereotyping. The West, having had the advantage of being a colonial power and of being the more powerful of the two over the past couple of hundred years, has an attitude of condescension toward the East. But the East has played up to that to its short-term advantage without thinking of the long-term ill effects that reinforcing those racial stereotypes causes. I think both parties are equally guilty. In terms of Western misperceptions of the East, there is a term that Edward Said coined, "Orientalism."(164-65)

Even if Hwang's inclination for an unfavorable comment on the East does not manifest as much as the diatribe against Orientalism in *M. Butterfly*, Eastern misperceptions of the West and its passive alignment can be seen in Comrade Chin and Song. Chin, a committed Communist who stressed that "there is no homosexuality in China" (48) to Song, reveals her viewpoint of the West, saying, "you won't stink up China anymore with your pervert stuff. You'll pollute the place where pollution begins—the West"(72), when she compels him to go to France without any funding. Her biased attitude close to "Occidentalism,"[4] if not fully developed with few remarks, is also discovered in Song's response in the full conviction that Gallimard will never provide for the previous Asian partner so long as he is in his home country because he is "a white man"(72). Song enframes him into the archetype of Pinkerton who is selfish and insincere in

4) Occidentalism refers to a hostile manner the East has toward the West, considering it as inhuman, shallow and material in contrast to the East with human, profound and spiritual character. For the formation and influence of Occidentalism, see Buruma and Margalit; and Chen.

the relationship with the eastern woman. In addition, Song explicitly incites Gallimard to hold an unshakable belief in the stereotype about the East for the purpose of manipulating the white man by accordingly acting along his fantasy.

Hwang's "evenhanded" manner piqued some Asian American critics' interest. They considered this piece as no more than a repetition of negative representation of Asians (Boles and Wagner-Martin 57-58). Moy, in another essay focusing on *M. Butterfly* with Philip Kan Gontanda's *Yankee Dawg You Die*, deprecates Hwang, asserting that the playwright's announced intention to deconstruct the opera by "offer[ing] a truer view of what it means to be Asians"("David" 54) fails. He especially brings the Asian characters into question such as Comrade Chin and Song Liling who are "laughable and grossly disfigured" and resultingly "no threat to Anglo-American sensibilities" (55). The frustration of his wish for a threat leads him to deduce the possibility that Hwang deliberately did it, "seek[ing] validation in the market place"(55) most of which Caucasians constitute.

Concurring with Moy, Josephine Lee analyzes several of Hwang's works in her book, *Performing Asian America: Race and Ethnicity on the Contemporary Stage*(1997), in a less sarcastic way. In the fourth chapter, "The Seduction of the Stereotype," she focuses on *M. Butterfly* and its problematic reenactment of the stereotype. She opens the chapter with the discussion of a stereotype as "the product of historical relation of power"; it has functioned as "the exploitation and marginalization of Asian Americans"(89), and has even molded "the complex fantasies Asian Americans have about identity, community, and gender"(91) beyond its original target, a heterosexual white

man. She, therefore, refutes the possibility of deconstructing stereotypes through Hwang's method in which the writer "reenact[s] their repetition and violence" rather than "defusing them into playful or neutral signs," thus "reproduc[ing] them in all their ugliness, anxiety, and seductiveness"(98).

Shimakawa assorts this play under the rubric of national abjection not unlike *Miss Saigon*. She certainly recognizes its "critical difference" (121) compared to the musical with a "deliberate and critical invocation of [its] formative moment of abjection that enables M. Butterfly to function as critically mimetic"(121). Nevertheless, she particularly remarks on Song's ambiguity; he does not simply disguise himself as a female, but precisely performs both as "feminine Song and masculine Song"(125). He rejects to appertain to the male, when he disappointedly chastises Gallimard who classes him among men, outside of which he locates himself. His ambiguous existence also exerts an influence on the audience. Stressing that he is an actor to Chin as well as to Gallimard, "neither Gallimard nor the audience can authoritatively *read*, or even explain, Song's motivation, let alone her identificatory practices"(126; emphasis in orig.). Consequently, she consents to Moy, worrying that "perhaps audiences were willing to accept an Asian American male performing Asian femaleness—as a naive mimesis rather than a critical one—because it folds all too easily into abject stereotypes of 'effeminate' Asian (American) men," and the big hit of *Miss Saigon* substantiates the ultimate failure of "Hwang's intent in deploying a critical mimesis"(127).

Moy, Lee, and Shimakawa concede Hwang's intent, but they do not doubt the inevitability of its failure for the following reasons.

First, in their minds, Asian Americans and white Americans are respectively a part of binary America, so when it comes to literary works involving Asians, they mainly concentrate on how Asians are represented or whether or not characters are pertinent to the existing stereotypes. Second, they posit Asian American writers' obligation to contribute to promoting their "abject" situation or at least not to inflict on it, and it would be better if the works can constitute a "threat to Anglo-American sensibilities." Third, regardless of a writer's original goal, creating characters relevant to a stereotype is evil because it has never been used for good; in the male characters' case, they should escape the image of a eunuch or a gangster, and in the female characters' case, they should escape that of a Butterfly or a Dragon Lady. Therefore, they believe *M. Butterfly*, never free from these premises, perpetuates the Asian stereotype and only remains as another negative example written by an Asian American.

On the contrary, Dorinne K. Kondo, another Asian American scholar, views this play with another paradigm outside of the discussion on the representation of racial stereotypes. She contrasts Puccini's opera saturated with "conventions of fixed, essentialist identities" with Hwang's play that leads the audience into questions of "how selves in the plural are constructed variously in various situations, how these constructions can be complicated and enlivened by multiplicity and ambiguity, and how they shape and are shaped by relations of power"("*M. Butterfly*" 14). In the "gender/racial power reversal"(19) between Gallimard and Song, she states that Gallimard ends up sharing the same fate with *Madame*

Butterfly, adhering to the conventions and stereotypes, and she approves Hwang's intention to compel the audience to scrutinize themselves filled with "pervasive, essentialist dualisms" and to "argu[e] instead for historical and cultural specificity that would subvert the binary"(21).

Lee and Shimakawa point as if Kondo nevertheless casts doubt on the necessity of using stereotypes in *M. Butterfly* for subversion. They both quote her question, "Must one reinscribe stereotypes in order to subvert them?"(Kondo, "*M. Butterfly*" 27) from one of her footnotes(J. Lee 93; Shimakawa 127). However, she actually propounds this question to articulate the issue raised among Asian American scholars, which is "a difficult and poignant one for any artist in a 'marginal' position"("*M. Butterfly*" 27). Then, she briefly alludes to the difficulty of complete emancipation from stereotypes, saying, "there can never be a *purely* contestatory image, though we must remain sensitive to relative degrees of subversiveness"(27; emphasis in orig.).

Furthermore, it is questionable whether Hwang's aim completely falls through and the three Asian American scholars adequately dismiss the play as nonproductive or disadvantageous in terms of the level of contribution to the Asian American community. Moy castigates the play for no more than "a good evening's entertainment" ("David" 55) for Anglo Americans because of the stereotypes about Asian characters. However, despite the possibility, it also undermines the audience directly and indirectly. The most prominent part is the dialogue quoted above between the two main characters on their first encounter in which Song upbraids Gallimard with the fact that

he was deeply moved by Song's "convincing" performance of "a pure sacrifice"(17). Whether white or whatever the race of the person, anyone who appreciates *Madame Butterfly* finds their indurated stereotype exposed to Song's harsh criticism.

Not only that, but the "entertaining" ambience of the theater can also foster a circuitous affront to its spectators, while the performance produces much mirth among the audience.[5] With its light touch about such grave material, Hwang deliberately adopts the comedy for the serious material because he considers it "an essential element" for this play in that it "helps the audience to suspend its disbelief, particularly in the face of this seemingly impossible plot"(Digaetani 173). Watching Song's acting in accordance with Gallimard's fantasy, some of the audience may be habituated to his behavior imitating the Butterfly if it matches their fantasied stereotype of an Asian woman, but they should simultaneously recognize it as fabrication throughout the play because Hwang clarifies Song's true colors from the second scene of Act Two.

In this uncomfortable process, Hwang ridicules the illusions some audiences might have. The author deliberately induces their pleasure which builds on misapprehension about Asia and finally shows them the death of the western man who once partook in the pleasure. In his review of the performance, Robert L. King mentions that "the audience applauds the fulfillment of its prejudices" when it does toward exotic Song's first appearance, but "Hwang does not dupe his

5) Regarding the atmosphere of the actual performance, its Audio Player compiled from live recording of John Lithgow and B. D. Wong's 1997 performance is useful for reference.

audience so much as he allows it either to reach insights or to indulge its prejudices"(133). Some cogitate about stereotypes in themselves, while others still relish them on the stage. Moy claims that most of the audience will leave only with the curiosity about the reason for Gallimard's ignorance of his partner's gender("David" 54) but such audience members stay beyond the playwright's reach and Song and Chin's characters do not implant stereotypes in the audience so much as Hwang's intention directly and indirectly discloses its veiled prejudices against Asians.

Still, Hwang neither plays from the Asian Americans' side with a shrewd trick nor indicates his stance as a supporter of the West and such an equivocal position permits the play to encompass postmodern characteristics. Gallimard, a western man, tries to perform the role of Pinkerton from *Madame Butterfly* as the counterpart to Cio-Cio-San, who he finally identifies himself with, while Song, an eastern man, disguises himself as the stereotypical eastern woman through acting, but his ultimate role in the relationship with Gallimard is Pinkerton. With these "mobile positions"(Kondo, "*M. Butterfly*" 7) of identities, two characters undergo metamorphoses on the basis of the characters' images from the opera, and their changes to the inverse demonstrate that stereotypes are delusions. Referring to Judith Butler's *Gender Trouble* in which the author contests the "metaphysics of substance,"[6] Kondo disproves the conventional view

6) Explaining the metaphysics of substance, Butler mentions the concept of the subject in humanism and humanist feminism that postulate a person with "essential and unessential attributes" and assume gender as an "attribute of a person who is pregendered substance"(14); in the same context, the metaphysics of substance,

on identity which is "bounded, coherent, and easily apprehended entities" and appraises *M. Butterfly* as an illustrative piece of counterevidence in which "identities are multiple, ambiguous, shifting locations in matrices of power"("*M. Butterfly*" 26). In the same context of illusory existence of fixed identities, Robert Skloot, draws a conclusion of the play: "we are more likely to be imprisoned by our imaginations than be liberated by them [or] in more postmodern parlance, we usually behave the way we do because it has been culturally imagined for us already"(62). Debunking the supposition about stereotypes, Hwang deconstructs the barriers between categories like the East and the West or male and female, and he clarifies that he does this "with the ultimate intention of pondering the possibilities of their reconciliation"(Skloot 60).[7]

These aspects concerning unfixed identities, deconstruction of barriers, and fabrication of cultural stereotypes can be subsumed or connected by the traits of postmodernism that Linda Hutcheon

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which supports the "normative promise of humanist ideals"(27), premises the "binary frame" that generates the "categories of female and male, woman and man"(30). She argues that gender is not "a set of free-floating attributes," but is "performative" "within the inherited discourse of the metaphysics of substance," since "the substantive effect of gender is performatively produced and compelled by the regulatory practices of gender coherence"(34).

7) In the afterword of *M. Butterfly*, Hwang declares his purpose in the play: "M. Butterfly has sometimes been regarded as an anti-American play, a diatribe against the stereotyping of the East by the West, of women by men. Quite to the contrary, I consider it a plea to all sides to cut through our respective layers of cultural and sexual misperception, to deal with one another truthfully for our mutual goal, from the common and equal ground we share as human beings"(100).

theorizes. In *A Poetics of Postmodernism: History, Theory, Fiction*, she principally treats novels as many postmodernism savants do, but in the first chapter, "Theorizing the Postmodernism: Toward a Poetics," she arranges postmodern tendencies in general. First of all, she elucidates that conventional "institutions" are chiefly challenged by postmodernism, exemplifying postmodern dance that disputes theatrical time or space, and literary works that blur the lines between genres. She mainly adduces the instances that break the mold of established art forms, but *M. Butterfly* sufficiently belong to the "borderland"(11) cases in that she underscores "the most radical boundaries crossed [have] been those between fiction and non-fiction and—by extension—between art and life"(10). Citing a postmodern text of an unusual viewpoint that includes photographs which was issued in a magazine's documentary section,[8] she emphasizes their interplay which leads readers to cognizance of their own "naive but common trust in the representational veracity of photography"(10). In the case of *M. Butterfly*, a celebrated opera and a factual account are blended in the actuality which is saturated with falsehoods, and in memories which are skewed with fantasy.

8) The piece is Jerzy Kosinski's "Death in Cannes" about the days before the death of Jacques Monod, a French scientist, in *Esquir*e of March 1986. As for its postmodern characteristics, Hutcheon explains: "Typically postmodern, the text refuses the omniscience and omnipresence of the third person and engages instead in a dialogue between a narrative voice (which both is and is not Kosinski's) and a projected reader. Its viewpoint is avowedly limited, provisional, personal. However, it also works (and plays) with the conventions of both literary realism and journalistic facticity: the text is accompanied by photographs of the author and the subject"(Hutcheon 10).

The opera represents the long-standing stereotypes which occur in East-West relations, more specifically, occur in relationships between an eastern woman and a western man, and in the paradigm of Orientalism, between the "feminine" East and "masculine" West. Bouriscot's true story, on the contrary, carries out as a potent weapon that can demolish artistic falsehood. Therefore, through *M. Butterfly*, the arena of struggle between fictional art and real-life incidents, the conventional institution—stereotypes—is challenged and this process guides the audience to awareness of its existence as misrepresentation.

Besides, M. Butterfly is conformable to Hutcheon's theory in terms of form, contradiction, and a strategy of postmodernism. First, she considers parody "a perfect postmodern form, in some senses, for it paradoxically both incorporates and challenges that which it parodies"(11). The play maintains *Madame Butterfly*'s story line, but its purpose diverges from the original goal: exalting the beauty of Cio-Cio-San's sacrificial love. Also, the denouement is tragedy in both, but Gallimard's death is deemed justified rather than arousing sadness from attachment to the hero if the audience does not fail to appreciate the author's design.

Second, Hutcheon finds it one of postmodern paradoxes that "decentralized community" displaces "homogeneous monolith" as the center,[9] without establishing itself in an alternative center(12). This aspect can be applied to the playwright's attitude observed in *M. Butterfly*. He constantly displays unsettled identities or values like

9) Hutcheon refers to its examples as "middle class, male, heterosexual, white, western"(12).

role playing, and so a Eurocentric notion and stereotypical social cognition becomes an object of ridicule. Nonetheless, he does not present new alternatives such as his contention that confronts the conventional view of the East or of women. For him, who should necessarily balance between two expected roles—an "Asian" American and an Asian "American"—such a postmodern trait is a profitably strategic mask containing constructive criticism dodging his "soapbox."

Lastly, in a related development, Hutcheon notes the existence of "truths in the plural"(18) as a strategy of postmodernism, not a single truth. For example, taking issue about Terry Eagleton's perspective on which he views postmodernism as merely "the negative and opposite of modernism" from dichotomous thought, she mentions an instance for a refutation: "And I would again ask: in Findley's *Famous Last Words*, does the obvious 'performativity' of the text really 'replace truth' . . . or does it, rather, question *whose* notion of truth gains power and authority over others and then examine the process of how it does so?"(18; emphasis in orig.). In *M. Butterfly* as well, Hwang does not offer those harsh criticism on stereotypes for he has some other truths that can supplant them. He just suggests "plural truths," that the western imperialistic standpoint about the East cannot be the truth, and also the East is not always a victim in the relations with the West. Through "doing a deconstructivist of the opera"(Hwang *M. Butterfly* 95) the play purports to provide fresh ground for East-West relations so that the two ideally might be reconciled, clearing up their preconception of each other. For this very reason, scholars censured him. From their

points of view, he had to side with the East and avoid any Asian stereotype, which is undeserved in that the drama allows the audience to rethink about stereotypes they are familiar with, leaving the creative freedom aside. However, it is also a moot point that he could carry out a role for reconciliation of East-West relations, since the author's alternative message—whether it exists or not—is eclipsed by his postmodern tactics and after *M. Butterfly* he has gradually spoken out that he identifies himself as an ordinary American regardless of his ethnicity.

III.

From his early works down to *M. Butterfly*, David Henry Hwang had juggled around with his ethnic identity through *FOB*(1980), *The Dance and the Railroad*(1981), *Family Devotions*(1981), *The House of Sleeping Beauties*(1983), *The Sound of a Voice*(1983), and *Rich Relations*(1986). Because of his focus on racial issues as a spokesman of Asian Americans, the great success of *M. Butterfly* disclosed the dynamics of Asian Americans' expectations and the pressure he felt from them. Through a bizarre story between a French man and a Chinese man who assume the role of *Madame Butterfly*'s Pinkerton to each other, Hwang argues that the West is under a false impression about the East, in part owing to the East because it takes advantage of the misconception. Such a view stimulated some Asian American critics who denounced his representation of Asian characters as another reproduction of Asian stereotypes.

The Asian American critics base their arguments on the obligations of Asian American artists. In their opinion, a basic criterion of the works is Asian representation, and the artists should contribute to reduce the impact of the negative stereotype or at least should not touch the issue. However, they overlook Hwang's intention to attack racial prejudice of the audience who consider his representation natural before it turns out to be wrong. His strategy, in doing so, is close to the postmodern tactics that Linda Hutcheon theorizes; *M. Butterfly* parodies *Madame Butterfly* by challenging it with the same storyline, deconstructs the centers like male, heterosexual, middle class, White race, and the West without constructing a new center. By doing so, the play targets stereotypes of both the East and the West and opens the possibilities of plural truths.

Compared to the 1980s when *M. Butterfly* premiered in the U.S., the expectations of Asian American artists have decreased and the development of multiculturalism renders racial division to be outdated nowadays. Still, the discussion about Asian stereotypes counts for its eradication, and it is also important to put the discussions together from a neutral point. After *M. Butterfly*, Hwang indicated his changed stance on racial issues with reduced devotion to the Asian American community, and has published dramas such as *Bondage*(1992) and *Yellow Face*(2007) that reject a limited thought of a certain ethnicity. Therefore, examining East–West relations and the change of Asian representation in his works helps to study the change of Asian artists' ways of thinking about their ethnicity and more research on them is required.

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Key Words

M. Butterfly, Madame Butterfly, David Henry Hwang, Asian stereotypes, postmodernism.

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Abstract

The Deconstruction of *Madame Butterfly* with Postmodern Ambiguities: David Henry Hwang's *M. Butterfly*

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The performance of David Henry Hwang's *M. Butterfly* gains in popularity in Korea these days. The audience reads this as a play with universal themes such as love, fantasy, and self-delusion. In the U.S., however, it has instigated arguments about Asian stereotypes, especially when it premiered. This paper aims to examine the discussions in order to scrutinize the author's intent to balance the representation of the East with that of the West.

Some Asian American critics castigated Hwang because of his use of Asian stereotypes through Song Liling and Comrade Chin. However, the author deliberately does that and he also unfolds the stereotypes the East has about the West for the purpose of deconstructing the prejudices of the both sides in order that they can reconcile. Moreover, the critics overlook the effect that the audience can reconsider the stereotypes they are familiar with, watching the play. Hwang's strategy in doing so is close to a postmodern approach; it parodies *Madame Butterfly* and deconstructs the centers, while it does not construct a new one. Such characteristics of the play leaves room for questions about whether

his intention to make the East and the West reconcile can succeed in his postmodern tactics.

Key Words

M. Butterfly, Madame Butterfly, David Henry Hwang, Asian stereotypes, postmodernism.

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The Politics of Reason:
Not Vertical but Horizontal Values

Shin, Deok-Yong

I. Introduction

The purpose of this paper is to study on reason in the age of Enlightenment. The reason, or reasoning, is a vital part of human cognitive functions, and without it, humankind could not achieve the current prosperous civilization. Certainly, every effort to build a better place made by ordinary individuals and great philosophers who had consisted of its society obtained roughly good results so far. Although sometimes the plan to universal prosperity had been frustrated by several shocks of disastrous calamities, such as global wars, genocide, ceaseless religious struggles, etc, human race always has been seeking to take steps toward the 'right direction' with 'the power of reason'. The reason has been believed to be the criterion of advancement, development, and improvement. As a result, these values of progress have been given first priority above all things, since they have been based on reasonable and rational process of thinking.

Therefore, after Descartes gave humans the power to think

themselves as independent and self-consciousness beings, namely, since the age of Enlightenment, human reason has been contributing to all social activities of economics, politics, culture, literature, and so on, including philosophy. Even from the purchase of one-cent worth of a product to the pursuit of one's own happiness, from general to abstract, all actions of judgment are enormously affected by our reason, and we believe that what we say or decide on the basis of reason has been made on sound process of reasoning even if that choice were wrong -People usually talks about things that turned out to be wrong later, saying just like 'that was right at that time'-. If reasonable judgments are always right, what has become of human reasoning at the moment of indelible history of genocide including crimes against humanity? Nevertheless, humans totally count on his process of rational thinking.

Reason involves every practice of human relations. A kind of ideology is the aggregation of various forms of studies about reason, which we call it philosophy; Social consensus is a collective forms of reasonable judgments done by individuals in the same community; inevitably, the social agreements of a society are involved with political interests. All reasonable judgments by human beings are represented within social system, philosophy, literature, and politics. However, for all that, not every reasonable judgment breeds developmental results and contributive to human race. As we have witnessed in the long history of human, there has been a lot of moments and events that we 'looks back' on them regretfully. Therefore, it should be evaluated 'later' whether reasonable judgments were right or not, 'not at that time' when they had been made. That

is to say, the 'backcasting'of the past, the moments when we thought as if we were right, is needed for us to improve ourselves.

The previous studies on reason mainly have focused on the problems of subject vs. object. Until now, the debates on the binary system of reason have dealt with the interrelationship between two factors, demonstrating these two components of world are in the hierarchical order. The key point was that one, subject, suppresses the other, object due to the former' originality and uniqueness. Thus, it was the 'Subversion of Subject' which was generally argued over this problem. However, no matter how eagerly we try to solve this problem, it was invincible for us to subvert the relationship between subject and object, and it was witnessed that just overturning of this order does not lead human society to new world free from inequality and a range of differentiations.

Thus, it is needed to seek for new way of thinking over the reason. Probably, a new way must escape from the worn-out debate over subject and its surroundings just unlike the cognitive and philosophical studies have maintained so far. The paradigm of study over subject should shift from reason, the vertical structure, to reasoning which put emphasis on the how and to which to use our reason. If it is not possible for us to renunciate the superior position of reason, it is the time for us to consider the directivity of reason focusing on seemingly non-reasonable values rather than traditional values that has been cherished from the era of Enlightenment.

II. A Political Labeling: Anti-Reason

Here is one political happening that would be an example of totally not contributing to human race. In writing academic papers, I am really sorry to state on the political issues rather than those on the literary circles. However, as Aristotle who is generally regarded for many years as one of the highest intellectuals including those of academic field said that 'Man is by nature a political animal',[1] it cannot be far from common sense to say that a political issue sometimes serves a good start point of doing literary thinking. Therefore, I would like to introduce one example of political issues which would show us one thing that is happening in the contemporary world right here.

In June, 2015, one of famous News agencies reported that one of the richest men who recently declared to run for presidential election of U. S in 2016 had called Mexican immigrants criminals and rapists.[2] To put a news release in a word, someone who ultimately wants to be the President of a nation publicly defined a group of people who consist of that nation in which he wants to be the highest man of power as a group of criminals. Needless to find out if the incidence crime by Mexicans is true or not, this kind of statement is extremely inappropriate to human societies including the U.S, and even the fact that someone who wants be the presidential candidate of the United States of America, which is

1) http://vault.hanover.edu/~smithr/Politicus.pdf 참조
2) http://www.cbsnews.com/news/election-2016-donald-trump-doubles-down-on-mexican-immigrant-remarks/ 참조

multi-cultural and multi-racial nation, made a provocative and brutal remark to the multi-ethnic public can be inacceptable. An anonymous criminal expert -he or she will not want to be exposed because he or she are well aware of problems that he or she can trigger- can bring us an undeniable figures on high incidence of crime by Mexican immigrants and give support on Donald's racial discriminative point of view. However, this is not going to happen. All other candidates and persons of interest criticize his statement and urge him not to make another problem-causing nonsense in front of the press.

It is absolutely right to eradicate such inhuman and violent crimes from human world, but the meaning at the bottom of this statement is about Mexicans whom some people don't like and think that Mexicans are harmful and dangerous to American society, in conclusion, it is not about the fighting crimes and the extermination of Evil from America. This is a political way of forming community solidarity in one society through labeling different group of people as an absolute menace and associating their images with one big criminal syndicate. During the advance of human race, mankind has witnessed this kind of "labeling" so many times. Like Mexicans defined as dangerous things by Donald Trump, there was a word that racially indicated Asians, 'Yellow Peril'. Just as the way Donald Trump defined the whole Mexicans as a group of criminals, the term Yellow peril[3] was used to contaminate the image of Asians who have

3) Yellow Peril (sometimes Yellow Terror) was a color metaphor for race, namely the theory that East Asian peoples were a mortal danger to the rest of the world. In the words of the American historian John

different color of skin.

A variety of segregations by unidentified rumors and highly improbable stories regarding skin colors and ethnic features had been enforced on social and racial minorities. It is believed that these practices were sustained until the dawn of Enlightenment, and people thought that reason obtained by Enlightenment could give them an awakening from unconsciousness, biased gazes, and all kinds of illusions. Therefore, people put the reason before anything else to develop and advance into a better society. As a result, the word 'reason' became equivalent to such as 'development', 'advance', 'progress', and 'prosperity', which focus mostly on the vertical expansions of human rational behaviors. Habermas and Derrida also clearly described the way that reason contributed to the present world. In Philosophy in a Time of Terror which contains an interview between Jurgen Habermas and Jaques Derrida arranged by Giovanna Borradori right after 9/11, they said that "For Kant and other Enlightenment philosophers it became clear that the self-affirmation of reason has a historical impact, for only reason can indicate how to reshape the present into a better future." (Borradori 3)

W. Dower: "the vision of the menace from the East was always more racial rather than national. It derived not from concern with any one country or people in particular, but from a vague and ominous sense of the vast, faceless, nameless yellow horde: the rising tide, indeed, of color." Dower described "the core imagery of apes, lesser men, primitives, children, madmen, and beings who possessed special powers", which had their origins in the wars between the ancient Greeks and Persians, and which the Yellow Peril theory later associated with East Asians.
https://en.wikipedia.org/wiki/Yellow_Peril (참조)

As many leading philosophers put it, if reason enables us to enlighten about irrationality and leads us to a truly better society, the things that Donald Trump said were irrational and ridiculous and people should fight back against such anachronistic statements. In addition, this inflammatory announcement of politics should be disregard from the public. However, his words might not pass by the public as an act of absurdity. Ironically, such a horrific statement by him on the general public aroused 'interest' and 'anger' as well. While those who have to gain votes from colored people, different racial group, and variously marginalized minorities were greatly outraged by such a racially-discriminating statement, the same statement is getting a support from some people of white supremacy as well. -As of July 20th, Donald Trump gained the most approval ratings from conservatives and led the race of presidential nomination in the Republican Party-

Some people consider such unreasonable discriminations according to ethnic and racial difference as highly aggressive and destructive toward multi-cultural society whose aims are assimilation and harmony among various races, but others insist that they originally have elitism comparing with not-selected people, and, more important, they take it for granted that other races are inferior to themselves without any justification of this idea. The genealogy of this discriminative thinking dates back to the age of Enlightenment. Regarding this, Cornel West put it as follows in his first book, *Prophesy Deliverance!: An Afro-American Revolutionary Christianity*.

"The intellectual legitimacy of the idea of white supremacy, though

> grounded in what we now consider marginal disciplines was pervasive. This legitimacy can be illustrated by the extent to which racism permeated the writings of the major figures of the Enlightenment. It is important to note that idea of white supremacy not only was accepted by these figures, but, more important, it was accepted by them without their having to put forward their own argument to justify it. Montesquieu and Voltaire of the French Enlightenment, Hume and Jefferson of the Scotch and the American Enlightenment, and Kant of the German Enlightenment not merely held racist views; they also uncritically -during this age of criticism-believed that the authority for these view rested in the domain of naturalist, anthropologists, physiognomists, and phrenologists." (Cornel 61)

These studies on human beings served as a basis for the prevalence of white supremacy because these disciplines had focused on the superiorities that the white have but the colored, especially, the black don't have. Some of the most reasonable philosophers in the world who had led the new age of human advancement showed the same biased point of view of 'labeling' as Donald Trump did. In particular, Thomas Jefferson who served as the American President two times in the period of American Enlightenment 'uncritically' excluded and marginalized the colored people in the foundation of the nation by labeling that they are dull, tasteless, and anomalous, that is, they are inferior to them. The labeling on colored people at that time of Enlightenment and on minorities just at the present of this highly advanced times has apparently not changed a bit for over three hundred years. What has become of human reason? Regardless of ages and times, why does the reason do nothing to make people

think more rationally and harmoniously in the process of human development? If every act of politics affects the lives and literatures of ordinary peoples and forms the ideology of that society, it is important to think back the dawn of American Renaissance in the 19th century when American national identity was established.

III. Backcasting the Past: Reason in the American Enlightenment

As a newly emerging country in the 19th century, America apparently lacked the racial, lingual, and cultural homogeneity which could bring itself a national consciousness. Seeing from the history and context of the country at that time, it was obviously impossible for American founding fathers to unify and integrate its diverse communities into one single and great society. -Definitely, in looking into an extremely difficult process of unifying various ethnic groups into one community, obviously the struggle with colored or minority groups was a serious impediment to the unification, so it was by far easier for the founding fathers to exclude them, rather than include, for the construction of the Great Society.—

Therefore, the founding fathers of America not only must need an intellectual movement on their own which corresponded to European Renaissance, but also had to seek out the most typical subjectivity, self-reliance, of America which was originated from its traditional values of the past. As founding fathers, R. W. Emerson, referred as the most influential philosopher and essayist of Enlightenment in

the history of America, had considered national unity in the academic field as its top priority and made an effort to implant this self-relying confidence to young people. In his representative essay [American Scholar], Emerson obviously declared that "Our day of dependence, our long apprenticeship to the learning of other lands, draws to a close". (Emerson 52)

In his statement, he recognized that America needed 'independence' arising from self-reliance and 'separation' from other cultural heritage. Emerson is certainly called one of the most important American philosophers. If there is no objection to on the assumption that American Renaissance bloomed on the idea of Emerson, it is no exaggeration to say that a series of philosophical practices on 'reason' by Emerson formed the present modern America. To Emerson, what is the most needed in the development of new nation was the notion of independence, that is, self-reliance, and the key word to successful foundation of a nation was separation from other nation, that is, subjectivity. These significant words, 'Self-reliance', 'Independence', and 'Subjectivity' on its own were the pivotal part in the foundation of American thinking and identity. In making a newly-born nation, it was absolutely essential to focus on the values and dignities of individuals who consist of new world, and this advocacy on individual practices served as driving forces to a young country in that it placed individuals at the center of whole universe and made them precede all other social systems and institutions. In addition that, maintaining the independence of American culture, he tried to show a new vision of America which was different from the past and to present a new direction to 'A City upon a Hill'[4] by

emphasizing personal spiritual value of independence and the American authenticity. Ultimately, the ideas that put emphasis on individual were the basis on the universal morality and on the establishment of American democracy.

Then, where did the very reason that had been used in the argumentation of self-reliance and subjectivity in the American Renaissance come from? If the reason served as an important factor in the Enlightenment in American and led the public to the awareness of a new social institution, what kind of epistemology was based on the process? Tracing its ground, backcasting, would be helpful to figure out the dark side of 'reasoning'.

I think that Emerson's reason rested on the Descartes' rigid rationality and the rationalism of Enlightenment. Having declared his most famous proposition, "Cogito ergo sum" (I think, therefore, I am), Descartes demonstrated his unique method which seeks the very truths of all studies by drawing the reason of self. To be belief, all truth can be reached by reason of human. With the separation from the God-centered world of medieval times and the disintegration of authoritarian social systems, he put men with reason at the center of Nature and let them stand grandly with their subjectivities,

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4) *A City upon a Hill* is a phrase from the parable of Salt and Light in Jesus's Sermon on the Mount. The phrase entered the American lexicon early in its history, in the Puritan John Winthrop's 1630 sermon "A Model of Christian Charity". Still aboard the ship *Arbella*, Winthrop admonished the future Massachusetts Bay colonists that their new community would be "as a city upon a hill", watched by the world — which became the ideal the New England colonists placed upon their hilly capital city, Boston.
https://en.wikipedia.org/wiki/City_upon_a_Hill 참조.

self-reliance. Therefore, having reason was equivalent to being a human. In addition, Descartes said that human can distinguish true from false with this reason, further the reason is an omnipotence to figure out transcendent and abstract truths. More importantly, as a sheer turning point, his metaphysical awareness on reason had helped not only recognize the abstract universality of everyday life in the Age of Enlightenment, but also apply human subjectivity and its ruling power over Nature to political and social realities in the organized societies. So, human self-relying subject become associated with every field of studies. Regarding this reason-centered development, Cornel also puts it as follows,

> "Descartes' conception of philosophy as a torturous move from the subject to objects, from the veil of ideas to the external world, from immediate awareness to extended substances, from self-consciousness to things in space, and ultimately from doubt to certainty was motivated primarily by an attempt to provide a theoretical basis for the legitimacy of modern society." (Cornel 51)

As criticizing the reason-centered intellectual tradition in the West, he mentioned the reason as a basis from which the idea and origin of contemporary studies came. Since Descartes, the reason has been standard points in all forms of studies, and in all related-researching process, reason has been cumulating its legitimacy. The fact that reason secured a legitimacy, or authority, in a peculiar period of time means that it has no room for other point of views, since it is perfect to explain the world for itself. However, the legitimacy which was arbitrarily inferred by self-subjectivity and by

it ownership over the external world might not be an invincible and absolute truth. Behind its legitimacy and perfection, there would be some dark spot where a certain individual or a group of interests who asserts his or her arbitrary rights in the name of reason in order to exclude people who are against them, or, though not denying them, just marginalize a group of people for their various privileges which they think belong to them. One practice of reasoning by one group inevitably entails the exclusion and marginalization of other groups.

The reason why the separation from others, or exclusion of other, could be done arbitrarily is that a certain few group of people, they think, have a right and intellect to think reasonably. All the time, those certain groups of people believe that they are very reasonable creatures and their abilities to judge the world are innate in them. The belief that human can control its surroundings by this innate ability is one of the characteristics of enlightened and modernized society. The metaphysical theories related with human social activities are intellectual products made by the philosophers of Enlightenment in the process of modernization. Just as reason is referred to as an innate ability which can figure out the external world outside self, all kinds of metaphysics identify the real world as a binary structure in which a reasonable self can grasp the relationship between a variety of complicated external existence and himself. In this binary system, while self with innate ability, the innate value, is positioned at the first and ultimate principle, the others, external beings, are regarded as secondary and subordinate things that are derived from the first principle.

Naturally, the structure of dichotomy not only represents the opposition between the first principle, 'subject' and secondary derivatives, 'object', but also takes it for granted that there exists a hierarchical order between them. Subject due to its innate value is considered as the good and the superior; Object due to its derivative value is derogated as the bad and the inferior. No matter how differently the terms are shown in the metaphysical systems, male, self, existence, intuition, essence, consciousness, the inside, etc. equated with 'subject', as an original value, possesses a privilege over female, representation, nature, emotion, the outside, etc. equated with 'object', as a secondary derivatives. That all existence, consisting of the world, lies on a hierarchical order is the broad strokes and fine brushwork of 'modernity'.

In the Emersonian Enlightenment, just as the structure of dualism in modernity, the idea of self-reliance which was based on subjectivity is represented to be 'Oversoul', a divine soul, which obtained ability to surpass the external remainder except 'subject'. A true individual with this Oversoul could be put the center of the universe in all places and at all times. In this sense, Emerson asserted the self-centered philosophy that the spirit of self-reliance is the highest goodness and the only moral value as a transcendental being, not allowing 'object' to have an equal position. As a consequence, this transcendental subject results in 'the infinity of individual ability' which is consistent with the history of American. Just as the hierarchical dichotomy in the modernity, Emerson identically maintained that this transcendental subject is superior to the rest of object, and the external other are inferior to

subject. He talked about this biased perspective of modern philosophy in his essay, American Scholar, as follows.

> Men in history, men in the world of today are bugs, are spawn, and are called "the mass" and "the herd". In a century, in a millennium, one or two men; that is to say -one or two approximations to the right state of every man. All the rest behold in the hero and the poet their own green and crude being …… The poor and the low find some amends to their immense moral capacity, for their acquiescence in a political and social inferiority. They are content to be brushed like flies from the path of a great person. (「American Scholar」 486)

When it comes to the subjectivity of Descartes and Emerson, reason has no 'tolerance' toward the external objects except focusing on itself and such a conclusion follows as a necessity from the hierarchy of reason. The certainty of self-existence in the highest order leads a peculiar group of people to think that they are the center of the world, 'the supremacy over the rest'. To them, making the differentiation between themselves and others means being 'cognitively perfect' and 'morally whole'. (Cahoone 24)

The sharp difference between the perfection, 'Self', and imperfection, 'Other', is bound to occur. Showing its superior status, the perfection and wholeness of self based on reason begin to possess no room for tolerance to grant others same opportunities to be equal. On this hierarchical basis and intolerant attitudes, in the American Renaissance, reason-centered self-reliance ended up individualism rather than equalitarianism, in addition, the supremacy over the outside resulted in the expansionism without any introspection

caused by its perfection and wholeness. Tocqueville, in his book Democracy in America, summed this individualism up precisely as follows.

> Selfishness is a passionate and exaggerated love of self, which leads a man to connect everything with himself, and to prefer himself to everything in the world. Individualism is a mature and calm feeling, which disposes each member of the community to server himself from the mass of his fellows, and to draw apart with his family and friends; so that, after he has thus formed a little circle of his own, he willingly leaves society at large to itself. Selfishness originates in blind instinct; individualism proceeds from erroneous judgment more than from depraved feelings; it originates as much in deficiencies of mind as in perversity of heart. (Tocqueville 104)[5)]

V. Conclusion

At the era of world community in which the terms, like assimilation and brotherhood, attract much more attention than discrimination and differentiation, the practice of labeling according to race, religion, and skin colors is thought to be an act of violence that hinders the world prosperity. However, as an ongoing example of an American businessman in the political circle, a practice of labeling is being committed by the hegemonic majorities to obtain authority and supremacy over minorities of color who they think

5) 「On Individualism in Democratic Countries」, From *Democracy in America*, Volume II, Part II, Chapter 2

they are harmful to their communities, referring them as (in)visible enemies. Therefore, one action of labeling substantially connotes a political nature; this political labeling invades the realm of peoples' daily lives and manipulates the way of individual's thinking, ultimately forming a set of social ideology by this one political labeling. The important thing to majorities is not whether dangerous minorities are visible or not, rather it is their haze of illusion that minorities can do damage their society in reality.

In making an external enemy, the members of the community exploit their reason, or reasoning, as an aggressive mechanism. As an innate ability to figure out the inferior, the reason of human evaluates and judges the external existence according to the hierarchical order. It has the legitimacy by and for itself to label majorities as superior and minorities as inferior, since all decisions made by reason are always right and rational. Adopting the abstract and arbitrary concept of self by Descartes and asserting 'self-reliance' and 'oversoul' to his fellows, Emerson, one of the philosophers who had led the American Enlightenment, unconsciously implant a prejudiced basis that all self-relying judgments are always legitimate at any times into the White Anglo-Saxon Protestants. The instillation of this idea based on reason's legitimacy and its supremacy might be handed down to a present presidential candidate who must be the most reasonable individual in order to rule a democratic community.

For now, it is the time for us to transform our cognitive attitude toward reason. Our new way of thinking should pay much more attention to horizontal values that we have ignored rather than

vertical values that we have indulged in for a long time. Since the age of Enlightenment, the vertical values such as development, advancement, and prosperity were generally considered important aspects for human race due to its reasonable nature; on the other hand, the horizontal values such as tolerance, generosity, and embracement were thought to be less important due to its unprogressive nature. Times, when the terms of reason, rationality, and Enlightenment are identical with human advancement, came to an end.

Of course, there has been a variety of discourses about inclusively multi-cultural communities. One of them is about the 'ambivalent values of hybridity' that exists in the multi-ethnic and multi-racial societies, and it was true that those values played a considerable role in understanding cultural differences in the pluralistic period, but unfortunately, the effect was partial and incomplete, and the hope that the diversity of hybridity would dissolve the borders between mainstream and marginalized cultures might be no longer valid in this political circumstance of 2015. In the time of new labeling, it is absolutely needed that on the basis of equal rights and reciprocal hospitality between citizens, no one will acquire an enormous privilege to discriminate them on the ground of one's race, sex, religion, preference, and values. -This kind of tolerance should not be practiced on the reason of the strongest-. In other word, the tolerance that we have to seek after in the future is not the kind of that practiced on 'the reason of the strongest', but the kind of 'naïve and horizontal' one.

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Key Words

American Enlightenment, Labeling, Reason, Backcasting, Vertical and Horizontal Value, Tolerance

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Abstract

The Politics of Reason:
Not Vertical but Horizontal Values

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The purpose of this paper is to study on reason, or the process of reasoning, in the age of Emersonian Enlightenment, by backcasting the circumstances and conditions in which new way of thinking had been established. On the threshold of 19th century, the reason had been believed to be a standard point for development and prosperity, and rational thinking had been given first priority above all things. In making a newly-born nation, it was important to focus on the values of individuals, and the advocacy on individual practices of reason served as driving forces to establish reason-centered social systems. However, this intellectual tradition only allows for majorities to have arbitrary legitimacy over minorities by self-declaring its invincible and absolute truth. Behind its legitimacy, there have been a dark side where a certain individual or a group of interests who asserts his or her rights in the name of reason in order to exclude and marginalize people who are against them.

In this respect, this paper takes an example of statement made by a presidential candidate who wants be the president of the United States of America, which is multi-cultural and multi-racial nation. This practice of labeling according to race, religion, and skin colors

is thought to be an act of violence that hinders the world prosperity. In making an external enemy, the members of the community exploit their reason, or reasoning, as an aggressive mechanism. By self-relying on reason and by instilling the biased point of view, the legitimacy and its supremacy are secured and handed down to the White Anglo-Saxon Protestants who think themselves as the most reasonable creature.

Times, when the reason, rationality, and Enlightenment have same meaning with human advancement, came to an end. Tolerance, generosity, and embracement which were thought to be less vital are needed on the basis of equal rights and reciprocal hospitality between citizens and on the conviction that no one will acquire an enormous privilege to discriminate them on the ground of one's race, sex, religion, preference, and values.

Key Words

American Enlightenment, Labeling, Reason, Backcasting, Vertical and Horizontal Value, Tolerance

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I'll be like Princess Pari, and I'll rescue you:

Beccah's Development into a Postcolonial Female Writing Subject in *Comfort Woman*

Lee, Eun-Joo

Nora Okja Keller's *Comfort Woman* (1997) is a story of a former comfort woman Soon Hyo and her Americanized daughter Beccah. The novel was highly praised for its literary value immediately after the publication, and it won various awards including the American Book Award in 1998. It also successfully joined the literary tradition of Asian American female writing as Elaine H. Kim asserts: "In *Comfort Woman*, Keller celebrates female lineages and networks by repeatedly acknowledging her debt, in terms of themes, images, and language, to other Asian American women writers who came before her: Maxine Hong Kingston, Theresa Hak Kyung Cha, Cathy Song, and Joy Kogawa" (320).

Various critics such as Samina Najmi, Patricia P. Chu, Kun Jong Lee, and Silvia Schultermandl agree to define *Comfort Woman* as a postcolonial female Bildungsroman. They also assent that Soon Hyo's death functions as a critical moment to induce to Beccah's development into a postcolonial female subject, and they assess her development as successful. Here I briefly introduce Lee's discussion

on Beccah's development. His discussion offers an in-depth interpretation of the denouement where Beccah performs a Korean shamanistic funeral rite for her mother. It also suggests that Soon Hyo and Beccah's shamanism, which is ostensibly no more than the part of Korean tradition, is closely involved in defining *Comfort Woman* as a postcolonial female Bildungsroman. Building on this, his argument then sheds light on what values function as Bildung for Beccah's development.

Lee regards *Comfort Woman* as Keller's postcolonial feministic revision of the very first Korean shaman myth *Princess Pari*. Soon Hyo had to suffer lifelong trauma resulted from her experiences as a comfort woman, and this trauma deprives her of verbal articulacy. She, in spite of her verbal inarticulacy, avoids remaining as a mere victim of the Japanese institutionalized sex slavery, however. She profoundly identifies with Induk who was her predecessor executed for her resistance to the sex slavery at the Japanese comfort camp, and she transforms herself into a shaman and serves Induk as her possessing spirit. Soon Hyo initially performs the shamanistic requiem rituals solely for mourning for Induk, but her mourning gradually includes other Korean comfort women and even herself. In regard to Soon Hyo's shamanism, Lee argues that as Princess Pari remembers, consoles, and leads the spirits of the dead to heaven in the myth, Soon Hyo also performs the same roles for the abandoned spirits of comfort women (444). Furthermore, Soon Hyo as Princess Pari for the spirits of comfort women delivers their painful history to the living during her shamanistic rituals; so to speak, her shamanism, as Lee asserts, is the means of voicing the colonial

history of Korea which is represented as comfort women issue (445). Soon Hyo sublimates her past agony as a comfort woman into the source of the mourning for and voicing against the Japanese occupation of Korea, therefore it can be argues that she survives as an accuser of Japanese colonization, rather than a voiceless victim.

Beccah, who was once totally Americanized, first dismissed her mother's shamanism as an insane condition of being possessed by the spirits. After her mother's death, however, she finds audio tape recordings of her mother's shamanistic rituals accusing Japanese war crimes, and she comes to know her mother's past as a comfort woman and the colonial history of Korea. Beccah at last comprehends that her mother's shamanism is actually an ardent political action against Japanese colonialism, Finally, she reconciles with her mother and performs the Korean shamanistic funeral rite for airing her mother's soul, through which she mourns for her mother's life which was all marked by anguish and trauma and also honors the life of her mother as a postcolonial female subject. Beccah's act of performing the shamanistic funeral rite for her mother obviously bespeaks her determination to remember and inherit Soon Hyo's postcolonial female legacy, and it can be said that Soon Hyo's shamanism, which is the symbol of her postcolonial female legacy, functions as Bildung for Beccah's development. Lee also interprets Beccah's development in the denouement that "[b]y becoming Princess Pari, she also reconciles with her dead mother, claims her mother's cultural heritage, and defines her ethnic identity as a hapa Korean American woman" (453).

Beccah's development is closely interrelated with the definition of

the postcolonial female Bildungsroman. Before discussing this interrelation, I succinctly summarize Stella Bolaki's discussion on the definition of the postcolonial female Bildungsroman. Bolaki begins her discussion by pointing out that the generic definition of the Bildungsroman is a narrative of a protagonist's integration of into an existing social order (12). She, then, discusses why the Bildungsroman is welcomed by postcolonial female writers notwithstanding Eurocentric and androcentric ideologies within its integration. According to Bolaki, integration is what postcolonial female writers pay attention to in the Bildungsroman, but their concern lies not in a protagonist's im/possibility of integration but in fully exposing Eurocentric and androcentric aspects of integration and representing relevant conflicts between a protagonist and it (13). Hence postcolonial female writers, as Bolaki argues, actively adopt the Bildungsroman to their writing and revise it in order to fully highlight a protagonist's conflicts and traumas during her integration (11).

Bolaki does not consent to regard postcolonial female Bildungsromans as "failed or counter-*Bildungsromane*" though they do not follow a narrative of integration (13, italics in original). She asserts that a protagonist of a postcolonial female Bildungsroman devises her own "art of living," which challenges "the developmental narrative of assimilation, the different manifestations of "normality," and the genre's blindness to difference, shedding light on the violence hidden under what Moretti calls "the comfort of civilization"" (Bolaki 13). She defines a protagonist's art of living as any kind of her attempt to voice narratives concerning her ethnic identity which

a narrative of integration does not want to include (Bolaki 13). Bolaki argues that a protagonist's art of living is a distinct characteristic of the postcolonial female Bildungsroman, therefore the postcolonial female Bildungsroman should be considered as an independent genre, not as a deviation from the Bildungsroman (13).

In *Comfort Women*, integration can be operated in a manner that Beccah remains as an individual, being ignorant of her mother's postcolonial female legacy, living in a Eurocentric, androcentric, and multiracial society where various national histories of immigrants have lost each significance. However, Beccah avoids this integration; as mentioned above, Beccah's performing Korean shamanistic funeral rite for Soon Hyo indicates that she newly forms her identity against colonialism and androcentrism, and this evidently announces her birth as a postcolonial female subject. Furthermore, the novel represents how arduously and ardently Beccah, in spite of her ignorance of her mother's past as a comfort woman and the significance of her mother's postcolonial female shamanism, tries to embrace it, and this endeavor is soon her own art of living. In this context, Beccah's development represented in the novel faithfully accords with the definition of the postcolonial female Bildungsroman.

Hitherto Soon Hyo's narrative has enjoyed much critical attention. For instance, though Najmi defines *Comfort Woman* as "a double Bildungsroman" of both Soon Hyo and Beccah, her discussion, along with other critics, focuses more on why the novel can be read as Soon Hyo's Bildungsroman than on the novel as Beccah's (219). Schultermandl's discussion allows us to assume a cause of such a critical tendency. She argues that the surviving comfort women's

public appearance and their testimonies to atrocities imposed on them powerfully attract scholars and artists' attention, thereby they actively utilize the issue for their cultural production (Schultermandl 72). This academic tendency seems to be applied to criticisms of *Comfort Woman*; critics have been concentrating on various aspects of Soon Hyo's postcolonial female subjectivity whereas an investigation into Beccah's development has been less developed.

Defining *Comfort Woman* as Beccah's Bildungsroman now makes it imperative for us to discuss her development in depth, and this essay thus aims at investigating Beccah's development. It is distinctive about Beccah's development that Soon Hyo's shamanism is involved in Bildung for her development, and this feature is faithfully represented in the scene of Beccah's Korean shamanistic funeral rite of cleansing and dressing her mother's corpse before cremation (*CW* 208–09). While I am discussing this scene, I will concentrate especially on 1) what Beccah learns from Bildung from her mother's shamanism and 2) why this learning motivates her development into a postcolonial female subject. Building on this discussion, the ultimate goal of this essay is to prove Beccah's development into a postcolonial female subject to be exemplary.

Bildung which facilitates Beccah's development originates in Soon Hyo's possessing spirit called Induk. Induk was a comfort woman who was cruelly executed being "skewered from her vagina to her mouth, like a pig ready for roasting" for her resistance to forced sexual service for Japanese soldiers (*CW* 20). As the possessing spirit, Induk has Soon Hyo mourn for the spirits of comfort women including herself whose history has been not only denied by the

Japanese government but also neglected by the androcentric Korean nationalism. Moreover, Induk also urges her medium Soon Hyo to promulgate the history of comfort women by delivering her and other comfort women's stories to the living through shamanistic rituals. That is to say, Induk enacts Soon Hyo's postcolonial female agency which serves comfort women by voicing for them and in doing so, does justice to them; added to this, as Soon Hyo was once a comfort woman too, her act of serving Induk and other comfort women's spirits enables herself to mourn for herself and also to do justice to herself.

Though Soon Hyo had persistently attempted to inculcate Bildung from Induk into her daughter, she was thwarted in her attempts because she was unable to articulate any piece of information regarding her past as a comfort woman due to her trauma. However, the revelation of Soon Hyo's survival from atrocities at the Japanese comfort camp and her lifelong, political struggle to disclose comfort women issues leads Beccah to embrace her mother's postcolonial female legacy. Beccah is overwhelmed by the fact that how tenaciously Soon Hyo survived as a postcolonial female subject and eventually comprehends what "her prayers for justice" for comfort women mean: "*When I can no longer perform the chesa for the spirits, we will look to you to feed us. I have tried to release you, but in the end I cannot do it & md tie you to me, so that we will carry each other always. Your blood in mine*" (*CW* 197, italics in original). Soon Hyo's eloquent narration apparently shows that she wants Beccah to remember the history of comfort women and to inherit her lifelong struggle to voice for them, whereby her lifelong

endeavor to realize justice to comfort women will continue even after her death. Beccah's response to her mother's plea is portrayed in the scene following:

> "A rope of scent, Omoni, purity and light. Hold tight and I will guide you past Saja in Kasi Mun," I sang out. "And if you fall, if he lures you into hell, wrap the vines around you, and I will be your Princess Pari, pulling you through. . . .
>
> . . . I dipped a strip of linen into the water. Ink-black spider legs, fragile and minute as cracks in glazed porcelain, wiggled out from the words I had scribbled on the material. I touched the ink, and when my finger came away clean, I touched my mother's eyelids and her cheeks, dipping her in blessed water. I rinsed the strip in the bowl of water, wrung it dry, and blotted her lips. "This is for your name, Omoni, so you can speak it true: Soon Hyo. Soon Hyo. Soon Hyo. . . ."
>
> Her words, coiled tightly in my script, tied her spirit to her body and bound her to this life. When they burned, they would travel with her across the waters, free. (*CW* 208-09)

The scene quoted above is the one which manifests what Beccah learns from Bildung from her mother's shamanism enacted by her possessing spirit Induk. Here Tina Chen's discussion on what Soon Hyo as a shaman learns from her possessing spirit Induk provides a useful clue for discussing Bildung for Beccah. According to Chen, an individual—in most cases it is a woman—after surviving a tragedy experiences "a psychic transformation," which leads her to inhabit multiple selves within herself; these selves are mostly the spirits of

the dead, and when they possess her, a shaman falls into a trance state and allows the spirits to use her articulacy in order to deliver their untold stories to the living (118). Chen defines this process as "impersonation," that is to say, "an act of profound identification" with another (119).

Chen especially emphasizes the subversive nature of impersonation. Impersonation, as Chen argues, enables a shaman to have "the power to embody another's experience" by articulating her spirits' stories during her shamanistic rituals (114). She, then, borrows Avery Gordon's expression and asserts based on Soon Hyo's shamanism that this power is itself "*a concern for justice*" (Chen 115, italics in original). She discusses that when Soon Hyo is possessed by the spirit of Induk who was a comfort woman and tells Induk's story, she actually invokes the history of comfort women as "forgotten subjects" in Korean history, problematizes the androcentric national history, and requires the inclusion of their history into it (Chen 115). A shaman's embodiment of their stories proves that these spirits are never a merely irrational phenomenon but a concrete, historical fact; it also proves the spirit' existential significance to be an indispensable historical testimony and justifies the inclusion of their history into the mainstream history. This inclusion truly realizes justice for the spirits of the subjects who have been neglected by history.

Chen also hints a therapeutic aspect of a shaman's rituals. When her possessing spirit's experiences are embodied through her shamanistic rituals, this embodiment also allows the spirit to conduct a social critique of accusing brutalities imposed upon it. The

spirit's social critique then encourages public awareness and its collective introspection of injustice upon a victim, whose soul is now haunting the living as the spirit. When pubic introspection of historical injustice upon its victims is performed enough, it will finally result in a reconciliation between the spirit of a victim and the living. This reconciliation is also another justice for the spirit of a victim, and a shaman's rituals which promote this kind of justice can be said to function as a "theatricalizing therapy" for the spirit (Chen 118).

Chen goes further and asserts that a shaman's impersonation during her rituals for her possessing spirit is itself the most obvious proof of her "double agency" (119). Chen's assertion is proven as cogent by Soon Hyo's double agency represented in her shamanistic rituals. As discussed earlier, Soon Hyo at first performs her rituals in order to mourn exclusively for her possessing spirit Induk, but soon her empathy and identification with Induk gradually expand into the ones with all the Korean comfort women. Simultaneously, as she was once a comfort woman, Soon Hyo herself also becomes an object of her shamanistic rituals: she utilizes her shamanistic rituals in order to speak for herself and other Korean comfort women; she also denounces Japan's occupation of Korea which imposed the institutional sex slavery and colonial exploitation upon herself and Koreans during her rituals. Therefore, Soon Hyo "truly displays a double agency—she is both the agent worked upon and the agent working"; in other words, she is a medium through which the spirits are incarnated as postcolonial female subjects, and at the same time she is the postcolonial female agent herself (Chen 119).

To sum up, on the basis of impersonation, or an act of profound identification of herself with the spirit of a victim, Soon Hyo as a shaman performs the roles following: 1) she performs double agency as a medium and an agent simultaneously; 2) through her rituals she embodies her and the spirit's historical testimonies which have been neglected by the mainstream history; 3) she pursues justice for her and the spirit by promoting the living's awareness and introspection concerning injustice upon them. These roles are now inculcated into Beccah by Bildung which has been passed down from Soon Hyo's possessing spirit Induk through Soon Hyo.

As indicated by her narration in the scene quoted above, Beccah conducts an act of impersonation as she transforms herself into a shaman: "Hold tight and I will guide you…And if you fall…I will be your Princess Pari, pulling you through" (*CW* 208). Princess Pari is the very first shaman appearing in the ancient Korean myth *Princess Pari*, where she performs shamanistic rituals for her parents imprisoned in the hell in order to rescue them and take them to heaven. Beccah's declaration of being Princess Pari for her mother suggests that she succeeds to her mother's shamanism, and she as a new Princess Pari consoles, airs, and honors her mother who as a shaman devoted her entire life to mourning for Korean comfort woman and the tragic history of Korea during Japanese occupancy.

Beccah's impersonation is somewhat differentiated from Soon Hyo's, however. As discussed above, Chen argues that a traumatized female undergoes a psychological transformation which enables her to inhabit another self within herself and to serve it as her

possessing spirit (118). Chen's argument implies that an individual's trauma functions as a catalyst for her impersonation, and this is proven by Soon Hyo's impersonation: both Soon Hyo and Induk were once a comfort women and shared a trauma resulted from atrocious sex slavery at the Japanese comfort camp; this common feature aroused Soon Hyo's deepest empathy for Induk and facilitated profound identification of herself with Induk. However, as Beccah is portrayed as hardly likely to share any relevant trauma or experience with her mother, her impersonation is not completely analyzed by Chen's discussion. Further investigation is needed to prove what enacts Beccah's impersonation.

The scene where Beccah listens to the myth of *Princess Pari* from her mother for the first time in her life implies what motivates Beccah's impersonation. According to Chen, the most important aspect of *Princess Pari* is the protagonist's filial love which motivates her to rescue her parents at her own risk (146). A daughter's filial love is the other catalyst for Soon Hyo's postcolonial female shamanism together with her trauma. Soon Hyo's filial love encourages her to ceaselessly recollect and sympathize with her mother and sisters' afflicting lives under Japan's colonial rule of Korea: she narrates her deepest sympathy for her mother who lost her lover during the 1919 Independence Movement and for her sisters whose lives were discarded at another Japanese comfort camp and in unknown places during the Korean War. Her narration soon expands into the act of mourning for all Korean women whose destinies, as her mother and sisters,' could not but be abject under the tragic colonial history of Korea. Her narration is also the act of

apprising of the colonial history of Korean women, which Korea's androcentric nationalism has neglected. Now Soon Hyo as Princess Pari serves all the spirits of Korean women and rescues them by materializing their existence and history through her shamanistic rituals and encouraging the living's succeeding actions to prevent a recurrence of it.

Building on Chen's assertion, Chu asserts that by telling the myth of *Princess Pari* to Beccah Soon Hyo attempts to provoke her filial love in order to induce Beccah's faithful comprehension of her postcolonial female legacy and then to lead her to succeed to it (73). Beccah, despite her ignorance of the significance of becoming Princess Pari for her mother, accepts her mother's plea and promises that: "I'll never forget it, okay, Mom? You sing that song, and no matter what, I'll find you, okay? I'll be like Princess Pari, and I'll rescue you" (*CW* 50). Beccah actually redeems her mother's pledge, and this is proven by her narrative. The novel unfolds by a joint narrative of Soon Hyo and Beccah, and Beccah begins her narrative at the moment of her mother's death and ends at the same moment. Her narrative accordingly assumes a structure of circulation, and her circular narrative is intended to correct her lapse of memory for her mother in her childhood as indicated by her narration in the beginning of the novel: "[p]erhaps what I thought was true had been colored by the insecurities of a ten-year old girl . . . I realized that not only could I not trust my mother's stories; I could not trust my own" (*CW* 34). Beccah then occupies her circular narrative with her two experiences of corporeal oneness with her mother's possessing spirit Induk in order to represent how her initial

denial of her mother's shamanism is gradually resolved. Her oneness with Induk, in company with the revelation of her mother's past as a comfort woman in the denouement, eventually results in her complete comprehension of her mother's postcolonial female legacy. In other words, Beccah's filial love launches her act of recollecting and correcting her memories for her mother, and it also leads her to inherit her mother's postcolonial female legacy; her filial love then enacts her shamanistic transformation into Princess Pari for her mother, and she can be argued to realize her impersonation.

It is quite important to note that Beccah's impersonation, unlike Soon Hyo's, leads her to utilize the act of writing, rather than shamanism; in other words, she utilizes her writing in realizing justice for her mother. Before performing the Korean shamanistic rite for her mother's funeral, Beccah brings out "strips of linen cut from the bedsheet I had written on when I listened to her tapes" (*CW* 208). It was the colonial history of Korea that Beccah wrote on the bedsheet while listening to her mother's testimonies: ". . . *Our brothers and fathers conscripted. The women left to be picked over like fruit to be tasted, consumed, the pits spit out as Chongshindae, where we rotted under the body of orders from the Emperor of Japan*. . . ." (*CW* 193, italics in original). The scene where Beccah writes down her mother and motherland's colonial history, along with the fact that she deliberately construct a circular narrative in the purpose of correcting her misconstruction on her mother, again strongly alludes to her development into a postcolonial female writing subject. Based on this allusion, Beccah's act of blotting her mother's lips with the bedsheet on which she wrote her mother's

testimonies to Japanese colonialism can be interpreted that she will write her mother/land's colonial history, and by her writing she will speak for her mother who had to substitute her verbal inarticulacy for her shamanistic rituals.

Furthermore, Beccah's writing compensates Soon Hyo's shamanism which, due to its cultural specificity, had to be somewhat limited in its accessibility to the public. When Beccah tries to decipher her mother's culturally esoteric shamanism in her writing, it is expected to help Soon Hyo's shamanism to be more publicly recognized as follows: most fundamentally, Beccah's writing linguistically reifies postcolonial feministic aspects of Soon Hyo's shamanism, and her reification can increase the public's accessibility to Soon Hyo's postcolonial female legacy; accordingly, her writing can more easily accumulate public awareness concerning Japanese colonialism issues and arouse the public's demand for rectifying them; added to this, her writing can also more actively and collectively challenge the mainstream history and adjure its revision by including the issues into it. In this sense, Beccah's writing truly contributes to the realization of her mother's "prayers for justice" for the victims and survivors of Japanese colonialism (*CW* 197).

Does the novel, then, represent the contribution of Beccah's writing to the realization of her mother's prayers? If so, how is it represented in the novel? My argument is that Beccah's authorship of *Comfort Woman* is her own way of realizing justice for her mother. In order to prove my argument, I will investigate the narrational strategies of the novel in depth. I will begin my discussion by analyzing the scene of Soon Hyo's reading "Ch'onja–

chaek" (CW 53-54). Although the scene has hitherto enjoyed little critical attention, it needs to be considered important in discussing Beccah's writing not only because it delineates the necessity of Beccah as a writing subject for Soon Hyo's postcolonial female legacy but also because it alludes to her authorship. The scene of "Ch'onja-chaek, the most basic school primer" of a thousand Chinese ideographs, is summarized as follows: while she was escaping from the Japanese comfort camp, Soon Hyo had a dream in which she was offered Ch'onja-chaek to read by her female ancestors; though she tried to read the book, it was not possible for her to understand even one word; she could barely understands the pictures which portrayed her childhood memories of her mother and sisters, her experiences as a comfort woman, her sister also being raped by Japanese soldiers at the camp, and her escape; when she turned the last page of the book, her great-grandmother stopped her and said "[i]f you read the final chapters, you would know the universe. You would be dead" (*CW* 54).

The historical fact that Ch' onja-chaek has been monopolized by male aristocrats in ancient Korea opens up the possibility of symbolizing the book as the national history written from the androcentric and aristocracy-centered perspective. Added to this, Soon Hyo's inability to read the book, alongside her lifelong, traumatized verbal inarticulacy, symbolizes her impossibility of developing into a writing subject. These symbolizations accordingly enable the interpretation of the scene that the book which records only Soon Hyo's victimization as a comfort woman needs to be revised by another writing subject, and this writing subject needs to

include her life as a postcolonial female subject into the book.

Based on this interpretation, the location of the Ch' onja-chaek scene within the whole narrative enables a reader to assume Beccah's authorship of *Comfort Woman*. First, the whole narrative of the novel progresses with Beccah's narrative and Soon Hyo's alternately. These two narratives are thematically discordant one another because Beccah's narrative unfolds fragmentarily depending on her selective recollection of her mother while Soon Hyo's does linearly and chronologically, giving an impression of an autobiography. However, it is the Ch'onja-chaek scene when the two narratives are thematically congruous with one another. Immediately before the scene, Beccah narrates that "I record the lives of the dead . . . as I held a copy of her death certificate in my hand, I found that I did not have the facts for even the most basic, skeletal obituary. And I found I did not know how to start imagining her life" (*CW* 25-26). It can be inferred from her such narration that Beccah expresses her will to write about her mother in spite of her limited knowledge on her. Subsequently, as if Soon Hyo responds to her daughter's desperate will, Beccah's such narration is followed by the Ch' onja-chaek scene, where the necessity of a writing subject who can record Soon Hyo's postcolonial female legacy is symbolically asserted. Beccah then actually launches her writing down her mother/land's history in the denouement. Beccah's act of writing, together with the thematic consonance discussed above, implies Beccah's authorship of the novel.

Beccah's authorship of the novel becomes more justifiable by two narrational characteristics of the whole narrative of the novel. The

first characteristic is the quantitative domination of Soon Hyo's narrative over Beccah's that the amount of the former is more than twice the one of the latter. The second characteristic is the narrational immunity of Soon Hyo's to Beccah's: in other words, Beccah's narrative is being thematically influenced by Soon Hyo's whereas Soon Hyo's narrative progresses autonomously. If the novel is presumed to be as a joint narrative of Soon Hyo and Beccah's rather than Beccah's authorship, then such a critical attitude hardly allows an assumption that certain narrational strategies lie in these characteristics. Instead, this critical attitude might give an impression that these narrational characteristics are intended to fully represent Soon Hyo's postcolonial female legacy so that it even runs a risk of considering Beccah's narrative of her development to be subservient to Soon Hyo's. Furthermore, such a critical attitude conflicts with not only the Ch'onja-chaek scene, which emphasizes the importance of a writing subject to Soon Hyo's postcolonial female legacy, but also Beccah's development into a postcolonial female writing subject in the denouement.

Beccah's authorship and her narrational strategies become more tangible through an investigation into another narrational characteristics of the whole narrative of the novel. I summarize her strategies as follows: first, both Soon Hyo and Beccah are set up as joint narrators; second, Beccah concatenates thematically interrelated narratives of hers and Soon Hyo's. Between them, I want to discuss why Beccah nominates Soon Hyo as a joint narrator along with herself first. It can be argued that Beccah's nomination of her mother as a joint narrator allows Soon Hyo to speak her postcolonial

female legacy by herself, and her speaking is more reliable than it being spoken by Beccah herself. More importantly, Beccah seems to intend to maximize dignity of her mother's life as a postcolonial female subject by giving a voice to her whose postcolonial female legacy has been obscured by her traumatized, verbal inarticulacy. The relevant example is Soon Hyo's renamings, one of the leitmotifs of the novel. Soon Hyo has been forced to rename herself, first as Akiko 41 at the Japanese comfort camp, next as Mary Magdalene at American missionaries' orphanage, and last as Akiko Bradley on her marriage with an American missionary. Chu argues that Soon Hyo's renamings signify "the impossibility for her, a stateless orphan, of conceiving a present or future life as a Korean [female] subject": in other words, all these renamings symbolize the denial of her autonomous female sexuality and ethnic identity and her imposed status as a female colonial ready to be exploited and discarded as a sexual commodity (69). Accordingly, when Soon Hyo repudiates her distorted identity by Japanese and U.S. colonialisms and claims her postcolonial female identity, she can reclaim and speak her original, Korean name true, which is the symbol of her genuine identity. Moreover, when Soon Hyo narrates the recovery of her name by herself, her sublimation from a voiceless victim into a postcolonial female subject can be more highlighted and dignified. This is the most sublimable justice that Beccah, as a writing subject, can realize for her mother, as well portrayed in the scene of her performing shamanistic funeral rite for Soon Hyo: ""This is for your name, Omoni, so you can speak it true: Soon Hyo. Soon Hyo. Soon Hyo"" (*CW* 209).

Beccah's other narrational strategy is a concatenation of thematically interrelated narratives each from Beccah's narrative and Soon Hyo's. While Soon Hyo's narrative is comprised of various events, Beccah's narrative does not show such a variety and consists of her three experiences of corporeal oneness with her mother's possessing spirit Induk; based on this thematic restriction, Beccah's narratives of her oneness with Induk are then followed by Soon Hyo's narratives of her experiences of being possessed by Induk; hence, it can be argued that the concatenation of thematically interrelated narratives is evident. Here I propose one example of this concatenation, the scene of Beccah's healing her mother's body (*CW* 85–86). The summary of the former scene is that: Soon Hyo heals Beccah's injury from her snorkeling expedition with her shamanistic rituals, and during these healing rituals Beccah experiences corporeal oneness with her mother's possessing spirits including Induk for the first time in her life; Beccah's body is then filled with divine light, and with this light she gets rid of "*sal*," a kind of evil power embodied in an arrow, from her mother's body and purifies it (*CW* 85, italics in original). This scene is then followed by the scene which delineates Soon Hyo's first being completely possessed by Induk and her subsequent salvation from the trauma resulted from her experiences as a comfort woman (*CW* 95–96). This concatenation indicates that the act of healing is Bildung which Beccah learns during her corporeal oneness with her mother's possessing spirits so that this Bildung can be said to originate in them.

It can be implied from this concatenation that Beccah alludes that as her mother's shamanism has performed the role of healing the

wounded spirits of victims of Japanese colonialism, her postcolonial female writing will also perform the same role as hers. Furthermore, by revealing the origin of Bildung for herself, Beccah also alludes that Korean shamanism not only motivates her development into a postcolonial female writing but also establishes her ethnic identity as a Korean American. However, it should be noted that Beccah does not manifest her allusions to her development; rather, by minimizing her narrative while maximizing her mother's, she writes her Bildungsroman which focuses more on her mother's postcolonial female legacy than on her development. By so doing, her Bildungsroman attains the goals of entirely representing the origin of Bildung for her development into a postcolonial female writing subject and then of extoling it, and this is her utmost realization of justice for her mother. Therefore, Beccah's writing *Comfort Woman* is itself not only the evidence of her development but also one example of a mature and responsible attitude as a writing subject.

Trinh Minh-ha once argued that "[t]he principle of healing rests on *reconciliation*, hence the necessity for the family and/or the community to cooperate with, partake in, and witness the recovery, de-possession, regeneration of the sick. The act of healing is therefore a socio-cultural act, a collective, motherly undertaking" (Minh-ha 140, italics in original). That is to say, though it was Soon Hyo who launched her shamanism as the means for establishing the colonial history of Korean from the surviving victim's perspective, her shamanism also needs another person like Beccah who can help her postcolonial female legacy expand into the more collective socio-cultural movement. In this context, Beccah's

development into a postcolonial female writing subject represented in *Comfort Woman* offers us two important teachings as following. First, it urges us to introspect our ignorance of victims of historical tragedies and to try to comprehend their ostensibly indigestible gestures. Second, Beccah as an allegorical figure of the contemporary postcolonial generation provides us not only with the possibility of sharing the history between generations but also with one concrete way to share the history and to do justice to its victims. Most importantly, Beccah's development bespeaks that how powerfully the act of writing on hitherto neglected victims of a historical tragedy can promulgate our contemporary's awareness and movement to undertake "a collective, motherly undertaking" for the sake of its victims (Minh-ha 140). This is why Beccah's development into a postcolonial female writing subject in *Comfort Woman* can be assessed as an epitome.

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Key Words

Nora Okja Keller, *Comfort Woman*, postcolonial female Bildungsroman, Beccah, postcolonial female writing subject, authorship, shamanism

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Abstract

I'll be like Princess Pari, and I'll rescue you: Beccah's Development into a Postcolonial Female Writing Subject in *Comfort Woman*

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This essay discusses Beccah's development into a postcolonial female writing subject represented in Nora Okja Keller's *Comfort Woman*, to which critics have hitherto less paid their critical attention. Based on major theories concerning the Bildungsroman and the postcolonial female Bildungsroman, the essay begins its discussion by defining the novel as a postcolonial female Bildungsroman. The essay then investigates why her mother's shamanism, which is the symbol of her postcolonial female legacy, functions as Bildung for Beccah's development. Building on this investigation, the essay discusses not only what Beccah learns from Bildung from her mother's postcolonial female shamanism but also how her development is differentiated from her mother's shamanism. The later part of this essay dedicates itself to analyzing Beccah's narrational strategies implied from formal and thematic characteristics of her narrative. It can be implied from this analysis that her authorship of the novel is her own way of realizing justice for her mother and other Korean comfort women. The ultimate purpose of this essay is to prove that Beccah's writing *Comfort*

Woman is itself not only the evidence of her development but also one example of a mature and responsible attitude as a writing subject.

Key Words

Nora Okja Keller, *Comfort Woman*, postcolonial female Bildungsroman, Beccah, postcolonial female writing subject, authorship, shamanism

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Dante's Understanding of God's Justice in *The Inferno*

Lee, Jeong-Il

I. Introduction

A divine revelation of heaven and/or hell has fascinated men over a long period of time. As we noticed in Greek mythology and the Scriptures, the existence of the supernatural being has been a reminder of the afterlife. Recently some people such as Mary K. Baxter (Baxter 1993), Rick Joyner (Joyner 1996), or Christy Wilson Beam (Beam 2015), use this theme to unfold their journey to heaven or to heaven through hell. These books are calculated to let readers picture what is real, opening them up to new levels of the supernatural world. Their message to the readers is: *Heaven is real, hell is real, and the judgement for sinners is real*.

The study begins by setting a literary context. Writers use images from heaven and hell to amaze readers. *The Martyred* (1964), a novel about the Korean War by Richard E. Kim, *The Lord of the Rings Trilogy*, an epic high fantasy novel series, by J. R. R. Tolkien, *The Lion, the Witch and the Wardrobe* (1950), a high fantasy novel for children by C. S. Lewis, and *The Remnant: On the Brink of*

Armageddon (2002), the tenth book in the *Left Behind* series by Tim LaHaye and Jerry B. Jenkins, are just a few examples of heaven and hell stories. All these books became a bestseller when they were published, and are still sold and read widely today.

Since the advent of new atheism that began in the early 2000s, books by Richard Dawkins, Christopher Hitchens, and Sam Harris are printed in unison asserting, "religion should not simply be tolerated but should be countered, criticized and exposed by rational argument wherever its influence arises." (Hooper). Some readers choose to stay with them following their liberal non-believer perspective, however ironically, more and more readers are still fascinated to the stories of the supernatural world such as the *Harry Porter* series or *The Lord of the Rings Trilogy*. *The Divine Comedy* (*Commedia*) by Dante Alighieri (1265-1321) is the precursor of the fantasy novel based on the theme of the good vs the evil and the visible vs the invisible.

Even though Dante was a scholar, political thinker, and philosopher, he is now best known and remembered as an Italian poet who wrote the imaginary journey through hell, purgatory, and paradise. In today's Italy, Dante is called 'il Sommo Poeta,' meaning 'the Supreme Poet.' Dante lived a turbulent life because he was forced to exile from Florence in 1302. He conceived and wrote *The Divine Comedy* during his exile. Like *Pilgrim's Progress* by John Bunyan, Dante wrote an allegory of the human life to warn his readers about the afterlife, revealing that the pain of the dammed is propositioned to their sin and guilt. In *The Divine Comedy*, "the punishment is a symbolic retribution" (Ciardi 98) for one's sin.

In *The Inferno*, where the souls of sinners are kept in pit or bolgia (the evil ditches) to be punished for eternity, Dante guides the reader to see his every move. Readers are allowed to see what Dante sees, to hear what he hears on a journey through hell. It is assumed that hell exists to punish the sinners, but God the Almighty did not make hell for His people. Hell was originally made for Satan(שָׂטָן /saw-tawn)[1], the deceiver and the adversary, and his fallen angels (Baxter 38; Akin 303-304). The motive of hell was to exert God's justice to all creatures, even upon lost souls. Its purpose was and still is to provide God's righteous justice upon every creature including the fallen angels and the sinned. This panoramic yet painful vision of hell is given to Dante the poet and he unfolds it in *The Inferno*, the first section of Dante's three-part epic journey.

Chapter 3 of Genesis is pivotal chapter in the Old Testament where the sin of Adam and Eve begins. As we noticed in Genesis chapter 3, humans-creatures of God the Creator-desire what they do not and cannot have (Crabb 35). Each time they commit the sins, these are recorded and will be used negatively as evidence for lost

1) According to Wayne Grudem, Satan, meaning 'adversary,' is the personal name of the head of the demons. Scripture also uses other names such as 'the devil,'(Matt. 4:1; 13:39; 25:41; Rev. 12:9; 20:2, et al.) 'the serpent,'(Gen. 3:1, 14: 2 Cor. 11:3; Rev. 12:9; 20:2 'Beelzebul,'(Matt. 10:25; 12:24, 27; Luke 11:15) 'the ruler of this world,'(John 12:31; 14:30; 16:11) 'the principle of the power of the air,'(Eph. 2:2) or 'the evil one'(Matt. 13:19; 1 John 2:13) to call Satan. (414-415). Satan is also labeled as 'murderer,' 'a liar and the father of lies' (John 8:44). cf. Read also chapter 6(esp. 303-307), titled 'The Agents of God: Angels,' of *A Theology for the Church* (edited by Daniel L. Akin).

souls after they die. Every lost soul will be punished based on the life each person led on earth. 'The Rich and Lazarus' (Luke 16:19 −31) is a well known parable of heaven and hell or reward and punishment after life. The rich is tormented in hell whereas Lazarus the begger is accepted into heaven. This parable generally illustrates the view of salvation of the Medieval Catholic Church. This view is imaginably accepted in the Dante's drama of a journey through hell, purgatory, and paradise. This paper will examine Dante's view of God's justice, along with the view of salvation, assuming that Dante is thinking like the Roman Catholic Church literally and theologically.

II. A Literary/Imaginary Retaliation for Sinners

It appears that Dante Alighieri has been a sincere Christian. To prove God's Justice, Dante uses various categories of sin identified in the Scripture to punish sinners. The world of Dante is in part seen through the description of guardians. Given this, it is important to notice that Dante wrote *Commedia* partly for the moral/biblical purpose. The opening lines in Canto 1, the poet (Dante) experiences epiphany, a moment of revelation and insight, saying "Midway in our life's journey, / I went astray // from the straight road and woke to find myself alone in a dark wood" (Dante 1.1−3).

As soon as Dante realized that he "has strayed from the True Way into the Dark Wood of Error" (Dante 3), symbolizing worldliness/sin/ secularism, Dante sees the first light of the sunrise. Since the Sun

symbolically indicates Divine Illumination, it reveals that he is called by God to experience spiritual awakening by seeing the nature of sin that drags him into his loss. According to John Ciardi the translator, this action occurs "in Dante's thirty-fifth year, i.e., 1300 AD." (Dante 6)

Throughout *The Divine Comedy*, Dante uses his knowledge of Greek mythology, politics, and the Scripture to produce "a suitable text for teaching Medieval Theology," (Egan 86) warning sinners not to experience "the second death of souls" (Dante 1.107) at "an eternal place" (Dante 1.110) after they die. If one does not live out the Word or does not accept Jesus as one's Savior and Lord, one is doomed to be punished. Some sinners named Ciacco (Canto 6), Filippo Argenti (Canto 8), Farinata Uberti (Canto 10), and Vanni Fucci (Canto 24) are from Dante's life, but most of the names the Poets (Virgil and Dante) encountered in Hell are taken from Greek mythology. Dante uses mythical characters to vividly picture the painful life in Hell. Cerberus, a three-headed man-beast (Canto 6), the harpies, a winged monster with sharp claws (Canto 13), Minos, the dread and semi-bestial judge and agent of God's justice having a snake-like tail (Canto 5), and Geryon, a giant with three heads and three bodies (Canto 17), are used to torment sinners. As it becomes clear below, these characters serve as the agents of God's justice.

a) The Meaning of Categories of Sin defined in The Inferno

Mark K. Baxter,[2] ordained as a minister in 1983, describes the

shape of Hell saying "Hell is shaped like a human body lying in the center of the earth. The body is lying on her back, with both arms and both legs stretched out" (1993:63). Baxter argues that "Hell is in the center of the earth, and there are souls in torment there night and day." In Hell where the wretches are punished "by afflictions of every sense" (Ciardi 150), she walked with Jesus and talked with the damned souls. (1993:20). Like Dante, Baxter makes it clear that "Everything we do on earth is recorded in one of the books by the angels" (1993:209; Rev. 20:12).

It is interesting that Dante also describes the shape of Hell and its position.[3] Dante also walked with Virgil, a celebrated Roman poet (Dante's guide in *The Inferno* as well as a symbol of human Reason), and talked with sinners trapped in pits. Like Baxter, Dante also recognizes some faces who came from Florence, his hometown, and weeps over the horrifying terrors and torments the damned souls experience. In Canto 20, Virgil, Dante's idol, scolds Dante for

2) There is an argument to suggest that God is real and Heaven is real. Atheists do bus campaigns arguing that "There's probably no God. Now stop worrying and enjoy your life." However, Mary Katherine Baxter testifies that in 1976, while she was living in Belleville, Michigan, Jesus Christ appeared to her in human form on 40 consecutive nights in dreams, visions, and revelation, and took her on a journey of Hell and Heaven. She said that she walked with Jesus through the horrors of Hell and talked with many people who were lost. She wrote 9 books and among them two books stand out: *A Divine Revelation of Hell* (1993) and *A Divine Revelation of Heaven* (1998).

3) See figures paged 18, 58, 91, 96, 102 in *The Divine Comedy* (1970) translated by John Ciardi (1916–1986), an American poet, translator, and etymologist. Especially, figures on pages 18, 91, and 96 are helpful to imagine the shape of Hell and its structure.

showing pity on the punishment of the Fortune Tellers and Diviners. Virgil thinks that Dante is not yet ready to recognize the true nature of evil (Ciardi 108), exposed by God's justice. Dante's logic is essentially fallible and humane because he is likely to "sorrow at God's judgment" (Dante 20.30).

Dante conceives Hell as "a great funnel-shaped cave lying below the northern hemisphere with its bottom point at the earth's center." Around this funnel runs "a series of ledges, each of which Dante calls a Circle" (Dante 19). Hell is situated under the city of Jerusalem (יְרוּשָׁלַיִם/Yerushaláyim), considered holy to the three major religions —Judaism, Christianity and Islam. The funnel-shaped cave consists of nine circles. The first circle is the widest and the circles become smaller progressively. The ninth circle is the smallest. Each circle, each pit, "is assigned to the punishment of one category of sin." (Dante 19). The upper half of Hell extends to the Sixth Circle (Canto 11). Each circle is reserved to the different categories of sins such as greed, lust, anger, violence, or betrayal. In the Upper Hell, Dante describes the violent and bestial (Circle 7) symbolizing the sins of the lion and portrays the fraudulent and malicious symbolizing the sins of the leopard.

The structure of Dante's Hell as a place is designed, based on a classification of the human sins in the works of Aristotle such as *Ethics* (cf. Ciardi 57). The Ptolemaic system is the geocentric cosmology, in which the earth is stationary and at the center of the universe. But in Dante's geography, the bottom of Hell is the center of the earth (Ciardi 57). According to Dante's geography of Hell, the principle of "the deeper one penetrates into the darkness, the more

evil the sin" is applied in all the Cantos. In each circle of Hell, Dante and Virgil encounter "the shades—people who, through their own actions, have rendered themselves less than fully human" (Koehn 255). In each encounter, Dante earns insight through "the journey of his pilgrim" (Daigle 42) that is an reenactment of what he/she did in life.

The Inferno consists of Upper Hell, Lower Hell, and Circle Nine. In Upper Hell (from Vestibule as Waiting area to Circle 5), sinners (Neutrals, Virtuous Pagans, Unbaptized Infants, The Lustful, The Gluttons, The Greedy and the Spendthrifts, The Angry and the Sullen) are kept here. Unlike Lower Hell where demons throng, there are no demons in Upper Hell. It is likely that Dante considers their sins to be trivial or only harmful to the sinner. In Lower Hell (The City of Dis), extending from Circle 6 to Circle 8, Sinners (Heretics, the Violent, the Fraudulent, Pimps and seductresses, Flatterers, Simoniacs, Barraters, Soothsayers, Hypocrites, Thieves and Robbers, Evil counselors, Sowers of Discord, and Falsfiers) are punished here.

In Circle 9 (The Center of Hell), famous traitors who betrayed their family, their country, or their lords, are kept here in torment. Unlike other pits or Circles, this area is freezing cold. Having seen all the categorized sins above, it is interesting to notice that the sins of fraud (Canto 33) are only one remove from those of betrayal (Canto 34; Koehn 255). The story of sinners (Murderers, Traitors, and Satan) is placed here. Especially only four sinners (including Satan, Judas Iscariot, Brutus, and Cassius), are locked at the center of Hell. It seems that Dante tries to convey a message: To be saved

one needs to be faithful to the Lord God Almighty. In other words, salvation is acquired through Christ's redemptive sacrifice that rests in the Christian faith of the saints, which is revealed progressively through his great poem, especially in *The Inferno*.

b) The Wages of Sins Exercised by Monsters

Throughout *The Inferno*, Dante uses different monsters in the various circles of Hell as guardians. Dante depicts Minos in Circle 2, Cerberus in Circle 3, Pluto in Circle 4, Phlegyas the ferryman of Styx in Circle 5, the Furies avenging goddesses in Circle 6, the Centaurs and the Minotaur in the first ring of Circle 7, the Harpies in the second ring of Circle 7, Geryon in Circle 8, the Giants in Circle 9. As it can be seen, these guardians guard over the damned in torment. Sinners are punished in the way they did before they die. For example, Dante regards usurers (Canto 11) as perverting art and reads it as an act of violence against Art(τ ἐx ν η /*techné*). Also, in Leviticus, chapter 25, verse 36: "Do not take interest or any profit from them."[4] So fire falls on the ground but usurers sit furtively to see money in their purse. For Dante, it seems, that "in life the usurers opposed the natural order with regard to money, so in hell the natural order opposes them" (Ravenscroft 100).

In Canto 6, Dante introduces the vicious monster Cerberus. In Greek mythology, it is described as the three headed dog. His

4) In this paper, all Scripture quotations are taken from the *Holy Bible: New International Version* (NIV). Grand Rapids, MI: Zondervan, 2011.

master was Pluto (called Hades in Greek), king of the Underworld and the judge of the dead. Cerberus, man-beast monster, was placed at the Gate of the Underworld to welcome all to enter, but none to escape (Ciardi 33). It seems that Dante uses the three head imagery to describe how horrifying Cerberus mocks the damned. For this, Dante first depicts the sights and sounds to show the hellish environment in the Third Circle. He states, "Huge hailstones, / dirty water, / and black snow // pour from the dismal air to putrefy // the putrid slush that waits for them below" (Dante 6.10-12).

To increase terror, Dante portrays that the ravening beast howls like "a mad dog over the spirits sunk in that foul paste." Cerberus' eyes "are red, his beard is greased with phlegm, his belly is swollen, and his hands are claws to rip the wretches [the gluttons] and flay and mangle them." (Dante 6.16-18). To highlight God's justice, Dante identifies one of the victims called Ciacco, a famous Florentine, who "lie here rotting like a swollen log" (Dante 6.51). Citizens of Florence call him the pig because of his pernicious sin of gluttony (Fowlie 54; Dante 6.49-50). So it should be noted that Ciacco is aware that gluttony was his offense and now he suffers the painful second death.

Similar to Canto 6, Dante visualizes in Canto 13 the terror of hell by introducing the harpies (hideous birds) who eat away the sinners now in the form of trees. The poets (Virgil and Dante) are in the Wood of the Suicides where the souls of the suicides are encased in thorny trees. The harpies with the faces of malign women feed upon the trees, "damaging their leaves and limbs, the wound bleeds." (Ciardi 65). Ironically, the souls of the trees are able to speak while

their wounds bleed. "Only through their own blood the souls find their voice." (Ciardi 65). Dante shows readers the grotesquerie of the wounded souls. After the blood became darkened, the sinner painfully responds:

> Why do you tear me?
> Men we were, and now we are changed to sticks;
> well might your hand have been more merciful
> were we no more than souls of ice and ticks. (Dante 13. 35-39)

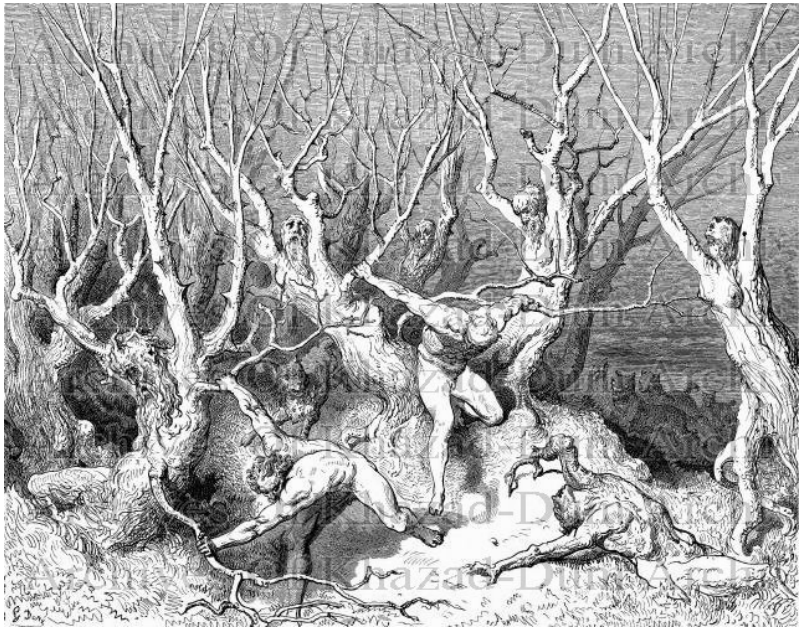

Fig 1

As T. S. Eliot once argued "Dante's is a visual imagination," Dante's Drama of the journey into Hell has inspired artists to

illustrate Dante's extraordinary visual imagination. The drawing (Fig. 1) by Gustave Doré (1832–1883) lets readers picture how the souls of trees are tormented. As this implies, Dante's account of suicide teaches that "those who destroyed their own lives" are denied even a human form in hell. For Dante, it seems, that "the supreme expression of their lives was self–destruction." (Ciardi 65). This is a direct adoption of the biblical message because throughout its passages, the Scripture indicates our lives are not our own and life belongs to God (Psalm 127:3; Romans 14:78). God's justice is vividly depicted in the account of the Harpies or the souls trapped in the form of trees.

On his journey into the depths of Hell, Dante encounters many different evils or sins. These sins Dante speaks of can be tangible in today's life. We experience anger, gluttony, temptation to suicide, hoarding of money, sex crimes, betrayal, and compound fraud in everyday life. We also encounter sowers of discord, usurers, the wrathful, fortune tellers, and diviners. The lost in hell have all their senses. They see, feel, suffer, and regret. They have no sleep, no rest, no food, and no water. In addition to it, "They have no hope of death" (Dante 3.42) because the soul will live forever.[5] In his

5) Mary K. Baxter states: "Your soul will always be alive. … It is the real you, and your soul will go to either heaven or hell" (1933:20). She makes it clear that "From the time of conception, that is a soul" (187). In her book, *A Divine Revelation of Hell*, Baxter argues that the lost feel the fire, the worms, the pain, the hopelessness (50). Similar to *The Inferno*, Baxter also mentions pits (Dante's bolgia), the looks of evil beings (40), anger (54–56), adultery (58), the hypocrite (72), sodomite (130), etc. Her intention is aptly summarized into two sentences: "No labor is in vain when it is done for God" (207) and "Be

account of categorized sins above, Dante declares that humans are like hypocrites. So he describes their punishment in detail as a warning sign for readers, stating,

> All wore great cloaks cut to as ample a size
> as those worn by the Benedictines of Cluny.
> The enormous hoods were drawn over their eyes.
>
> The outside is all dazzle, golden and fair;
> the inside, lead, so heavy that Frederick's capes,
> compared to these, would seem as light as air. (Dante 23.58-63)

After this quote, Dante depicts that "We turned to the left again along their course, / listening to their moans of misery" (Dante 23). He lets the reader picture that the burden of lead is hidden under the fancy cloaks. The sights and sounds of the victims are evidence for sins. Dante's image of Hell is a dark and scary place that is full of pain. The inscription above the Gate of Hell that read "ABANDON EVERY HOPE YE WHO ENTER HERE" (Dante 3) implies the horror of total despair. Thus, Dante uses his *Commedia* as an allegory to teach "the wages of sin is death" (Romans 6:23). As could be seen in William Lynch, "if the work be taken allegorically the subject is 'man, as by good or ill deserts, in the exercise of the freedom of his choice, he becomes liable to rewarding or punishing justice'" (239). It is likely that Dante advocates that man, not to fall into a sinful life, must consciously try to be righteous and moral.

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sure of your salvation. Be ready to meet the Lord at all times" (175).

III. Dante's Understanding of the Doctrine of Redemption

Satan is the most powerful of the fallen angels, who opposes God to be God himself. Even though Satan is called as the adversary of God and is mentioned in the Gospels (Matt. 4:1; Mark 3:23; John 13:2 etc.) as well as in the Old Testament (Genesis 3; Job 1-2; Zech. 3:1-2; and 1 Chron. 21:1 etc.), the figure of Satan is just one of the tools God use to make His people to know Him more and better. He and his fallen angels like Mephistopheles did in *Faust* (1808; 1932) by Goethe, run asunder to find anyone who is in danger to be damned, and then tempt and corrupt one's soul. Satan feeds on evil and glorifies in pain and suffering (Baxter 1993:99). Satan's work is to kill, steal and destroy (John 10:10). However, in Canto 34, Dante puts Satan in the deepest pit of Hell where "he is fixed into the ice at the center to which flow all the rivers of guilt" (Ciardi 177). In the Scripture, Satan is at loose for God's purpose[6], but in Dante's Hell, Satan is immobilized at the center of Hell.

As the Gospels tell us: "the way to heaven is the same for all people. You must be born again to enter the Kingdom of God" (Baxter 1993:94). *Eternal Life Tract* designed for preaching the gospel, published by North American Mission Board, contains a text saying "God's purpose is that we have eternal life. We receive eternal life as a free gift. Yet our sinful nature keeps us from fulfilling

6) Scripture indicates that Satan does not rule over the entire world, but "he is ruler over the system of sinful opposition to God" (qtd. in Grudem 415). Jude 6 says that "Demons are kept in 'eternal chains,'" (ibid.) and he can only do "what God gave him permission to do and nothing more" (ibid.).

God's purpose for our lives. We are all sinners by nature and by choice. We cannot save ourselves. God's provision is Jesus Christ" (4–8). It supports the doctrine of the application of redemption which deals with a question, "How can God continue to give blessings to sinners who deserve only death?" (Grudem 657).

According to Wayne Grudem, an evangelical theologian and seminary professor, regeneration is defined as "a secret act of God in which he imparts new spiritual life to us" (Grudem 699). Using language from John 3:3–8, this is called "being born again." Regeneration is totally a work of God, happens only once, and is mysterious to us (Grudem 699, 701). In other words, "God through the Holy Spirit, in an unseen, invisible way, awakens spiritual life within" (701). The change is not recognized by sight but is only tangible with "behavior and desires that are pleasing to God" (701). The Medieval Catholic Church calls these as good works and takes them as evidence for salvation. Unlike Protestants, Catholics think that believers, sometimes unbelievers, go to heaven after they die if they, in life, did good works. For them, God's grace is applied to all people (both believers and unbelievers) beyond common grace.[7)]

This kind of concept is noticed in the stories of *The Inferno*. "The turning from sin [to Christ] is called *repentance* and the turning to Christ is called *faith*" (Grudem 709), but these two steps are sometimes ignored among Catholics to emphasize the importance of

7) Saving grace is "the grace of God that brings people to salvation." Common grace is defined as "the grace of God by which he gives people innumerable blessings that are not part of salvation." In this context, all science and technology or art and music carried out by non–Christians is a result of common grace. (Grudem 657, 659)

acceptance into heaven by good works. In *The Gospel According to Jesus* (1981), John MacArthur argues that "there can be no true saving faith without genuine repentance" (Grudem 715. See note 5). Unlike MacArthur, who argues that only Lordship Salvation is true and effective, Dante embraces the view of salvation taught by Catholic Church. So Dante places people, called *virtuous pagans*, who were born before the coming of Christ (Canto 4) and unbaptized children, in Limbo where they are not tormented but they have no hope for salvation or going up to purgatory or heaven.

a) Differences Between Justification and Sanctification

Reading *The Divine Comedy* is an exciting experience because it offers a fictional story, in which a story of adventure and a story of salvation are intertwined. For adventure, courage is required, because it provides fantastic adventures into Hell, Purgatory, and Paradise. For salvation, Keith J. Egan has asserted that "*The Divine Comedy* is a story of salvation, a story that begins for Dante at mid-life when he becomes aware that he is lost" (87). *The Divine Comedy* contains a wide range of theological themes including baptism, good works, etc. C. S. Lewis once read *Commedia* and said that Dante "is telling the story of a spiritual pilgrimage—how one soul fared in its passage through the universe and how all may fear and hope to fare" (Lewis 132-33; Daigle 41).

All his life Dante considered himself "a citizen of Florence always, even in exile." (Clark 6). Like many Italians of his day, Dante thought that "to be a decent citizen one must be politically active"

(Clark 6). As we noticed in his account of The Simoniacs (sellers of ecclesiastic favors and offices) (Canto 19) and The Hypocrites (Canto 23), Dante fully realized the corruption of the Catholic Church of his day. But he refused to give up any hope for his church. Instead, Dante "committed himself to Florence to his church" because "he saw value in them both and wanted to accent it, to bring it forward" (Clark 14).

As Keith Egan has shown, "the sinner becomes the sin" (88) in *The Inferno*. To further this theme, it is necessary to examine the notion of salvation, along with "Dante's Theology of the Grotesque" (88). The apostle Peter (Πέτρος/pet'-ros) referred to salvation as the outcome (completed), or end result of our faith and our lives (see 1 Peter 1:9). The Scripture states that God's purpose is that we have eternal life with Jesus in heaven. For this, justification and sanctification need to be compared. Justification means 'right legal standing before God' whereas sanctification means 'growth in likeness to Christ.' (Grudem 722; 746). Medieval Catholic theology opted for sanctification. Unlike Protestants who chose the doctrine of justification, Catholics chose the doctrine of sanctification. For Dante, God's justice is expressed through the language of sanctification.

As Grudem argues, sanctification is never completed in this life. For some, sanctification is completed at death, but most of the believers fail to reach to sanctification even though sanctification increases throughout their lives (see Grudem 722-733, 746-759, 817-821). Thus, purgatory can be an alternative for those who failed to reach sanctification in life. In the purgatory, the souls of

believers wait in torment until their sins are purified. The Scripture does not support or teach this doctrine, but the Medieval Roman Catholic Church declares this doctrine to be biblical and effective. Thus, for Catholics, faith works with good works. To gain salvation, Catholic believers try to find merits through good works that will help them to be mature in likeness to Christ outwardly. This imbibed doctrine is tangible throughout *Commedia*, especially with his treatment of categorized sins. Sinners are assigned to pits based on what they did in life, not on the confession of faith they did toward Jesus as Savior and Lord.

IV. Conclusion

The Divine Comedy, a 14th century epic poem, presents a supernatural world where sinners suffer in torment while the righteous receive their reward in heaven. Through the journey into Hell, Purgatory, and Paradise, Dante encounters lost souls in Hell, penitent souls in Purgatory, and rejoicing souls in Paradise. Dante allegorically explains the outcome of corruption and sin that pervade our life, presenting "a work of poetic theology" that explains "how a poet can engage with the world and reform it, not represent it, through the power of the poetic imagination" (Lummus 63).

In sum, Dante uses his sacred poem of *Commedia* to explain merits and demerits of human life allegorically. Thus, Dante's view of God's justice is literally expressed through his description of categorized sins. And to develop and capture reader's attention, it

seems that Dante uses his knowledge of Greek mythology, politics, and the Scriptures to produce a great poem, in which imaginary mythical characters and the Medieval Catholic Church's theological view on salvation, are intertwined to expound his view on God's justice.

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Key Words

Dante Alighieri, *The Divine Comedy*, *Inferno*, God's justice, Medieval Catholic Church, theology, salvation, sinner

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Abstract

Dante's Understanding of God's Justice in *The Inferno*

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This paper aims to examine how Dante understands God's Justice in *The Divine Comedy*, especially in *The Inferno*. Throughout *Commedia* (*The Divine Comedy*), Dante narrates the journey through Hell, Purgatory, and Paradise. Dante first descends into hell, then ascends to heaven via purgatory. His purpose is to teach his contemporaries to know Jesus and live their life honestly and morally. To convey his message clearly, Dante uses the various characters from Greek mythology, his life, and the Scripture, to depict vividly the horrifying environment in hell and the painful death the damned experience after they die. In this context, the Medieval Catholic Church's view on salvation is allegorically expressed through Dante's mastery of the language.

Key Words

Dante Alighieri, *The Divine Comedy*, *Inferno*, God's justice, Medieval Catholic Church, theology, salvation, sinner

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Forget Asian America!:

Towards Methodological Transnationalism in Asian American Studies

Im, Kyeong-Kyu

In summer, 2004, when I was struggling to come up with a topic for my dissertation, my wife and I happened to participate in the annual Korean American Pride Camp (a summer camp for Korean adoptees in the area of Utah, Idaho, and Wyoming) to teach Korean culture and language. Most of the adoptees in the camp, ranging from 7 through 18 years old, had been abused and abandoned by their biological parents in their infancy, and relocated in the United States through adoption agencies. Moth of them couldn't locate Korea on the map, let alone speaking Korean. What they knew about their original country was only some foods they had eaten once in a while in local Korean restaurants. They were not distinguished from other ordinary American kids in their ways of doing and speaking. I began to wonder what drove them to come to the camp and pursue what they were not, when they didn't really have to claim a Korean or even Korean American identity. Their national origin could not be the answer, since their Korean identity is not lived, but rather nominal. It was only when I overheard them confessing their experiences in schools that I began to have some

vague conceptions about the invisible hand behind them. As Frank Chin's angered voice claims, "Chinamen are made, not born" (*Chickencoop* 6), they were certainly not born Korean—they were forced to become Korean and Korean American. Whenever they dealt with Asian stuff in school, they could not avoid piercing eyes and pouring questions from their classmates and teachers. At such moments, they were pushed out of the discursive national borders of America and made to become an "authentic" representative of Asia, as if their Asian faces were undeniable manifestations of their national, cultural identity. For the Korean adoptees, their peer students' and teachers' penetrating gaze serves as a reverse form of what Althusser calls "interpellation," a calling from the dominant culture not to identify with the dominant, but rather minoritizing, pigeonholing, and inducting them into becoming Asians. Their coming to the camp was a reluctant response on their part. In this process, their identity gets relocated and reconstructed on the transnational borderlines.

Similarly but in a quite different context, the United States has witnessed what Yen Le Espiritu calls the "new yellow perilism" in anti-immigrant sentiment in the past several years (90). October 2012, *New York Times* published an article, "For Asians, School Tests Are Vital Steppingstones," reporting how Asian students were dominating admissions at elite high schools in New York City. According to the article, in 2011, Asian students made up only 14% of the city's public school students. Yet "of the 14,415 students enrolled in the eight specialized high schools that require a test for admissions, 8,549 were Asian" (approximately 60%). The reporter

attributed this Asian overrepresentation at select high schools to Asia's "ancient belief system like Confucianism, a set of moral principles that emphasizes scholarship and reverence for elders, as well as their rejection of child-rearing philosophies more common in the United States that emphasizes confidence and general well-being." The foregrounding of success stories of Asian immigrant students who have prepared extensively to gain entrance into select high schools and the subsequent emphasis on Asian culture and its alterity highlight the ways that anti-Asian sentiment gains hold in the popular imagination of the United States. This situation also reveals how easy it is for Asian Americans to be expelled out of the cultural boundary of American nation whenever their presence is felt as a threat to the so-called authentic American way of life. Such an anxiety about "Asian-ification" of elite high schools can be seen more appropriately as contemporary manifestations of what Neil Gotanda has called "Asiatic racialization," a process characterized by "[a] group of related yet distinct ideas—Asiatic unassimilability, the conflation of Asian Americans with Asian citizens, and the perception of Asians as a threat to the American nation" (1-2).

Gotanda's description of Asiatic racialization presents a challenge to Asian American cultural critics: Can this racialization be approached only from the U.S. domestic perspective, or should it be looked at from the global context? And this question begs another more important question about the very nature of Asian American studies. Asian American studies, as a product of the civil rights movements in the 1960s, while having successfully emerged as a coherent field of study over the past several decades, still remains

nonetheless in some ways peripheral to American studies in general. That is to say, many Asian American cultural critics have drawn a fictional line between domestic questions and global problems and have remained within the arbitrary boundary of American domestic racial politics, seeking to actualize national belonging in both the cultural and political arenas. Needless to say, Asian American culture and history are the very product of that kind of work, and we should acknowledge that Asian American cultural critics' and activists' conceptual and political commitment to "claiming America" is historically necessary and politically strategic. Not only does the fictional binary opposition between the domestic and the global, however, dangerously de-historicize and discount the transnational formation of Asian American identity; but it also very possibly insulates Asian American cultural criticism from its global contexts, to the degree that Asian American studies is unable to do historical justice to the complex articulation between domestic struggles against racism in the United States and other transnational and/or local movements, such as nationalist struggles or labor movements in the Third World.

There are several other problems related to Asian American cultural/literary critics' nearly exclusive focus on American domestic problems. First of all, as Kandice Chuh and other critics argued, Asian American cultural critics' preoccupation with the domestic struggle to claim America at the expense of transnational perspectives result in the dismissal of "an arguably first-order issue, and that is the imperialism of American ideology" (278). To put it in other words, without a reconceptualization of the geo-political boundaries of

Asian America, Asian American studies will be brought to a critical impasse in which it works in the service of an American empire that it ultimately wants to dismantle. As Amy Kaplan persuasively argues, historically, "domestic" and "foreign" have never been neutral legal or spatial descriptions, but "heavily weighted metaphors imbued with racialized and gendered associations of home and family, outsiders and insiders, subjects and citizens" (3). When Asian American cultural critics employ metaphors casting Asian American issues as the domestic, they are drawing upon a vast discursive system accumulated throughout the history of imperialism, and therefore deploying Asia as the "foreign" and the alien, only to implicitly reinstall the imperialist cartography within our critique against the exclusive national identity formation of the United States.

Second, the struggle over the meaning of "America" within the narrow boundary of the U.S. tends to establish a developmental logic between Asia and America in which the very American narrative of liberty and individualism becomes an ideal for Asian Americans to achieve, while Asia and its cultures are considered as something to be left behind or repressed. Such a teleological narrative in Asian American cultural politics not only strengthens American national ideology; it also would ironically reproduce an Orientalist discourse, which would in turn reposition Americans with Asian origins in the place of unassimilable Orientals.

Finally, the fact that "new" Asian immigrants have emerged as an object of knowledge since the Immigration and Nationality Act of 1965 disrupts the rather stable disciplinary paradigm of Asian

studies, American studies and Asian American studies. According to Lisa Lowe, the post-1965 demographic shifts in the Asian population in the United States "require rethinking the assumptions about the 'racial formation' of Asian Americans within Asian American studies" ("Epistemological" 267). In fact, the rise of Asian populations since 1965 in the United States is part of the larger history of the post-Fordist restructuring of the world economic system, or what Antonio Negri and Michael Hardt call the rise of "Empire" on the global level. Therefore, Lowe suggests: "Asian American studies push the critique of racial essentialism even further in order to consider different Asian formations within the global or neocolonial framework of transnational capitalism." The object of this effort is, she argues, "to supplement an Asian American studies' notion of 'racial formation' within one nation-state with an understanding of the multiple contexts of colonialism and its various extensions within the uneven development of neocolonial capitalism" (272).

Along with Lowe's forceful suggestion, I would like to propose "methodological transnationalism." I am using the term "methodological transnationalism" to distinguish it from transnationalism as a mode of production. Methodological transnationalism is more like what Edward Said calls "contrapuntal reading," which is a form of "reading back" from the perspective of the colonized, to show how the submerged but crucial presence of the empire emerges in canonical texts. As we begin to read contrapuntally with a simultaneous awareness both of the metropolitan history and of those other subjected and concealed histories against which the dominant discourse acts, we obtain a very different sense of what is going on

in the text (Said 59). Likewise, methodological transnationalism is a form of "reading back" from a transnational perspective, which attempts, on a macro level, to grasp the operation of Empire as a sublime object by contextualizing a cultural or literary text in a global network of discourse formation, and on a micro level, to mediate "interpretation, counseling deliberate disruption of normative understandings of nationhood and social subjectivity" by "recognizing the ideologies conditioning national identity formation" (Chu 280).

The absolute and even transhistorical imperative of methodological transnationalism is: "Always transnationalize!" Here, I am consciously imitating Fredric Jameson's famous slogan, "Always historicize!" in *The Political Unconscious*, because I conceive of methodological transnationalism as a projection of the typical Marxian imperative of historicization onto the synchronic structure of Empire as a global system. That is to say, Asian American studies should more actively transnationalize itself in terms of its methodology and practice, breaking down every fictional boundary between here and there, past and present, self and other, and even between disciplines. Otherwise, Asian American cultural production and criticism do little more than creating what Raymond Williams calls a "structure of feeling" that would support, elaborate, and consolidate the practice of Empire. A more rigorous and historicized critique of the social, cultural, intellectual and symbolic making of American Empire from the global context will only strengthen the "domestic" Asian American critical political inquiry. At the same time, it will enable us to articulate our domestic struggles for the ownership of the American nation with other transnational and/or local movements in

the Third World.

However, despite the urgent necessity of introducing transnational perspectives to liberatory cultural criticisms and practices, many cultural critics and activists have hesitated to do so. One of the prevailing prejudices against transnationalism, for instance, is that it is the very logic of late or financial capitalism and thus it would bring a devastating effect to both the minorities in the West and the subaltern class in the Third World, by homogenizing differences altogether and in the end subordinating them to the global power structure of Empire. Such a prejudice, however, rests on a false dichotomy between the global and the local, assuming not only that the global entails homogenization and undifferentiated identity whereas the local preserves heterogeneity and difference, but also that local differences preexist the present scene and must be defended or protected against the intrusion of globalization.

I will argue that this is quite a narrow-minded understanding of the dynamics of transnationalism and globalization, and this localist position—particularly, in Asian American studies or American studies in general—can easily devolve into an exclusive nationalism that tends to fix and romanticize American national identity. What needs to be addressed, instead, is precisely the production of locality in the transnational flow of capital and culture—that is, the social machines that create and recreate the identities and differences that are understood as the local. Negri and Hardt, therefore, remind us that "the revolting masses, their desire for liberation, their experiments to construct alternatives, and their instances of constituent power have all at their best moments pointed toward internationalization

and globalization, beyond the divisions of national, colonial, and imperialist rule" (42). Then they even more radically claim: "The multitude called Empire into being" (43). Their claim appears preposterous, yet I believe it is not so much a simple-minded celebration of globalization as rather a kind of dialectical approach to the current politico-economic situation: to see globalization or postmodern late capitalism as both catastrophe and utopia in order to tease out the real alternatives and the potentials for liberation that exist within Empire. It is imperative for Asian American cultural critics and activists to learn from Negri and Hardt their dialectical attitude toward globalization and transnationalism, and to make an effort to elevate our local struggles to an endeavor for envisioning liberatory potentials within the global system of Empire.

The ultimate goal of methodological transnationalism is to bring an end to what we now call identity politics--the hallmark of postmodern politics of difference in which Asian American politics seems to originate. Here I want to briefly take a detour and turn to Italian philosopher Giorgio Agamben's famous conceptualization of the emergence of modern biopolitics and the concentration camp. First of all, he distinguishes "bare life" (*zoe*) from "political life" (*bios*), and argues that sovereignty has the power to construct political being by means of a simultaneous inclusion and exclusion of bare life, thus gaining power over bare life by making it the subject of political control. *Homo sacer*, (someone who in ancient Rome can be killed but not sacrificed) is an emblematic figure of this sovereignty's operation of inclusive exclusion. *Homo sacer* is thus a constitutive outside of the sovereign state, who can be included only by being

killed. The inclusive exclusion of *homo sacer* or bare life signifies that "it is not the free man and his statutes and prerogatives, nor even simply *homo*, but rather *corpus*" (124), which is both the object of control and the subject of politics. In other words, body matters.

This body or bare life becomes more important in modern nation-states because European bourgeois revolutions such as the French Revolution have established unbreakable linkage between birth and nation by declaring "Every man is born with inalienable and indefeasible rights." The birth-nation connection makes it possible that a particular body type dominates one nation-state and the latter in turn maintains its internal unity and purity by creating some figures of *homo sacer* such as Jews with the help of medical science and eugenics. That is to say, body and politics become one "by means of the state of exception that is inhabited by bare life" and, from this point on, "all life become sacred and all politics becomes the exception" (148). The problem is that the state of exception must be excluded from the political sphere of the nation-state because it is an exception. At the same time, however, it should be incorporated into the juridical order of the state because the latter parasites on exceptions. Here emerges the necessity of concentration camps as the paradoxical nature of the camp implies. As Agamben describes, "the camp is a piece of land placed outside the normal juridical order, but it is nevertheless not simply an external space" (169-70). That is, the camp is a zone of indistinction between inside and outside, norms and exceptions, bare life and political being. Agamben thus maintains: "*The camp is the space that is opened when the state of exception begins to become the*

rule" (168–9, italics in original). Here, what is important is that, for him, the camp as "the pure, absolute, and impassable biological space" is "the hidden paradigm of the political space of modernity," whose metamorphosis and disguises are meant to construct the political setting of our daily life (123).

To return to the issue of Asian American studies, we cannot deny that Asian Americans' identity politics in the political and cultural arena in the United States unfortunately has the same origin with Nazi's death camp that killed several millions of Jewish people. And this death camp has the same root with the modern nation–state, whose discovery of the irrevocable link between birth and nation gives a concrete form to modern biopolitics. Indeed, many Asian Americans have already experienced the concentration camp, which was Japanese Internment during the World War II. And the camp still dominates Asian American life through various forms of ethnic ghettoes. What is more poignant is that even Asian American studies itself is a disguised form of the ethnic camp which may easily devolve into a death camp. Our attachment to 'Asian America' as a pan–ethnic identity and Asian American studies as an academic discipline might result in not so much an emancipatory move as normalizing the state of exception and as degrading the political being down to mere bare life. Therefore, we should not linger long on Asian American identity and Asian American studies. The name of Asian America is nothing but a strategic steppingstone to forget Asian American identity, and to transform ourselves from mere organic bodies to human beings.

In this sense, the methodological transnationalism strategically

attempts to abolish the link between birth/nation/territory by relocating every text in the global context and creating a discursive space on which we can stand as a human being. It can thus be an alternative politics, the one that might go beyond body politics. It can also be a politics not toward bare life, but toward 'good life,' which we should pursue neither as an Asian nor as an American, neither as a man nor as a woman, but as a human being.

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Key Words

Asian American studies, identity politics, methodological transnationalism, bio-politics, *homo sacar*

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Abstract

Forget Asian America!: Towards Methodological Transnationalism in Asian American Studies

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This paper has twin foci. First, I suggest "methodological transnationalism" as a new analytical tool in the era of transnationalism in which every single contradiction is globally overdetermined. Many Asian American cultural critics have so far drawn a fictional line between the domestic and the global. And they have remained within the arbitrary boundary of American studies, which results in consolidating the hegemony of American ideology. In this situation, methodological transnationalism boldly proposes that Asian American studies should transnationalize itself in terms of its methodology and practice, breaking down every fictional boundary. The ultimate goal of this methodological transnationalism is to forget Asian America and to bring an end to what we call identity politics. In fact, according to George Agamben's conceptualization in *Homo Sacer*, Asian Americans' identity politics can be seen to have the same origin with Nazi's death camp. And this death camp has the same root with the modern nation-state, whose discovery of the irrevocable link between birth and nation gives a concrete form to modern biopolitics. The methodological transnationalism strategically

attempts to abolish the link between birth, nation and territory by relocating every text in the global context to create a discursive space on which we can stand neither as an Asian nor as an American, neither as a man nor as a woman, but as a human being.

Key Words

Asian American studies, identity politics, methodological transnationalism, bio-politics, *homo sacar*

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Neo-Victorian Novel and Empowerment:
A. S. Byatt's *The Children's Book*

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Ⅰ. Introduction: The Neo-Victorian Novel and Genealogy

Drawing on her academic interest in the history and culture of the Victorian period, Antonia Susan Byatt (A. S. Byatt) explores nineteenth-century England from a postmodern perspective. Byatt's novels explore historical discourses that have either been censored or ignored by history; they also cast light on developments springing from the era, the full consequences of which could not have been clear to the Victorians themselves. Many of her novels - including *The Children's Book* (2009) that was listed for the 2009 Booker Prize, *The Biographer's Tale* (2000), *Possession: A Romance* which won the Booker Prize 1990, and a book of two novellas, *Angels and Insects* (1992) - seek to reconstruct the historical values of the nineteenth century. These writings belong to the emerging sub-genre of the British novel, the neo-Victorian novel, which revisits the Victorian era in order to explore the setting, content, customs, and values, a strategy embraced by other authors such as John Fowles, Peter Carey and Jean Rhys. The neo-Victorian novel embraces a

double-time structure that views the twentieth- and twenty-first-century by investigating its roots in the culture of the nineteenth century. A recurring element in these neo-Victorian texts is their shared interest in investigators, collector and scholars: those who seek to reconstruct the historical values of the nineteenth century. In this way, neo-Victorian texts play with the reader's sense of both past and present, connecting the Victorian era to the contemporary world.

Byatt's latest novel, *The Children's Book* exemplifies one of the most successful neo-Victorian approaches to the subjective retelling of the Victorian past with twentieth-century writing techniques. *The Children's Book* explores how the modern notion of childhood was invented in the Victorian era, particularly through the rise of children's fiction. Perhaps the most signifiant aspect of the novel is that it emphatically underlines the existence of those historical and political discourses that subtly took new shapes and forms for survival as the Victorian era transitions into the twentieth century. Her fiction implies that the accumulation of historical facts may never be fully, totally completed, that a hoard of objective knowledge, however large, remains an arbitrary collection of stories that amounts to a fictional reconstruction or restoration. Byatt leads the reader to discern the discontinuities and punctures in the narrated history, with the aim of highlighting the gaps among the distinct historical layers that make up the narratives of her work.

Throughout her work pervades the influence of the French philosopher Michel Foucault. Byatt draws inspiration, in particular, from Foucault's idea of history as genealogy. For instance, she

openly acknowledges that *The Biographer's Tale* (2000) grew out of her "first reading of Foucault's remarks on Linnaeus and taxonomy in *Les mots et les choses*" (*Tale* 305). Foucault's conception of history is seen as indicative of the decline in traditional forms of historical and political discourses. In *The Archaeology of Knowledge* (1969), Foucault takes a first step toward developing his own brand of genealogy by opposing the totalistic view of history as a single, unified entity, and argues that history is a combination of discontinuous events and discourses that provide a "whole interplay of representations that flow anonymously" (137). Through the analysis of archeology and strata of which history is composed, Foucault claims to show that history is not a continuous whole, but an accumulation of independent segments that, like strata, come in distinct layers.

Byatt's fiction similarly engages in a process of reclaiming chronological historical events into the complexity from which they were originally formed. The prominent feature of Byatt's neo-Victorian text is that she maintains an infinite clash and tension in her novel by exposing the reader to contradictory and paradoxical aspects, combining the desire to reach a single absolute truth with the desire to see that same concept collapse. This allows the reader to acknowledge the impossibility of relying on totalized historical knowledge. Byatt's viewpoint leads her readers to recognize the historical debates that frame her novels in an attempt to think through this infinite paradox.

In the same context, the neo-Victorian texts and Byatt's story explore the idea of an unstable relationship between the past and

the present. History, after all, has become an infinite series of discourses that grow, diverge, and converge, continuously opening up new possibilities. Timothy Gauthier, in *Narrative Desire and Historical Reparations*, observes that the exploration of this paradox inspires a great deal of Byatt's neo-Victorian stories:

> Much of Byatt's fiction is haunted by this dilemma. She or her characters can construct systems, but they are systems raised on linguistic foundations that have no "real" basis in the world. Her characters remain intrinsically aware of the arbitrariness of choosing on method of categorization over another and of the illusory semblance of order or correspondence contracted by the taxonomer through language. Words bestow similarity and stability upon what is essentially a chaotic and mysterious world. (30)

The Children's Book reveals the paradoxical coexistence of both the nineteenth-century faith and the twentieth-century skepticism and doubt. Deploying the strategy of paradox, Byatt's neo-Victorian novels resist giving one simple answer to the conflicting discourses in question.

In this regard, Byatt's neo-Victorian fiction fully embraces the idea of infinite discontinuity that Foucault proposes, and undertakes to perceive time as fragmented layers which fabricate the Victorian past. As Gauthier puts it: "Byatt channels the voices of the past," "in a sense that we can know the 'whole' truth" (21). Byatt's neo-Victorian project rejects the concept of history and memory as uniform, absolute, and complete. On the contrary, by breaking that continuum, Byatt's text enables the reader to see how, like all other

philosophies across the centuries from the beginning of the nineteenth century, those contemporary ideas and beliefs that people now possess have evolved. by tracing its genealogical lines. Tracing the genealogical lines of these ideas and beliefs, neo-Victorian fiction retrieves the obscured discourses of the Victorian past that have helped to shape the modern world into what it is today.

This essay discusses A. S Byatt's *The Children's Book*, with a special focus on how the novel works as a genealogical frame that renders a history open to discussion and contestation. The essay traces the process in and out of which evolved the Victorian notion of childhood that is familiar and still popular, as well as more complex historical and political undercurrents. It also looks into the character's quests that aim to deconstruct dominant historical discourses and re-construct ideological assumptions in and about the Victorian era. In doing so, the essay examines how the neo-Victorian novel provides strategies for empowerment against totalizing pressures that have continued into the contemporary world.

Ⅱ. Genealogical History and Power: *The Children's Book*

The Children's Book serves as a perfect tool with which to analyze both the neo-Victorian sense of genealogical history and its concurrent dissection of power. One of the first things to note is that Byatt tries to convey a vast arrangement of historical and social information that intersects with the last years of the Victorian era

and up to the end of the First World War. The book consists of four chapters titled "Beginnings," "The Golden Age," "Silver Age," and "The Age of the Lead." As the novel deals with the years between 1895 and 1919, it depicts political and social changes that swept the world in those years. Additionally, the sheer diversity of the characters featuring in it functions as a social panorama that illustrates a large number of challenging ideas.

The novel starts with Tom who is the oldest son of Olive and Humphrey Wellwood. When Tom discovers a runaway working-class boy Philip Warren in the basement of the South Kensington Museum (the would-be Victoria and Albert Museum) which is owned by Major Prosper Cain, Olive adopts and takes Philip into her storybook world. As a famous children's book writer, she has created a book for each of the household's children; each tale includes her four children - Tom, Dorothy, Phyllis and Hedda, - and Griselda and Charles, children of Humphrey's brother, Basil. Olive's tales follow each child's life as they grow up in the midst of the terror and horror of the First World War. Since these tales reveal the power that has shaped children's life openly and secretly, *The Children's Book* also functions as a genealogical framework for exploring distinct historical discourses that are articulated around certain clusters of power relations. With the benefit of hindsight, Byatt is able to draw on Victorian events as a knowledge-power nexus that echoes beyond the period in question and into the contemporary world.

For the genealogical analysis that she performs in *The Children's Book*, Byatt recognizes newly emerging discourses that interfere and

struggle with one another within one single period or during the lives of a family and their children. The focus in the novel is laid primarily on the newly emerging social conception of childhood and how, with its emergence, our understanding of the Victorian society changes drastically. Byatt describes the change in child-rearing that took place during the late-Victorian era in these words:

> Children in these families, at the end of the nineteenth century, were different from children before or after. They were neither dolls nor miniature adults. They were not hidden away in nurseries, but present at family meals, where their developing characters were taken seriously and rationally discussed, over supper or during long country walks. And yet, at the same time the children in this world had their own separate, largely independent lives, as children. (39)

Childhood becomes socially reconstructed especially through the rise of children's fiction, as exemplified by Olive Wellwood. Under the roof of the Wellwoods house on the Kentish Weald, named Todefright - a wonderfully achieved emblem of the particular piece of late nineteenth century, - Olive exercises power over the children through her stories:

> Olive had never supposed for one moment that fairies or spirits existed. She lived most intensely in an imagined world peopled by things and creatures that drew their energy and power from other human imaginings, centuries and centuries of them—or alive and going about their purposes when she was not "making them up," or watching them in her mind. (261)

In this world of inventive power, children are supposed to be the inhabitants of a walled garden who never want to leave or change it. The children inhabit a place in between, are nurtured on stories that "made the worlds of fairytale and adventure which were nevertheless real" (432). Alongside this fantasy world, however, is an impending sense of darkness and danger, a frightening sense of unease that intrudes from outside the walls of the garden.

This increasing unease and guilt of children is what Byatt highlights the most. The chapter "Silver Age" is of particular importance as it functions as a threshold into the twentieth century. Byatt comments on the various new discourses on childhood:

> In the Silver Age, which is less written about, [. . .] The Fabians and the social scientists, writers, and teachers saw, in a way earlier generations had not, that children were people, with identities and desires and intelligences. They saw that they were neither dolls, nor toys, nor miniature adults. They saw, many of them, that children needed freedom, needed not only to learn, and be good, but to play and be wild. (565)

From "Silver Age" on, Byatt focuses on how many theories of children and childhood of the Victorian era begin to see that "the thoughts of children resembled those of ancient people's phantastical, mythological thinking" (568). Borrowing from Carl Gustav Jung's analysis of children, for instance, Byatt tells the reader that instead of being nature-given, the concepts of children as sweet, gentle, or carefree have actually been socially constructed:

> The human soul was layered, from the roots of the mountain to the conscious tip. The child lurked and cavorted in the lower levels, occasionally rising like captured Persephone, to sport in the flowery meadows. (568)

She suggests that people start to recognize the fact that the great writing for children of the time actually is also read by and written for grown-ups: thus, children as depicted in traditional children's book are, in fact, those who are given the "alter ego" (541).

Tracing the evolving concept of childhood in the Victorian era, Byatt depicts her new children with various personalities of their own. "[F]ear, desire, panic" (452) seem to be the key concepts to characterize these new children with in *The Children's Book*. Byatt plays with the elements that are removed from the dream world; adventure, danger, darkness, and evil. Children, here, are threatened by a new form of knowledge, new fears, and they delicately embrace their experiences. The new breed of children in this novel do not want to abide themselves with hiding, lying, concealing and pretending to be lovely little children in a beautifully walled garden. The Wellwood family's two eldest children, Tom and Dorothy, and Charles, Basil and Katharina Wellwood's eldest son, are the chief representatives of a new children's identity that emerges from this re-constructed notion of childhood. These children have their own secret movements to escape from the over-dramatized and romanticized world of the children's book of the era.

Since Olive the storyteller represents the controller of the concept of childhood not unlike a puppetmaster, so too she controls her son Tom to create an idealized child character for her story:

> [Tom] was part of an idea she had of an English family, the children running wild in safe woods, in dappled sunlight, the parents smilingly there, when they came home, scratched and breathless, from the Tree House and its simple secrets. They had all been one thing, the whole graduated string of busy children, all the same […]. (523)

However, Byatt leads the reader into looking at events from Tom's perspective. Tom resents Olive's tale "Tom Underground" as well as J. M. Berrie's *Peter Pan, or The Boy Who Wouldn't Grow* Up. Tom's resentment is the result of a troubled inner self, of belonging to a mother who uses him to create characters for her tales. Tom senses that "the Garden of England was a garden through a looking-glass, and had resolutely stepped through the glass and refused to return," and the children have all been "absorbed by daily life and ever so slightly confined and constricted" (523). Unlike Peter Pan, Tom makes the inevitable progression from childhood to adulthood with its shocking realizations and eventually decides to commit suicide. It is ironical that Tom is buried three weeks after Olive's tale-turned-play *Tom Underground* opens successfully on New Year's Day 1901. It seems as if Olive's writing, turning Tom's experience into fiction, ruins Tom's fragile sense of identity as a child. Nevertheless, unlike the old Victorian type of children who are fleeting away into the wood and returning to home with lifelong lessons, Tom, representative of a new kind of child, decides to commit suicide by walking into the waves.

Dorothy, too, persistently opposes her mother's need for fantasy. Although the income from Olive's books keeps her very comfortably

housed and dressed, Dorothy also feels "fear of a trap, fear of something unseen" (540). Like Tom, she is a sensitive and delicate creature, being able to realize the darker side of life. In Olive's Dorothy-inspired tale about Peggy and Mistress Higgle the shape-changer, Mistress Higgle loses her power to change shapes in the end:

> Dorothy meant not to read it. But did. Mistress Higgle's hedgehog-mantle—and with it her magic—had been stolen, Dorothy read. It had been stolen folded away, in its secret window open, and the spiny jacket nowhere. All the dependent furry creatures in the house—the mouse-people, the frog-people, the little vixen—had lost the power to change shape, because the thorny integument had vanished. Who was responsible? The story stopped there. (539-40)

Without any further succeeding stories, Olive's Dorothy-tale is stopped and Olive's accompanying letter to her tale merely adds: "I thought about you [Dorothy] a lot, and since writing stories is what I do, I wrote the one I still think of as yours. You don't write to tell me how you are" (540). The power of these stories over children forces them to remain as they are, not to grow, change or realize their adult place in the real world. Nevertheless, instead of following a romantic vision of comfortable household and marriage, which is a constructed and expected domesticity, Dorothy is far more driven by anger. Her anger in turn translates into her struggles for women's rights and her determination to become a doctor. Dorothy ponders, "how interesting flesh and bone is, how interesting the

growth of a child from a seed is" and makes a decision about her career path with her own "willpower and intent" (576).

While Dorothy becomes a young woman who pragmatically thinks and sets her own way to live, Charles is the one who realizes that the shadowy and thicker reality is hidden under the real world, and thinks about how he can "get out of the dreamland" (254). He firstly decides to re-name himself Charles/Karl who has a double face and a double mind; one from the era's imaginary children, and the other from his secret self. His secret self, Karl, instead of being squeezed and shaped into the available meaning of children, directly faces "the moral and political meaning of the word, the dream of justice, the dream of a future life, Utopia" (252). By depicting children as shifting, instable, and unpredictable beings, Byatt takes children out of the invented and re-constructed identity imposed on them.

The other feature that Byatt genealogically traces is the relationship between the contemporary perception of the Victorian age as deeply conservative, and the modern acknowledgement of its more radical undercurrents such as the Fabian Society and the Arts and Craft Movement. These political and social movements play a crucial role in *The Children's Book*, even though they have been somewhat forgotten in the tendency to view the Victorian as predominantly an era of social conservatism. Byatt, however, reminds us that there was a widespread upsurge of interest in both anti-modern and extremely progressive political and social ideas during the later Victorian period. The Fabian society, which aimed at the gradual, non-revolutionary transition to socialism, was particularly strong in the period between 1880 and 1914. Fabian ideas, rooted in the late

Victorian period, became pre-eminent in the Edwardian era. Even within the Fabian society, however, there were important struggles between the anarchists and state socialists, and even more animosity between reformers from the inside and socialist revolutionaries outside of the Society. Furthermore, they split over their different responses toward The Boer War (1889), which broke out of the tension between the Boers and their repressive British government.

The Children's Book overturns our conception of the Victorian period by showing the health and vitality of these radical, progressive movements. Charles/Karl is a radical anarchist, Olive and Humphrey Wellwood and even the local pastor Frank Mallett have left-wing Fabian ideas, whereas Basil Wellwood, Humphrey's brother, is a conservative who works for the bank. Throughout the whole length and breadth of *The Children's Book*, there are different layers and systems that, reflecting Foucault's view of society as a zone of competing discourses, define the late Victorian period and the early part of the twentieth century as they are represented in the novel. Each layer has its own language and structure and its dominant power system. Even within those particular settled systems, again, there is contestation going on - the point being that, while the Victorians we imagine today did exist, there were a number of alternative, co-existent subcultures and ideas that we may have forgotten about. In this way, *The Children's Book* provides visible and readable historical tracks that show how such discourses could have been formulated, accepted, or denied within certain notions and regimes that have become dominant in the Victorian era, so that readers can question what powers and purposes have functioned to

characterize the Victorian period as inherently conservative and conformist.

Foucault's analysis in *The History of Sexuality* offers a key concept to define the relationship between history and power in terms of repressive power. Ideas about children have not been historically experienced; rather, they have been deliberately selected and employed by the Victorians. Foucault refers to the false, easy stereotype of the Victorian era as a time of simple denial of sexuality, as the "repressive hypothesis":

> It would be driven out, denied, and reduced to silence. Not only did it not exist, it had no right to exist and should be made to disappear upon its least manifestation -whether in acts or in words, Everyone knew, for example, that children had no sex, which was why they were forbidden to talk about it, why one closed one's eyes and stopped one's ears whenever they came to show evidence to the contrary, and why a general and studied silence was imposed. These are the characteristic features attributed to repression. (Foucault, "We Other Victorians" 293)

Foucault argues that this hypothesis is a gross simplification in that discourses on sexuality, far from being repressed, have proliferated from the seventeenth century up to now. According to Foucault, there was "a steady proliferation of discourses concerned with sex" (302) in this period, all competing with political power, and each specific discourse is "different from one another both by their form and by their objects" (302). Opposing the view that the Victorian period was purely repressive, he goes on to say in "The

Deployment of Sexuality" that it is people in power that first conformed to this coded type of discourse:

> [T]he family as an agency of control and a point of sexual saturation: it was in the "bourgeois" or "aristocratic" family that the sexuality of children and adolescents was first problematized, and feminine sexuality medicalized; it was the first to be alert to the potential pathology of sex, the urgent need to keep it under close watch and to devise a rational technology of correction. […] the child surrounded by domestic servants, tutors, and governesses, who was in danger of compromising not so much his physical strength as his intellectual capacity, his moral fiber, and the obligation to preserve a healthy line of descent for his family and his social class. (Foucault, *Sexuality* 120-21)

Foucault claims that individuals internalize the norms and monitor themselves in an effort to obtain their controlling power. The notion that children are innocent and pure is actually a self-reinforced, self-reasoned, and self-forming discourse because it was truly necessary to make them integrated into a certain way of thinking and behaving. Sexual policing was not about repression; it was an effective tool of self-discipline designed to protect and empower bourgeois society, "a defense, a protection, a strengthening" (123). Thus, it means that children were not only controlled as objects of the Victorian codes of morality but simultaneously they became self-monitoring and self-disciplining subjects, since the internalizing of these powerful discourses on sexuality re-produces more power as rewards.

The Children's Book similarly engages in opening up the discussion

of the notion of children. The novel traces those grown- ups who affirm the repressive power over children and establish the limitations for their children. Byatt here sets up a crucial metaphor, the puppets, since the puppet dolls have been carved and manipulated, and shape-changed. Puppets are a central metaphor of power over children to the extent that the puppet-show consists of adults - "one of the actors had taken the strings into his own hands" (545) - and puppet children who have no choice but to act out the given norms and morals. As the dominant discourse has depicted children as the most innocent and gentle kind, they are the dutiful puppets accompanied by the adults' fingertips. Instead of looking at the puppet show with elegance and grace, however, Byatt shows how children in her novel talk about freedom of the body against the repressive notion which is "so subtle, so terrible, a dramatic representation of those lies" that reduces a grown child to "a puppet and a doll, jerked about by the strings of a failed concept of duty, on a Home that was truly a Doll's House" (426).

There are significant numbers of scenes that show how the children actually think about "sexual freedom, freedom of the body" (427) and behave out of dominant discourses that forcibly shape them. Charles/Karl, the most resistant to the repressive discourse, is more actively engaged in the "moral knot that he was beginning to recognize. [B]elonging to something, believing in an idea, meant perhaps conceding assent to things that were, outside the belief, ludicrous or horrid" (371). He is positively exposed to talk about "sex, with wit, indignation and a kind of social fervor that was new to [him]" (367).

The novel traces the younger generations' sensual entanglements that are thrown into dramatic contrast to all those who know that these entanglements can amount to nothing. Prosper Cain's son Julian talks about love, and wonders what it would be like to love freely and wildly, comparing his imagined love to the universal ideas about it. Instead of confining oneself to mere imagining, "new children" in the novel openly discuss love with one another, saying "I want love, of course, someone. To love and be loved" (366). Philip's sister Elsie Warren, who "had reached an age where every surface of her skin was taut with the need to be touched and used" can also be seen as a new child who has "the moral problem of the fate" (398). The fact that she is going to have a baby without a proper marriage becomes a topic of discussion among the new children – a topic which would have been denied and reduced to silence by the repressive discourses of the Victorian era. Even some adults help her to keep the baby. Contrary to the images of children socially constructed and projected onto them, the children in *The Children's Book* are always exposed to the discourses on such supposedly forbidden issues as sex, women for sale, and how much sex matters in the modern world that is now opening before them.

The political conception of the Victorian age as deeply conservative and repressive can also be traced back to the upper class's hegemony in accepting the prohibition and disallowance issued from the dominant political power. It is obvious that a certain power ruled over these undercurrent political movements and spread popular conformity to the power for the purpose of relief and insurance. The substantial gap – between the perception of Victorian era's conservativeness and

Byatt's descriptions about the modern acknowledgement that the era's widespread upsurge of interest in various political movements – enables us to link the intensification of the interventions of power to manipulate the discourse and deployment of it. For it ensures the integration of social relations that is economically useful and politically stable. In this way, *The Children's Book* illustrates the discursive explosion of the nineteenth century beyond its dominant power–matrix and shows a more complicated and radical undercurrent that has since been obscured by the traceable ideology. "Everyone went out into the tamed and changing earth, and made camps" (569).

The guilds of craftsmen and anxious social thinkers in temporary shelters, these camps and campers are all destined to accentuate one of the Victorian period's essential traits, its conservatism. According to Foucault, "the world we know is not this ultimately simple configuration where events are reduced to accentuate their essential traits, their final meaning, or their initial and final value" ("Genealogy" 89). *The Children's Book* clearly shows a certain level of "doubt, suspicion, uncertainty" (660) by showing how history is discontinuous and instable: there are always competing historical discourses with power embedded in them.

Ⅲ. Neo–Victorian Novel and Power

Neo–Victorian novels actively engage in the postmodern rejection of a single totalizing narrative of art forms and in its deconstruction

of dominant social discourses. These novels urgently look back at the nineteenth century, knowing that this period provided the roots of the totalitarian regimes of the twentieth century, soon to be exemplified by the horror and terror of two World Wars. Working with the benefit of hindsight, Neo-Victorian authors become able to see what happened in the first half of the twentieth-century as the consequences of the Victorian mind-set. These years saw the rise of some infamous totalitarian regimes that were in many ways the legacy of the Victorian past. Totalitarianism in the new century was exemplified by German Fascism and Soviet Communism whose ideologies share in common the dissolution of individual identity in and under a dominant whole. As Hannah Arendt astutely observes in *The Origins of Totalitarianism* (1951), the core source of these totalitarian regimes is their ideology which provides a single answer to the past, present and future. This ideology, in turn, allows the regime to control the nation more effectively.

Byatt's neo-Victorian novel traces the roots of these totalitarian ideas and provides a number of tools for resisting them, such as creating moments of unsettlement, instability, in an effort to engage the reader's political awareness. Byatt's interpretation of the relevance of the Victorian era to the contemporary world can be traced back to Foucault's choice of title for his chapter "We Other Victorians" in *The History of Sexuality: An Introduction*: "For a long time, the story goes, we supported a Victorian regime, and we continued to be dominated by it even today" (292). Taking together overlapping themes of power and genealogy in Byatt's neo-Victorian novel, it is possible to see how the text provides strategies for

resistance to totalizing pressures that have continued – sometimes openly, sometimes more secretly – into the contemporary world.

As such, Byatt makes the main plot of *The Children's Book* dwell upon the difficulty of managing the archive and the power embedded in it. This neo-Victorian text resists totality, questioning the system of power and who gets to control the past. In the novel, Byatt resists the totalizing power through a genealogical examination of the evolving notion of childhood that emerges in the Victorian period, as well as by highlighting the more complex historical and political undercurrents at work. Accordingly, the novel works as a genealogical frame within which to look at a history where various powers overlap and conflict with each other. It is against the naïve and populist view of the repressed and conservative Victorian period that Byatt paints this far more complex and realistic picture of that time. Byatt thus concentrates on portraying the disputes, struggles, and instability of totalized knowledge and history.

Destroying the totalitarian attitude is the goal of a main character, Charles (or as he later becomes known, Karl). Feeling the terrifying disparities and cracks in society, Charles/Karl reacts to the historical and political movements by questioning the totalizing unity of the tyrannical regime. As a result, he embraces the discordance of the time:

> Charles/Karl was also preoccupied with his double identity. He saw more both of the politically agitated and of the raffish sides of life in Schwabing than the young ladies did. [. . .] He listened to slogans. "Unity is princely violence, is tyrannical rule. Discord is popular violence, is freedom" (Panizza). Intense

> analogies were drawn between hidden destructive parts of the soul, and the excitement of peasants and workers in mobs. It was dangerous to deny such impulses—violence, conspiracy, revolution, murder became necessary and desirable as the tyrannical state was opposed and overcome. (Byatt, *Children* 551)

Charles/Karl's flight into the world of the anarchists and his rejection of the totalized regime are in stark contrast to his comfortable upper class upbringing. Charles/Karl is a son of Basil Wellwood, an official of the Back of England. However, he rejects those future possibilities his parents desired and laid for him, even though he had done moderately well at Eton, an elite British school for boys. The secret reason he went to Eton, he decides, was to "learn to argue, and observe the ruling classes at their most absolute, and consider how to thwart their purposes" (254). He even spends parts of his vacations secretly attending meetings of the Social Democratic Federation and Fabian Society, thinking "the moral and political meaning of the word, the dream of justice, the dream of a future life, Utopia" (252). *The Children's Book* gives an excellent depiction of the world of paradox and complexity. As the readers are immersed in the images of the genteel and lucky Wellwood children with their eternal prosperity, these images begin to be betrayed. The novel destroys their dreamy appearance and the world of opulent decadence through the lending eyes of Charles/ Karl.

Through these characters and strategies, Byatt repeatedly excludes completion and wholeness, constantly pointing out the

contradictions and complexities that allow for the work of resistance. This resistance, in turn, becomes the basis for the intellectual improvement of her characters as well as enabling them to discover new possibilities and different perspectives. Thus, she questions how the characters' attitudes toward each other and their subjects change throughout the story. Suzanne Keen, for instance, explores how Byatt's characters are improved as a result of their various quests. As Keen puts it, Byatt's neo-Victorian novels "endorse the procedure of shifting the candle in order to reveal a new set of facts and answers invisible until the questing researcher changes the center around which events arrange themselves for interpretation" (44). Byatt skillfully negotiates between the two extreme poles of settled unity and unstable complexity until she seems to reach anti-totalitarian conclusions at the end: this is a strategic feature commonly found in her four neo-Victorian novels. And yet, these texts refuse to offer a closure, thereby demanding the readers to question the given facts and findings and (re)solve the apparent contradictions and riddles so that they can come up with meanings and values of these texts themselves.

The Children's Book, though it ends in fragments for the life after 1918, definitely opens up new possibilities for its characters. It is worth recalling the last chapter of the novel, since it is set against a broad historical perspective, encompassing all the complex problems ranging from the English underclass, the Anarchist movement, the Fabians, the Socialists, the Boer War, banking scandals, and women's suffrage, running from 1895 through to the end of World War I. *The Children's Book* closes with the world where "[n]o trains

ran, letters went unanswered" (878) after the end of the First World War. Yet again, against these unsettling events, the novel starts drawing what life after "May 1919" (872) could become. Byatt promises a new beginning for a lost generation at the survivors' dinner table that forms the very final page of *The Children's Book*. In this last scene, the author provides glimmers of hope as "Katharina lit the candles which had been brought out for the occasion, and stood in silver candlesticks" (878). Characters sit quietly around the dinner table waiting for Katharina to serve the food:

> Katharina asked Wolfgang if he would like more soup, [. . .] She gave more soup to her frail and bony son, and to his wife, she gave more soup to Hedda, [. . .] and to Ann. She gave more soup to Dorothy, who gave more to Philip, who said it was delicious. Delicate dumplings lurked beneath the golden surface on which a veil of finely chopped parsley eddied and swayed. Steam rose to meet the fine smoke from the candles, and all their faces seemed softer in their quavering light. (879)

Despite horrors in the loss of life and innocence throughout the novel, *The Children's Book* ends with a dinner with silver candlesticks and heartwarming food, the survivors of the war and an infant at table. Marriages are made, children are born, and familial ties are strengthened in unexpected ways, sketching the characters' new possibilities for life. Byatt's novel is revealed to offer endless layers of interpretations that subvert any notion of totality. It impresses us with all the playful experiments in open-endedness

that forever promise a new beginning.

Ⅳ. Conclusion

The fundamental question that triggered this essay was who controls the past, and, as a result, who controls the present and future. Furthermore, to what extent is it possible for the novel to give readers a clearer picture of the past in terms of visible and readable historical genealogies? On these accounts, A. S. Byatt's neo-Victorian novel, *The Children's Book*, urgently looks back at the Victorian era to show how the techniques of power exercised over discourses and behaviors are precisely the product of conflicting discourses. Far from undergoing a process of Victorian restrictive totalization, these conflicts remain unresolved and thus connect the past to the contemporary world.

With the aid of this genealogical analysis of totalizing power in terms of how it is deployed and manipulated to form a dominant archive of knowledge, Byatt's neo-Victorian novel provides a model of resistance. It does so by making the arbitrariness and complexity of history open to discussion and contestation. Byatt explores why certain epistemes and regimes have become dominant, why certain complex discourses about the Victorian period have been buried, and what power and purposes have functioned to characterize the Victorian period. Aside from the fact that Byatt shows it is impossible to avoid ambiguity and incompletion, the most meaningful experiment in her work is the playful attitude with which she reveals

the social reality of totalizing discourses in the Victorian era. The same playfulness is equally present in her narrative of resistance embodied in her characters' quest, which memorably creates frequently unsettling and unexpected results.

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Key Words

A. S. Byatt, *The Children's Book*, Neo-Victorian novel, genealogy, empowerment

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Abstract

Neo-Victorian Novel and Empowerment: A. S. Byatt's *The Children's Book*

Jang, Hye-Sun (Hanyang University)

This essay aims to explore A. S. Byatt's neo-Victorian novel in terms of her genealogical analysis of totalizing power focusing on how it is manipulated and deployed to form a dominant archive of knowledge. In doing so, it also examines how history can be used as genealogy to question and re-examine ideological assumptions about the Victorian era in *The Children's Book* (2009). The essay brings together these overlapping themes of power and genealogy to show how the neo-Victorian novel provides strategies for empowerment and resistance to totalizing pressures.

Key Words

A. S. Byatt, *The Children's Book*, Neo-Victorian novel, genealogy, empowerment

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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 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 1권은 3월 15일, 2권은 7월 15일, 그리고 3권은 11월 15일로 하고 이때까지 접수된 논문에 대해 해당호 게재 여부를 위한 심사를 진행한다. 기한 보다 늦게 투고된 논문들에 대해서는 편집회의를 통해 심사 여부를 결정한다. 투고 및 심사일정은 다음의 표와 같다. 투고 및 심사 일정에 변경이 필요할 경우에는 편집회의를 통해 결정한다.

호	투고 마감	심사	수정본 접수마감	심사 완료
1권	3월 15일	3월 16일 ~ 31일	4월 10일	4월 15일
2권	7월 15일	7월 16일 ~ 31일	8월 10일	8월 15일
3권	11월 15일	11월 16일 ~ 30일	12월 10일	12월 15일

제3조 (학술지의 발간규정에 대한 심의 및 제/개정)

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

부 칙

본 규정은 2010년 8월 30일부터 시행한다.

본 규정은 2012년 12월 31일부터 시행한다.

본 규정은 2013년 10월 31일부터 시행한다.

『영어권문화연구』 편집위원회 운영 및 심사 규정

제1조 (편집위원회의 설치목적과 구성)

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

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

(3) 편집위원회는 편집위원장과 편집위원들로 구성한다.

(4) 편집위원장은 연구소 운영위원 중에서 선임한다.

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

(6) 편집위원회는 10인 내외로 구성한다.

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

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

(9) 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 투고받아 관리하며, 심사를 진행한다. 편집회의에 투고된 원고를 보고하면서 각 논문마다 전공분야에 맞는 심사위원을 추천받아, 해당 논문에 대한 3인 이상의 심사위원회를 구성하여 규정에 따라 심사를 진행하고 관리한다.

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

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

제3조 (원고 접수, 논문 심사, 사후 관리)

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

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

(3) [심사위원 위촉] 각 논문의 심사위원은 그 논문에 적합한 전공분야 3인의 편집위원으로 연구 기여도, 심사경력 등을 고려하여 편집위원회의 편집회의에서 선정하여 위촉한다. (편집위원 중에 해당분야 적

임자가 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) 학회게재 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) 논문형식, 9) 참고자료의 적합성, 10) 영문초록과 주제어가 적절한지 등과 같은 형식 평가를 중심으로 평가한다.

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

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

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

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

다) 수정 후 게재 : 사소한 문제점들이 있어 약간의 수정이 필요한 경우로서, 시사위원 3인 중 2인 이상이 "수정 후 게재" 혹은 그 보다 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 접수

되면 편집위원회는 해당 심사위원에게 재심을 요청하고, 해당 심사위원은 5일 이내에 재심사 결과를 편집위원회에 통보한다. 단, '게재불가'로 판정된 논문은 투고자가 이의를 제기하는 경우 편집위원회 $\frac{2}{3}$ 이상의 동의를 얻는 논문에 한해 재심을 진행한다.

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

부 칙

본 규정은 2010년 8월 30일부터 시행한다.

본 규정은 2012년 12월 18일부터 시행한다.

『영어권문화연구』 편집 및 교정 기준

1. 논문의 구성

(1) 제목 : 제목은 논문보다 큰 글자(14 포인트)를 사용하고 부제목 (12 포인트)이 있는 경우에는 주제목 다음에 콜론을 찍고 부제목을 쓴다. 작품제목은 영어로 쓴다.
예: 브라이언 프리엘의 휴메니티 이념: Translations를 중심으로

(2) 논문의 소제목
로마 숫자를 원칙으로 하고, 다음의 방법으로 표기한다.
- 서론부분: I. 서론 (영문논문의 경우, I. Introduction)
- 본론부분: II, III, IV. . . (구체적 소제목 명기는 저자의 필요에 따른다)
- 결론부분: V. 결론 (영문논문의 경우, V. Conclusion)

(3) 필자이름
- 논문 서두 우측 상단에 위치. 한글 성명을 쓴다.
  예 : 홍길동
- 논문 본문 마지막, 주제어 전에 소속 학교 명칭을 넣는다.
  예 : 동국대
- Abstract 경우에는 영문 성명 아래 영문 학교 명칭을 쓴다.
  예 : Hong, Kil Dong (or Kil-Dong)
  (HanKuk University)
- 영문 성명은 Hong, Kil Dong으로 한다.
- 공동필자의 경우: 맨 앞에 위치한 필자가 제1필자이고, 그 다음의

공동필자는 가나다 순 (영어 이름의 경우 알파벳순)으로 기재한다.

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

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

(5) 영문 요약

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

예: Myth-seeking Journey in Brian Friel

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 160으

로 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 혹 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 비극 의 종말은 항상 삶의 가치를 더욱 확인시켜 준다”(55-56).

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

예: “역설적으로, 오닐의 등장인물들은 저급하다고 여겨질 수도 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 띈 다음 괄호를 시작한다.

예: 길을 가다 영희를 만났다고 그가 말했다. (15)

(4) 인용문중 논문 필자의 첨삭

- 인용문의 중간부분을 논문필자가 생략할 경우 마침표 세 개를 한 칸 씩 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 내

의 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, 쉼표, 이름 순으로 기재한다.
- 번역자 항목: 번역자 이름을 쓰고 "역"을 붙인다.
- 서명 항목: 번역된 책 명을 겹낫표 안에 쓰고 괄호 안에 원서 명을 이탤릭체로 쓴다.
- 출판 배경 항목: 번역서의 출판 도시, 출판사, 출판 연도 순으로 쓴다.

예: 윌리암스, 레이몬드. 이일환 역. 『이념과 문학』(Marxism and Literature). 서울: 문학과 지성사, 1982.

(3) 하나의 문헌에 관한 서지항목의 길이가 길어서 한 줄 이상이 될 때 두 번째 줄부터 6칸 들여 쓰도록 한다.

예: Lewis, C. S. "View Point: C. S. Lewis." Twentieth Century Interpretations of Sir Gawain and the Green Knight. Ed. Denton Fox. Englewood Cliffs: Prentice-Hall, 1968. 110-22.

(4) 외국문헌 서지목록에 국내문헌도 함께 포함시킬 때는 국내문헌을 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 30일, 8월 31과 12월 31일 연 3회 발행하며, 한글논문은 앞부분에 외국어 논문은 뒷부분에 게재한다.
2. [원고 제출시한] 1권은 3월 15일, 2권은 7월 15일, 그리고 3권 11월 15일까지 편집위원장에게 투고 예정논문을 제출한다.
3. [논문의 내용] 투고 논문의 내용은 영어권의 인문, 철학, 문학, 번역, 문화 연구나 학제적 연구의 범위 안에 포함될 수 있는 독창적인 것이거나 그러한 연구에 도움이 될 수 있는 것이어야 한다.
4. [기고 자격] 논문투고 자격은 원칙적으로 영어권문화연구에 관심 있는 대학원 박사과정 이상의 전공자나 연구자로 한다. 다만 석사과정생의 경우는 지도교수의 추천과 연구소장의 결정을 필요로 한다.
5. [원고 작성 및 기고 요령] 『영어권문화연구』 원고 작성 및 기고 요령을 따른다.
6. [편집요령] 『영어권문화연구』 편집 및 교정 기준에 따른다.
7. [심사기준] 『영어권문화연구』 발간 및 편집위원회 운영 규정 제4항(원고 접수, 논문 심사, 사후 관리)을 적용한다.
8. [논문 게재료] 논문 게재 시 연구비를 지원 받은 논문은 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 서적이나 논문을 인용하는 경우 본문 중에 괄호를 이용하여 미국현대어문협회(MLA) 『지침서』(MLA Handbook for Writers of Research Papers)의 규정에 따라 저자와 쪽수를 명시하고, 논문 말미에 다음과 같은 방법에 따라 인용문헌(Works Cited)으로 밝힌다.
   - 필자(또는 저자). 「논문제목」. 『책 이름』. 편자. 출판지: 출판사, 출판연도.
   - 영문문헌의 경우에는 다음과 같이 하고 책 이름은 이탤릭체로 한다.
   - 필자(또는 저자). 「논문제목」. 책 이름. 편자. 출판지: 출판사, 출판연도.
8. 국내문헌과 외국문헌을 함께 인용문헌으로 처리하는 경우, 국내문헌을 '가나다' 순에 의해 먼저 열거한 다음, 외국문헌은 'ABC'순으로 열거한다. 인용문헌은 본문 중에 직접, 간접 인용된 문헌만을 명시하고 참고(references)로만 연구에 사용된 문헌은 (피)인용지수(impact factor)에 해당되지 않으므로 명기하지 않는다.
9. 기타 논문 작성법의 세부 사항은 미국현대어문협회(MLA)의 『지침서』(*MLA Handbook for Writers of Research Papers*) 최근판 규정을 따르며, 한글 논문의 경우에도 미국현대어문협회 『지침서』의 세부 사항을 응용하여 따른다.
10. 심사의 공정을 위하여 필자의 이름과 대학 이름을 논문에 표기하지 아니하고, 본문에 필자의 이름이 나타나지 않도록 한다. 원고 제출시 필자의 신원은 '논문게재 신청서'에 적어서 제출한다.
11. 원고는 편집위원장 혹은 편집간사에게 이메일로 전송하고, 3부의 인쇄본을 동시에 우송한다. 제출할 때, 다음의 기본사항을 명시한 표지를 붙이고, 원고(영문요약 포함)에는 일체 필자의 인적 사항을 밝히지 말아야 한다. 게재 확정 이후 출판 교정 시에 필요에 따라 인적 사항을 첨부한다.
    - 논문 제목 (한글 및 영문)

- 필자 이름 (한글 및 영문) 및 필자 정보
- 공동 연구의 경우 제1저자 및 교신저자가 있을 때 명시
- 필자 소속단체(학교)명(한글 및 영문)
- 필자 연락처 (주소, 전화번호, 이동전화번호, 이메일 주소)
- 게재 희망호

12. 모든 논문의 말미에 5개 내외의 어구로 주제어를 명시한다. 한글논문의 경우 논문 말미에 2줄 띄고 “주제어”를 제목으로 한글 주제어를 한글로 명기하고, 영문초록 말미에 2줄 띄고 “Key Words”를 제목으로 하여 5개 내외의 주제어를 영문으로 제시한다. 영어논문의 경우 논문과 영문요약 말미에 2줄 띄고 “Key Words”를 제목으로 하여 5개 내외의 주제어를 영어로 명기한다.
13. 모든 논문 뒤에는 20행 내외의 영문요약을 붙인다.
14. 원고는 접수 순서에 의해 편집위원회에서 각 논문의 심사위원회를 위촉하여 심사하고 게재여부는 원칙적으로 편집위원회 운영 규정 제4조 (원고 접수, 논문 심사, 사후 관리)에 의거하여 결정한다.
15. 편집위원회는 논문을 포함한 원고 필자에게 출판 최종 송고 이전에 논문 형식과 맞춤법에 대한 교정을 의뢰할 수 있고, 의뢰받은 논문의 경우 최종 교정 및 편집의 책임은 필자에게 있다.

원고작성 세부 지침

1. 용지규격: A4
2. 용지여백: 위 쪽: 56.00 mm 머리말: 10.00 mm
왼 쪽: 49.99 mm 오른쪽: 49.99 mm
아래쪽: 60.00 mm 꼬리말: 0.00 mm

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

구 분	정렬 방식	행간	왼쪽 여백	오른 여백	들여 쓰기	글자 크기	글자 장평	글자 간격	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 개재하기로 결정되었음을 통보합니다.
아래의 심사위원들의 지적사항을 수정·보완하고 교정을 거쳐서 ( ) 년 ( )월 ( )일까지 반드시 제출해 주시기 바랍니다.

– 수정시 필수 기입 사항

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

– 제출방법

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

년 월 일

영어권문화연구 편집위원장

수정·보완 확인서

논문 제목		
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 명학하게 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, 연구결과 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 전임연구원을 당연직으로 하고, 임명직 위원은 편집위원회의 추천에 의해 소장이 위촉한다.
3. 위원장은 임명직 위원 중에서 선출한다.
4. 위원회의 위원장 및 임명직 위원의 임기는 2년으로 하되, 연임할 수 있다.
5. 위원장은 위원 중에서 1인의 간사를 선임할 수 있다.

제7조(회의)

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

제8조(조사위원회의 설치)

1. 위원장은 위원회에서 연구부정행위라고 판단한 사안에 대하여 그 진실성을 검증하는 과정의 전문성을 고려하여 연구윤리위원과

외부전문가 약간 명으로 구성된 조사위원회를 설치할 수 있다.

2. 조사위원회는 위원회의 의결에 의해 활동을 시작하며 조사결과에 대한 조치가 완결된 후 해산한다.
3. 조사위원회의 위원장은 연구윤리위원장으로 한다.
4. 연구소는 조사위원회의 활동에 필요한 비용을 지출할 수 있다.

제9조(조사위원의 의무와 자격정지)

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

제3장 연구윤리의 검증

제10조(검증 시효)

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

학술 연구 활동의 신뢰성에 심각한 위해를 가한 경우에는 이를 심의하여야 한다.

제11조(검증절차)

1. 연구부정행위를 인지하였거나 또는 제보가 접수되면 위원장은 즉시 위원회를 소집하여 심의를 개시하여야 한다.
2. 위원회는 사안이 접수된 날로부터 60일 이내에 심의 · 의결 · 결과조치 등을 완료하여야 한다. 단, 위원회가 조사기간 내에 조사를 완료할 수 없다고 판단할 경우, 위원장의 승인을 거쳐 30일 한도 내에서 기간을 연장할 수 있다.
3. 위원장은 심의대상이 된 행위에 대하여 연구윤리와 진실성 검증을 위해 조사위원회를 설치할 수 있다.
4. 위원회 혹은 조사위원회는 필요에 따라 제보자·피조사자·증인 및 참고인에 대하여 진술을 위한 출석을 요구할 수 있으며, 피조사자에게 자료의 제출을 요구할 수 있다. 이 경우 피조사자는 반드시 응하여야 한다. 단, 사정에 따라 위원장의 판단으로 인터넷이나 전화, 서면 등을 활용한 비대면 출석도 허용할 수 있다.
5. 위원회는 심의를 완료하기 전에 피조사자에게 연구 윤리 저촉 관련 내용을 통보하고 충분한 소명의 기회를 제공한다. 당사자가 이에 응하지 않을 경우에는 심의 내용에 대해 이의가 없는 것으로 간주한다.
6. 위원회는 심의 결과를 지체 없이 피조사자와 제보자에게 통보하여야 한다. 피조사자 또는 제보자는 심의 결과에 대해 불복할 경우 결과를 통보받은 날로부터 14일 이내에 위원회에 이유를 기재하여 서면으로 재심의를 요청할 수 있다.
7. 피조사자 또는 제보자의 재심의 요청이 없는 경우 위원장은 심의·의결 결과에 근거하여 조치를 취하며 조사위원회는 해산한다.

제12조(제보자와 피조사자의 권리보호)

1. 제보자의 신원 및 제보 내용에 관한 사항은 비공개를 원칙으로 한다.
2. 제보자는 위원회에 서면 또는 전자우편 등의 방법으로 제보할 수 있으며 실명으로 제보함을 원칙으로 한다.
3. 연구부정행위에 대한 제보와 문제 제기가 허위이며 피조사자에 대한 의도적인 명예 훼손이라 판단될 경우 향후 연구소 활동을 제한하는 등 허위 제보자에게 일정한 제재를 가하여야 한다.
4. 위원회는 연구부정행위 여부에 대한 검증이 완료될 때까지 피조사자의 명예나 권리가 침해되지 않도록 주의하여야 한다.
5. 연구소와 위원회는 조사나 검증 결과 연구 관련 부정행위가 일어나지 않은 것으로 판명되었을 경우 피조사자의 명예 회복을 위한 노력을 성실하게 수행하여야 한다.
6. 연구부정행위에 대한 조사 내용 등은 위원회에서 조사 결과에 대한 최종 심의를 완료하기 전까지 외부에 공개하여서는 안 된다.

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

1. 해당 논문 혹은 연구결과물 게재 취소 및 연구소 홈페이지 서비스에서 해당 자료 삭제
2. 해당 지면을 통한 공개 사과
3. 논문 투고 금지
4. 연구소의 제반 간행물과 출판물 투고 및 연구소의 학술활동 참여 금지
5. 해당자의 회원자격 정지

제14조(후속조치)

1. 연구 윤리 위반에 대한 판정 및 조치가 확정되면 조속히 이를 제보자와 피조사자에게 문서로 통보한다.
2. 조치 후 그 결과는 인사비밀 문서화하여 연구소에 보존한다.
3. 필요한 경우 연구지원기관에 결과조치를 통보한다.

제4장 기타

제15조(행정사항)

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

부 칙

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