VIOLENT EMOTIONS: MODERN JAPANESE AND KOREAN WOMEN'S

by

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Abstract

This thesis aims to draw scholarly and general attention to two long-neglected areas in the fields of modern Korean and Japanese literature. The first is the way that individualism (an imported concept) was adopted and adapted by modern Korean and Japanese women writers from the 1920s to 1970s. The second is the role that the traditional sensibilities of urami (in Japan) and han (in Korea) play in modern women's writing. An additional purpose of the thesis is to introduce these traditional sensibilities to Western readers. The work of six writers will be highlighted, namely Hirabayashi Taiko, Kôno Taeko, and Oba Minako in Japanese literature, and Kang Kyŏng-ae, O Chŏng-hŭi, and Pak Wan-sŏ in Korean writing. The discussion is divided into the periods before and after the Second World War. Within each period, Korean and Japanese women writers are paired according to thematic similarities in their works. My discussion is based on the hypothesis that the Western ideal of individualism provided an outlet for Korean and Japanese women previously silenced and marginalized by the rigid precepts of the traditional neo-Confucian patriarchy in both Korea and Japan. I focus on how the concept of individualism affected these women writers, and also how they adapted the ideal of individualism to voice their feminist concerns. Urami (恨み) and han (恨) share the same Chinese character (恨) that signifies potentially violent emotions of resentment and anger that accumulate in a person when exposed, for a long time, to ideological oppression, often paired with its physical equivalent. Despite this similarity, Koreans and Japanese have developed dissimilar ways of dealing with and expressing the emotions. These ways have further changed along with socio-political developments in the two countries. The evolution of urami and han has been influenced by industrialization and westernization, and by the neocolonial presence of the
United States in the East Asian region. I apply a Western theory or a set of theories to the examination of each author, but remain aware of the difficulties that arise from such a procedure due to the cultural and historical differences between East Asia and the West (i.e., Europe and America). In so doing, I want to create a bridge between Asianists and Western readers, as well as permitting myself an exit from "innate" critical concepts that may themselves be implicated in Confucianism. The theories invoked are all deconstructionist, and are perhaps best summed up by Kathleen Marks's concept of "apotrope," that is to say a moving away from the trope, the latter designating any rigid systems that need to be dismantled in order to bring about reform. These theories are chosen so as to highlight not only the difference between urami and han, but also the similar themes and motifs that recur throughout the works by all six authors. My research opens up various new fields of research, including comparative studies of national-han, class-han, and women's han, and of male and female writers' interpretations of individualism.
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Stylistic Notes

1. When the author's original text is quoted, the translation comes first followed by the original text.

2. For Korean or Japanese sources, the titles of monographs and journals are surrounded by 「 」 and the titles of journal articles and monographic chapters by 「 」.

3. Dialogue in Korean and Japanese dialogues is enclosed in 「 」; thoughts are bracketed with < >.

4. Korean and Japanese names appear in Korean and Japanese style, surname first, except in the case of individuals writing in English who have chosen to adopt the Western order.

5. Romanization styles are McCune-Reischauer for Korean and Hepburn for Japanese, except in the case of individuals who have romanized their names in alternative styles.

6. Korean first names are hyphenated to avoid possible misspelling (when transliterated back into Korean) and mispronunciation.
Introduction

Objectives

This dissertation aims to accomplish two tasks. The first is to examine adoptions of the imported concept of "individualism" in selected texts from modern Japanese and Korean women's writing. The second is to introduce Western readers to the traditional Japanese and Korean sensibilities called, respectively, urami and han, both potentially violent emotions of resentment and anger. These emotions accumulate in a person when exposed, for a long time, to ideological or/and physical oppression. Individualism provides an outlet for women's pent-up urami and han. A dimension of these sensibilities serves as the framework for contrasting the two literatures. My time frame runs from the 1920s to the 1970s for Japanese writers and from the 1930s to the 1970s for Korean writers. The 1920s and 1930s were decades when the two countries witnessed a sudden increase in the number of women writers. The 1970s saw a second upsurge in the number of Japanese women writers and the debuts of major Korean women writers who would be part of an unprecedentedly large number of women writers in the following decade. The discussion below is divided into the periods before and after the Second World War. Within each period, Korean and Japanese women writers are paired according to the thematic similarity of their works.

Around the turn of the twentieth century, Korean and Japanese intellectuals were preoccupied with a new idea called "individualism" that had been introduced into Japan only a few decades earlier and into Korea via Japan. This preoccupation has naturally attracted the attention of students of the period (see, for example, Walker, Suzuki, Karatani, Kim Uchang, Hwang Jong-yon). Nevertheless, research (on individualism) has consistently omitted
any consideration of how individualism left its mark on women's writing. This silence might create the mistaken impression that the process of adopting and adapting this Western concept primarily affected male intellectuals. However, given the intensity of the debate, it stands to reason that women knew about it and participated in it too. Moreover, for Korean and Japanese women, who lived in a neo-Confucian society which denied their needs and suppressed their opinions as a matter of principle, the introduction of individualism must have offered a welcome opportunity to have their voices heard.

Starting from the hypothesis that women writers also contributed to the debate about the ideal of individualism, I will focus on the ways in which they adapted this ideal for their own strategic purpose of establishing female subjectivities. Adapting the concept of individualism helped women writers break away from the traditional neo-Confucian code of morality and the neo-Confucian world view. Adapting individualism also helped them focus on their feminist interests despite the contending claims of other ideologies.4

Existing Research

Many scholars of Japanese studies (for example, Inoue, Karatani, Walker) have explored the manifestations and ramifications of the Western concept of individualism in the Japanese context. Literary criticism (including Fowler, Kobayashi, Walker, Suzuki) tends to focus on the first-person narrative (shi-shōsetsu or watakushi shōsetsu) which emerged and flourished during the Taishō period (1912-1926). However, autobiographical narratives by women have been excluded from the genre of watakushi shōsetsu. Instead, their texts have been categorized as "women's literature" when in fact women's writing encompassed other genres besides autobiographical narratives (see Ericson 87-8). This classification as "women's literature" carries with it an implied
value judgement. The aesthetic standards of contemporary *watakushi shōsetsu* saw women's autobiographies as "family-based, fraught with complications such as the love affairs of married women and married men" (Muramatsu 175; qtd. in Ericson 88) and therefore intrinsically inferior to men's *watakushi shōsetsu* which were assumed to require authorial self-discipline and a quest for personal truth. Nevertheless, because these women writers did not adhere to generic strictures as closely as their male counterparts, they enjoyed greater freedom to express themselves in an individual and unique manner. As a result, "women's literature" may have been an unusually fertile area for the development and expression of individualism.

In her study *Daughters of the Moon: Wish, Will, and Social Constraint in Fiction by Modern Japanese Women* (1988), Victoria V. Vernon takes up the issue of "women's autobiographical writing" as opposed to the *watakushi shōsetsu* of male writers. She concludes that, compared to works by men, modern women's writing seems "more aware of the special social, economic, and political constrains that directly affected their own lives" and that it is therefore politically and ethically more sensitive (8). Their awareness of social constraints strongly suggests that these women would have responded with alacrity to the concept and value of the individual self. This hypothesis is another argument for including their fiction based on autobiography in any discussion of individualism.

Nine years before the appearance of *Daughters of the Moon*, Janet A. Walker published *The Japanese Novel of the Meiji Period and the Ideal of Individualism* (1979), an important source book for the study of individualism in Japan. However, she fails to include women writers in the discussion. She acknowledges that Higuchi Ichiyō (1872–96) was preoccupied with the concept of individualism, but she decides not to include Ichiyō because her diaries "do not present a coherent statement of the author on the idea of the modern self"
(ix). By contrast, I argue that this very incoherence may be a concrete reflection of how Ichiyō, and women writers like her, struggled with the alien but appealing idea of a modern self.

In Korea, modern writers tried to comprehend Western individualism in ways comparable to those found in Japan. A number of male critics have provided evidence for this effort including Hyŏn Sang-yun, Kim Tong-in, Yi Kwang-su, and Yŏm Sang-sŏp. Their works appeared in literary magazines such as Hakchigwang (The Light of Learning), Ch'angjo (Creation), and Kaebyŏk (The Dawn of the World) during the 1910s and 1920s. The latter half of the 1920s and the early 1930s was the peak period of socialist realism. Poets and novelists discussed the relationship between individual and society, and they depicted the subject in their works. However, as Japanese hostility increased after the occupation of Manchuria in 1931, Korean writers saw their freedom of expression dwindle rapidly under Japanese colonial rule.⁵

A massive purge of proletarian authors initiated in 1934 by the colonial government ended in many arrests. In order to maintain some outlet for their creativity, it became imperative for authors to find ways to adapt to an increasingly hostile social and political environment. Experimental writing that was not overtly or directly politically expressive was one such way. Their techniques were eclectic: they turned, for instance, to "art for art's sake"; stream-of-consciousness; symbolism, allegory, and folk motifs; and to psychological fiction. Along with these stylistic explorations came a sudden increase in the number of women writers. In P'eminijum pip'yŏng kwa Han'guk sosŏl (Feminist Criticism and Korean Fiction, 1996), Song suggests that the general atmosphere of experimentation and the emergence of a journal-based publication industry allowed room for women to participate in intellectual and literary production even if it was male-dominated (60-61).

These women writers' activities continued throughout the 1930s, but
they received almost no serious critical attention. The second period of particularly rapid growth in the number of women writers in the 1980s finally made it impossible for literary critics to continue to ignore them. Bruce Fulton, in "Seeing the Invisible: Women's Fiction in South Korea Today" (1996), writes: "In 1994 six of the ten stories nominated for the Yi Sang Award, South Korea's most prestigious short-fiction award, were written by women, including the prize winner. And women fiction writers are increasingly finding themselves represented overseas in translation" (66). Fulton refers to an article (September 1995) in the Han'guk Ilbo, a prestigious Seoul daily, where "critics (95 percent male) ... expressed concern that the wave of fiction recently published by Korean women in their twenties and thirties was threatening to inundate the establishment. Was modern Korean fiction becoming feminized?!" (66).

Critical attention in the 1980s was mainly enjoyed by the new generation of women writers. It was not until 1990 or so that women scholars such as Chŏng Yong-ja, Sŏ Chŏng-ja, and Kim Chŏng-ja undertook to recover the 1930s women writers. The male critics' attention to these prewar women writers was still minimal even in the 1990s. For instance, one standard work on Korean literature during this period, 1930 nyŏndaе Han'guk sosol yŏn'gu (A Study on Korean Fiction in the 1930s, 1994) by Shin Tong-uk, deals with fourteen male writers but does not discuss a single woman.

At the same time that the number of women writers was increasing in Korea, Japanese literature for the first time became a subject for graduate study in post-independence Korea. The first program was instituted at Han'guk Oegugŏ Taehakkyo (The Korea University of Foreign Languages) in 1973, and research papers began to appear in 1979. According to a survey of the period from 1973 to 1987, a total of 430 research papers and theses were produced during this time, among them 230 on Japanese language and literature. Of
these, 130 dealt with modern Japanese literature, but only 15 were comparative studies of Korean and Japanese literature (Chŏng In-mun 13-4). According to Chŏng, since 1987, the last year of his survey, there has been neither qualitative progress in the general area of research on Japanese literature nor an increase in the number of Korea-Japan comparative studies. Chŏng in Han'il kūndae pigyo munhak yŏng'gu (A Study on Comparative Research between Modern Korean and Japanese Literature, 1996) complains about this stagnation: "Korean scholars and students have limited their efforts to collecting the research papers published in Japan and translating them. Without Koreans' own perspectives on Japanese literature, how can Korea-Japan comparative studies be possible?" (14) What is necessary is not only Koreans' perspectives on Japanese literature, but Japanese perspectives on Korean literature as well.

No woman was included among the writers discussed in the few existing comparative studies listed by Chŏng. Other comparative works on Korean and Japanese literature, such as Kīn Yun-shik's Hanil munhak úi kwallyŏn yangsang (The Relationship between Korean and Japanese Literature, 1974), Kim Sun-jŏn's Hanil kūndae sosŏl úi pigyo munhak chŏk yŏng'gu (A Comparative Study on Modern Korean and Japanese fiction, 1998) and Shim Wŏn-sŏp's Hanil munhak úi kwangyeron chŏk yŏng'gu (A Study on the Relations between Korean and Japanese Literature, 1998), do not deal with any women writers either. Only the works by Chŏng In-mun and Kim Sun-jŏn are textually based comparisons; the rest deal more generally with Japan's influence on Korea. In Japan, the situation is even worse. I have been unable to locate any publications in Japan comparing modern literary texts in Japan and Korea.

Given this state of affairs, it is hardly surprising that there is virtually no comparative work on individualism in the writing of modern Korean and Japanese women. However, as I will illustrate, Korean and Japanese women writers have, even under enormous cultural and political pressure, developed
ways of expressing their individual selves. My discussion of their modes of self-expression will fill a significant gap in research on comparative modern Korean and Japanese women's writing. Later in this Introduction, I will comment on my comparative method for this dissertation.

Comparative studies on women's writing such as this may also help alleviate the lack of East-East comparative literary research, and thereby assist in modifying Western colonial views of a monolithic "Orient." Twenty years ago, in the 1984-5 issue of Tamkang Review: A Quarterly of Comparative Studies between Chinese and Foreign Literatures, Yip Wai-Lim and John J. Deeney each emphasized the need for this type of comparative research in articles entitled, respectively, "Beyond Chinoiserie: Differentiating Sameness in the Oriental Hermeneutic Community" and "Chinese-Eastern Comparative Literature Studies: The Case of China-Korea-Japan." As Deeney remarked:

One of the strangest things in the modern history of comparative literature studies is that Chinese, Koreans, and Japanese should have persisted in travelling so far afield Westward when there are acres of more fruitful comparative work to be found in their own backyards! Once the theoretical and methodological problems of the discipline have more or less been sorted out, why shouldn't Eastern countries with longer and stronger literary ties among themselves than with any other Western nation cultivate comparisons on their own turf, so to speak? (187)

Why shouldn't they, indeed?
Method and Scope

Method of Pairing

As I commented at the beginning of the Introduction, Korean and Japanese women writers are paired according to thematic similarities. I have chosen themes for comparison that are closely related to the concept of individualism, including the female body, feminine sexuality, and woman's language. Instead of beginning my discussion with a definition of individualism derived from Western perspectives, I will, as much as possible, allow the narratives to speak for themselves. It is for these women writers to inform this reader what they understood "individualism" to be.

Hirabayashi Taiko (1905–1972) and Kang Kyŏng-ae (1906–1944) represent the prewar period. Hirabayashi and Kang politicize women's bodies as a site for the formation of women's subjectivities and agency. For the postwar period, I have chosen two pairs. Kono Taeko (1926–) and O Chŏng-hui (1947–) attempted to deconstruct traditional concepts of motherhood and woman's sexuality by pursuing individual desires that are considered outside cultural norms. Ôba Minako (1930–) and Pak Wan-so (1931–) grappled with the issues experienced by women traumatized by colonial imperialism and war, and resisted the socio-cultural dictates of patriarchal and chauvinistic state ideologies. I focus on the encounters of Ôba's and Pak's protagonists with American culture and the English language, and on ways in which these encounters affect their views of individualism.

Critical Perspectives

Comparative Method

My understanding of the comparative method for this project has been affected by the uneven distribution of influence. It will be clear from the
following that Korean literature has responded to Japanese literature in the prewar period. However, taking the modern histories of the two countries into consideration, it is difficult to imagine the influence in the opposite direction. After much resistance, Japan and Korea opened their doors to the West in the 1854 and 1876 respectively. However, after the Shogunate was overthrown and the emperor was restored to power (Meiji Restoration in 1868), Japan realized that the only way for the country to survive against the imperial powers of Europe and the U.S. was to modernize and westernize. From then on, Japan's and Korea's attitudes towards the ideas of Westernization and modernization were diametrically different.

While Japan proactively adopted Western ideas from 1868 on, Korea, even long after withdrawing the official closed-door policy, rigorously resisted foreign influence, cultural or political. Korean administrators and influential literati were broadly divided into two factions, liberals and conservatives, over the matters of opening ports to foreign ships and adopting modern ideas. Representatives of major foreign powers (Japan, England, Russia, America, Germany, etc.) were present in Korea, forming a complex network of alliances with local political factions. The conflict between liberals and conservatives also existed in Japan before the Meiji Restoration (1868). However, the conservative factions in Korea maintained their strong influence for many decades even after the country opened its ports to foreign nations.6

In the early years of the Meiji era (1868-1912), the government dispatched people in large numbers to the West to learn about modern ideas. Western culture including literature soon flooded the nation. Korea, in contrast, did not fully engage with modernization until the Japanese annexation in 1910. After 1910, Western concepts and technology came to Korea mostly via Japan. Japanese colonial rule prohibited Koreans from travelling to other countries. Many young Koreans were sent to Japan to learn the Japanese language, and

- 9 -
they approached Western knowledge mostly through Japanese translations and interpretations.⁷

There can be multiple, domestic and foreign, factors that conditioned the emergence of modern literature in Japan and Korea. Among them, modern writers' effort to translate and imitate Western literature has been understood by literary historians and critics as one of the essential factors. For Koreans, who had no way of obtaining access to the West except through Japan, whatever was available and fashionable in the Japanese literary establishment represented Western and therefore modern literature. Modern Korean literature began in the 1910s after the Japanese annexation. Since Japan declared Japanese the official colonial language and began systematically eliminating the Korean cultural heritage, modern Korean literature was hardly translated into Japanese.⁸ Without active and sustained translation, influence in the opposite direction was impossible. For decades after Korea's liberation from Japan, there were neither official diplomatic ties nor significant academic or cultural exchanges between the two countries. Even now, compared to the volume of Japanese literature translated into Korean, Japanese translations of Korean literature are rare.⁹ I hope that my work stimulates future mutual influence between the two literatures.

The Reader

This thesis is aimed at Western, non-Asianist readers, both scholarly and general. This audience is one of the reasons why I use Western theoretical concepts in my analysis, because I assume that these theories provide a paraphrase for concepts that are not completely translatable. The retelling of the novels and stories is also meant for the Western reader since Korean literature has not been extensively translated. English translations of Japanese literature are more readily available; still, relatively few Japanese
women writers have been translated or read widely in English. In addition to my translations of the works that have not been translated into English, I sometimes offer my own translations even when others exist already. I do so when individual words or sentences have, I think, been mistranslated, and also when I differ in the interpretation of tones and nuances. Yu Young-nan's The Naked Tree (1995) is an excellent rendition of Pak Wan-sô's Namok (『裸木』, 1970). Here, I offer my own translation to emphasize the rough colloquialism that is characteristic of Naked Tree and many other works by Pak.

Korean and Japanese specialists may also benefit from my work which undertakes to present one of the first serious comparative studies of Korean and Japanese women's writing. Most of all, I hope that my discussion of han and urami using Western theory contributes to establishing the latter in comparative literary studies between and among Asian countries. To reiterate Deeney, "the theoretical and methodological problems of the discipline need to be more or less sorted out" in order for Eastern countries to cultivate their own comparisons. Han and urami may serve as a comparative paradigm. The fact that both han (恨) and urami (恨み) derive from the same Chinese character (恨) adds to their methodological significance.

Urami and Han

Han is one of the prominent traditional sensibilities in Korea; its Japanese counterpart is urami. Although the Chinese character for urami and for han is identical (恨, meaning grudge, regret, or/and lamentation), the Korean and the Japanese have dealt with and expressed these emotions in dissimilar ways. These emotions can be experienced by both men and women. Nonetheless, these sentiments are generally perceived to be feminine. This general perception reflects the less privileged position of women in both countries. A full description of these emotional traditions is given in the first
chapter.

The discussion of individualism and the feminine sensibilities of urami and han serve as two structural axes of my discussion, diachronic and synchronic, that thread through the entire dissertation. The diachronic axis traces the development of individualism in women's writing as each country's historico-political and socio-economic milieu changed as a result of Westernization and modernization. Urami and han serve as the synchronic axis to help contrast the two authors in each pair. Although I use the term "synchronic," the term does not necessarily mean that the feminine sensibilities remained the same throughout the period covered. They evolved, along with the changes in each writer's understanding and adaptations of individualism. The changes along both axes reflect the symbiotic relationship between the concept of individualism and the feminine sensibilities. The feminine sensibilities of urami and han signify the emotional states in which women suffer pent-up anger and resentment. Women's repressed emotions needed an outlet and individualism provided one.

Western Concepts

Different Western and Eastern theories are employed for different authors in order to illuminate the themes and motifs that are depicted, in direct relation to urami or han, in the particular works chosen for analysis: the concept of the apotropaic as proposed by Kathleen Mark bring to the fore the motif of infanticide in Hirabayashi's works; Luce Irigarary's critique of the division between mind and body sheds light on the theme of body-loathing in Hirabayashi's stories; Gayatri Spivak's critique of the theory of representation emphasizes the motif of protest against Marxist leaders' intellectualism in Kang's novels; Deleuzean theory of sadism effectively deals with the motif of sadistic fantasy in Kôno's story; Mikhail Bakhtin's concept of chronotope helps
to investigate the temporal manipulation in O's narrative; both Julia Kristeva's theory of the exile and the Taoist understanding of solitude explicates Óba's utopian vision of society devoid of collective ideologies; and postcolonial criticism foregrounds the motif of colonized women mired in multiple ideological bind in Pak's work. These various theories also reflect the evolution that took place over a half century in the understanding and adaptations of the concept of individualism and the sentiments of urami and han by writers who lived in the rapidly changing socio-political milieu within and without Korea and Japan.

In addition to these concepts, I also refer to others that critics have already applied to the works of the six writers, including generic terms such as the Bildungsroman and psychological novel, narrative techniques such as stream-of-consciousness, and modes such as realism, naturalism, surrealism, socialism, French feminism, and so forth. The writers themselves read Emily Brontë, Tolstoy, Dostoevski, Kafka, Zola, and so forth. They were interested in Western literature and perhaps literary criticism as well. The ideas of sadism and masochism that will figure prominently in my discussion were introduced to Japan in the first half of the twentieth century through the Japanese translation of works by Leopold von Sacher-Masoch (1908), Richard von Krafft-Ebing (1913), and Marquis de Sade (1949). Kôno Taeko may well have been familiar with these translations when she depicted sadomasochist relationships in her fiction.

I have not been able to find concrete evidence that these women writers read psychoanalytic, linguistic, feminist, or postcolonial critics and theorists I cite. However, direct influence has not been my chief concern, and in some cases the theories appeared well after the authors would have been able to respond to them. Nonetheless, my discussion of urami and han has benefited from these readings of Western theories. It might have been possible
to produce a study on urami and han using only Korean and Japanese religious and cultural thought. However, to use only these internal paradigms would implicate this reader in a vicious hermeneutic circle from which Western theories have helped me escape. My discussion of urami and han therefore has benefited from these external perspectives.

That said, the dissimilar theories used in my discussion, at a fundamental level, serve to illuminate common feminist agendas that I wish to emphasize. By feminist agendas, I mean the three concepts that underlie my analysis of the six women's works: the formation of subjectivity, revolutionary spirit, and transcending the gender hierarchy. The revolutionary spirit originates from self-agency and the ability to recognize injustice in a binary hierarchy, in other words, the ability to step out of the binary structure and see it from a new perspective. All of the theories that I cite seem to suggest that this new perspective can be obtained, ironically, by respecting an individual's subjectivity and her body's reality. In this light, the theories invoked are all deconstructionist, and are perhaps best summed up by Kathleen Marks's concept of "apotrope," that is to say a moving away from the trope, the latter designating any rigid systems that need to be dismantled in order to bring about reform.

Outline of Chapters and Motifs

Several motifs recur throughout the works by all six authors: images of bodies and houses, motifs of language, realism that blends into surrealism, and objectivity that dissolves into subjectivity. In the following, as I outline each chapter, I will introduce the most significant motif in the works of the authors discussed in that chapter. Along with the introduction of the motif, I will briefly discuss how it is used by the other pairs of writers.
Chapter 2 discusses works by Hirabayashi Taiko (1905-1972), a Japanese author, and Kang Kyŏng-ae (1906-1944), a Korean author. Although Hirabayashi, unlike Kang, enjoyed a long, prolific career, my discussion will focus mainly on the works she wrote before the end of World War II since she belongs to the prewar pair. Both women were, at one point or another in their lives, involved in the socialist movement and subscribed to the ideal of a classless society. Critics have, however, had some difficulty placing these writers' prewar stories and novels in any one category of literature. Hirabayashi is considered a socialist, an anarchist, or even a naturalist writer by various contemporary critics. Kang was viewed either as a "fellow-traveller" (동반자 작가, a socialist sympathizer) or an accomplished proletarian writer by her contemporaries, whereas more recent critics such as Yi Chae-sŏn and Kim Chŏng-hwa call her a critical realist writer.

Recently, perhaps influenced by Western feminist criticism, critics have begun to examine Hirabayashi's and Kang's works from a feminist perspective. This viewpoint provides critics and readers alike with an opportunity to have a fuller understanding of these authors' social and political agendas. These writers were clearly aware of the fact that the patriarchal denial of gender equality could not be overturned by socialist ideology. The proletarian literary platform did not give them an effective means to express their urami and han that originate from their lived experiences as gendered bodies.

Some translated writings by foreign women socialist writers, Alexandra Kollontai for instance, did help Hirabayashi and Kang in their effort to determine the position of women within the socialist movement. However, the disparity in the developments of socialism in Korea, Japan and Russia, combined with the persistent neo-Confucian11 patriarchal oppression of women in the two Asian nations, presented insurmountable barriers for these women writers in their wish to achieve gender equality.
In an effort to reveal and correct gender inequality in the socialist movement, Hirabayashi and Kang resorted to a narrative strategy that one Japanese critic calls "writing with her body" (身体で書いている, Kuroshima, qtd. in Nakayama 81). Kuroshima's expression means that Hirabayashi's narratives are full of depictions of bodily functions and experiences in minute detail such as the smell of secretions and the changes in the female body after childbirth. By writing about or speaking for their bodies, these writers attempted to shift the reader's attention from the objective socio-political reality to the subjective realities of women. They viewed objective reality as built on phallogocentrism. Therefore, by depicting the functions of and experiences by their female bodies, Hirabayashi and Kang tried to expose and resist gender inequality.

I will use this concept of "writing with one's body" to examine Hirabayashi's 「噁ること」("Self-Mockery," 1926; tr. 1987) and 「施療室にて」("In the Charity Ward," 1927), and Kang's 「人間問題」(The Human Problem, 1934) and 「塩」(Salt, 1934) — the works full of depictions of women's bodily experiences. I first try to locate the sources of the protagonists' urami and han, and investigate how these emotions are expressed and dealt with. Then, by examining the dynamics between these emotions and the protagonists' or narrators' perceptions of women's bodies, I consider the protagonists' understanding of individualism. How did individualism help them politicize their bodies as a site for resistance against the Confucian patriarchal oppression of women? How did individualism protect them from the socialist fallacy that the revolution would do away with women's oppression?

The main motif in Hirabayashi's and Kang's works is mother's milk that is not available to her baby because of the unfair capitalist and masculinist social structure. The mother's resentment of the establishment manifests itself in psychosomatic pain in her breast. Ironically, however, the pain in the breast serves as an apotropaic symptom that eventually allows the mother to gain her
own agency. A pain in the breast appears in the works by Kôno and Pak as well, sometimes superimposed on or associated with the image of heart. Even images of breasts that do not apparently involve pain, such as those that appear in O's and Oba's narratives, are accompanied by other images that represent emotional or psychological pain such as the flat belly of an infertile woman.

The correlation between the phantom pain in the breast and the "apotropaic gesture" is portrayed as the correlation between a ghost or ghost-like being and the "apotropaic gesture" in most of the works that I examine. The ghost father, ghost husband, and ghost-like mother depicted by Kôno, O, and Pak respectively are good examples. Oba's yamanba figure also belongs to this group of ghostly characters. These characters are the "apotropes" which the protagonists allow to come into their lives and to cause what "they find horrible so as to mitigate its horror" (Marks 2). By undergoing this paradoxical process of the apotropaic, the protagonists come to establish their own subjectivities.

Chapter Three compares and contrasts Kôno Taeko (河野多恵子, 1926-), a Japanese writer, and O Ch'ong-hui (오 정희, 1947-), a Korean writer. Their literary careers began in the same decade -- 1961 for Kôno and 1968 for O. Both are known for non-traditional themes such as deviant sexuality and violence, for their grotesque imagery, and the often macabre atmosphere in their works. Imagery and atmosphere seem to arise from the authors' war experiences, the Second World War for Kôno and the Korean War for O.

As the primary texts for discussion, I have chosen "Chingnyô" (「しい」"Weaver Woman," 1970) by O and "Fui no koe" (「不意の声」"An Unexpected Voice," 1969) by Kôno. Both have as the protagonist a woman who cannot conceive. Their inability to bear children results in the protagonists' complete isolation from society, hence, their feelings of bitterness and
resentment. I will examine the narrative structure of these stories to see how they are deployed to express han and urami.

Urami is purged in "Voice" while han is dissolved in "Weaver." In order to accentuate these different ways in which urami and han are expressed, I apply disparate theories (Deleuzean sadism and Bakhtin's concept of chronotope) to these two works. At the same time, close attention needs to be paid to the solipsistic fantastic world that exists in both texts. Through these two highly individualized expressions of urami and han, the authors link the protagonists' inner worlds with the outside world. The boundary between fantasy and reality is blurred. As a result, Kôno's heroine's internal fantasy demonstrates its possible and probable enactment in reality. This demonstration makes clear the need for reform in patriarchal oppression of women. The heroine in O's "Weaver Women" succeeds in inserting her sexual desire, repressed under patriarchy, back into the time of historical reality. In both stories, the authors suggest their respective visions for a new world based on gender equality.

The most significant motif in "Voice" and "Weaver" is the house. Just as the protagonists' bodies are perforated and in pain, so too are the buildings they inhabit. Often, the breaches in these houses indicate a break away from the prison-walls that enclose the women protagonists, both physically and psychologically. The image of a house as the symbol of patriarchal structure is depicted in works by the other writers as well. Hirabayashi's protagonist in "Self-Mockery" seems to have decided to leave the rented room in which she has lived with her parasitic partner. Kang's protagonists are driven out of the house owned by abusive patriarchs. Pong-yôm's mother in Salt, however, refuses to leave the house where her daughters died alone. Some of these women face a jail or jail-like institution as their final destination -- that is, another place of isolation and suffering.
Oba depicts a *yamauba* who leaves her husband's house in the human settlement for a mountain abode where she wields supreme power and authority. However, both the patriarchal human house and the *yamanba's* mountain abode are places of domination based on hierarchical dichotomy. Only in Alaska, the land of exiles, can Oba's protagonist find a disintegrating house that refuses to be a place of absolute authority.

The old house in Pak's *Naked Tree* is damaged during the Korean War. By the time the heroine finally overcomes her fear and guilt over the deaths of the patriarchs in her household during the war, her husband dismantles the house only to rebuild a Western-style home on the same site (now reduced to half of its original size). He takes his position in it as a new generation of patriarch. The protagonist dismantles herself to adapt to the new patriarch. However, she feels somewhere in her heart that there is a part of her own house that has escaped the new patriarch's destructive power.

The fourth chapter discusses Oba Minako (1930- ), a Japanese writer, and Pak Wan-sŏ (1931- ), a Korean writer. Like Kôno Taeko and O Chŏng-hŭi, Oba and Pak also suffered from severe trauma caused by war: World War II for Oba and the Korean War for Pak. These wars brought the writers into close contact with the language and culture of the United States. Their exposure to a foreign language and culture is relived through their protagonists, who turn the encounter with America into an opportunity to investigate and contest the issues of sex, race, and class. The aim of this chapter is to examine how the protagonist's *urami* or *han* is dealt with in a small village in Alaska (Oba's protagonist) and an American Army PX unit, a microcosmic representation of America in Seoul (Pak's protagonist). The chapter focuses on Oba's 「よろず修繕屋の妻」("The Repairman's Wife," 1974; tr. 1989) and 「山姥の微笑」("The Smile of a Mountain Witch," 1976; tr. 1982), and Pak's 「나목」(*The Naked Tree*, 1970; tr. 1995). I have selected these works
because they focus on geographically or culturally displaced characters.

The most prominent motif in Ôba's and Pak's works is language or the confrontation between patriarchal language and women's desire to create their own language. The complex relationship between female bodies and the "structures" they inhabit is battled out at the level of language. Ôba's and Pak's protagonists are in search of a new mode of communication that does not blindly repeat patriarchal linguistic principles. In "Repairman," Ôba uses the image of a "junk museum" as a metaphor for the disintegration of patriarchal language. Using various images of junk that is disassembled and reassembled in a mis-matched manner, Ôba tries to weaken the tie between signifier and signified. Pak chooses colloquialism as a mode of speech for her protagonist, which in itself is a challenge to Korean mainstream literary practice. Colloquialism has been a traditional mode of speech for the community of women in their han-ni-sharing conversations. Pak proposes colloquialism as a subversive language inside the nationalist as well as neo-colonialist patriarchal language. In this light, Ôba's portrayal of a museum that houses junk that has been used by ordinary people can be interpreted as a figurative version of colloquialism.

For Hirabayashi and Kang, women's bodies are the site in which the creative imagination for woman's language is stimulated. Both of these writers are critical of the division between mind and body, the privileging of male mind over female body. Hirabayashi pursues the reunion of female mind and body by returning her protagonist attention back to her own body. Kang parallels the split between mind and body to the gap between the socialist intellectual and the proletarian class. By depicting the most oppressed group in colonial capitalist Korea, that is, proletarian women and their individual bodies' lived experiences, Kang attempts to give voice to their subaltern narratives of the body. Kôno and O attempt to reveal the unstable logics and assumptions on
which patriarchal language is built. Depicting what Kôno calls "women's inner realities," she juxtaposes Japanese patriarchal logics with that of Japanese women, thereby exposing the illogic in patriarchal language. O views patriarchal domination over women as a tangled web of various temporalities or discursive matrices. By unweaving the tangled web, her protagonist discovers the women's time (or language) that was invisible to her before. She finally articulates her heretofore repressed sexual desire: "How uncanny fully open blossoms are!" (137)

The motifs of female bodies, houses, and language visualize patriarchal oppression of women and women's growing desire to realize a reform in the established hierarchical structure. These motifs are linked to the motif of the blurred boundary between realism and surrealism that is found in works by Kôno, O, and Ōba. Through this link, surrealism or the protagonist's inner reality reveals itself as a by-product of her outer reality under patriarchy. Her wish is not to simply reverse the present order of gender hierarchy, but to transcend the structure of domination altogether. Often violent fantasies imagined by women oppressed under patriarchy are not the product of free imagination in its true sense, since it still needs patriarchy for its self-definition. By blurring the boundary between surrealism and realism, these writers attempt to open up a third realm where a new society based on equality and harmony can be envisioned. The desire to transcend the binary and envision new ways of coexistence and communication can be detected in all writers discussed.

As the writers endeavor to free their own and their protagonists' imagination from patriarchal reality, they do not place much trust in so-called objective reality under patriarchy. For Hirabayashi and Kang, objective reality is the world that is controlled by patriarchs' narcissistic intellection. For Kôno and O, objective reality is an intricate manipulation of human ethics and guilt.
through which the dominant gender buries the interests and needs of the dominated in the subconscious. Kang, Pak and Oba also view objectivity as the manifestation of the collective will that always and already misrepresents the individual members of that collective. These writers aim to establish the feminine subjectivities by turning their attention to women's individual bodies, lived experiences, inner feelings, repressed desires, and subversive linguistic creativity. Not all of them pursue a society of exiles as Oba does. Nevertheless, they all seem to agree that the process of individualization is a necessary step to free themselves from the established values in order to allow a new vision to emerge.

These various motifs that I outline here and highlight throughout my discussion help me to illustrate women's realities under patriarchy. The pain in the women's breasts, nipples, and bellies bring to the fore the incompatibility between women's lived reality and the patriarchal view of objective reality. That these women writers depict almost identical images as their main motif or leitmotif should be clear evidence of the reality of that incompatibility. Their use of common motifs and themes also demonstrates a possibility of a women's language that simultaneously respects women's individualities and renders women's narratives communicable among themselves as well as with the male members of society.
Chapter One: History and Traditional Sensibilities

As stated in the Introduction, the six writers' understanding of individuality, *urami*, and *han* evolved along with the socio-historical changes in Japan and Korea. The first section of this chapter is to provide the brief socio-historical backgrounds against which the writers set their stories and novels. The themes chosen and the protagonists created by these women writers reflect not only the society and historical period depicted in their fiction, but also the position these writing women occupied in relation to the mainstream literary and intellectual milieu. Hence, the brief histories of women's writing in Japan and Korea from the 1920s to the 1970s are also provided.

The second section discusses the existing views of *han* and *urami*. Since there has not been any significant research conducted on the subject of *urami* either inside or outside Japan, my discussion will mainly be on the subject of *han*. In Korea, the concept of *han* has developed into cultural, political, psychological, literary, and theological discourses of some significance. However, none of these discursive positions explains *han* as a specifically women's emotion. I will introduce some of the existing *han* discourses. I will also propose my own view of *han* felt and dealt with by premodern women. My views of *han* and *urami* have been formed through reading premodern as well as modern women's writing. Using these views as a point of departure, I hope to demonstrate in the following chapters the modern evolutions of *han* and *urami* respectively.
History

After the Meiji government which imposed premodern Confucian values on Japanese, especially on women, a new era called "Taishō" (1912-1927) began. This era is often referred to as "Taishō democracy" because of the relatively mature party politics and the presence of various liberal ideals in Japanese society. Democratic political institutions sprang up and labor organizers and intellectuals adopted liberalism. Communist and socialist ideologies also took root. After the Bolshevik Revolution in Russia, the intellectual community was profoundly influenced by Western socio-political thinkers such as Marx, Engels, and Weber. Socialist women became active, establishing various organizations like Sekirankai (Red Wave Society) and Nihon Shakai Shugi Dōmei (Japan Socialist League).

It was in this era that many women writers emerged in the heretofore almost completely male-dominated Japanese literary establishment. Ericson, in "The Origin of the Concept of 'Women's Literature'" (1996), traces the origin of so-called "women's literature" in Japan back to this Taishō period. Ericson calls the latter half of the Taishō period (the 1920s) "a renaissance of women writers" (90) from many strata of society, for example, Hayashi Fumiko, Hirabayashi Taiko, Miyamoto Yuriko, Sata Ineko, Tsuboi Sakae, and Uno Chiyo. She lists the conditions that might have produced these writers: the rapid increase in the number of literate women, the rise of journals specifically targeting a female audience, and the shift in traditional gender roles, with an ever-increasing number of women working outside the home and constituting a self-confident group with emotional and economic independence.

Japanese women of the time were interested in the role of women in Western societies, and their interest manifested itself in the appearance of the urban "moga" or "modern girls," the Japanese equivalent of the "flapper," who rebelled against conventional demands for docility and conformity. Their
struggle for political rights began and continued largely under the leadership of socialist women, one of whose chief demands was the amendment of the Public Order and Police Law in order to lift the prohibition on women attending political assemblies or joining political parties.

After the First World War, wartime inflation followed by postwar recession severely damaged Japan's economic stability. Public restlessness manifested itself in numerous riots such as the rice riots in Toyama Prefecture. In the decade following the Great Kantō Earthquake (1923) that reduced Tokyo to rubble, conservatism gained significant influence. Media depicted modern girls as decadent libertines and a threat to the social order. Conservative critics called for "a return to the natural distinctions between men and women" (Ericson 89) and between the public sphere for men and the private sphere for women. This call was a revival of the 1890s (mid-Meiji period) campaign to promote a separate sphere for women in the roles of "good wives and wise mothers" (良妻賢母). Socialist organizations were disbanded by the government. Many socialist activists were blacklisted and had to escape police surveillance and arrest in Japan. Hirabayashi Taiko and her common-law husband, who had been blacklisted, decided to go to Manchuria. "Charity Ward" is set in Manchuria and based on the author's life there.

In this conservative socio-political environment, the terms "joryū bungaku" and "joryū sakka rashii" ("women's literature" and "woman writer-like") were established and circulated in their modern form (Ericson 90). The term "women's literature" did not simply mean that the author happened to be a woman, but carried with it a sense of "the principal conceptual antinomies" (Ericson 91) of literary criticism: the pure (that is, men's writing) versus the popular (that is, women's writing) or the confessional (men's watakushi shōsetsu) versus women's autobiographical writing. The distinction
privileged the pure and confessional watakushi shôsetsu and dismissed popular writing and women's autobiographical narratives (Ericson 91).

In "The Origin," Ericson does not attempt to analyze the differences between the I-novel and the autobiographical novel, or to uncover the criteria that might have been used in differentiating them. Instead, she argues that there is no proof that women's writings in the 1920s were concentrated in autobiography. Women writers, just like their male counterparts, were writing in a variety of genres such as autobiography, history, drama, poetry, fiction, and so forth. All the same, "in spite of the diversity of genre, styles, approaches, and temperaments to be found among these writers, a stereotyped image of joryû bungaku took root among the public and critics, even the writers themselves, and has lasted to this day" (Ericson 95).

Like their male counterparts, modern Korean women writers began to emerge during the colonial era (1910–1945). A few of the women writers who produced works in the first and second decade of the twentieth century, such as Kim Myông–sun, Kim Il–yŏp, and Na Hye–sŏk, became frequent targets for criticism from male writers and male critics. These women, greatly influenced by Western feminist writings by Ellen Key, August Bebel and Alexandra Kollontai, demanded sexual liberation -- free love and a new sexual morality -- not only in their writing but also in their lives. Many male writers and critics paid more attention to their private lives than to their works, and evaluated these women writers' works "with prejudice and contempt" (Kim Mi–hyŏn 311–2). These so-called "first generation women writers" were called "yôryu" ("women writers") and their works were named "yôryu munhak" ("women's literature") by mainstream male writers. The name implied the inferior quality of women's writing compared to men's writing.

In 1919, Koreans organized a large-scale protest (3.1 Undong or 3.1
Independence Uprising) against Japanese colonial rule. The protest in which so many Korean lives were lost did not result in Korea's independence. Right after the uprising, Japan adopted a colonial policy called "munhwachongch'ae" ("Cultural Policy") on the surface, which turned out to be a façade for an increased level of colonial exploitation. During the worldwide depression, Japan strengthened its military expansionist policy with the aim of annexing China as a vast market. Before Japan invaded Manchuria in 1931, Korea became the source for the supplies needed for the invasion, especially rice and other agricultural products. Economically, the massive influx of Japanese capital into Korea completely wiped out opportunities for Korean investments. To meet the increased demand for agricultural goods, many small-scale Korean farmers had no other choice but to sell or lose their land to pay their increasing debts. They became either tenant farmers or low-wage farm, mine, or urban labourers with no labour law to protect them. In Human Problem, Kang depicts an orphan girl in a farming village in Korea who leaves her village and becomes an urban labourer.

Many farmers who lost their land and had no other means to support their families left Korea and migrated to Manchuria, Japan, and other places. Unfortunately, the poverty and exploitation that the Korean immigrants experienced in these places were worse than in Korea. The life of the Korean farmers who settled in Manchuria was even harder because of the double policy set up by both China and Japan regarding Korean immigrant farmers. Furthermore, these immigrants suffered violence and extortion at the hands of various armed groups (both outlaws and official forces) in the region.

One of the armed groups in the region was the anti-colonial communist guerrillas. After the establishment of the Manchurian government, the Japanese army as the real power behind the puppet government was bent on deterring the infiltration of the anti-Japanese communist guerrillas into the Korean
immigrant society in Manchuria as well as into Korea itself. Beside the communist resistance, there were the Korean independence fighters (독립투사), the Chinese Army (보위단), the Peasants Self-Defence Army (농민 자위단), and so forth, all of whom fought against the Japanese Army.

The Japanese Army responded with a new policy to militarize Manchuria and establish a systematic network among the farming villages, making each unit responsible for its own defence. The Korean farmers were forced to become informants for the Japanese Army. According to Im Chong-guk, this systematic surveillance changed "the relationships among the Korean people" (인심이 돌변했다, qtd. in Kim Chong-hwa 136). For example, if a father who was a Korean independence fighter visited his family in one of these villages, his family had an obligation to report his visit to the Japanese Army. Failure to do so meant that the entire village would be severely punished. Kang Kyŏng-ae in Salt portrays one of the immigrant families in this region.

Inside Korea, there was an effort to establish a united front of the nationalist and socialist political camps. As a result, an organization called Shin'ganhoe (新幹會) was formed in 1927. However, the marriage between the two camps did not fare well throughout the 1930s. The decade also witnessed a social movement under slogans like "Into the factories, into the rural areas" and "Into the masses" as part of a strategy to conduct a systematic struggle based on grassroots organizations. The intellectual depicted by Kang in Salt seems to have had been modeled on one of the intellectuals active in the rural areas.

In the 1930s, a new generation of women writers emerged. According to Kim Mi-hyon in "Ibû, chanch'i nūn kkûṅnatta" ("Eve, the Feast is Over," 1999), this group of writers had a negative view of their predecessors' (women writers in the 1910s and 1920s) indulgence in Western liberalism. Kim Mi-hyon sees some truth in this criticism in that most of these writers were the
Tokyo-educated and quite possibly spoiled daughters of affluent families. However, the criticism should also be understood in the socio-historical context of the 1930s which marked the height of the socialist and Marxist movements in Korea. Bourgeois families, and especially bourgeois women, who could afford a Tokyo life and education were easy targets of proletarian criticism.

The decade of the 1930s also witnessed a sudden increase in the numbers of women writers and their writings. Song Chi-hyon in P'eminijum pip'yŏng kwa Han'guk sosŏl (Feminist Criticism and the Korean Novel, 1996) speculates that an atmosphere favouring experimentation, and the emergence of journals allowed room for women to enter the contemporary, male-dominated sphere of intellectual and literary production (60-1). This phenomenon is comparable to the sudden increase in the 1920s in the numbers of Japanese women writers. Here too, the emergence of journals that targeted a female readership was an important factor (see Ericson).

However, women writers such as Pak Hwa-sŏng, Kang Kyŏng-ae, and Ch'oe Chŏng-hŭi, who were prolific in the 1930s, were treated much the same by male writers and critics as women writers in the 1920s. Pak Hwa-sŏng, for example, was praised for her masculine writing -- a keen awareness of social problems, logical thinking, well-structured plots, broad thematic choices, an objective perspective, and so forth. Ironically, she was also severely criticized for her inability to use her femininity, that is, her avoidance of her emotional and intuitive faculties and of biographical narratives. Kim Mi-hyon argues that these critiques, whether positive or negative, were informed by "Freudian biological essentialism" (314) and that both expressions, "masculine women's writing" and "feminine women's writing," were used to oppress the voice of women (316). However, as we have already seen, this double-bind had long been part of Korean patriarchal society.
Im Sun-dûk, the first female literary critic in Korea, who was active in the 1930s and 1940s, warned women writers about the praise bestowed on them by male critics. She expressed her suspicion that the double standard adopted by these male critics might very well isolate women's writing. She argued that gender should not be a factor in the appreciation of literary works. She questioned the validity of the term "women's literature": "In this country, 'women's literature' seems a [male] ideal to be achieved in the unknown future, because there has never been any concrete basis on which to call [the works written by women] so-called 'women's literature'" (qtd. in Kim Mi-hyôn 315).

After its defeat in the Second World War, Japan was placed under the control of the Allied Powers. The most urgent task of SCAP (Supreme Command for the Allied Powers, 1945-52) in immediate postwar Japan was to democratize the country. SCAP recognized women's suffrage and the dismantling of the ie structure (extended family system under the authority of patriarchs) as the most effective way of establishing democracy in Japanese society. After the end of the occupation in 1952, Japan embarked on a large-scale economic transition by expanding the secondary and tertiary sectors. Many women went back to work outside the home, responding to the growing demand for labour. Soon, a women's labour movement emerged. In opposition to this movement, a discourse of motherhood and the family resurfaced.

Challenging the Discourse of Motherhood

Uema Chizuko argues that this discourse of motherhood in postwar Japan was one of the characteristics of Japanese feminism since the beginning of the feminist movement as spearheaded by Hiratsuka Raichô and Yosano
Akiko in the prewar era. These early feminists' "mother-centered ideology" was readily connected to nationalism and fascism by "claiming the state's protection for child-bearing" and "emphasizing women's contribution to the nation through bearing children" (70). Uema claims that the idea of a mother-centered nation was carried into the postwar feminist movement because "the center of the Japanese women's liberation movement was spearheaded by mothers" (71). This feminist ideal was supported by the Japanese patriarchy which is based on "a nation devoted to a family system wherein the mother is honored and revered in her supporting role, both as wife and mother" (71-2). This does not mean that there has been no women's oppression in Japan; rather, the oppression has been "invisible and internalized under the well-structured patriarchy" (Uema 74).18

Uema reports that, according to a survey in 1982, both men and women (seventy percent of women) supported the patriarchal ideology of motherhood and the family (74). However, after Japan's defeat, many women felt that they had been betrayed by the imperialist ambitions of their nation. Ōba Minako expressed this view in her essay "The Nation and the Individual," discussed in Chapter Four. These Japanese women, like Ōba's protagonists, might not have been all that enthusiastic about the symbiotic relationship between the Japanese patriarchy and Japan's postwar ambition of building an economic empire with America's strategic blessing.

Ueno Chizuko, in her essay 「女装した家父長制」("Transvestite Patriarchy," 2000), observes that two characteristics of the postwar Japanese patriarchy are the myth of "Mother" and the absence of the Freudian "Father" (103-128). Under this patriarchy, the pre-oedipal son at once worships and feels smothered by his ever sacrificing, unconditionally loving mother. Ueno introduces the concept of "Ajase complex"19 as the Japanese patriarchy's
attempt to theorize the triangular relationship among the father, mother, and son that is "unique to Japan" (119-21). Ueno contends that the absence of the Father and the authority of Mother should not be uncritically translated into matriarchy. In Japan, the Mother is only a puppet that follows the order of the Father who hides himself behind the Mother in order to avoid responsibility. In other words, the Father exercises his authority wearing the mother's clothes. The mother, who internalized the Father's ideology, willingly carries out his orders, thereby recreating the next generation Father out of her son. Ueno introduces another figure into this triangular relationship: a displeased daughter (不機嫌な娘). This new generation of women who emerged in postwar Japan in the 1970s and 1980s, according to Ueno, began to say "No" to taking their mothers as role models. Kôno makes things even more complex than Ueno's model of "transvestite patriarchy": in "Voice," she attempts to make her heroine wear her father's clothes in opposition to her mother who is in her father's clothes.

In her essay "The Body in Contemporary Japanese Women's Fiction," Sharalyn Orbaugh also observes the emergence of a group of displeased daughters in Japan during the period slightly different from Ueno's. Orbaugh calls it a literary phenomenon peculiar to the period between 1960 and 1975, a time of remarkable economic growth in Japan. A group of women writers including Kôno Taeko, Ōba Minako, Ariyoshi Sawako, Takahashi Takako, Kurahashi Yumiko, Tomioka Taeko, Tsushima Yûko, and Kanai Mieko used fiction to explore "the various discourses and power relationships of postwar Japan" (Orbaugh 127).

These writers are also linked through their use of themes and images that many readers find disturbing. These themes include incest, sadomasochism, infanticide, cannibalism, murder, dismemberment, all of which "involve the body directly and violently" (Orbaugh 127). These stories furthermore lack a
distinction between victim and victimizer as well as moral judgements. What are these writers trying to achieve through the violence inflicted on the body?

If women oppressed under patriarchy are to "construct" a site in which they can gain agency over their own experience, it has to be the physical body (Orbaugh 124). The physical body is the "touchstone" that could keep them centered (Orbaugh 124). Women's bodies have been the "physical receiver/performer of all the abstract policies made by patriarchal institutions" (Orbaugh 124). For women, the political and the ideological are often experienced as the physical and the personal. For them, their bodies are the political battleground.

Orbaugh calls this insistence on the individual, the specific, the personal, and the physical one of the primary political strategies of feminist and postcolonial discourse:

The women in these stories do not fulfill some (Judeo-Christian) romantic ideal of escape and healing. But by appropriating aspects of the gender-based power economics and inverting them, collapsing them, twisting them, and particularly by exaggerating them through rendering them literal, Kanai (and with her Kurahashi, Ōba, Tsushima, Takahashi, among others, in various ways) makes obvious the grotesqueries, absurdities, and actual dangers to women that are glossed over by abstract, intellectualized narratives of power.... By taking the power paradigms that are abstract, and therefore difficult to see, and returning them to the physical plane implicit in all of them, writers can expose the violence to women's bodies and identities inherent in these paradigms. (153)

Orbaugh's textual analysis in this essay focuses on stories by Kanai Mieko. Although I approach from the perspective of han and urami in my dissertation, I find the same emphasis on the individual and the physical in the postwar works by Kōno Taeko and Ōba Minako, and even in Hirabayashi's prewar stories. I am convinced that Hirabayashi also attempted to use the female body
as a touchstone to keep her protagonists and Hirabayashi herself centered in the midst of various patriarchal discourses in prewar Japan, including capitalism, anarchism, socialism, and Marxism.

After liberation from Japan in 1945, Korea was divided and occupied by the Russian Army north of the 38th parallel and by the American Army in the south. After three years of politico-economic chaos, it was decided to establish separate governments, North and South Korea, in 1948. Two years later, the Korean War broke out. The newly established Korean Army was powerless under the attack and the government and the army retreated south before the citizens of Seoul, the capital city, had a chance to escape. On their way, the chief of the staff made a decision to bomb the bridge over the Han River to slow the enemy’s advancement. Thus, the citizens' only escape route was cut. Pak Was-sō informs the reader of this event in *Naked Tree*.

General MacArthur's Inchon Landing Operation was successful and Seoul was recovered in September 1950. The allies' front line moved up deep into the North Korean territory. However, in January 1951, the allies began to retreat again and Seoul fell once more into the hands of the North Korean Army. Months later, Seoul was recovered by the allies. This was the last time that Seoul was lost to the enemy. The U.S. Army PX unit was built in Seoul. *Naked Tree* is set in this PX unit sometime between the winter of 1951 and the Cease Fire in 1953.

The Korean War resulted in not only the perpetuation of the territorial division between the communist north and the democratic south, but also the destruction of the prewar value systems and extreme ideological confusion. In South Korea, an absolute anti-communism became the ruling ideology under strong American political influence and an American military presence — at least on the surface. The confusion over their moral and ideological stance
experienced by the people during and after the war is vividly depicted in the literature of the period.

According to Kim Yun-shik in *Han'guk sosŏlsa* (History of Korean Fiction, 2000), some writers during the immediate post-Korean War period produced works from an anti-communist perspective (347-9). Apart from these, many other writers, throughout the 1950s and 1960s, chose one of two ways of coping with the ideological war between fellow countrymen: they either attempted to transcend the problem of ideology by appealing to compassion as the ultimate human value, or they depicted war experiences from a distinctively personal standpoint.

Both of these two approaches are criticized by Kim Yun-shik: the first for depicting the Korean War as a war in general rather than as a specifically Korean war, and the second for failing to go beyond a narrow subjective perspective (347-9). These critical remarks by Kim Yun-shik, a leading authority in modern Korean literary criticism, clearly reveal the two principles that have come to define the essence of the tradition of realism in modern Korean literature: the first is historical consciousness or historical legitimacy as the memory of collective Korean historico-political experiences, and the second is an objective perspective. This objective perspective emphasized by Kim can be understood by feminists as a collective masculine perspective: women’s viewpoints are almost always considered subjective and marginal.

Women writers in the immediate postwar period depicted the destruction of oppressive prewar moral values. Ironically this meant the disappearance of prewar feminist arguments as well. Sŏ Chŏng-ja in *Han'guk yŏsŏng sosŏl kwa pip'yŏng* (The Korean Women’s Novel and Criticism, 2001) observes "the lack of the prewar feminist perspective" in women’s moral state in postwar Korean society depicted by the women writers of the period: "Most female
protagonists depicted in their works are not fettered by the sexual ethics of the past but freely indulge in extra-marital love affairs" (289). However, So continues, these heroines, who live in the moment as if there is no tomorrow, suffer from the shock of the war and disillusionment, personal and national, in its aftermath. They lack the will to engage in the search for personal agency or subjectivity (So 289).

Only six years after the Korean War, South Koreans suffered two more political crises: a bloody conflict between the corrupt government and students' demand for democracy on April 19th, 1960 (usually referred to as 4.19); and the military coup d'état in the following year (usually referred to as 5.16) that began almost three decades of military dictatorship. With large-scale citizens' support, the April student demonstrations were successful in bringing down the Rhee regime. Although their success and their hope for democracy was short-lived, the memory of 4.19 lives on in the hearts of Koreans as a recognition of the potential revolutionary energy existing within the Korean masses as a unified force.

In the 1960s, Korea saw industrialization and securing economic viability in the international market as its most urgent national task. As will be discussed in more detail in the final chapter, the Korean economic development was planned under the powerful influence of American interests in East Asia, especially the American strategic manipulation of matters concerning Korea and Japan.

In the literature produced in Korea in the 1960s and 1970s, a new type of heroine reflected the emerging new Korean society, a society that was rapidly rebuilding itself under the totalitarian military leadership of Park Chunghee who came to power through the 5.16 coup d'état (1961). The society became extremely conservative; the patriarchal control and oppression of women intensified. The dualistic world view of "men in the public sphere and
women in the private sphere" or "prostitutes as women outside and housewives as women inside the family" compelled women to internalize a prescribed femininity (Kim Mi-hyon 317). The traditional Confucian view of women, including the ideology of motherhood, prevailed. Housewives once more stayed home. Women's contribution to the survival of their families during the Korean War and in its aftermath was quickly forgotten. Many young women worked in factories for low wages, in bars as hostesses (many of which catered to Japanese sex tourists) or as prostitutes around the American Army camps. The entire country was overwhelmed by modernization, industrialization, and Americanization. A neo-colonial dependent capitalist economy was systematically nurtured by the government and a materialistic society was born, although the distribution of the wealth was far from even. Large-scale anti-government protests by students who were demanding democracy and freedom of speech began in the late 1960s and continued until the end of the 1980s. O Chong-hui's "Weaver Woman" is set in the social, political, and economic milieu of the 1960s.

In the early 1970s, a group of new-generation women writers, including Pak Wan-so, Sô Yong-ûn, and O Chong-hui, revived the dormant feminist tradition, criticizing the double standard and rejecting conventional feminine ideals. Pak Wan-so, who will be discussed in the fourth chapter, has written on a broad range of themes, such as the Korean War, the lives of the families separated by the division of the country, capitalism and materialism in postwar Korean society, and so forth. However, as Kim Mi-hyon notes, when Pak began writing stories that treated Korean patriarchal society critically in the 1980s, her works received hardly any attention from male critics, unlike her works dealing with other themes such as the Korean War experience that attracted a significant level of critical attention from both women and men.

Many female critics, such as Hwang To-gyong and Sô Chông-ja, have
analyzed Pak's feminist fiction. Kim Mi-hyŏn deplores the seemingly perpetual division between mainstream literature and women's literature, and the scant critical attention received by works by women compared to those by men. Kim wonders if women's writing and women's criticism of them exist in isolation, "as if on an island where only women live, celebrating each other's works" (319). Kim is deeply concerned that the continuing, gender-specific critical practice may perpetuate the segregation of women's writing.
Existing Views of Urami and Han

Modern Japanese women and their Korean counterparts draw on different traditions of feminine sensibilities, urami (恨み) and han (恨) respectively. These emotions are different, despite the fact that they are written with the same Chinese character, and despite the strong possibility that both originated in the same Chinese word (恨). As can be seen in Onnazaka (The Waiting Years, 1957; tr. 1971) by Enchi Fumiko and "Yamauba no bishō" ("The Smile of a Mountain Witch," 1976; tr. 1982) by Ōba Minako, the emotion of urami arises from unfulfilled desires and the pent-up grudges or resentment that they cause. Urami expresses itself as a raw and violent emotional outpouring with the intention to wreak vengeance. Urami is an individual sentiment, acquired through the experience of unfairness and injustice. Most women writers assume that this deeply repressed emotion has been shared by generations of women. All of them have followed the harsh ethical precepts of the Onna Daigaku (1729), a neo-Confucian text that contains the code of ethics for women. Therefore, as in The Waiting Years, one woman's urami can be expressed by another woman, and any woman's expression may be understood as giving a voice to all women. From this collective dimension comes much of urami's power.

Nevertheless, individuality is one of the most distinctive characteristics of urami. Urami accumulates within a person over a long period of time before it is forced out into the open. The intensity of one woman's urami provokes a response from other women who recognize the same intensity within themselves. Although urami is individual, it links women together through their recognition of each other's experience.

Han, like urami, is an emotional state that results from unfulfilled desires and pent-up resentment. However, han seldom finds expression in a violent, emotional outpouring, in the way urami does. Chŏn I-du, in Han'guk
munhak kwa han (Korean Literature and Han, 1985), develops five different stages of han, all of which are integral parts: (1) a grudge or vengeful spirit; (2) regret; (3) profound sorrow or lament; (4) the ethical wisdom to turn violent emotions into compassion or empathy for other people's misfortunes or sorrows; (5) the aesthetic sublimation of strong violent emotions. If the process has not run through all five stages, Chŏn contends, the result cannot be called han (8-12). When han remains in its raw, vengeful state, it is called wŏn.

In Han ǔi kujo yŏn'gu (The Structure of Han, 1993), Chŏn compares han with urami and explains the differences between the two (81-8). Unlike urami, which can be resolved through vengeance only, han is reconciled through an intense struggle with one's own negative emotions, not with the external factors that have caused those emotions. The goal is to overcome negative emotions, and achieve peace of mind and the capacity to sympathize with others who are experiencing similar emotional difficulties. This explanation accounts for the sympathy the oppressed have for one another. It does not deal with the need for an emotional response to oppressors or victimizers. One example is the sympathy that the couple, both orphans, feel for one another in Pak Wan-sŏ's Naked Tree.

Chŏn emphasizes that han should not be understood as sentimentalism, fatalism, or masochism. To prove that han is not fatalistic, Chŏn provides the example of grasses that are always blown in one direction by the wind. After this has happened many times, the grasses bend of their own volition when the wind is about to blow. According to Chŏn, if fatalism means a view of life in which persons feel that they have no agency to make decisions and to act on them, han is not fatalism, because the potential choice not to act or resist may be seen as an exercise of their agency.

This approach to social oppression may help maintain the stability of society, but it cannot address the problems inherent in an unfair social
structure. In Chôn's sense, *han* means a coming to terms with the undesirable situation that has engendered *han*. It does not allow for an attempt to resist. To deny the fatalism of *han* and insist on volition or agency may easily be understood as self-justification of those interested in maintaining the *status quo*.

Chôn also introduces the Buddhist notion of *musang* (無常; literally, uncertainty, mutability, or transience) in order to contrast it with "the aesthetic sublimation of violent emotions" as the ultimate stage of the process of *han*. *Musang* may be explained as a feeling one experiences in the face of the sublime, namely a recognition of the transience of life and the insignificance of human struggle. *Musang* is closely related to another Buddhist concept which maintains that the phenomenal world is contingent and thus unreal. Reality or the Truth is present only in the realm of *nirvana*. All attachment to the contingent things of the world is a source of misery and must be renounced. However, *han* cannot be viewed as a Buddhist idea. *Han* is a way of life, not of death or of entering the realm of *nirvana*. It applies to oppressed people who live day-in day-out in the middle of this world. As a way of life, *han* helps alleviate pain, whether caused directly by external factors or by one's own emotional reaction to these factors.

I would like to propose another view of *han*, one that sees it as a collective process of healing. Personal *han* dissolves in collective *han* -- "an emotional universe" of a group of people who have undergone the same social and historical experiences. This process of healing may be termed sublimation, not because negative feelings become positive, but because the original violent pain of *han* can be overcome and transformed into a communal emotional crutch for the injured to lean on for a sense of belonging and peace of mind. Through this companionship, the oppressed find the energy to endure hardships dealt out by their oppressors.
As a process of collective healing, *han* may seem not to make enough allowance for individual experience. At least theoretically, a completely individual experience of *han* is not possible. A violent emotion is shared with others, often by talking about the event that has caused the emotion in the first place. This sharing through talking is called *t'ongsajŏng* ("letting others know about the whole event," "having sympathetic understanding," or "confiding in"), *sasŏl* ("explaining the history behind an event or emotion"), *nŏkturil* ("complaining or grumbling about one's lot"), or *hasoyŏn* ("an appeal").

*Han* can be sublimated without sharing when the violent energy is channeled into other accomplishments such as artistic training. This is what Chŏn calls aesthetic sublimation. In the film "Sŏp'yŏnje" (1993), the father, the head of an itinerant family of singers, poisons his step-daughter to perfect the *han* in her singing. *Han*-ridden voice is supposed to be the highest aesthetic achievement in *p'ansori* (a traditional art form of telling stories by singing). The poison blinds her and isolates her from the rest of the world. Her *han* that is not shared with others accumulates internally. From Chŏn's perspective, the daughter should not express her *han* in its raw, violent state, but sublimate and express it in her singing voice. She undergoes excruciating training under her stepfather's supervision and eventually comes to obtain a *han*-ridden voice. She can now perform in front of her audience. Perhaps not all cases of sublimation of *han* are as cruel as this example. Nonetheless, it is an example that demonstrates what it means for a woman to undergo the process of sublimation of *han* individually under patriarchal supervision.

During the feudal era *han* usually signified "*sŏmin ŭi han*" or "*minjung ŭi han*" ("commoners' *han*"), *sŏmin* and *minjung* being collective terms referring to the entire less privileged class. When it came to women's *han*, however, there was no class distinction. There is an old saying that women's *han* can
precipitate frost in the middle of the summer (여자가 한을 품으면 오뉴월에도 서리가 내린다). This saying points more to the male fear of women's han than to women's han itself, yet it vividly demonstrates the intensity of the emotions felt by women suffering under Confucian patriarchy.

Although there is no class distinction in this old saying, it is not difficult to see that the women of the lower class must have suffered doubly as a result of their class and gender. Probably, lower-class women benefit more than the women of the higher class from sharing han with other women in the same class. One of the Confucian prohibitions against talkative women, indicating that a woman's laughter and voice should not travel beyond her private room, was difficult to enforce with women of the lower class who worked outside the house most of the day.

Park Andrew Sung, in Racial Conflict and Healing (1996), discusses another aspect of han called chŏng (情). Chŏng is an intense longing or nostalgia on an interpersonal level, meaning a yearning to see one's lover, family, friends, and so on. Such longing produces han in the heart of the chŏng-sufferer:

Many Koreans have suffered separation from their [chŏng]-relationships for a long time. Such longing produces the han of the minjung. [chŏng] is both the material cause of han and the power to transcend han. The [chŏng]-filled munjung usually suffer from han. When they fulfill their dreams by seeing their [chŏng]-related people, their han can ebb. (111)

By "the han of the minjung," Park refers to the division of the Korean territory after the Korean War. However, if chŏng is at once the cause and the power to transcend han, why can han of the minjung not be transcended by the power of chŏng? Why do the dreams of chŏng need to be fulfilled in order for han to ebb? Perhaps Park is referring to two different kinds of chŏng. In my
opinion, the *chông* that has power to transcend *han* is similar to the fourth stage of the process of *han* suggested by Chôn: the ethical wisdom to turn violent emotions into compassion or empathy for other people’s misfortunes or sorrows. *Chông* has additional attributes aside from the intense longing. For example, it involves affection, warm-heartedness, compassionate attachment, and so forth (Chôn 53–66). These are all crucial ingredients to maintain the tightly knit *han*-sharing community.

There seems to be another dimension to *chông* that Park refers to, that is, the national nostalgia for families and friends in North Korea. This aspect of *chông* is discussed by Philip Gourevitch, a columnist for The New Yorker, in his article "Alone in the Dark: Letter From Korea" in the same journal (September 2003). Gourevitch’s reflections are proof that the concept of *han* has also begun to interest Western critics and has entered their reading of Korean society. Revealingly, Gourevitch uses a comparison with a well-known Western concept -- "German ideas of *Volk*" -- to illustrate *han*. A part of this article is an interview with Yi Mun-yŏl, a widely read, prolific, contemporary author in South Korea. In response to Yi’s rather "dismissive" remark on *han* as "a peculiar mixture of tragedy and comedy" (74), Gourevitch explains the crucial emphasis on humiliation in *han*:

> [H]umiliation is a key ingredient of *han*, which is where its ironic or comic side comes into play: the self-mockery of the self-loving who are all too aware of their weakness. It is touted as a keenly Korean emotion because it recognizes the contradictions of the Korean experience: traditionally, the intense nationalism and yearning for purity, so close to German ideas of *Volk*, coupled with an overwhelming experience of victimhood, and, for the past fifty years, the bitter reality of national division.

*Han* at its tenderest is melancholic and wistful, and in its darker forms militant and vengeful; in either case it is freighted with dissatisfaction and the temptations of extremism. (74; my emphasis)
Gourevitch's understanding of *han* is quite different from Chŏn's definition of it. For Chŏn, *han* is first and foremost a violent emotion that has been sublimated. In its raw stage, it cannot be called *han*. Therefore, a sentiment that is "freighted with dissatisfaction and the temptation of extremism" does not qualify as *han*, from Chŏn's perspective. Yi may dismiss *han* as it is seen from a nationalist's perspective, namely, as a dangerous self-indulgence. In his own fiction, Yi depicts *han* in a way similar to Chŏn's definition. He portrays two half brothers, one South Korean and one North Korean, who meet in China. To his North Korean brother who recites the hardships of life in the north, the narrator says:

"My dear brother, please stop. You have to live under that system for some time yet. If you can't get shoes that fit you, you have to make your feet fit your shoes. Of course it's best to find shoes that fit your feet, but that is not always possible for everyone. The shoe shops of history are always run by unskilled shoemakers." (qtd. in Gourevitch 75)

아우야, 그런 소리는 더 듣고 싶지 않구나. 아직은 한동안은 그 체제 안에서 살아야 할 너를 위해. 구두가 맞지 않으면 발을 구두에 맞추는 수도 있다. 구두를 발에 맞추는 게 가장 좋지만 그 일은 누구나 할 수 있는 일이 못되니. 역사의 구두방은 언제나 양터리 화공(靴工)들이 차고 있어 왔으니. (「아우와의 만남」, 83)

Yi's objections notwithstanding, this type of conversation is the "*han*-talk" (Andrew Park 9) that took and still takes place among *han*-sharing groups of people in an effort to alleviate the pain from the unfulfilled desires and hardships of life.

The issue of *minjung's han*, according to Chŏn, was raised by the oppositional camp in the late 1970s and 1980s under the Park Chunghee and Chŏn Tu-hwan dictatorships. There are several interpretations regarding *minjung's han* including socio-psychological (spearheaded by Han Wan-sang.
Kim Sŏng-gi), *minjung* theological (Sŏ Nam-dong, Mun Tong-hwan), *minjung* literary (Kim Chi-ha, Ko Ŭn), and so forth. The common concepts among these interpretations are the powerful energy that stems from accumulated *minjung*'s *han* and the use of this energy as a driving force behind social reform. Ch'ŏn admits the merits of these interpretations of *han* as proactive energy, rather than passive resignation. However, he argues that the energy from accumulated *han* does not necessarily help create an equal and just society; it may very well turn out to be a destructive force with no prospect of bringing about social reform. He maintains that the powerful *han* energy must first undergo a "qualitative transformation" so that it can be channeled into constructive social reform. *Han* must be sublimated before it becomes an outwardly-directed force ("Structure of Han," 97–8). These two paradoxical aspects, accumulation and sublimation, are inherent in *han*.

Is there a difference between *minjung*'s *han* and women's *han*? While there are similarities, men's *han* and women's *han* cannot be the same. It represents a collective emotional healing that can be effective only among those who have had similar life experiences in similar socio-historical contexts. Because of *han*'s tendency to augment the base of the collective, women's *han* is always viewed as deeply implicated in that of men (who are women's spouses or relations), and as something to be sacrificed for the benefit of the whole class, community, or nation.

Following the Japanese colonization of Korea, commoners' *han* was expanded to become national: *han* ("*minjok ūi han*"). At the same time, the Western concept of individualism arrived, bringing with it the hope of moving away from the tradition of the collective *han* and breaking the long silence of the oppressed people. Women writers faced a dilemma or a double consciousness: on the one hand, there was an urgent need to express their
inner selves, and on the other, they could not jeopardize their solidarity with the national cause. Since the beginning of modern literature, Korean women have been torn between their sense of duty to the tradition of the collective han and their desire to break away from the collective and express women's han.

It is in this context that early modern women writers' adoption of realism as their narrative form may be understood. At the beginning of prewar Korean literary history, most male writers were preoccupied with Western realism. Women writers also preferred realist narratives to fantastic ones, not simply because male writers considered them the most effective mode of narrative, but because women realized that realism could be instrumental in providing historical legitimacy for their writing. Realism allowed them to express social criticism from a feminist perspective. Early modern women such as Pak Hwa-sŏng and Kang Kyŏng-ae made conscious attempts to deal with women's issues and to situate their women characters in realistic social and historical contexts.

From Han-talk to Storytelling

Lee Jae-hoon, in The Exploration of the Inner Wounds -- Han (1994), allocates a chapter to discussing han as the central issue of Korean shamanism. Lee takes a psychological approach to the interpretation of han, especially from the perspective of the depth psychologies of Melanie Klein and Carl Jung. He analyzes the myth of Princess Pari, one of the most important Korean shaman myths. This myth is recited by the "mudang" (female shaman)31 at the Chinogwi kut (a ritual for recently-dead souls performed to guide han-ridden souls, that are unable or refuse to leave this world, to the nether world). It is also called hanp'uri kut (the ritual for the dissolution of han). The
ritual begins with the shaman's recitation of the myth of Pari. According to Lee, the "success of the ritual depends upon how well she can identify herself with 'Parikongjoo' [Princess Pari] and tell the story as if it were her personal story" (99-100). The han of the individual shaman and the participants is "reactivated and reexperienced" (100). This myth is especially favored by Korean shamans because Pari's life story reflects the han of the shamans themselves:

It is a well held view among both scholars and the public that shamans are individuals who have suffered much han, and overcome it in the process of becoming shaman. By overcoming their han they acquire the power to heal the wounds of other people and become the priestess or the priest of han. (100)

The story of Pari begins with her birth as the seventh daughter of King Ogu. The king, who wants a son after six daughters, becomes furious and orders the new-born baby to be cast into a pond. Heaven, out of compassion, sends a dragon king to rescue her and entrust her to the mountain spirit to raise. She grows up without knowing anything about her parents. One day the king becomes critically ill. He is told that the only cure for his disease is the medicine water in the western fountain. The queen asks her six daughters if they could get the water for the king. All of them refuse to do so. The mountain spirit appears in the queen's dream and lets her know where Pari is. When asked, Pari gladly agrees to fetch the medicine water for her father. After overcoming many difficult barriers and hardships for several years, she finally arrives at the western fountain and successfully fetches the water. The king, now cured, offers Pari the highest position in the royal court, but she refuses and becomes the first ancestor of all shamans. Her task is to lead stray souls into the nether world.

Lee interprets Pari's difficult journey to the western fountain as the
process of dealing with her own han. Using Jung's concept of "individuation," Lee links Pari's journey of han to the process of Pari's recognition and acceptance of her own unconscious. Pari comes to gain profound knowledge of human nature and psyche, and she accepts her vocation as a shaman who guides stray souls to the nether world. The process of "individuation" is closely related to the Taoist concept of solitary being and this being's knowledge of the path to universal wisdom and harmony. (The influence of Taoism on Jung will be discussed in more detail in the section on Ōba Minako.)

In addition to Lee's interpretation of Pari's journey of han, I would like to draw attention to two points: first, Pari refuses to stay in her father's court and second, she becomes a shaman who tells the story of her own life. All shamans tell Pari's story as if it were their own lived experience. What is the significance of Pari's han-ridden life story, one that is repeatedly told to the participants and audience of the ritual that she or any shaman performs? In order to answer this question, we need to observe what the story does to the shaman herself and to her listeners.

At the beginning of the story, the shaman always takes the listener back to the origin of the heroine's han. By so doing, she (re)activates han, in herself and the listener, in its violent form. By telling the story of Pari's long, difficult journey, the shaman guides the energy of the listener's han through the process of transformation. The violent and destructive emotion turns into a proactive and constructive force that enables the listener to transcend the dichotomy of good and evil or that of sublimation and accumulation. With the help of her broadened knowledge of human nature, the listener becomes able to see the third option that has so far been invisible.

The story needs to be repeated, always going back to the origin of han first, to maintain the cycle of activation and resolution of han, lest han should become a passive acceptance of the status quo. The repetition of the story is
also necessary to adapt to new types of han that occur along with the changes in a person’s life or in the socio-historical context in which the person is situated. However, the profound knowledge of human nature and psyche that is contained in the story does not change; it is always there for the listener to discover.

I am convinced that there is a will (or an intention) embedded in the story to activate a dynamic circulation of han energy. This circulation of han energy can safeguard the listener from "the temptation of extremism," that is, the temptation of accumulation or sublimation of han. I wonder if Pak Wan-so takes advantage of han’s dynamics by circulating han-ridden stories among her readers. Society has changed and there no longer exists the type of community in which the members physically live together in the same area. Nonetheless, the traditional practice of han-talk or telling the stories of women’s lived experiences has adapted itself to the new social environment. In this new individualized society, Pak strikes a han-conversation with the community of her women readers using "written colloquialism." She attempts to reactivate the dynamic cycle of han through her storytelling, telling the story of her life, the history of women, her-story rather than his-story.
Hirabayashi Taiko

Biographical Background

Hirabayashi grew up in a poor family in a small village in mountainous central Japan, Nagano. Despite her parents' opposition to her education beyond elementary school, she took the examination for a women's high school and passed with the top score. As a bright student with an unquenchable thirst for reading, she was exposed to foreign writers like Dostoevsky, Chekhov, and Tolstoy. Beside these foreign writers, a high-school teacher introduced Hirabayashi to Japanese realist writers such as Kunikida Doppo and Shiga Naoya, whose *watakushi shōsetsu* narrative style and self-criticism influenced her own writing. She was also drawn to leftist ideology. After reading *Germinal* (1885) by Émile Zola, she wrote to the translator, Sakai Toshihiko (篠利彦), one of the leading Japanese socialists at the time. It is not known whether or not Sakai replied. After graduation, Hirabayashi came to Tokyo and worked as a telephone operator and a bookstore employee. In the Sekirankai ("The Red Wave," a women's socialist group) meetings she attended, she met Sakai. Sakai introduced Hirabayashi to an ex-Christian, unemployed anarchist, Yamamoto Torami (山本虎三), who soon became her common-law husband.

In the government's crackdown on the socialist and anarchist movement after the Great Earthquake of 1923, Hirabayashi and Yamamoto were jailed for a month. After their release, it was impossible for them to get a job since Yamamoto was blacklisted and under strict police surveillance. Hirabayashi, pregnant with her first child, moved from one city to another with Yamamoto and finally decided to go to Manchuria in January 1924. In Manchuria,
Hirabayashi suffered night-blindness and beriberi caused by malnutrition. While Yamamoto was in jail for writing a document containing criticism of the Emperor, she gave birth to a baby girl, her only child, in a Christian charity hospital. The baby died seventeen days later of malnutrition. Hirabayashi returned to Japan, leaving Yamamoto in jail.

Back in Tokyo, she joined such anarchist artist groups as "Damudamu" (ダムダム) and "Mavo" (マヴォ). She lived with a group of painters and poets and started a sexual relationship with one of them, Handa Tokutarō (飯田德太郎). Hirabayashi later looked back on her life at this time and said:

I could not be satisfied with merely reading about or listening to other people's experiences. I was determined to taste the ups and downs of life directly through my body. At that time, I was truly the devil herself. (qtd. in Modern Women's Literary Dictionary, 298; my translation)

The relationship with Handa did not last long, as Hirabayashi returned to Yamamoto when he came back from Manchuria. However, they soon separated again. Several men with whom Hirabayashi became "entangled in difficult relationships were as irresponsible and parasitic as her first lover" (Tanaka 69). Her ex-lovers would come to the cafés where she worked and try to extort money from her, beating her if she could not or would not give it to them.

Among the people whom Hirabayashi knew at this time was Hayashi Fumiko, who would become a very successful writer and a lifetime friend and rival. Tanaka Yukiko explains Hirabayashi’s and her associates' way of life:

Some of them believed that capitalists owed them a living, since their profits were the result of exploitation. Basing their views on theories
they had read in Kropotkin's *Spoliation of Bread,* they managed to extort small amounts of money from businesses and banks. Rejecting all bourgeois conventions, including sexual morality, they led decadent, hand-to-mouth lives. When hungry, they would steal food ... borrowed money whenever they could, with no intention of repaying it. (69)

In 1927, Hirabayashi met and married Kobori Jinji (小柄善二), a self-educated, poverty-stricken socialist from a working-class background. Kobori was less abusive than her previous lovers, but did not have a steady job and was often dependent on his wife's income from writing.

Hirabayashi won the Osaka Asahi Newspaper New Writer's Award in May 1927 with "Self-Mockery," an autobiographical story depicting her life after she came back from Manchuria, and another prize with "In the Charity Ward," published a year after "Self-Mockery" was written. "Charity Ward," based on her Manchurian experience, won Hirabayashi a name. She was dubbed "a new, unique, proletarian writer" by the left-wing literary journal *Literary Front* (文芸戦線) in which the story was published.

After the Japan Proletarian Artist Federation (日本プロレタリア芸術連盟) was disbanded and regrouped into two factions, Hirabayashi became a member of the Labour Artists Federation (労働芸術家連盟 or 文戦派) in opposition to the other faction, the National Proletarian Art Federation (全日本無産者芸術連盟, NAPF, or ナップ派), and she started to produce one story after another. "Diary of Members of the Opposition Faction" (非幹部派の日記, 1929) and *The Railroad Workers* (数え列車, 1929) are examples from this period. Some socialists, including Hirabayashi, became skeptical of the formal teachings of the Marxist group (NAPF) that did not seem to reflect the Japanese social and political realities:

Taiko shared this skepticism, which she particularly felt toward the more radical faction of the leftist leaders, which included several writers. The proletarian school of writing advocated the theory that
political ideology had to override personal sentiments. Taiko could not swallow this dogma and twice left the leftist writers group over disagreements on views of literature. Keenly interested in the complexity of human nature as well as in the relationship between the individual and society, Taiko put these interests above ideological concerns. (Tanaka 71)

In 1937, Hirabayashi was arrested by the police on behalf of her husband who had escaped the police arrest. She was not released even after Kobori was captured and jailed. In the eighth month of her incarceration, she developed a serious case of peritonitis and was released on the verge of death. Hirabayashi's husband was released later to be with her at her deathbed. Miraculously, with her husband's devotion, Hirabayashi recovered from the illness by 1944. This period coincides with the years of literary silence kept by all writers who refused to cooperate with military state until the end of World War II.

Hirabayashi resumed her prolific writing in 1946. Some of her widely read works were published during the immediate postwar years, for example, "Walking Alone," "Blind Chinese Soldiers," "The Goddess of Children," "This Kind of Woman," and "I Mean to Live." For "This Kind of Woman," Hirabayashi received the prestigious Women's Literary Award. When she came back to Tokyo after the war, she said to herself that, this time, she would never listen to any one. It is not clear whether she meant men in her life, other writers, or political ideologies. Nonetheless, she seems to have declared her individuality. Hirabayashi's "writing with the body" was an effective method to express her individuality. Below, I hope to demonstrate how the author struggled to achieve her individuality through writing about her
body in the early stage of her career. I also hope to show that "writing with the body" enabled her unabated criticism of Japanese patriarchal society, but also of anarchism, socialism, and, most of all, herself.

The "Apotropaic" and the Language of the Body

In examining Hirabayashi's stories, I apply Kathleen Marks's concept of "apotropaic gestures" (proposed in her study Toni Morrison's Beloved and the Apotropaic Imagination [2002]) and Luce Irigaray's critique of the division between mind and body (introduced in her study Speculum of the Other Woman [1985]). I do not intend to apply directly the African-American experiences depicted in Morrison's novel, nor do I in any way equate Japan in the 1920s to the European social and intellectual milieu that conditioned the emergence of French Feminist theorists like Irigaray, Hélène Cixous, and Julia Kristeva. Instead, I extrapolate from the theories proposed by Marks and Irigaray those general concepts that are applicable to the reading of the works by Hirabayashi.

Marks' term "apotropaic," Greek in origin, means "turning (tropos) away from (apo) evil" (7). The term has ritualistic overtones that derive from "a body of religious rites of aversion" dating back to pre-Olympian time (Marks 7). Horror-inducing images like the Gorgon mask were used in these rites of aversion to ward off evil. The use of such images was not limited to the West; it was prevalent in traditional Korean and Japanese societies as well. For example, in Japan, there was the mountain witch or yamanba, a figure that Ōba depicts in "The Smile of a Mountain Witch." In Korea, poles with fierce-looking faces carved in them, changsǔng (장승) were erected at the entrance of a village to ward off evil and disease. Thus, it seems that the apotropaic can be
applied to my examination of Japanese and Korean literary texts as Western ones.

In her study of Morrison's Beloved (1987), Marks specifically deals with the ethical issues concerning the protagonist's act of infanticide. The plots of the two stories by Hirabayashi also center on an incident of infanticide. Marks relates infanticide to the excess in the protagonist's love for her children and links this excess to one of the attributes of the apotropaic, that is, "one does what one finds horrible so as to mitigate its horror" (2). I apply the same apotropaic model in my analysis of Hirabayashi's "Self-Mockery" and "Charity Ward."

Marks introduces the term "the apotropaic" in her discussion of a scene in Morrison's novel Sula (1973), in which the title character slashes off the tip of her finger with a knife to ward off a group of white boys who approach her and her friend Nel with the intention of harming them:

By cutting off a piece of herself, Sula reveals that she has internalized a self-loathing so deep that she does not mind causing herself harm in order to deflect harm. Yet in this purposive self-destruction is embedded an element of self-preservation: the boys' threat is diminished, their power vacated. The apotropaic, then, are those gestures aimed at warding off, or resisting, a danger, a threat, or an imperative. More exactly, apotropaic gestures anticipate, mirror, and put into effect that which they seek to avoid: one does what one finds horrible so as to mitigate its horror. (2)

Marks outlines a repertoire of apotropaic gestures, citing various sources, ranging from the pre-Olympian Greek religious rites of aversion and the Greek myth of Demeter and Persephone to Sigmund Freud's theory of castration, Jacques Derrida's paradoxical logic of the apotropaic,33 and Gayatri Spivak's proposal to link34 Derrida's idea of Aufheben to "a kind of self-agency" through
the concept of sublation.

For my discussion of the Hirabayashi’s protagonist’s self-loathing and its correlation with her infanticide, however, I would like to consider only two elements of the apotropaic among those suggested by Marks: the ambivalence between self-loathing and self-preservation (or self-agency), and the mother-daughter relationship in the myth of Demeter and Persephone.

According to Marks, Demeter’s excessive love for Persephone prevents her daughter from maturing into womanhood. Demeter’s profound grief upon Hades’s abduction of her daughter to the underworld—the grief which stops all agricultural growth on the earth—is a type of "apotropaic paradox" since Demeter, the goddess of agriculture, destroys what she is supposed to preserve, all out of love. When, through Zeus’s mediation, Persephone finally returns to her mother for two-thirds of every year, the daughter is no longer her previous self, that is, a part of her mother: "Cut off from the mother, Persephone is what I am terming an apotrope; that is, she exists apart from the trope of Demeter" (Marks 19).

Further, having eaten Hades’s pomegranate, she is the "apotropaic seed-bearer" (14), the goddess who "models an attitude of resistance and acceptance" (18). In other words, she is at once the "object of maternal love" and the "underside of maternal love" that "embodies a feminine deadliness," most removed from life in her underworld capacity (18). This paradoxical attribute of life-giving and life-taking belongs to the apotropaic.

Demeter is forced to accept Persephone’s split "psyche" (18) and the fact that her daughter does not fully belong to her world. From a slightly different angle, one wonders if Persephone reflects Demeter’s apotropaic attribute. If that is the case, Demeter’s acceptance of her daughter’s split-ness is nothing but her recognition of the paradox of love that is at work within herself, that is, the ambiguity between self-love and parental or altruistic love.
This view also ties in with Marks's argument that the myth depicts how the excessive and harmful effect of what is supposed to be nurturing is discarded.

Marks relates Demeter’s excessive love to Sethe’s (the heroine in Beloved) that drives her to kill her own daughter in order to save her from the pains and horror of slavery. Eventually, Sethe has to answer an important question: does she have the right to make a decision on the life and death of her daughter, an individual separate from her? In order to resolve this question, Sethe allows Beloved, or the ghost of her daughter, to come back into her life. By concluding that she does not have the right, Sethe liberates herself from the vicious circle of the "rememory" of her dead daughter and moves on with her life. As Baby Suggs, Sethe’s mother-in-law and the preacher for the Black community, always emphasizes, Sethe must learn to love herself and her scarred body, without the excess of self-pity that has perpetuated her internalized self-loathing and diffidence.

In parallel to Sethe’s evolution, the Black community also learns to love itself and its painful history, it sheds the self-pity and diffidence ("the problem of slavery’s diminishment of the human psyche," 41) that caused the betrayal of Sethe’s family when no one warned them that the slave catchers had arrived. Like Demeter, Sethe accepts her daughter’s individuality. The community too accepts that their future is separate from their past, but they need not abandon the positive aspects of remembering their history. The logic of the apotropaic holds true here: it consists of preserving the memory and warding off its harmful effects.

In the chapter entitled "... And If, Taking the Eye of a Man Recently Dead, ... " in Speculum of the Other Woman (1985), Irigaray criticizes the Cartesian split between the intellect and the body. She calls the subject who thinks (as in the expression cogito ergo sum) "I" or "eye" and thereby links
the thinking subject to the seeing subject. "Eye" is a masculine subject and his subjectivity is formed by looking at his own image reflected in the mirror. Irigaray associates sight with the male desire to see things clearly and logically and to master them theoretically (Rivkin and Ryan 573). Thus "eye" privileges intellect over body and the visual perception over the tactile perception of reality. To establish his masculine, self-identical, subject position within the realm of metaphysics (the mind), "eye" uses the feminine as a reference point (Other) and positions the feminine in the realm of ontology (the body):

The eye of the spirit [masculine subject] gives up all the various sights that are presented to it or forced upon it [through senses other than visual?] and thus reveal itself at last to be an organ of sight that has forfeited the body ... cut itself off from the body, in order to see into it better. That is, in clear and distinct fashion, without the profusion of nerve impulses that jumble the parts of the body and the environment all up together: sensations, imaginations, memories, ... these need to be suspended during the aseptic procedures accompanying this surgical dissection. (184)

Irigaray contends that, in the Cartesian view, woman "consists of an extended corporeal thing" (185). This extension is originally amorphous, unknowable, and unpenetrable. However, the solipsistic masculine discourse exercises its disembodied logic to systemize the corporeal extension into the dominant structure. Within this structure, the feminine body, as "an object of desire," "of representation," "of discourse" (133), helps maintain the masculine self-same subjectivity. The exchange under patriarchy takes place exclusively among men. Women are treated as "signs, commodities, and currency [that] always pass from one man to another" (Irigaray, "Commodities" 574).

In another essay, "The Power of Discourse and the Subordination of the Feminine" (1985), Irigaray urges us to challenge and disrupt philosophical
discourse that is based on the division between mind and body. She suggests as a method of subversive writing "the elsewhere of feminine pleasure" (571). Women have been forbidden to express their own pleasure because it threatens the underpinnings of logical operations. As long as women use the same language as men, "to speak of or about woman may always boil down to ... a recuperation of the feminine within a logic that maintains it in repression, censorship, nonrecognition" (571).

Nonetheless, Irigaray does not suggest a new theory of which woman would be the subject or the object. Instead, she proposes "jamming the theoretical machinery itself ... suspending its pretension to the production of a truth and of a meaning that are excessively univocal" (571). Rather than attempting to be men's equals in knowledge and logic, women should repeat and interpret the way in which masculine discourse defines the feminine as a lack, deficiency, or corporeal extension and signify that the masculine logic could engender a "disruptive excess" on the feminine side (571). This excess disrupts common sense, which is only possible by practicing "feminine writing" (or "fémininé style," 572). This style does not privilege sight or intellect; "instead, it takes each figure back to its source, which is among other things tactile" (572). This style dismantles every dichotomizing break such as enunciation vs. utterance, the perceptible vs. the intelligible, a right side vs. a wrong side of discourse, and so forth. There is no self-identical meaning, linear reading, or teleological effect. Feminine writing is "always fluid, without neglecting the characteristics of fluids that are difficult to idealize," (572) resisting and exploding every firmly established form, figure, idea, or concept. It loosens phallogocentrism from "its moorings in order to return the masculine to its own language, leaving open the possibility of a different language" (573). The disruptive excess in feminine writing, that in my opinion is none other than the language of the body that Hirabayashi uses, enables women to
possess their own minds and liberate their bodies from patriarchal presuppositions.

"The Self-Mockery" 38

An autobiographical story, based on Hirabayashi's experiences after her return from Manchuria, "Self-Mockery" depicts the life of the narrator Yoshiko who lives with a parasitic man named Koyama, an unemployed ex-communist. Koyama keeps asking Yoshiko to get money from her previous lovers. One day, she becomes so angry that she decides to sell her body to one of her ex-lovers, Yada. She explains that she wants to take revenge on Koyama and that prostitution is the only way to make money at the moment. Yoshiko sleeps with Yada that night. The next morning Yada throws a one-yen note at her, a bit more than the streetcar fare. Even to borrow money, she has to sleep with him since there is no guarantee that she will pay it back. It is implied that Yada promised to lend her fifteen yen, but ignores his promise in the morning.

When Yoshiko is given the one-yen note, she hears a loud noise of self-mockery from inside her body. Her spirit is crushed, not only because of the amount of money, but also because she was planning over the sleepless night to transform her act of sleeping with Yada into a turning point in her life, pulling herself out of her miserable relationship with Koyama and starting a new life alone. She was determined to leave Yada in the morning without asking for money. However, in the morning, having received the money (or some of it), she is disappointed at herself. She realizes that all resolutions she made over the previous night were nothing but delusions.

Yoshiko leaves Yada's room with the one-yen note and starts to walk. She does not know exactly where she is heading and feels dizzy. She walks
with faltering steps due to a serious pain in her left breast. The narrator steals a look at her breast under her kimono when no one is around, but cannot find anything wrong with it. Instead, looking at her saggy breast, Yoshiko is reminded of the fact that she once nursed a baby. Yoshiko hates looking at her breasts because they are the image of her ugly self. She feels a surge of self-mockery whirl up inside of her once more: "Perhaps I've been walking with a faint sneer on my face, exposing my yellow teeth. People turn around as they pass, to take another look at me, a strange-looking woman" (私は、かすかに、黄色な歯をあらわして 死んでいたかも知れなかった。人々は、無気味そとに、変な女の顔を見すごして、通りすがって行った。4039; 7540)

An expression comes to Yoshiko's mind out of nowhere: "Who could stop a boulder rolling down from the top of a mountain?" (75) Repeating these "epigram-like" (警句のような) words, she walks aimlessly, with her eyes fixed on "the passersby with the rudeness of a fly that stays on your skin" (私は、行き会う人の顔へ、蠅のようにペタリと親紳をつくって、40; 76). This staring and repetition of the epigram keep "the scenes of the last night and this morning from coming back to my mind like a ball of yarn spitting out an endless thread" (毛糸のままりから、糸が走り出すように、昨夜からの出来事の追憶が、いくらでもいくらでも頭の中に展開されて行くのを遮断するために。40; 75-6). Suddenly, Yoshiko hears a loud bell behind her and looks around to find a streetcar moving towards a labourer working on the track and unaware of the approaching vehicle. The streetcar screeches to a halt an inch away from the labourer. The conductor yells at him. Yoshiko talks to herself: "My own brake cannot stop anything, even if I try harder than that old conductor" (自分のブレーキは、あの、年とした運転手位の努力では、止まりそうもないのだ、41; 76). Like the boulder epigram, "the broken brake" seems another perfect metaphor for Yoshiko's situation. She wants to burst out laughing.

Although she does not want to waste the money that Yada gave her on
the streetcar. Yoshiko is too tired to walk, and she decides to take the streetcar home. She pictures Yada’s face in her mind, but for some reason, she does not shudder as she has ever since that morning. It is like seeing a picture of someone she does not know. She asks herself: "Is this the mentality of an ugly woman?" (これが醜い女の心持か. 41; my translation) Yoshiko finds a well-dressed young man standing right next to her. He gives her and her shabby appearance an indifferent glance and never looks back. She knows the type, a young man "who classifies women by their appearance, who enjoys golf and going to parties at the Imperial Hotel" (この男も、勿論、容貌によって女を区別し、ゴルフや帝国ホテルの宴会が好きそうな、青年紳士であった. 42; 77). She thinks that he must be sneering at her. She purposefully leans on him each time the bus jerks. When he moves away, she follows him and repeats the same act. Finally, the young man finds an empty seat and sits down, pushing her away with his elbow. Yoshiko stands in front of him and when the bus makes a jolt, she puts her hand on his lap, to the man’s great annoyance. He moves away. Taking his seat, Yoshiko feels pleased, "as if something refreshing flowed down into my chest" (何か、快いものが、胸を下るようであった. 42; 77).

Returning home, Yoshiko cannot find any words with which to console herself. Koyama asks her where she has been. She does not answer, but in her mind, she reminds herself of the answer that she composed in the morning and repeated to herself all day: "I was out there doing whatever I could, even doing that, simply to support a useless man like you; that is how much I want to safeguard our life together" (無能な貴方との生活を守るために、私は街へ出て、こんなことまでして、どうかしようとしているのです。これ程、私は、この生活を守りたがっているのですよ. 43; my translation). She imagines someone using these words to sympathize with her, enjoying the sense of tragic beauty in them. In the next moment, however, she wonders why she sells her body to support a man like Koyama, "a wretched man who conceals his real reason for living with me,
Yoshiko makes it clear that her sacrifice is not like that of the virtuous women throughout history who cast their chastity away in order to save their marriages. For her, it is neither a matter of chastity nor of marital obligation. She has no reason to sell her body to support Koyama. Besides, she is a woman "who has known three men, each of whom I left without much agony" (私は過去に、三人の 男を知り、三人の男を、何の悶えもなしに捨てて来た女であった, 44; 79).

Koyama asks if Yoshiko obtained money from Yada, complaining that he does not have any money for cigarettes. She lies about the reason for spending the night at Yada's, saying that she needed to get the streetcar fare from one of Yada's friends who Yada said would visit in the morning. She does not want to give Koyama the coins left from the car fare, but while watching him looking for a cigarette butt in the brazier, she changes her mind and gives him the remaining money. Going out to buy cigarettes, he seems genuinely happy, which makes her feel good, too. While he is out, Yoshiko writes a letter to Yada to demand that he lend her the money that he promised, saying that he belongs to the bourgeois class and has an obligation to help the poor like herself. She decides not to mail the letter, however.

When Yoshiko complains about the pain in her breast that started that morning, Koyama becomes suspicious about the last night. She angrily defends herself, pointing to the fact that it was Koyama himself who sent her to Yada to get money. However, she denies having sex with Yada, and Koyama somehow believes her. That night, Yoshiko persuades Koyama to go out to steal bamboo shoots from the landlord's garden to eat with the next meal. For some reason, the sight of fresh bamboo shoots stimulates her otherwise poor appetite.
The next day, Yoshiko goes to Yada's again, determined to demand the money in person. However, she finds that he has a couple of friends visiting. One of them, Kigawa, knows all about Yoshiko's past with her first lover whom she left in jail in Manchuria. Kigawa despises her for leaving her husband and looks at her with an expression of disgust as if looking at something festering. Yoshiko finds a pair of rimless glasses on Yada's desk and puts them on. Saying that she can see better with them, she keeps them on for the rest of the day. Yoshiko follows the three men to the AA Corporation to extort money. While other people get only five yen, she is able to get ten yen by wielding a communist cliche: "This is money extorted from working people. You tell them not to be stingy" (みんな労働者を搾って もうけた利益じゃありませんか。けちけちしなさんあって奥へ言って やりなさいよ, 55: 92). Afterwards, Yada says to the other two men that women have an advantage after all. Yoshiko is insulted. After Yada chases his friends away, she "ends up in Yada's room after all, unable to decide otherwise" (遂に私は矢田の気持に引きずられて彼の下宿へ行った, 56: 93). She tries many times to talk about the money, but cannot bring herself to do it.

That afternoon, Yada asks Yoshiko to go to the theatre. Leaving for the theatre with Yada on a beautiful sunny afternoon, the narrator thinks about Koyama at home. At that moment, she cannot honestly say that the pleasure of revenge is the only thing she feels towards Koyama. In the theatre with Yada, she is afraid that they may be seen together. Unfortunately, Kigawa is sitting in the seat in front of her. In the final scene of the play the heroine meets her former lover whom she has not been able to forget. She describes her present life with one word, "hell" (地獄), before fainting. Distraught by Kigawa's presence and Yada's ill-fitting glasses that she is still wearing, Yoshiko is caught off guard by the actress's final word "hell." She begins to weep, but manages to stop by laughing loudly. After the play, Yada shows no doubt at all
that Yoshiko will come to his place again for the night, and says to Yoshiko that he feels sorry for Koyama. Too weary to respond to Yada, she starts to walk away from the theatre crowd when she spots Koyama across the street:

"Did you come to meet me? How did you know that I was here?" I said, running to him. I forget about Yada at that moment and feel relieved that I am returning to my legitimate place. "So you went to see a play today?" Koyama says in a hoarse voice, glancing at my spectacled face. (94)

Some time has passed; it is summer. Yoshiko realizes she is pregnant. But the mere possibility of having a child seems comic, inappropriate, and unthinkable. There is no money; they are far behind in rent and the rice pouch is empty. Yoshiko does not tell Koyama about her pregnancy. Koyama sits as usual on the window-sill, whistling a tune when a poetry magazine published by one of his friends arrives. A poem in it fascinates Koyama and he reads it to her:

It's near the streetcar station,
and besides there is a nice view;
But your noble wife goes to town and sells mourning bands
Heroically, and with such modest pride. (95)

Koyama praises the poet, saying that it is as if the poet is describing the way they (Yoshiko and Koyama) live. Yoshiko looks at the poet's name and feels her face turn pale. The poet is Kigawa. Yoshiko immediately knows that Yada
has told him about her selling her body. At that moment, she feels a strange sensation in the lower part of her body and soon finds out in the washroom that she has miscarried. Suspecting nothing, Koyama keeps praising the phrase "selling mourning bands" all day long. Each time she hears the phrase, she feels she is suffocating. That night, Yoshiko calmly tells herself in bed: "I've sold off a mourning band" (喪章をうっ ちゃった, 59; my translation). Listening to Koyama's breathing next to her, Yoshiko cries with a despair that she has never experienced before.

The origin of *urami*

The protagonist suffers from self-loathing and the feeling of resentment towards Koyama, a parasitic partner who drives her into prostitution. It is difficult to understand why Yoshiko stays with Koyama when she is well aware of his lack of love and the way he uses her. She takes pains to differentiate herself from the virtuous women in Japanese history who sacrificed their chastity to save their marriages, as if to say that she does not have the traditional Confucian ethics those women did. She also states that she had three men before Koyama and left them without much agony and that there is no apparent reason that she should stay with Koyama, either. Why then is Yoshiko unable to leave him? Further, is her inability to leave him the true reason for her self-loathing?

The narrator explains at one point that she has worn herself out trying to find a man who lives up to her ideals. She has lost her self-reliance; consequently, she is leading a miserable life, controlled by the most trifling external forces (45). However, the story is full of contradictions about her self-reliance. On the one hand, Yoshiko lets the men around her determine where she goes, with whom she spends the night, and so on. Even the
decision to sell herself is not based on her own initiative, but merely a spiteful reaction to Koyama's repeated demand that she get money from her ex-lovers. On the other hand, Yoshiko bullies the affluent-looking young man on the streetcar, demands money from the AA Corporation (using communist ideology as her weapon), steals bamboo shoots from the landlord's garden, and demands money from Yada, the son of a bourgeois family.

How can Yoshiko be both so determined and so spineless? We can find one possible answer by looking at the type of matters on which she is capable of making decisions on her own. These include situations which can be justified intellectually, using socialist assumptions, for example, the assumption that the rich owe the poor since the money owned by the rich has been extorted from the poor in the first place. Likewise, Yoshiko's attitude towards the affluent-looking man on the streetcar and the bourgeois Yada, her stealing from her landlord, and her extortion from the company can all be justified using socialist theory.45

On the other hand, Yoshiko is unable to make decisions on matters that involve her body and emotions. Consciously or unconsciously, she severs her mind from her body. This split occurs, for example, in the scene in the streetcar when she pictures Yada's face. Until that moment, she has dreaded the memory of the previous night and the morning. However, to her surprise, his face does not provoke the horror she expected:

Hanging on to the leather strap, I picture Yada's face and his thin hair on the fogged window. But, oddly, remembering his face no longer makes me shudder. It is as if I am looking at a portrait of a man I don't know.

"Is this the mentality of an ugly woman?" I ask myself nonchalantly.
(41; my translation)

私は、吊革によりながら、ばんやりと、髪の毛のうすい矢田の顔を、隠った窓辺子の所に
Now, Yoshiko is able to confront Yada's face with no emotional distress. This may mean that she has distanced herself from her emotion as well as from her body. Yoshiko calls her ability to put an intellectual distance between her mind and body "the mentality of an ugly woman," the kind of woman she thinks she is. She does not seem to approve of her ability at all; and yet, she seems not particularly concerned with doing anything about it either. It is as if Yoshiko has given up on herself, or as if she is looking at herself from outside her body nonchalantly.

There is one more scene during the same streetcar ride that vividly demonstrates Yoshiko's deliberate split between mind and body. The conductor collects fares from the passengers and takes the one-yen note from her. When he asks her where she got on, she feels embarrassed:

When he gives me a quick glance with the typical brightness of young men's eyes, I feel aghast, imagining that he can see through me to the core of my heart.... He goes away and I cross my arms, somehow relieved.

"But, that money, you see, is a legitimate note issued by the National Bank of Japan." Instead of saying this to the conductor, I flash a smile at him as I get off the streetcar. (42-3; my translation)

The protagonist feels at once embarrassed and aghast, imagining that the
conductor can read in her mind what has happened to her since last night. However, she immediately convinces herself that the money itself has nothing to do with her prostitution. Money is money regardless of how she made it. By separating the money, simply an abstract exchange value, from what happened to her body to earn it last night, she perpetuates the division between her mind and body.

This mind-body split, privileging the mind and ignoring the body, is soon articulated by Yoshiko when she realizes the memory of the previous night with Yada is moving to the back of her mind while she coaxes Koyama into stealing bamboo shoots with her:

A voice in my head tells me, "That [sleeping with Yada for money] was really nothing, if you think about it." Another voice agrees, "The real vice in the world is not that type of thing." As a woman whose body retains the memories of many men, I have lost the capacity to emotionally agonize over that type of thing. I can only intellectualize the matters at hand. (48; my translation)

「あんなこと、何でもないじゃあないか」という声が、頭の中に聞こえた。「世の中の、本当の悪とは、そうだ、こんな事であるものか」とその声に応じるものがあった。肉体の上に、あまりに多くの男の記憶を持っている私は、そういうことを理智以上ものでなやみ得る力を失ってしまっているのであった。（48）

By this time, the narrator declares that she has lost her capacity to access her emotions or listen to what her body tells her.

Now, the reader has a problem: if the protagonist's prostitution can be explained away like this, why would she be so shocked as to suffer a miscarriage after reading the poem that seems to describe her prostitution? It is hard to believe that Yoshiko worries about Koyama's catching the allusion in the poetry, when we take into consideration her extremely liberal view of sexual conduct and her negative opinion of her current relationship with Koyama. Nakayama Kazuko in Hirabayashi Taiko (1999) argues that
Hirabayashi's "life-energy" was turned into "sexual-energy" by her innate, excessive, sexual desire and became the catalyst for her downfall (47).

Although there are many scenes that allude to Yoshiko's sexual desire (for example, the cat in heat crying on the roof or Yoshiko's fantasies about ideal men who arouse her sexual desire), these do not necessarily imply that she is worried about losing Koyama as a sexual partner. Besides, Yoshiko can have her sexual desire satisfied by men other than Koyama (Yada for example), if that is what she is after.

There must be some other reason for the shock that causes Yoshiko to miscarry. One significant motif that eludes many critics of this story is the little box containing the ashes of the protagonist's baby. She can never let go of this small urn. After she returns home from Yada's, the pain in her breast reminds her of the box:

> The sagging skin of my abdomen is evidence that I delivered a child. My breasts are as limp as the dead body of a cat. At the bottom of my suitcase is a small box ... wrapped in a piece of imitation brocade. I, a woman who left her first lover in a cold prison cell and then went from one man to another as if guided by some unknown force, have not been able to discard this small box which, when I shake it, makes a faint rattling sound as a toy would. More than a few times, Koyama and I have exchanged foul words over this little box. [Logically as well as emotionally, he has managed to accept it, more or less. But from time to time, he just has to say something about it to give himself the upper hand in our relationship. That is the kind of man he is.

The endless reminiscing at last brings tears to my eyes. *What force brought me to where I am today?* I ask myself. But there is no strength left in me to think it through. I find myself adrift in a sea of weariness and wasted time, letting myself flow wherever the current takes me.]

(45-6; my translations in brackets; emphasis added)
Yoshiko says that she feels guilty whenever she remembers her time in Manchuria and what she has done since she returned to Tokyo. She asks the crucial question, "what force brought her to where she is now," and yet, she says that she has no energy to think seriously about it. The author leaves this question unanswered, as if to ask the reader to discover it in his/her own way. (I will discuss my own discovery later in the section on "In the Charity Ward.")

Although the narrator says that her body retains the memories of her past lovers, there is no mention of these men in the story except for a brief reference to her first lover, the father of her dead baby. As a matter of fact, even the memory of her first lover is significant only in its relation to the memory of the baby. Yoshiko's loathing of her body—that she says is the image of her ugliness—is concentrated on her sagging breasts and abdomen, the signs of motherhood. What is the relationship between Yoshiko's self-loathing and her dead baby? Does it have anything to do with her miscarriage that ends the story?

In order to answer these questions, I would like first to investigate what happened to Hirabayashi's determination to experience life directly through her body. I find it hard to read her determination other than as a
desire to achieve an individual perspective on life based on her lived experiences. Hirabayashi refused to have her life prescribed by external forces, especially intellectual or abstract ones. At the same time, she would not allow anybody else's lived experiences to influence her view of life. One can say that she lived her life, to a large extent, according to her own determination, that is to say individually and concretely through her body.

What does it mean for women like Hirabayashi, however, to live directly through their bodies when the entire patriarchal system is based on the absolute division between the mind and the body, and where mind is privileged over the body? Can a woman's body still be the site where her individuality is allowed to mature and flourish? Or is her body merely at her mind's service while her mind is controlled by the masculine mind? In "Self-Mockery," Yoshiko has persuaded herself that she lives outside the patriarchal restrictions on the female body. Yet Yoshiko has also become a scapegoat as she admits to herself: "I may think I am winning, but in fact, I am being done in by these men. I also realize that the same is true about my past" (自己だけは偉そうなつもりでも、みんな男にやられるのだ、と過ぎ去った事をも考えた。 52: my translation). As Irigaray observes, a woman is merely a corporeal extension of the masculine intellect. She passes from one man to another as a commodity of flesh in the phallogocentric socio-cultural environment.

Achieved through her bodily experiences, Yoshiko's individuality is nothing but an illusion produced by the system itself. Her inability to think in any other way than through her intellect vividly demonstrates this fact. Is Hirabayashi's language of the body as used in "Self-Mockery" and other works also part of the illusion created by the system? My answer to this question is no. Hirabayashi lets the reader know, through her protagonist, that she, as the author of the story, is aware of the danger of the illusion: Yoshiko wears Yada's glasses (Yada's "eye" or "I") that do not fit her eyes and make her feel
tired and confused (57). Her body feels uncomfortable with the glasses; however, she claims she can see just fine with them (54). Yoshiko views the world through someone else's lens, the lens of patriarchal logocentrism.

Hirabayashi also informs the reader that Yoshiko has fallen victim to patriarchal logocentrism. The scene in which Yoshiko remembers her resolution during the sleepless night lying beside Yada makes this apparent:

I felt it ludicrous to stoop this low for a man [Koyama] like that. It was debasing. Suddenly, a new world that I hadn't seen thus far unfolded before me. It was still possible for me to have dreams. I also felt my old youthful courage coming back to me and decided that I would leave Yada without asking for money. "I let it happen just this once. I'll begin a new life—alone this time." I stayed awake all night, listening to Yada's breathing that smacked of an animal's and composing the harsh words that I would throw at Koyama when I announced my resolution.

However, by the time I left Yada's boarding room, my resolution proved to be nothing but an illusion. When I told him that I was going back home, Yada seemed to remember his promise and grudgingly took out a one-yen note from his wallet. Sticking it out towards me, he mumbled something like "Well, then," although it might have been my imagination. Suddenly, my entire body was ringing with the words of self-mockery, like cicadas' clamour. I turned around and left his place. (47; my translation)

あんな男のために、あんなことまでして金をつくる自分が、何となく、滑稽で堪えらくなった。冒涙だと思った。
今まで見なかった世界が、急にひろびろと私に見えた。まだまだ自分は、人生に、理想を持ち得ると思った。
それで、私は急に昔の自分のようにしおらしくなって、金のことは言わずには返ろうとしたのであった。今一度、これをこういうことの最後として、一人の、新しい生活をはじめてみよう——夜中眠らなかった私は、何処かけもののような感じのする、矢田の寝息をききながら、小山に投げつける、最大級の言葉をしきりに考えたのであった。
しかし、また矢田の下宿を出る時には、私の幻は、皆打ち破られた。矢田は、私が帰るというと前の約束を思い出したらしく、紙入から一円紙幣を惜しそうに出して機械的に私に
Unfortunately, the narrator feels that the harder she struggles, the deeper she falls into the trap of logocentrism; thus, she likens herself to a rolling boulder that cannot be stopped. One wonders if the logic Yoshiko uses in her resolution is not the logic of the "pure mind," devoid of the logic of the body. She reasons with herself that if she does not ask Yada for money, her sleeping with him is not prostitution. However, it is not whether or not she receives the money that determines her self-worth. Rather, it is her decision to let her body be used by Koyama, Yada, and most dangerously, by her own intellect. Again through intellect, Yoshiko justifies her behaviour, saying that she prostitutes herself out of a desire to sustain her life with Koyama. Yoshiko wishes that someone else would use the same logic to praise and sympathize with her; she even appreciates the tragic beauty (悲壮美) of this idea (43). Her resolution is indeed an illusion that her mind creates and uses against her body.

Her logic may appear to be apotropaic in that she degrades her body and attempts to gain agency in doing so. However, it is only pseudo-apotropaic because it cannot perform what a true apotropaic strategy would, that is, "doing what is horrible in order to preserve what is precious to her." She degrades her body in order to preserve what is precious from someone else's perspective. The horror she inflicts on her body does not mitigate the horror but intensifies it (the tragedy of her body that she glorifies as the tragic beauty). Hirabayashi wants the reader to see this fact in her protagonist's self-mockery, the true origin of her urami.
Miscarriage and the Apotropaic Strategy

Where, then, is the power of Hirabayashi’s language of the body that demonstrates to the reader how the heroine transforms her urami into a means of overcoming the division between mind and body, and thus repossessing her body? I will deal with this question first by arguing that there is another kind of language of the body at work in "Self-Mockery," an apotropaic language of the body. It is apotropaic because it inflicts horror/pain on the protagonist's body in order to bring the body out of the horror/pain in which it is hopelessly imprisoned. Through its horrible experience, the body gains agency, thereby freeing itself from the tyranny of pure intellect and the abstract.

In order to substantiate the notion that there is apotropaic language of the body in "Self-Mockery," we need to go back to the motif of the small box of ashes that Yoshiko refuses to part with even when it gives Koyama the upper hand in their quarrels. Yoshiko recalls how her restless wandering began:

I had a child by the man who was my first love. The child, born on a rusty bed in a dismal charity hospital room in Manchuria, died like a candle blown out, while I was bedridden with post-delivery beriberi. The child's father had been taken to prison, accused for something he himself had not quite understood. That happened on the morning of my first labor pains. My life of restless wandering began then. (81)

This scene in the hospital is one of four separate occasions in which the protagonist remembers her baby. On three occasions, the memory accompanies
the severe pain in her left breast. The pain reminds Yoshiko of her baby, sharpening her awareness of her body: "Ever since that morning [when she left Yada's after spending the night], everything around me has been fuzzy, without contour. Only this pain is vivid and solid, like a drill driven into my nerves" (左の乳房の底に、また銃を もみ込むような疼痛が襲ってきていた。朝から、目にふれるものがみんな、熱になぜでうれきっているようにはんやりしている中で、この痛みばかりが、私の神経を、針のようについているのであった, 46; my translation). The memory of her baby's death and the pain in her breast come back to haunt Yoshiko like Sethe's rememory in Beloved. This "rememory" has everything to do with Yoshiko's self-loathing and prevents her from moving forward with her life with "new dreams." In order to examine the cause of her body-loathing, we need to go back to the scene of the baby's death, detailed in "In the Charity Ward."

Both "Self-Mockery" and "Charity Ward" are autobiographical narratives. Chronologically, the events in "Charity Ward" (Hirabayashi's life in Manchuria) took place before those depicted in "Self-Mockery" (her life soon after her return to Japan). Some critics, including Tsuboi Shigeharu (154), treat these two stories as consecutive parts of one story, that is, the autobiographical depiction of the author's life surrounding her move to and return from Manchuria. This view sounds reasonable, taking the watakushi shōsetsu tradition into consideration. Also, there is a remarkable resemblance between the heroines in the two stories and Hirabayashi herself as portrayed in her biographies. I will follow suit and treat both protagonists as one and the same that represents Hirabayashi herself.
"In the Charity Ward"

This story is set in a Christian charity hospital in Manchuria under Japanese rule. Like Hirabayashi herself and her first lover, the narrator in "Charity Ward" and her lover are socialists who have drifted from Japan to Manchuria. The story begins on the day the narrator/heroine comes back to the charity hospital from a visit to the police station where her husband is jailed. The reader is told that although both she and her husband were arrested for instigating a labour strike, she was sent to this hospital since she is pregnant and close to delivery. Upon arriving at the hospital on a hot summer day, she collapses in the hallway and cannot get back up. She realizes that she is suffering from a severe case of beriberi. She waits lying on the floor until a worker in the hospital comes to help her up and take her to her bed.

The hospital is described as a place where poor or homeless people come to die. Housed in a semi-basement of a building, it is dirty, filled with stench and flies, and serves horrible food. The doctor is unqualified; he and his wife, the head nurse, are both devout Christians. The doctor is only interested in minimizing the costs of the patients' treatment so that he can line his pocket with the difference between the costs and the charity budget. When a patient dies, the rest of the patients watch through the window while the body is carried into a hut in the backyard where the autopsy will be performed.

The protagonist tells the head nurse that she thinks she has beriberi, but the nurse will not believe her until she shows the deeply dimpled skin on her thigh. She faints due to cerebral anemia, but receives a shot of German medicine and comes to. The protagonist gives birth to a baby girl that night, but worries about her milk; she has heard of a mother with the disease who nursed her baby. The baby died of terrible diarrhea.
Listening to the baby crying for milk, the protagonist decides she will beg the doctor for some cow's milk the next morning. In the morning, a nurse, finding her unconscious again, gives the new mother another shot of the German medicine. During his morning round, the doctor discovers the bottle of medicine and becomes furious, berating the nurse for wasting expensive medicine on the poorest of the poor. Hearing the doctor's angry voice and the sound of the bottle breaking when he throws it on the ground, she abandons her plan to ask for cow's milk, and decides to give her baby her own milk:

Hearing his badly pronounced umlaut of the German term above my head, I sneered. "The life of a woman patient insulted by a doctor who values a bottle of medicine more than her life." I felt a decision wending its way woefully into my heart like a draft of wind, the decision to feed my baby my diseased milk. (102)

Suffering from severe pain in her swollen breasts that night, the protagonist twice feeds her milk to her baby. She explains to herself:

It's a brief mother-child relationship. At the dead-end of my destination awaits the walls of a penitentiary. They will take the baby away from me once it has grown a bit. It is no good to expose the child to the dismal life there. Also, because the child is innocent, unlike its guilty mother, it will be illegal to keep it there. So, the child will be driven out of that place. However, in this self-serving world, how can a child who is torn away from its mother be free? That law simply treats the child as a thing that its mother loves and the law forbids its mother's owning it since the place does not allow any personal belongings. Alas, without realizing it, I have fallen into the bottomless pit of pessimism. I, a socialist, am daunted in the face of a jail term. That's right, I am daunted. This realization makes me fall deeper into despair. Woman! Put
Two days later, the baby dies of severe diarrhea and vomiting. When the nurse comes with a big smile on her face to let her know that her baby has died (as if assuming that the protagonist also wanted to rid herself of the burdensome baby), the protagonist simply acknowledges the fact by saying "I see" (そうですねか, 105). In fact, she cannot feel anything inside. She refuses to see the baby's body, although she can clearly see in her mind's eye its tiny, still body. Even with this image in her mind, she is numb, as if her capacity to feel has died along with the baby. She asks herself: "Am I sad?" Soon, she is told that the baby's body is in the autopsy room. She imagines what goes on in the room:

The autopsy report will say that, for lack of money to buy alternative nutrition, the baby was knowingly fed the mother's diseased milk and subsequently died of infant beriberi. In addition, the warning, "Beware of the mother's milk when she has beriberi. In such a case, the child should be nursed by a wet nurse or be given formula," will be proven correct in the world of medicine. However, the result of the autopsy of my poor baby will not include what should be done in the case of mothers like myself who do not have money to buy formula. (105)
The next day, while she is still gravely ill, the protagonist decides to leave the hospital for jail.

It is not easy to determine in this story whether the narrator/protagonist kills the child to protect it from future pain and hardship (as Sethe does in Beloved), or to take revenge on society that creates poverty and injustice.\(^5\) Having said that, one wonders if the distinction really matters to the narrator of the story. Some critics like Nakayama and Tanaka take pains to distinguish what seems to be a willful killing of the baby in the story from what the author said about the cause of her baby's death, namely, death by malnutrition. Nonetheless, Hirabayashi, a social critic, might have seen all cases as ultimately caused by the unfair and unjust social system.

According to Marks, Morrison in Beloved depicts Sethe's eventual recognition of her infant's individuality as an answer to the question: does a mother have the right to decide for the baby on the matter of life and death? However, Hirabayashi does not seem to take issue with the individuality of her protagonist's infant daughter. Instead, she focuses on the mother's state of mind after the death of the baby. The soul of the mother in "Charity Ward" dies when the baby dies. According to an old Korean saying, when a parent dies, his/her children bury him/her in the mountain (traditional graveyards), and when a child dies, its parents bury it in their hearts. Although this saying describes the parents' grief as enduring throughout their lives,\(^5\) one wonders if it has another meaning: the parents' bodies become the child's grave in which
parents join their child in death. Although Hirabayashi’s protagonist’s body lives on, her body perhaps is no longer a place of life, but a place of death for both herself and her baby.

In this light, we should reinterpret the protagonist’s determination to engage in courageous class-struggle: "The more profound your love for your child is, the firmer your vow for the struggle should be." This cry signals that the protagonist’s strong socialist spirit remains intact. In this moment of determination, her mind’s relation to her body changes. The mother becomes ready to sacrifice her life/body for the cause of socialism. In other words, socialist ideology (a product of intellect) has priority over her body. This priority of intellect/mind over body happens to coincide with the patriarchal privileging of the (male) mind over the (female) body that Irigaray problematizes. The danger of her being manipulated by patriarchy, socialist or not, lies in this coincidence. The minute the narrator declares her body’s devotion to the struggle, she loses the agency of her body. Nakayama in her analysis of "Charity Ward" calls the protagonist’s mentality something close to the mentality of terrorists (83) in that terrorists are ready to sacrifice their lives to the ideological cause of the group to which they belong.

Back to "Self-Mockery"

In light of the readiness of the protagonist in "Charity Ward" to sacrifice her body to socialist ideology, let us reread Yoshiko’s obsession with understanding the world only through socialist intellectualizing and her loss of control over her body. As discussed earlier, the enigmatic epigram of the falling boulder that cannot be stopped may also be interpreted as Yoshiko’s loss of control over her body and her frustration over not being able to stop it. However, the scene where several boys from the neighbourhood play on the
road demonstrates Yoshiko's concern that she may allow the metaphor of the unstoppable boulder or the broken brake to become reality. In other words, she worries that her body is irrevocably alienated from her mind:

Sitting by the window, I look vacantly down the dirt road, dried white. Some neighbourhood children are playing the menko card game. There is a large boy in dirty rags among the other smaller, nervous-looking children. He raises his shoulder high and throws his menko hard on the ground. Each time, a card belonging to one of the small children is flipped over and won by the large boy. (58; my translation)

If we interpret the large child as representing the proletariat and the smaller, nervous-looking children as representing socialist intellectuals, the analogy reveals the narrator's distrust of the intellectual leaders in the socialist movement of the time, and with it Hirabayashi's distrust of them. The fundamental basis of socialist ideology is the alienation of the labour/the body from the product of the labour via the division of labour. Regaining agency or control over their labour/bodies is one of the proletariat's revolutionary goals. However, the socialist movement in Japan at the time, especially the intelligentsia in NAPF that were increasingly controlled by the Russian Comintern, was quickly becoming an intellectual, abstract, ideological movement. Hirabayashi's analogy of the body-mind conflict in this scene reflects her preoccupation not only with the labouring class but also with women whose bodies have been manipulated and degraded under patriarchy, socialist or not. Like the large boy winning cards from the other boys, Hirabayashi wants her protagonist to win her own body back from the control of intellect.
Immediately following this scene of children's play is a strong hint that the protagonist may be pregnant. Yoshiko recognizes the symptoms she also had when she was pregnant with her first daughter. The recurrent pain in her breast that signifies the recurrent memory of her dead daughter is a leitmotif that culminates in her pregnancy, much like Sethe's rememory of her dead baby is the leitmotif in Beloved until the inevitable return of her dead daughter in the ambiguous form of a ghost in a human body. Yoshiko, who feels the "lump" inside her grow day by day and is unable or unwilling to tell Koyama about it, worries since there is no money, no job, and no future for her, let alone for the child. Her situation is not very different from the time when she was pregnant in Manchuria: the death of the baby from malnutrition is again highly likely. Nevertheless, the "lump." a new life, growing inside Yoshiko's body focuses her attention on her body. This new life is not something she can explain away through abstraction.

What then traumatizes the heroine so much that it ultimately causes her miscarriage? I would like to suggest that we find the answer in the poem itself:

It's near the streetcar station,
and besides there is a nice view;
But your noble wife goes to town and sells mourning bands
Heroically, and with such modest pride. (95)

The first stanza (the first two lines) depicts the suburban, rented room where Yoshiko and Koyama live, a small room on the second floor from which downtown Tokyo can be seen on a sunny day. The second stanza is sardonically written to inflict an insult on Yoshiko. In the expression "goes to town and sells mourning bands," the poet refers to Yoshiko's selling her body to Yada. By adding "with such modest pride" at the end, the poet also points out the fact that she has sold her body for the price of a streetcar fare.
Yoshiko feels ashamed to tell Koyama of her body's small worth. Worse yet, her action is described by the poet as heroic, reminding his readers of the virtuous self-sacrificing women in Japanese history. By this reminder, the poet ridicules Yoshiko's feudal mentality (her prostitution for the sake of saving her relationship with Koyama). Yoshiko, a socialist, is depicted as bound by Confucian loyalty to Koyama -- the feudal ethics she emphatically denies.

The personal insult intended by the poet is traumatic for Yoshiko, but there is another, much more powerfully hurtful item in the poem: the parallel between the selling of the mourning bands and the selling of her body. The mourning band is a metaphor for death, and the only death that haunts Yoshiko is her baby's. For Yoshiko, both her body and her baby's death are concrete entities that can never be transmuted into a male poet's abstract metaphor.

Irigaray calls this transmutation "'masculine' games of tropes and tropisms" that deny the specificity of feminine pleasure "by inscribing it as the hollow, the intaglio, the negative, even as the censured other of its phallic assertions" ("Any Theory," 140). Ironically, however, this poet's trope equating Yoshiko's body to the symbol of death makes her realize that she has thus far adopted the male view of feminine bodies as intellectually dead, corporeal things.

The metaphor also provides a correlation between the heroine's inability to grieve over her child's death in "Charity Ward" and the heroine's selling her body in "Self-Mockery." It may very well be that the heroine has not been able or has refused to see the link between the two. However, she can no longer afford to refuse to see the truth of it, as it is so vividly portrayed in the poem, whether or not intended by the poet himself. Yoshiko thinks back to her baby's death and realizes the link between her self-loathing and her inability to grieve for the death of her daughter. This link was formed at the
moment when she called herself to the cause of the class-struggle, at the
sacrifice of her baby's life and her own.

It is tragic for Yoshiko to suffer a miscarriage, but the fetus that has
been growing in her only to die before it is even born duplicates her past
experience, thereby giving her an opportunity to grieve the deaths of both her
first and second child. Grieving as part of the process of healing after the
trauma of losing a baby is absent in "Charity Ward." In the ending of
"Self-Mockery," Yoshiko is able to grieve for her own body, which has been
subjected to the split between "pure mind" and "pure body." Emancipated from
the grip of "pure intellect," her body now releases inconsolable sorrow and
uncontrollable tears. She finally sells off the mourning band, and frees herself
from its haunting, harmful influence. The morning band has stood for the
excess of her love for her daughter (her decision on her baby's death) as well as
her turning both her body and her baby's body into an abstract metaphor.
Interpreted from the viewpoint of the apotropaic, Yoshiko's body does what she
finds horrible, namely, miscarriage, so as to mitigate its horror, the horror of
not having agency over her body.

The ending of the story may appear to be dark and hopeless. However,
seen from the perspective of the apotropaic strategy, the final scene is not
completely hopeless or tragic:

That night, under the futon, I finally felt relieved and uttered these
words quietly so that he [Koyama] could not hear: "I have sold off the
mourning band." By the time he breathed deeply in his sleep, I was
struck by an unexplainable despair and started crying, my body
writhing. The uncontrollable tears streamed down over the pattern of
the quilt. (59; my translation)

夜、私はふとんを被ると、やっとほっとして、「喪章をうっちゃった」と、彼に聞こえない
程度に口の中で言って見た。
そして、彼の寝息をきく頃には、私は何ともいえない絶望に打たれて、体をもがいて泣い
Yoshiko articulates what she is thinking. She not only admits that she has sold her body, but she also understands what it means to disconnect from her body. Her abandonment to despair is an apotropaic gesture that contains her wish to preserve what is precious to herself. Sethe's self-abandonment to the ghost of her daughter leads her to the verge of death, but she is promised redemption when she faces her demon from the past. Likewise, Yoshiko's giving in to despair paradoxically promises delivery from it. Such is the most fundamental logic of the apotropaic: Sethe and Yoshiko say "Yes" to life rather than to death. Yoshiko's weeping at the ending may be understood as an anticipation of her body's release of urami. She turns her urami into a means to repossess her agency and her own body.
Kang Kyŏng-ae

Introduction

Kang Kyŏng-ae grew up during the height of the socialist and proletarian literary movement in Korea (1925–1935). Living in abject poverty all her life, Kang developed an interest in socialist ideology that, like Hirabayashi's, was more than an intellectual curiosity. The two writers have much in common with each other. Both Hirabayashi and Kang emphasized women's experiences through their bodies, and were critical about the privilege given to the intellect over the body by the predominantly male leaders of the socialist movement. Both women were well aware of the patriarchal oppression of women that existed even under an emancipatory ideology like socialism. Both used the strategy of "writing with the body" or "the language of the body" to define women's position within the leftist movement.

Despite these similarities, there is one essential difference between the two writers. While most of Hirabayashi's protagonists are intellectuals, Kang's protagonists are mainly uneducated, poverty-stricken peasant women or city labourers with no social self-awareness. Hirabayashi's heroines, even when they are non-intellectuals, such as the peasant-class young woman in 「夜風」("The Night Wind," 1928), seem to possess social consciousness. Kang created intellectual protagonists only to reveal their inability to identify with and speak for the proletarian class.

Hirabayashi dwells on the body in order to criticize the intellectual leaders' emphasis on the purely conceptual dimension of socialism. Kang's insistence on the body aids in expressing her serious doubt about the privileged position the intelligentsia occupy in the socialist movement as leaders who speak for the proletariat. Kang challenged the intellectuals to earn, not assume, their raison d'être in the movement, by showing them the reality of colonial Korea's most exploited class, peasant and urban working-class...
women. Kang uses "the language of the body" to illustrate the most difficult barriers that these women must overcome in order to gain self-awareness and class consciousness.

Biographical Background

Kang Kyŏng-ae (1906-1944) was born in Hwang-hae Province, the setting for Human Problem and many other works. After her father's death when she was four years old, Kang lived with her mother in extreme poverty. She remained destitute until her early death after lengthy illness at the age of thirty-eight. At the age of eight, Kang began to read classical literature. She read stories to a group of village elders who called her "the little storyteller." With the help of a relative, she was able to raise the tuition for Pyŏngyang Sungŭi Yŏjung (a middle school for girls in Pyŏngyang) in 1921. In the following year, she organized a students' strike rejecting the colonial education policy and demanding better teaching facilities. This activity led to her being expelled from the school.

There is no reliable information about Kang's life from 1922 to her literary debut with "A Broken Guitar" in 1931, except for sketchy accounts of her relationship with Yang Chu-dong (1923-1924), a leading literary critic who is said to have introduced her to socialism, and her involvement in Kūnuhoe, an organization for the women's liberation movement in the late 1920s.

In 1931, Kang married Chang Ha-il and moved to Yongjŏng in Manchuria where her husband worked as a mathematics teacher in a middle school. Her own experience and the Korean immigrants' lives that she witnessed in Manchuria led Kang to depict Manchuria in many works (Salt, for instance) as a place where abject poverty, capitalist exploitation, and colonial
oppression destroyed the lives of the Korean immigrants. Kang worked in the Chosŏn Daily Newspaper's Manchurian Branch from 1934. She was the director of the Branch from 1939 until her return to Korea in 1940 because of illness. Kang died in her hometown, Changyŏn, in 1944.

Socialist ideology arrived in Korea through Japan in the early 1920s and spread like wildfire among Korean young intellectuals. The Korean Proletarian Artists Federation (KAPF) was established in 1925. In the early 1930s, the KAPF writers began to reflect on the far too dogmatic approach to literary production based on proletarian realism and the dialectical materialist world view. This period of self-reflection coincided with the Japanese crackdown on the socialist movement, as part of preparation for war. There were large-scale arrests of KAPF writers on two separate occasions. After these arrests, a split developed within the KAPF literary movement between those who looked into the possibility of adopting socialist realism, an import from Russia through Japan that demanded that writers play the role of ideological educators and engineers for workers, and those who left KAPF, rejecting the organizational and literary directions it took. Kim Nam-ch'ŏn, a leading leftist writer, suggested the adoption of critical realism as the most effective method of depicting Korean's colonial realities. There was heated debate on creative methods and the writers' world views. None of these took women's issues into consideration.

Kang, who based her writing on her lived experiences as a woman, did not affiliate herself with any of these methods. Having read her work, I am convinced that she not only unswervingly pursued her own way of realist writing, but also critically responded to one of the directives of socialist realism that mandated that writers act as ideological educators and engineers for workers.
The following discussion will examine *The Human Problem* and *Salt*, both written in 1934. I wish to investigate Kang's interpretation of individualism and its usefulness in educating Korean women. In order to establish a theoretical framework for my reading of Kang's novels, I will discuss Gayatri Chakravorty Spivak's concept of the "subject consciousness of the subaltern" as presented in her essay "Can the Subaltern Speak?" (1988).

"Can the Subaltern Speak?"60

In "Can the Subaltern Speak?," Spivak informs us that the original title of her essay was "Power, Desire, Interest." The essay's epigraph reads as follows:

An understanding of contemporary relations of power, and of the Western intellectual's role within them, requires an examination of the intersection of a theory of representation and the political economy of global capitalism. A theory of representation points, on the one hand, to the domain of ideology, meaning, and subjectivity, and, on the other hand, to the domain of politics, the state, and the law. (271)

The essay covers numerous important subjects from a "critique of current Western efforts to problematize the subject" to "the question of how the third-world subject is represented within Western discourse" to "the still more radical decentering of the subject implicit in both Marx and Derrida" to "an alternative analysis of the relations between the discourses of the West and the possibility of speaking of (or for) the subaltern woman" (271).

However, I will try to cull from Spivak's discussion of specific examples selected from Indian (post)colonial historical context a general theoretical framework that can be used for my discussion of Kang's work. One of the examples is the "Subaltern Studies" conducted in India, the aim of which is to
"rethink Indian colonial historiography from the perspective ... of peasant insurgencies during the colonial occupation" (25). The question Spivak poses is whether the elites who participate in studies by speaking of and for the subaltern groups can indeed represent subaltern interests and consciousness truthfully.

Spivak finds that these elites, regardless of their own castes or economic classes, cannot speak for subaltern interests. Spivak attributes the elites' inability to what she calls "epistemic violence." According to Spivak, this "epistemic violence" is targeted at the "silent and silenced margins" (25), that is, "men and women among the illiterate peasantry, the tribals, [and/or] the lowest strata of the urban subproletariat" (25). By "epistemic violence," she means that any subaltern interest, when represented on a collective (or "social") level rather than individual (or "libidinal," 27) level, is bound to be abstracted and integrated into the dominant desire, whether it be imperialist or bourgeois nationalist. Spivak concludes that for "the 'true' subaltern group, whose identity is its difference, there is no unrepresentable subaltern subject that can know, and speak itself" (27).

This inevitable move upwards from the concrete interest of each of the individual subalterns to the representable, therefore, more generalized, more abstract desire is not limited to imperialism or bourgeois nationalism. As Spivak also emphasizes, the inevitable move is also inherent in Marxism or other socialist ideologies that represent the proletariat class interest on the "artificial and social" (27) level. Despite this upward mobility and the silence of the subaltern, Spivak does not recommend that the intellectual cease his/her effort to represent the margins. Instead, she asks the people who speak of and for the subaltern to concern themselves with the notion of what their texts cannot say. The spokesperson, Spivak proposes, must suspend as far as possible the "clamor of his or her own consciousness (or consciousness-effect,
as operated by disciplinary training), so that the elaboration of the insurgency, packaged with an insurgent-consciousness, does not freeze into an 'object of investigation,' or worse yet, a model for imitation" (28).

I wonder if it is indeed possible for a spokesperson to suspend his/her consciousness. If s/he could, even to only a limited extent, what kind of text would she produce? Who is the speaking subject in the text? Who is the reader of the text? How can we guarantee that the reader reads it, concerning him/herself with the notion of what the text cannot say?

Further, let us ask the following questions: If Kang, who is at once an intellectual and a subaltern woman, could suspend consciousness of her intellectual self, what kind of text would she produce? If she were able to let her own subaltern-ness speak for itself, what kind of narrative would she produce? What kind of language would Kang's subaltern self speak? What can and cannot be said through her narrative?

My study of Kang's works began as an effort to find answers to at least some of these questions. The following discussion is based on my hypotheses. As mentioned earlier; Kang was critical of the dominant position occupied by the intelligentsia in Korean socialist movement. Without an ideology that could emancipate Korean women subsubalterns\(^{62}\) and without the proletarian writers who attempted to represent these women's consciousness, she refused to approve of the spokesperson position that the intelligentsia took for granted.

I argue that Kang endeavored to suspend her intellectual self so that her subaltern voice could prevail in her narratives by using three "downwardly mobile" methods. First, she avoided depicting women's social realities on a collective or archetypal level, but instead tried to depict individual subalternt women in various situations. Second, she depicted these women individuals using "the language of the body" in order to represent their realities on the
concrete level of interest, rather than the abstract level of desire. Finally, Kang cast the intellectual socialist leaders as implicated in the colonial and capitalist power structure and as upwardly mobile demagogues captured in the structure of desires that socialist ideology created.

Critics like Sŏ Chŏng-ja and Kim Chŏng-hwa wonder why, after Human Problem, Kang abandoned the proletarian literary prescriptions of KAPF and concentrated on depicting people, mostly women, living horrible realities full of starvation, opium addiction, disease, death, and prostitution. These critics attribute this sudden change to the seriousness of her illness and her pessimistic outlook in the 1930s -- the period of the most atrocious colonial persecution. However, I would like to demonstrate that she was determined to practice the proletarian literature in her own way using the three methods discussed above. I would also like to show that Human Problem does not mark the end of her proletarian literature, but is in line with her determination to establish a new leftist literary practice that could represent the realities of the most oppressed subaltern group in colonial Korea.

Human Problem

This novel is set in a village in Hwanghae Province, in the central part of Korea. The story begins with a legend surrounding the large lake in the village. According to the legend, once upon a time, there was a rich, greedy man who would not feed the poor, even though grain lay rotting in his barn. After several years of drought, the villagers were on the verge of dying of hunger. They begged the rich man in vain. One day they gathered together to raid the rich man's stores. The rich man retaliated by reporting them to the magistrate. Those who had stolen from the rich man were arrested and brutally punished; many were banished or killed. The remaining family
members cried so hard that their tears submerged the rich man's house overnight. The lake thus formed was named Lake Grudge (怨沼, Wŏn-So). The lake is large and so deep that it is impossible to sound. The lake is believed to have the supernatural power to cure diseases, and the villagers are comforted by the sight of it.

The protagonist, Sŏn-bi, is a girl around fifteen living with her mother. Her father used to work for the richest man in the village, Tŏk-ho. One day, Tŏk-ho sends Sŏn-bi's father to collect a debt from a starving tenant farmer family. Instead of collecting the debt, her father gives the family some money. Tŏk-ho finds out what Sŏn-bi's father has done, becomes furious, and throws a heavy abacus at his head, seriously injuring him. Some days later, Sŏn-bi's father dies of the head injury. He dies without telling his wife how he was injured, as he worries about the remaining family who may be harmed by Tŏk-ho. Sŏn-bi's mother hears what has happened to her husband from someone else, but decides not to tell her daughter, since she also worries about her daughter's future in the village over which Tŏk-ho holds full control.

When Sŏn-bi becomes fifteen, her mother dies. Tŏk-ho invites Sŏn-bi to live in his house. Later, someone in the village tells Sŏn-bi about what happened to her father, but she cannot believe that Tŏk-ho, a kind person who took her in upon her mother's death, could have done such a cruel thing. Although living in the room that used to belong to Tŏk-ho's only daughter, Ok-chŏm, Sŏn-bi works as a servant for the family. Tŏk-ho's wife cannot produce a son, and he has been buying and raping village girls in order to have one. When Sŏn-bi moves into Tŏk-ho's house, she finds that Kan-nan, her childhood friend, has become his concubine.

When Kan-nan cannot conceive, Tŏk-ho chases her out of his house and moves on to Sŏn-bi, promising her that he will send her to Kyŏngsŏng (Seoul) to study with his daughter. Several days later, he rapes her, saying
that everything he owns will be hers if she produces a son. Soon, Tŏk-ho's wife, suspecting the relationship between the protagonist and her husband, starts to persecute Son-bi. The helpless girl decides to run away to Kyŏngsŏng where she hears that Kan-nan works in a factory and is able to support herself. Son-bi meets Kan-nan in Kyŏngsŏng; they decide to go to Inchŏn, a port city near Kyŏngsŏng. There they work in a newly built spinning mill.

The two young women live in the dormitory connected to the mill. The working and living conditions are horrible. The workers are not allowed to go outside for three years except for an annual visit to a Shinto Shrine. Their salaries are kept in a long-term deposit and paid in one sum when they leave the mill, after their three years' expenses for meals, medicine, and other basic necessities have been deducted. The girls are sexually harassed by the foremen who wield absolute power over them, using bonuses and longer breaks from work as bait to seduce them.

When Kan-nan comes to Kyŏngsŏng, she meets a socialist activist and becomes exposed to socialist ideology through him. She involves herself in the activities organized by his socialist group. In fact, Kan-nan is responsible for the mysterious appearance of pamphlets under the girls' beds in the dormitory that reveal and criticize unfair management decisions and the foremen's unjust conduct. Through the sewage holes at the foot of the tall wall that surrounds the mill and the dormitory, Kan-nan has access to an unidentified outside contact who always brings the materials for her to distribute secretly.

Kan-nan begins to awaken the protagonist to class consciousness and to the necessity of class struggle. Kan-nan tells Son-bi that there are many people like Tŏk-ho in the world and, behind them, the powerful colonialists. Although Son-bi understands to a certain extent what Kan-nan tells her, she does not fully grasp the concept of proletarian solidarity and struggle. She does not understand when Kan-nan tells her to flirt with the foremen in order
to achieve the goals of the proletariat. Son-bi is terrified by the foremen's sexual advances. Remembering what Tok-ho has done to her, she does not want to let the same thing happen to her ever again.

When Kan-nan is suspected of subversive activity in the mill by the foremen, she decides to escape and leaves the protagonist in charge of the secret tasks she carried out. Left alone in the mill, Son-bi feels helpless and frightened. The foremen, realizing that she is not responding to their sexual advances, begin to treat her harshly, giving her little time to rest. Soon, she contracts tuberculosis. One day, she collapses, vomiting blood. Son-bi is immediately fired and taken to Kan-nan's place only to die some days later.

The ring leader (Shin-ch'ŏl) of Kan-nan's group comes to her place with a labourer activist when Son-bi dies. The labourer activist happens to be a boy named Ch'ŏt-tchae who grew up with the protagonist in the same village and who has always been in love with her. It turns out that Kan-nan's contact outside the mill was Ch'ŏt-tchae. His family used to be one of the poorest in the village. When the Japanese police with Tok-ho as collaborator intensified their exploitation of the farmers, he started to steal food just to survive. Fearing the police, he fled his village and came to Inch'ŏn. He worked as a labourer on the waterfront.

In Inch'ŏn, Ch'ŏt-tchae met a socialist leader, Shin-ch'ŏl, an intellectual from Kyŏngsŏng, and became involved in labour strikes and other activities under his direction. Shin-ch'ŏl is the son of a teacher at the school that Ok-chŏm, Tok-ho's daughter, used to attend. One summer, while Son-bi still lived in Tok-ho's house, Ok-chŏm came home with Shin-ch'ŏl during the vacation. Ok-chŏm fell in love with Shin-ch'ŏl, a student in Kyŏngsŏng University, but Shin-ch'ŏl was secretly interested in Son-bi. After graduation, Shin-ch'ŏl's father tried to force him to marry Ok-chŏm, but he refused and left home. He went to see his socialist activist friend whom he had met when
he became interested in socialism at the university. The friend recruited Shin-ch'ŏl as an intellectual activist and sent him to Inch'ŏn.

A few months before the protagonist's death, the strike Shin-ch'ŏl organized failed and he was arrested. On the day of Sŏn-bi's death, Ch'ŏt-tchae learns that Shin-ch'ŏl renounced his ideology (전향), was released from jail, married the daughter of a rich man (Ok-chŏm), and obtained a good job in the Manchurian government.

Ch'ŏt-tchae realizes that intellectuals like Shin-ch'ŏl, although they work together with the labourers, are able to enter a compromise with the bourgeois class whenever the circumstances warrant it:

Yes, he surrendered. No, not surrendered, he compromised. Shin-ch'ŏl already has in his background the potential to compromise his political ideology. He belongs to the bourgeois class. What about me? I could not and cannot survive without pushing forwards, overcoming one barrier after another. But, Shin-ch'ŏl has many options to choose from. That is the fundamental difference between him and me! (412)

When Ch'ŏt-tchae recognizes that the person who has just died is Sŏn-bi, he is overwhelmed by anger. He feels as if Sŏn-bi's body represents the human problem that the human race has attempted to solve throughout history:

But this problem is still unresolved. It can only be solved through solidarity among the people like Ch'ŏt-tchae himself who had no other choice but to fearlessly engage themselves in uphill battles. (413)
From *Han* to Class Solidarity through the Process of Individualization

Sŏ Chŏng-ja, in *The Korean Women's Novel and Criticism* (2001), contends that Kang in *Human Problem* aimed to write a "female bildungsroman" but failed to create a protagonist with fully developed self-awareness (32-3). Sŏn-bi experiences many difficulties including the deaths of her parents during her childhood, deception and rape by Tŏk-ho, hard labour and sexual harassment in the spinning mill, and so forth. However, her experiences do not help her develop self-awareness in that she does not show any sincere effort to protest against her abusers and exploiters, and eventually dies of a disease. Sŏ finds it difficult to understand the author's intention in creating a protagonist like Sŏn-bi in a proletarian novel. Sŏ observes that one can almost perceive Ch'ŏt-tchae or Kan-nan as the protagonist.

However, I wonder if there is another way of understanding the protagonist's short life. I would like to suggest that, by reading the novel from the perspective of the subaltern consciousness and *han*, we may be able to see that the protagonist comes to possess self-awareness, not simply as a proletarian, but as a subaltern woman under the traditional neo-Confucian, imperial, and socialist patriarchy. The author wanted the reader to hear Sŏn-bi's "silent voice" through the narrative of her (Kang's) subaltern consciousness.

In order to read the novel from the perspective of *han*, it is crucial to notice the significance of the motif of the lake that opens the novel. The name of the lake is "Grudge" (원, 된, wŏn). It therefore signals one aspect of the
emotion of *han*, that is, the original, raw stage of *han* before it is dissolved, sublimated, or aestheticized. As discussed in the first chapter, *han* contains both meanings: *han* and *wôn*. In this section, I will distinguish *han* from *wôn* in order to demonstrate the process of transformation from *han* to *wôn*. Henceforth, *han* signifies the dissolved or sublimated state of *han*, while *wôn* the raw, violent state of *han*.

What defeats the rich, greedy man in the legend is the raw emotion of *wôn* purged. Although tears may not seem much of a threat to their oppressors, when the villagers come together and express their *wôn* in solidarity, the accumulated *wôn* in the form of tears can drown the powerful man. Perhaps Kang felt the necessity to emphasize the raw state of *wôn*, rather than the dissolved or sublimated state of *han*, to raise class consciousness and encourage the spirit of class strife among the doubly oppressed and exploited proletariat in colonial capitalist Korea.

In order to do transform *han* to *wôn*, the protagonist needs to be isolated from the community where women like herself are able to dissolve their *wôn* as explained earlier. As part of the process of isolating Sŏn-bi, the author develops the plot in which her father dies when she is a child, her mother dies when she is in her teens, and her friends, Ch'ot-tc'hae and Kang-nan, leave her for the city. Through this isolation process, her *wôn* loses its chance to be dissolved, and instead, accumulates in her. In addition to the loss of her protectors, the persecution she suffers at the hands of Tŏk-ho and his family intensifies her *wôn*.

Despite the loss of her parents and other protectors, Sŏn-bi still has the community, which provides her with a circle of *han* sharing. For example, the old servant who shares the room with the protagonist after Tŏk-ho's daughter comes back from Kyŏngsŏng for the summer vacation, cries with and for Sŏn-bi, and helps her in various ways. The old male servant, Yu-sŏbang,
who also sympathizes with her, weaves a pair of straw shoes (철신) for Sŏn-bi. Other older women in the village are always ready to comfort her and share han with her whenever she visits them. Even the dog in Tŏk-ho’s house becomes the source of comfort. These various helpers seem like the various helpers so frequent in fairy tales (both Asian and Western). Given that the novel starts with a legend, perhaps the author intended to create a fairy tale-like atmosphere to suggest that the protagonist’s consciousness still remains within the dynamics of han-sharing in a traditional community.

In order to allow Sŏn-bi to become an individual ready to face society alone outside the han-sharing community, the author creates an opportunity for her to leave the village. That opportunity is the jealousy of Tŏk-ho’s wife which eventually drives Sŏn-bi out of the house. Only when Sŏnbi is ready to leave is the truth of the story she had heard about her father’s death at the hands of Tŏk-ho confirmed. This revelation is an essential part of her maturation. Having no place to go, the orphan girl decides to go to Kyŏngsŏng to find Kan-nan.

Kan-nan attempts to take Sŏn-bi back into a community. This time, it is a community of socialist activists where solidarity among the members is more important than the individual’s well-being. Within this community, the violent, raw state of won is valued and encouraged in the effort to develop a spirit of revolution and class struggle. In other words, class solidarity and revolutionary forces are formed through the collective, violent energy of won.

Kan-nan brings up the subject of Tŏk-ho’s sexual exploitation even when the protagonist herself does not want to think about it. She tells Sŏn-bi that there are many men like Tŏk-ho in the world, in order to encourage Sŏn-bi’s fighting spirit against the existing social structure that produces and protects men like Tŏk-ho. Kan-nan tells her how the girls in the mill are exploited by the bourgeois capitalists (361). Most crucial of all, Kan-nan tells
the protagonist to sacrifice her personal well-being for the cause of class struggle and to flirt with the foremen. Kan-nan feels frustrated with Sŏn-bi:

Kan-nan thought that if Sŏn-bi possessed full consciousness of class, she could get away with anything while having the foremen wrapped around her finger. Then, she [Kan-nan] could escape the mill in case she was exposed, leaving Sŏn-bi in charge of the important tasks.

As enthusiastic about the socialist cause as Kan-nan may be, she does not think about what it means to Sŏn-bi to sacrifice her body for the socialist cause. For the protagonist, nothing has changed, as far as sacrificing her body is concerned: the only difference is that now she sacrifices it to the foremen instead of to Tŏk-ho. Kan-nan's advice to flirt with the foremen must come as a shock to the protagonist, who has relied on Kan-nan for protection against the sexual advances of the foremen:

Sŏn-bi [lying in her bed] was surprised to hear the foreman's cough. She held her breath to hear. The second time, she realized that the cough was coming from the foreman's room. She felt unpleasant thinking that the foreman lay facing her on the other side of the wall that separated her room from his. She remembered the story about Yong-nyŏ [another girl who was sexually abused by the foreman] that she heard from Kan-nan. She thought that perhaps that was why the foreman moved her to the present room. "But I am neither Yong-nyŏ nor the Sŏn-bi that I used to be. If he tries to sexually abuse me, I will expose everything and fight to the end."... She wanted to meet Kan-nan to discuss how to ward off the foreman's advances. (376)
Although Sō and other critics complain that, by accepting abuse passively, the protagonist shows she has not developed her self-awareness, her determination to protect her body and dignity seems to demonstrate a full awareness of herself as an individual. Sŏn-bi eventually sacrifices her life to protect herself from sexual predators. Had she given in to the foreman’s demand, she might have avoided the heavy workload that causes her tuberculosis and death.

The author removes the protagonist from her traditional community to draw out of her the violent emotion of won. Through the process of individualization, the protagonist accumulates won. At the same time, and through the same process, Sŏn-bi also develops respect for her own body and refuses to sacrifice it to an ideological cause. If Hirabayashi’s protagonists see their bodies as the site where an individual perspective can form, Kang’s protagonist acquires respect for her body through the process of individuation. Unlike Hirabayashi and her protagonists, Sŏn-bi tries to avoid living directly through her body as much as possible. However, as a subaltern woman living under colonial, capitalist patriarchy, she does not have options available to her other than to live through her body. It seems that for Sŏn-bi, her body does not represent, but is her whole self, her dignity, her individuality. Hence, she can not allow her body to be used for intellectual causes.
Some may interpret Son-bi's protection of her body as unquestioning observance of the feudal code of conduct for women; therefore, she is not an individual in the modern sense. However, Son-bi's respect for the body is not the same as women's traditional obligation to maintain chastity. According to Confucian rules, once a woman loses her chastity, it is impossible to regain others' respect or her own for her body and person. However, Son-bi, although she has lost her chastity to Tôk-ho, maintains her respect for her own body.

The Intellectual versus the Labouring Class

One of the recurring themes in Kang's work is her doubt about the intelligentsia's commitment to the class struggle and the proletarian revolution. Human Problem is no exception. Intellectually, Shin-ch'ôl appears to be fully committed to socialist causes. However, the jail scene vividly demonstrates how his physical weakness and his concern for his family affect his mental state. After his arrest, his father, who used to be a school teacher, is fired from his job, and he and his family eke out a meager existence. His father visits him in jail and pleads for him to renounce his ideology and avoid the long jail term. When he sees his father's emaciated body and shabby appearance, Shin-ch'ôl's firm socialist convictions fade.

Soon it becomes apparent, however, that Shin-ch'ôl's physical weakness affects his ideological commitment more than do his worries about his family. He does not think he can endure physical pain and hardship:

"What should I do?" he asked himself. His family needed him, but most of all, his weak body wouldn't withstand the life in jail. The memory of his torture in the police station sent a chill up his spine. He did not think he could go through it a second time. Ignorance made him endure the first time, but it would not the second time, when he would be fully aware of the degree of pain. He'd rather die than put himself through
the ordeal once more. He was not quite sure, but it might take as long as a year for his case to go to trial. If he were convicted, the sentence could be ten or fifteen years.... He might have to spend his entire life in jail. Even thinking about it made him lose all hope in life. He kept thinking about what Byŏng-shik [his university friend who is now his preliminary trial judge] had said [Byŏng-shik advised him to convert and avoid any jail term for his family and for his future]. The advice that Byŏng-shik gave him the previous day had disgusted him then. But, only a day later, his words began to make sense. (402)

Eventually, Shin-ch'ŏl agrees to the conversion and is released from jail. He commits himself fully to the colonial capitalist economy, marries Tŏk-ho's daughter, gets a job in the colonial government in Manchuria, and so forth.

Although Shin-ch'ŏl himself sees his weak physical condition as the most pressing reason for his conversion, the author does not trust his intellectual commitment to begin with. Earlier in the story, when they first met on the train, Shin-ch'ŏl accepts Ok-chŏm's invitation to visit her family in the Yongyŏn Village during the summer vacation. During his stay, he falls in love with Sŏn-bi for her beautiful face, docile manner, and industriousness. He waits for a chance to reveal his heart to her. One day, he sees a hand that picks a zucchini from the vine, but he can not see whose it is. The hand is a labourer's hand with large knuckles and split nails. Although he knows that it is
most likely the protagonist's hand, he denies it: "Whose is it? It is the old maid's hand. It cannot possibly be Sŏn-bi's. No matter how hard she has worked all her life, she is still young...... It is not hers, no! He shook his head from side to side in denial" (누굴까? 혼명의 손이다! 선비의 손이야 설마한들 그럼 수가 있음까? 아무리 일을 한다고 해도 나이가 있는데...... 그렇지는 않아! 않아! 그는 머리를 좌우로 혼들였다, 222). From then on, whenever Shin-ch'ŏl thinks about the protagonist, he remembers the hand and shakes his head in denial.

This denial signifies much more than an aesthetic shudder. It makes one doubt the seriousness of Shin-ch'ŏl's intellectual commitment to socialism. Some days before he sees the hand, Shin-ch'ŏl hides himself behind a tree and watches the protagonist hard at work, washing clothes by a stream. Smitten by her beauty, he thinks: "Perhaps people can find truth and beauty only in industriousness" (인간은 일하는 곳에서만 진실[真實]과 우리[優美]를 발견할 수 있는 모양이다, 202). This thought seems in accord with the socialist intellectual's effort to understand and identify with the life of the working class people. However, his disapproval of the working woman's hand clearly demonstrates that Shin-ch'ŏl's commitment lies with bourgeois aesthetics and the world view it represents. The author wants the reader to see the whimsical nature of his "socialist activism." The fact that he "spies" on a working woman from the side-lines, especially when he is not working himself at the time, nicely illustrates the situation.

In the final scene, Ch'ot-tchae thinks about the difference between Shin-ch'ŏl, who so easily abandons his political ideology, and workers like himself. The only difference, he concludes, is that one has many options to choose from, while the other has none. Kang's skeptical view of the intellectual as well as her own call to solidarity among workers is reflected in this remark. But, it may have another dimension. Could Kang be suggesting that, for the proletariat, it is impossible to separate mind from body? In other words, does
the proletariat have a choice between the mind and the body? In order to shed light on these questions, we need to examine the scene in which Ch'ŏt-tchae tries to find the link between hunger and law.

When he begins to steal food, Ch'ŏt-tchae asks Yi, a middle-aged, crippled beggar living with him and his mother: "What is the thing called 'law' that can put people in jail?" (병이 무슨 말이야? ... 왜 법에 걸리면 주체소에 잡히기지 않으, 257). Yi does not know what the law is, either:

He [Ch'ŏt-tchae] also did it [stealing food] because he was too hungry. But it was still against the law. At the time, he could not think of anything other than finding food. Having eaten, he realized that he had done one more thing against the law.

Yi finally understood his question, but did not know the answer. "Law is law, it's been there from the beginning," said Yi. "It's been there from the beginning?" "Yes, of course. Law is law."

Yi thought the law was not man-made but had been there since before man appeared on the earth. Hearing Yi's answer, Ch'ŏt-tchae felt sadness beyond description for a long while. The law that was absolutely unavoidable! Why was it that he alone, no, Yi and his mother as well, who suffered right before his eyes, why did they alone see no other choice but to break the law?

Such thoughts made his head swim. (258)

위치 자기도 배가 고프니 할 수 없으니 그랬다. 그러나 법에는 벌려들 일이다. 그때는 페교론 차라 아무것도 생각나는 것이 없이 그저 담담히 먹을 것이만 찾기에 몰렸으나, 이렇게 먹이며 밥을 먹고 나니, 자신은 법에 걸린 노릇을 또 한가지 하였던 것이다. 이서방은 그저 앉아 있는 들었으나, 뭐라고 설명할 아무것도 없다.

"법이 벌이지 뭐냐, 본래 벌이라는 것이 있습니다."

"그저 본래부터 있는 게냐?"

"아! 그렇지! 그저 벌이네라."

이서방은 이 법이란 것이 어떤 사람이 만든 것이 아니라, 사람이 나기 전부터 이 세상에는 밀려 이 법이란 있던 것이 생각되었던 것이다. 이 말을 들은 첫째는 한참 더 말도 형용할 수 없는 비애를 느꼈다. 동시에 벗어나지 못할 절적인 이 법?
Although he has never learned the concept of equity, Ch'ŏt-tchae knows through his body and its suffering that something is not right about the application of the thing called the "law." For him, his mind is deeply rooted in his body and its lived experiences; his body informs his mind and perhaps his mind in turn reinforces his body. There is no room for a division between mind and body.

Can the Intellectual Speak for the Proletariat?

In the ending, Ch'ŏt-tchae sees Sŏn-bi's body as representing the problem that the human race has attempted to solve throughout history. Although the author does not specify what this problem is, the context indicates that it is the problem of inequality. Through Ch'ŏt-tchae, the author declares that working class solidarity and struggle are the only solution to the problem:

But, this problem is still unresolved. It can only be solved through solidarity among people like Ch'ŏt-tchae himself who have no other choice but to constantly brave the uphill battles. (413)

It is crucial to notice the deliberate juxtaposition of two thoughts Ch'ŏt-tchae has in the final scene. As soon as he recognizes the woman who just died is Sŏn-bi, he curiously thinks of Shin-ch'ŏl's conversion and the difference between the intellectual (Shin-ch'ŏl) and himself. This thought is immediately followed by the thought about the "human problem" and class solidarity as its solution.

It seems unnatural for Ch'ŏt-tchae to think about the difference between the intellectual and the proletariat when he sees the dead body of his beloved.
However, the author chooses to put the two thoughts together in Ch’ôt-tchae's head at that moment. Ch’ôt-tchae's pledge to the workers' struggle seems forced at that moment, as if the author's intellectual self is trying to speak through a character who is not an intellectual. Perhaps, the author asks herself here: "Can I (the author herself), an intellectual after all, speak for people like Ch’ôt-tchae and Sôn-bi? If I cannot speak for them, should I stop writing about them?" Kang might have concluded that she should indeed keep writing about characters such as Sôn-bi and Ch’ôt-tchae, but with a minimum intervention of the writer's consciousness in the narrative. Indeed, Kang did minimize her intervention when she wrote Salt.

Salt was published in installments in New Home (신가정, a leftist journal) from May to October in 1934, while Human Problem was in Tonga Daily Newspaper from August to December in 1934. The publication dates do not necessarily indicate which work was written first. However, it is highly likely that the two works were written around the same time. Critics like Sô Chông-ja and Kim Chông-hwa wonder why Kang was writing two diametrically different novels at the same time. However, as I argued earlier, the two novels are not so very different in that both are the result of the author's effort to allow room for women subaltern protagonists' consciousness to prevail even when the protagonists cannot articulate their thoughts. Only then, the intellectual reader realizes what the text cannot say and how much his/her own consciousness intervenes in his/her hearing of the subaltern consciousness. The only difference between the two novels is that Salt points out much more emphatically than Human Problem that the traditional passive han sensibility is the first and foremost barrier for the Korean subaltern to overcome.

Kang seems to have greatly concerned herself with what would happen, realistically, to women like her heroines who have undergone the process of individualization and were outside the passive han circle of their old
community. Would they be willing to join another collective like the socialist patriarchal collective that demands the sacrifice of all individuals, especially female ones, to the common good? Or would they be attracted to modern capitalism which, at least on the surface, allows individuality to flourish? Were there any terms available on which they would be interested in joining the collective again? Focusing on these issues, I will examine Salt.

Salt

This story is set in Yongjong (永豐) in Manchuria where many Korean farmers migrated after losing their farm land or tenancy under Japanese colonial rule. The protagonist is a mother of two children, a teenage boy and a girl in elementary school. She and her family migrated to the farming village near Yongjong City more than ten years ago and since then have been tenant farmers of land owned by a rich Chinese man named Pangdung. Often the Korean farmers there are harassed and sometimes killed by the Powidan (the Chinese Army), or the Chawidan. Chawidan is an armed vigilante corps consisting of the sons of Korean farmers, organized by the colonial government in order to counter the anti-colonial Korean communist guerrillas that were active in the region.

One day, the protagonist's husband is shot to death by the communist guerrillas. He and Pangdung may have collaborated with the Japanese Army. Immediately after the funeral, the protagonist's son leaves home and does not return for many months. The protagonist, tired of waiting, leaves home with her daughter in search of her son. She goes to Yongjong City, but, unable to find him, she decides to ask Pangdung for help. Pangdung, a clever man, takes advantage of the mother and daughter, making them work as servants in return
for a room and meals in his house. One night, when his wife is out, he rapes
the protagonist. She becomes pregnant.

After the rape, Pangdung treats the protagonist coldly and avoids any
contact with her. She tries to tell him about her pregnancy, but cannot bring
herself to do so. Almost nine months go by, during which time she tries to
hide her swelling belly. One day, Pangdung comes back from a long trip and
tells her to leave his house. He has seen her son's execution; he was
beheaded as a captured communist guerrilla. He does not want to be involved
in any way with the family members of a communist. He literally kicks her and
her daughter out. She thinks that Pangdung and his wife made up the story
about her son being a communist in order to drive her out. Her son, a smart
boy, she tells herself, could never have joined the communist guerrilla group
when his own father was killed by them.

Having no place to go, the protagonist thinks about killing herself and
her daughter after killing Pangdung's family. But in the next moment, she
rejects this plan because she wants to find out about her son first. That night,
she works for a Chinese family who allow the mother and daughter to stay in
a hut by the river. Over night, she gives birth to a baby girl. It is a long,
painful delivery that the author depicts in vivid detail. At first, she plans to
strangle the baby as soon as she is born and throw her in the river. However,
when she puts her hands around the baby's neck, her maternal instinct
prevents her from hurting the baby.

After the birth, the protagonist is on the verge of starving to death.
Holding the baby in her arms, she promises that she will survive for her
children. She used to wish to die, but "after the near-death experience of the
delivery, she didn't want to die for some reason. She even felt the joy of life"
she finds in the hut to ease her hunger. Her daughter, while washing her mother's blood-soaked clothes in the public washing area, meets their old neighbour from their village, Yong-ae's mother. Yong-ae's mother puts them up in her home for several days and introduces the protagonist to a woman looking for a wet-nurse for her baby boy. The protagonist has to lie that she does not have a baby in order to get the job, since the woman who hires her does not want a wet-nurse who has her own infant to feed, despite the fact that she would need a baby of her own to be a wet-nurse. Her greedy employer does not want her son to share milk with the protagonist's baby.

The job pays well enough for the protagonist to rent a room where her two daughters stay. She waits for the night to visit her daughters secretly and feed her own baby, only a couple of nights a week. The older daughter, only a child herself, takes care of the infant who often cries through the night. A year passes. One day, the older daughter falls ill and dies. The baby, while her sister is too ill to take care of her, crawls out of the room and drinks the dirty water in the yard. She dies a few days after her sister's death.

The protagonist's employer does not allow the protagonist to come back to her job, saying that she is afraid that her baby may catch the same disease as the protagonist's daughters. The landlady of the house where she rented the room for her daughters asks her to move out for the same reason. However, the protagonist shows the landlady that she has no intention of moving out even if she is dragged out:

She was surprised at herself, not knowing where her fearlessness came from... If the landlady had continued with her berating, she could have confronted her with a knife. Fortunately, the landlady retreated to her quarters, as if she read her violent thought. "Humph, whom are you trying to kick out. I won't budge, no matter what," she mumbled to herself, staring at the door of her room. She wanted to continue to fight with the woman [landlady]; something in her was not satisfied.
Her anger reached such a degree that it would take the digging of
tens of fathoms into the ground to make it subside. (522).

The protagonist feels that she herself killed her daughters: "Does it make
sense to kill my own children to raise someone else’s child? Don’t leave me
alone, take me with you, my daughters" (남의 세켜 키우느라 제 세끼를 죽인단
말이나…… 이년들 모두 가면 난 이제란 말이나. 난 마저 배려가라, 523). The bereft
mother tries to resist the memory of her sick daughters, but to no avail. She
even misses Myongsu, the baby she has nursed:

"I wonder if he is crying..." she said, without realizing. Then, she tried
to fool herself, saying to the image of the baby boy in her mind’s eye,
"Myongsu, because of you, my Pong-huí and Pong-yom died. Go
away!" But his face came closer towards her; she felt as if she could
almost touch him. She bit her hand hard. She missed him as much as
her pain.... "Hum, you stupid bitch! You killed your children and now
miss someone else’s child? Why are you still alive? Why don’t you kill
yourself? Why keep on living? If you had killed yourself when your
husband died, you could have avoided all this misery." (524)
The protagonist feels that the communists who killed her husband are at the origin of her misery. She wants to find her son, but she wants to see Myŏng-su first before her search. Her desire to hold the baby is unbearable; she grabs her nipples hard. She can almost see his bright eyes looking up at her while suckling at her breast, his hand playing with it. Then, the tearful eyes of her daughters appear in her mind. She goes to the cemetery, but runs out, fearful of death. She misses Myŏng-su so much that tears stream down her cheeks. She thinks, "Love is a dirty emotion" (정이란 지식한 것이다, 526).

She wants to die, but at the same time she fears death. She decides to live as long as possible. She wants to see her son and witness the downfall of the communists. At this moment, Yong-ae's mother visits her. After feeding the starved protagonist with the food she has brought with her, Yong-ae's mother tells her about an illegal, but lucrative business opportunity: buying salt in Korea at a cheap price and selling it in Yongjong where the price of salt is high. The protagonist feels that making money is meaningless when her children are dead. However, she also knows that starving is more dreadful than dying. She goes on a salt-buying trip to Korea with five other men and a guide, and almost kills herself walking for many days and crossing the chin-deep river border, carrying a heavy salt bag on her head.

Immediately after crossing the river, the smugglers are caught by a group of communist guerrillas. The leader of the group gives them a propaganda speech which the author summarizes in one sentence: "Everybody! Do you know what forced you to miss your sleep to carry the loads of salt at night?" (여러분! 당신네들이 왜 이 밤중에 단잠을 못 자고 이 소금알을 지게 되었는지 알으신가요!, 534) He then lets the smugglers go free. The voice of the leader sounds like that of her daughter's teacher of a long time ago. The next moment, the protagonist derides herself for her inability to say anything to the communists who killed her husband, her inability even to remember her hatred
towards them. She feels that she is ridiculous: "The more stupid one is, the stronger her desire to live" (그리고 못난 바보일수록 살아가다는 욕망은 더 크다고 깨달았다, 535). At the same time, she wonders why the communists did not take their salt away.

Once back in Yongjong, the protagonist keeps her salt in her room, too tired to sell it immediately. Massaging her aching feet and head, she misses all her children, Pong-yŏm, Pong-hūi, Myŏng-su, Pong-shik. She likens her life alone to food without salt: it has no taste, nothing to look forward to. After crying for a while, she falls asleep and is later awakened by two policemen who arrest her. The last passage in the manuscript was censored by the colonial government and no other copies of the manuscript before the censorship is available. The story remains without the ending. Some of the remaining fragmented words seem to suggest that the protagonist remembers what she heard the previous night from the communist leader. His words somehow made sense to her, despite her fear of and hatred for the communists. Seeing the policemen arresting her, she suddenly feels her body "burn with anger" (불안감 그의 몸은 화면 달려 이 penet 밤 xxx에서 xxx 아니 알ᐅ게 들었던 그들의 말 xxxx, 537; the x's are erased words).

Three more fragments and the final short sentence remain intact. The first two fragments read "in the pitch dark" (갈갈한 어둠 속에) and "might be fighting along with" (도와 싸울 것이다) (537). Perhaps the author describes the protagonist imagining her oldest son, who is said to have joined the communist guerrillas, "fighting" against the Japanese "in the dark" like the group she met in the previous night on her way back from Korea.

The last sentence, "She bolted up on her feet" (그는 발먹 일이났다, 537-8), seems to indicate a resolution of some sort. The last three characters from the second last sentence also survived the censor's ink : 「울랐다」 (537). This fragment can mean many things, but one possible conjecture based on the
context is that it is part of 「독이 울랐다」, meaning "She felt herself full of venom," which reads smoothly with the final sentence describing a resolution in her action.

From Chǒng (Compassionate Attachment) to Wŏn (Venomous Grudge)

The protagonist, called Pong-yŏm's mother, has three characteristics. As her name represents, she is first and foremost a mother who gives unconditional love not only to her children with her husband, but also to the child born from a rape by a Chinese landowner and to someone else's baby whom she raises as a wet-nurse. Regardless of race, blood-relation, or other circumstances, all the children who have been nurtured by and through her body are precious to her and beyond the reach of her han-turned-vengeful spirit. In this sense, the protagonist is diametrically different from Hirabayashi's protagonist in "Charity Ward," whose vengeance against an unjust society is misdirected towards her baby.

Second, Pong-yŏm's mother lives in the world of sublimated han that she calls chǒng (情) in the first part of the story. Han and chǒng cannot be thought of separately. The final product out of the process of sharing and dissolving the potentially violent and intense won emotion is chǒng. Wŏn is sublimated and the intensity of the emotion turns into a tenacious bond among the han-sharing members. As explained in the Introduction, chǒng consists of feelings of endearment, the warm-heartedness, compassionate attachment, and an intense longing for somebody. Because she has been living immersed in chǒng, the protagonist does not know how to live life otherwise. She can be easily manipulated and taken advantage of by the people outside the han-sharing community, especially by the self-serving people like Pangdung often found in urban capitalist societies. At first, too trusting, she is deceived
by Pangdung. However, she does not remain unaware of the fact that she has been deceived. Indeed, the problem is that she is aware of it, but cannot control her *chông*.

A good example of her inability to control her *chông* would be her feelings towards Pangdung. After she becomes pregnant, she says nothing to Pangdung's wife about the rape, and nothing about the pregnancy to him. At the same time, she considers telling Pangdung about the pregnancy and asking Pangdung to rent a room somewhere for her behind his wife's back (506). This thought turns the rape to an illicit relationship or something similar to the feudal practice of keeping concubines. Further, the protagonist's curious behaviour after the rape merits our attention:

Since that night [when she was raped], Pangdung had been cold towards her, no matter how she interpreted his behaviour. At first, she thought that it was because he had his dignity to maintain and a difficult wife to deal with. However, as time passed, she became resentful. At the same time, ironically, she felt an invisible bond between Pangdung and herself, and *chông* endlessly welling up in her heart went out to him. She let out a sigh, while wiping the sweat off her forehead. "When can I freely talk to him and receive his love?" Just the thought of it made her body tremble with joy. But realizing her situation, she felt like crying and became envious of Pangdung's wife. (507)
It is hard to understand her feelings for Pangdung, who is cold to her, and her unrealistic expectation of a happy future with him. Taking all her knowledge about Pangdung into consideration, we find it even more difficult to understand. She was aware of the kind of man Pangdung was, even before her husband's death: one year, he took the entire harvest, leaving nothing for her family to live on for the rest of the year. When she is close to delivery, she and her daughter are driven out of Pangdung's house. She realizes how "dreadful" (무서운, 512) a man Pangdung is. But even then she keeps looking back, anticipating that Pangdung will come after her to take her back (512).

Either the protagonist is deluded or she cannot control her emotions despite her awareness of the situation that she is in. Whichever is the case, one thing is clear: she tries to make sense of the pitfalls in the capitalist world to which she has fallen a victim. The problem is that she does it using the old world view. Her maternal instinct adds to the complexity of the situation and intensifies her confusion. Her chǒng seems stronger when the chǒng relationship involves babies such as the one that is growing in her womb and later, the baby boy who suckles at her breast. Her remark, "Love [情, chǒng] is a dirty emotion," should be understood in this context.

Finally, the protagonist is a woman who has been forced by her circumstances into the world of capitalist economy. She joins the capitalist labour market with neither particular skills nor much knowledge about the workings of capitalism. Her situation is similar to that in which countless Korean peasants found themselves during the period of transition from the premodern to the modern capitalist economic order under colonial rule. The exploitation of the peasant class by the colonial ruler was systematically carried out through the maintenance of semi-feudal structures in rural areas. At the same time, the farmers whose lands were taken away had no other alternative but to enter the rural, mining, or urban cheap labour markets. Their
lack of skills other than farming and the absence of labour laws made them vulnerable to capitalist exploitation. Equally disadvantageous to them was their confusion between the old and the new world view. Kang depicts the protagonist in *Salt*, except in the ending, as one of these confused peasant-turned-city labourers. She suffers more because the fatalistic world view of *han* hinders her recognition of the numerous dangers in the capitalist economy.

At the beginning of the story, the protagonist is a peasant woman who is aware, albeit very vaguely, of the new capitalist order of the outside world. Before her husband's murder, she looks at her own field that she has finally managed to purchase after more than ten years of hard work in a foreign land. She remembers how her land in Korea was taken away from her by a rich man of the *yangban* caste (the high class in the traditional Korean caste system) in her village. Her family had no other choice but to emigrate to Manchuria. She says: "We have to do better. We have to be able to show off to that bastard some day" (‘잘살아야 할 터인데, 그놈 그 창봉 농 보란 듯이 우리도 잘살아야 할 터인데……’ 하며, 494). She begins to understand that the old caste system is obsolete now; money has replaced it and determines the new social order.

However, the protagonist interprets the new capitalist world order in terms of the old world view of *han*, especially its fatalistic aspects. She believes that it is luck that determines the distribution of wealth. She is poor because "God is not kind to me. He blesses some people with all the luck in the world, and curses me with hardship" (하느님이도 무심치, 누구는 그런 복을 주고 누구는 이런 고생을 시키고……, 494). One wonders if the concept of luck creates the illusion in capitalist society that the socio-economic structure itself is harmless and neutral. Working hard is not enough to support oneself and one's family, because one needs to have luck as well. If a person works hard and
makes money, then she is lucky. If she fails despite her hard work, then it is her bad luck. She cannot blame the system since the system welcomes and treats everybody equally.

The idea of luck seems to conceal the problem of the social structure that creates and perpetuates the unfair distribution of wealth. Hirabayashi's protagonist in "Charity Ward" complains that the medical report on her baby's death will not say anything about the sick mother who cannot afford food for her baby. For her, science and capitalism work hand in hand in creating inequality in society. For Pong-yôm's mother, luck can explain away everything and does not allow her to obtain a critical view of the capitalist system, as Hirabayashi's heroine does. She does not ask why she is not given her fair share even after her hard work. She simply attributes it to her bad luck. Both the concept of luck and the element of fatalism in han inhibit recognition that the capitalist claim of equal opportunity and free, fair competition for all is a fallacy.

The protagonist's fatalistic outlook changes after her experience as a wet-nurse. The protagonist's second attempt to survive with her children in the capitalist society is to become a wet-nurse. Once again, the protagonist sells her body as a commodity. The problem is not that she uses her body as a commodity to earn money; rather, it is that her own children die while she raises someone else's child. In an ideal situation, working as a wet nurse would not have to result in her daughters' deaths. There would be no need to lie about her own baby, to live separately from her daughters, and to visit them secretly at night. There are other possible arrangements for the well-being of the children in both families.

The author emphasizes that the protagonist's problem is not a personal one, but a socio-economic one. Pong-yôm's mother's body is her own means of production: it produces milk. She is the owner. Her employer is entitled to
only the protagonist's product. However, her employer (the capital) appropriates the protagonist's means of production by taking possession of the protagonist's body, that is, by preventing her from visiting her own children. So Chông-ja may be right in her contention that this novel depicts the conflict between motherhood and labour as part of the feminist agenda (35). However, this particular case seems to imply more than the conflict between motherhood and labour. The protagonist's job as a wet-nurse could have been a perfect opportunity for her to do both mothering and working at the same time. The cause of the protagonist's failure to do so seems to be the greed of the boy's mother to keep the means of production under her control. This greed is the ultimate cause of the deaths of the protagonist's daughters.

After the deaths of her children, the venom of won raises its head in Pong-yôm's mother. She is fearless, even audacious, and she wants to give full expression to her violent emotions. Her chông fades away and her vengeful spirit reveals itself. She used to say to herself that she would survive for her children; now she wants to live as long as she can (526). The disappearance of chông, the appearance of grudges, her awareness of herself as an individual in the form of her will to survive even after her children's deaths, all come at the same time. With these changes comes the protagonist's daring engagement in an illegal, but lucrative, form of capitalist enterprise: smuggling. Her violent won has yet to transform itself into her pledge to the communist cause.

Traces of the Intellectual: A Disembodied Voice

As in Human Problem, there is an intellectual in Salt. However, the intellectual in Salt is different from Shin-ch'ol in Human Problem in several ways. First of all, he is not represented by any name or physical presence; he is just a voice heard by the protagonist after the smugglers are captured by
the group of communist guerrillas. Here, we notice the author's deliberate contrast between the intellectual's disembodied, abstract voice and the protagonist's body:

Once the flash lights were turned off, the smugglers were not able to see anything. Thinking that the guerrillas might be pointing knives or guns at them, she was terrified. Then, in the dark, a voice began to speak.

"Everybody, do you know why you have to miss your sleep and carry these loads of salt at night?"

A strong, resonant male voice was heard sometimes loudly and other times softly through the wind. The smugglers thought, "Good, they are communists. They won't take our salt away. How should we plead with them?" The voice continued. Hearing the long speech, all they wanted was to be let go free. They kept worrying about the possibility that they were watched by some guards at the foot of the mountain or on the other side. The voice reminded Pong-yōm's mother of the time when she followed Pong-yōm to her school in Ssandogō to listen to her teacher's speech. She thought that the man's voice sounded just like the teacher's. She suddenly lifted her head to see more clearly. But she could only hear the voice through the pitch dark of the night. (535)
Second, the reader can detect the existence of the intellectual through the traces he has left on the protagonist's children. Once again, we can detect the author's depiction of the intellectual as an abstract force rather than a person. At the beginning of the story, her daughter one day returns home from school and asks her to buy a pair of runners. She responds harshly, saying that her daughter should be grateful for being able to go to school and should not ask for anything so luxurious as runners:

"If we had money to buy you a pair of runners, we would rather use that money to send your brother to high school."

Pong-yŏm kept eating wild onions, hardly enduring the pungent taste. Her eyes seemed moist with tears.

"Why don't you have money! Why can't you send Brother to school!"

Suddenly she remembered what her teacher had said, and realized that she should not lash out at her mother out of her troubled heart full of complaints. Nonetheless, she felt frustrated with her mother who knew nothing and only scolded her daughter. Dumb-founded, Pong-yŏm's mother looked at her daughter speechlessly. She thought, "Being poor means being insulted by one's own children, let alone others." She felt anger and complaints about the poverty she had stifled rise in her heart, making her eyes burn.

"How would I know why we have no money? Why did you have to be born to us, the paupers. Why weren't you born to rich parents? Children! What's the point of having them?"

Looking at her angry mother, Pong-yŏm remembered what had happened at last year's harvest. Her mother had the same expression on her face as she and her father did when Pangdung took every single grain they harvested! Her parents who did not protest! Her mother looked pathetic and even servile.

"Mother, you need to know why you don't have money, why you can't buy me a pair of runners, why you can't send Brother to school!"

Talking to her mother, she realized that it was not her fault that she wanted to have a pair of runners. She finally began to realize the meaning of what she heard from her teacher. (497-8)
Her daughter's teacher whose speech the protagonist hears later in the dark has already left his mark on her daughter. The communist leader's speech ("Everybody, do you know why you have to miss your sleep and carry these loads of salt at night?") and her daughter's angry words ("Mother, you need to know why you don't have money, why you can't buy me a pair of runners, why you can't send Brother to school!") have the same message, although her daughter is too young to explain it well to her mother. Pong-yôm's mother takes her daughter's remarks as an insult and thinks that it is her daughter's bad luck that she was born to poor parents.
The protagonist's son is also influenced by the teacher. Sitting beside his father's blood-soaked body, Pong-shik thinks:

He was always worried about his father's being friendly with Pangdung and the vigilante army. It was a dangerous thing to do; his father's murder was the consequence that he had been worried about. He and his father used to argue about this matter, but his father insisted on his opinion. Perhaps the circumstances forced his father to be friendly with Pangdung and the vigilante army.

He always thought that his father was wrong. But when he heard from Yong-ae's father that his father had been shot and went to the place to find him lying there, he thought, "What on earth are they doing!" He couldn't figure out who was right and who was wrong; he felt confused.

The day following the funeral, Pong-shik went out for some fresh air, never to return. (500-1)

The vigilante army is there to fight the communist guerrillas, and this paragraph suggests that Pong-shik is on the side of the communists, although he is angry that his father was killed by them. Pong-shik, who has graduated from the same school as his sister, may have been influenced by the same teacher. "Knowing nothing" (아무것도 모르는, 488), as her daughter complains, the protagonist cannot believe that her son joined the group who killed his father.

Finally, the intellectual in Salt moves into a rural area, while in Human...
Problem, the protagonist and other characters move into the cities where they meet socialist intellectuals. It is more difficult to raise class consciousness among people like Pong-yŏm's mother, who live in tightly knit han-based rural communities than among young individuals who have left their communities for modern urban centres. The author seems to challenge the intelligentsia, especially socialist writers who mandate that writers be the ideological educators and reformers of the working class. She points to the countless people in Korea who, like Pong-yŏm's mother, live oblivious to socialist ideas even while being surrounded by young children who have been exposed to leftist ideology through their teachers. The teacher's or the communist leader's speech she hears does not mean much to the protagonist of Salt. How can the intellectual's dogmatic message bring home class consciousness and a socialist revolutionary spirit to mothers who live entrenched in their han-based socio-cultural environment? These mothers must be ready to accept such socialist ideas and causes and first and foremost, their han must be transformed into won through the process of individualization.

The protagonist's willingness to accept communist causes comes only in the ending. While she listens to the teacher/communist leader's speech in the dark, she seems to hear only his voice, while the message is lost to her. The author devises the dark night to keep the communist leader's body hidden. As explained earlier, this disembodied voice is contrasted with the protagonist's body carrying a heavy load. His voice fails to transmit his message. Although the communist leader and his men are invisible in the dark, their flashlight is directed towards the smugglers. We notice another device to point out the one-way communication: from the communist intellectual to grassroots. As far as his understanding of the subaltern consciousness is concerned, the intellectual is kept in the dark despite the bright "ideological" light he sheds on the subaltern. How can he speak of the subaltern consciousness and for the
subaltern interests when his bright flashlight only blinds the subaltern?

The communists' presence does not stimulate the protagonist's thought to go beyond her personal concerns. For example, she worries about the salt that they may take away from her, wonders if her son is in the group, and hates herself for saying nothing to her husband's murderers. However, once she is caught by the police for possessing the illegal salt, she is transformed into a completely different person.

Because of the censored part, it is impossible to know exactly what goes on in the protagonist's mind at the moment of her arrest. Nevertheless, relying on my conjectures made earlier about the content of the erased part and my interpretation of the story, we may speculate as follows. The penultimate paragraph reads:

"Where is your salt licence?"
The official salt should be licensed. She felt choked and hopeless. She strained every nerve as she did the other night standing in the Tuman River, trying not to drop the salt sack in the water. At the time, she was saved by the guide's hand. Now, who will dare these men who carry guns and swords to save me? (537)

"소금표 내놔!"
관업(官鹽)은 쪽표를 써주는 것이다. 그때 그는 숨이 죽 막히며 앞이 검검해왔다. 그리고 일은 두만강에서 소금함을 빼들리지 않으려고 죽을 힘을 다해버렸던 그때와 흉사하기도 그의 신경이 논카로워지는 것을 느꼈다. 그때는 길잡이가 왜서 그의 손을 잡아 살아났지만 아아! 지금에 단포와 같은 찬 절들을 누가 감히 물리치고 자기를 구원할까? (537)

The author contrasts the protagonist's effort to save her salt in the river with her effort to find a way to save herself or her life in the face of the police arrest and probable torture and death. Unlike when she was rescued by her fellow smuggler in the river, she is all alone, now, in the fight for her life. She
realizes that the capitalist economic system is not neutral; its neutrality is only an illusion created by the system itself. She tries to earn money in legal ways, and is exploited in return. Having no other way to survive, she turns to illegal means, only to be crushed by the law. The protagonist realizes now that what is at the core of her misery is not her luck, but the system that protects only the rich and powerful like Pangdung.

Pong-yom’s mother also understands now why her son joined the communist resistance. She remembers what the teacher/communist leader said; this time, she remembers the message, not the voice. The message makes sense now. It is only at this moment that her won (not chông or han) connects itself with the concept of class strife and solidarity. Her won, her realization of the won harboured by other exploited people like herself, her spirit to fight for the rights of these people, and her recognition of the necessity of class solidarity all come together to form her class consciousness. The intellectual’s messages come through to her consciousness only when she is ready and willing to accept them, that is, only when she completes the process of her individualization.

So far, I have compared Hirabayashi’s and Kang’s works that deal with the theme of woman’s body as a political site from which the protagonist speaks. Both writers subscribe to leftist ideology and are keenly aware of the patriarchal attitudes embedded in an emancipatory ideology such as socialism. Hirabayashi’s characters suffer from the phallogocentric dichotomy between mind and body. Eventually, the protagonist in "Self-Mockery" returns her attention to her body and repossesses agency for it. By reconnecting with her body, the protagonist/author gains her truly individual perspective on life and the world around her.

Kang emphasizes that the underprivileged and silenced people of the lowest class do not have a choice between mind and body, but must live their
lives through their bodies. Instead of narrating what individualism means to the intellectual, Kang attempts to let the oppressed women express their own understanding of being an individual. To Sŏn-bi, being an individual means respecting her body and protecting it from abuse by any ideology, whether it be neo-Confucian, colonial capitalist, or socialist.

The violent energy of the protagonist's urami is directly applied to heightening the revolutionary spirit in "Charity Ward"; this urami-turned-revolutionary spirit develops into self-loathing in "Self-Mockery." This self-mockery is, in turn, overcome through the apotropaic ritual of miscarriage. Yoshiko's urami eventually turns into a spirit of independence. The protagonist in Salt moves away from traditional, passive han-sharing, and allows won to surface. Then, won is applied to developing a revolutionary spirit. On the one hand, both Hirabayashi's and Kang's protagonists take advantage of the explosive energy of pent-up urami/han for the socialist cause or/and to gain agency. On the other, Yoshiko's urami is overcome within her individual self in the end, while Pong-yŏm's mother's han builds up to become part of a potentially violent collective emotion. Although the expressions of urami and han change, the fundamental difference between urami as an individual emotion and han/won as a collective emotion remains.
Kôno Taeko

Kôno Taeko was born in Osaka, Japan. When she was thirteen, Japan began its full-scale military expansion on the Asian mainland. During the last part of the war, she worked as a student labourer in a factory manufacturing military supplies. The intense fear of death she experienced at the time, knowing that her factory could be bombed at any moment, became a recurring motif in her narratives, for example, in "An Unexpected Voice" and The Bizarre Tale of the Mummy-Hunter (1990). Her wartime experiences, combined with the type of literature she read during her early years, became the source of the fantasy present throughout her oeuvre:

When she was working in the factory, faced with the prospect of imminent death during the bombings, she remembered the mysterious forces described in the poetry by Emily Brônte that she had read in her classes and came to the conclusion that human souls were immortal. The inspiration she got from reading Wuthering Heights right after the war came together with the mystery and fantasy contained in the works of Tanizaki Jun'ichirô and Izumi Kyôka that she had read in school. (Gendai josei bungaku jiten, 125; my translation)

A large number of her works, especially those written during the early stage of her career in the 1960s, proved especially controversial in postwar Japan, still relatively conservative towards "sensitive" subject matters such as...
violence against children and "deviant" sexuality, including sadomasochism. Her debut story "Toddler-Hunting," which received the Shinchôsha Prize, "An Unexpected Voice," and The Bizzare Tale of the Mummy-Hunter are excellent examples of such works.  

Several critics have touched upon masochism as one of Kôno's thematic characteristics, but there have been only a few thorough analyses of this theme in Kôno's work. Gretchen Irene Jones's doctoral dissertation, "Deviant Strategies: The Masochistic Aesthetic of Tanizaki Jun'ichiro and Kôno Taeko" (1999) is an example. Jones uses Gilles Deleuze's theory of masochism in order to overcome Sigmund Freud's essentialist assignment of masochism to the feminine and passive, and sadism to the masculine and the active. For the same purpose, I shall also use the Deleuzean theories of sadism and masochism. Unlike the view of Kôno as a writer who deals with masochistic sexuality, however, my focus will be on sadism rather than masochism. Kôno's narrative reflects her views of female sexuality and subjectivity and proposes to overcome gender hierarchy altogether.

Freud versus Deleuze

Freud sees masochism as a deviance or abnormality, and attributes masochism to passivity and femininity while attributing sadism to activity and masculinity. Unlike Freud, Deleuze, in "Le Froid et le Cruel" ("Coldness and Cruelty," 1967; tr. 1989), contends that masochism and sadism are based on widely diverging ideas of beauty and attitudes towards life. He complains that "classical" and popularized Freudian interpretations have created common but false beliefs that sadism and masochism are complementary and that one person can be a sadomasochist. According to the Deleuzean view, there is no essential correlation between masochism and attributes such as passivity and
femininity, or between sadism and masculinity. Neither sadism nor masochism has anything to do with the gender of the partners involved.

Deleuze argues that both sadists and masochists strive for control and power over their victim(s) or partners. One characteristic difference between them is the persuasion and agreement involved in the masochistic relationship as opposed to the absence of them in the sadist-victim relationship. In other words, a sadist does not seek his/her victim's consent, while a masochist persuades, trains, educates his/her partner, and draws up a contract or a script which dictates with exacting precision their masochistic performance, as if it were to be played out on a theatrical stage. Although the masochist seems to be the one who is being tortured, s/he is the one who holds absolute control over the entire performance, including his/her partner's speech and actions.

Analysed from the perspective of Deleuzean definitions of sadism and masochism, sadism explicates, more effectively than masochism, the violent way in which the emotion of urami is expressed in many of Kôno's works. Sadism also serves as a useful strategy in shedding light on Kôno's struggle to deal with the paradox of dismantling the existing morality with the help of that same morality. Among Kôno's works involving the theme of sadism, "Voice" is the one in which urami is most readily recognizable. In my discussion of "Voice," emphasis will be placed on the protagonist's search for a way to purge urami and "negate" the system that gives rise to it in the first place.

Kôno's Understanding of Sadism and Masochism

In 『谷崎文学の予言力』("The Prophetic Power in Tanizaki's Fiction," 1999), Kôno briefly touches on her understanding of sadism and masochism. She complains that masochism is fundamentally misunderstood in Japan: "We are often told that masochism and sadism are two sides of the same coin
(然而，我不同意这种观点。绝对没有这种关系）”（177；我的翻译）。Kôno拒绝认为，masochism是complementary to or derived from sadism，as Freud proposed in his "Instincts and Their Vicissitudes" (1915):

The turning round of an instinct upon the subject's own self is made plausible by the reflection that masochism [directed inwards] is actually sadism [directed outwards] turned round upon the subject's own ego .... ("Instincts," 124)

In "The Prophetic Power," Kôno summarizes some of the characteristics of sadism and masochism in ways that resemble those articulated by Deleuze. First, they are simply "sexual tendencies" (性的傾向) and should not be considered illnesses to be cured. Second, there is no such thing as an unfaithful masochistic relationship, because this type of relationship is possible only through a conscious effort made by the parties involved to make themselves believe that their love will continue forever. In other words, if either party becomes unfaithful or stops believing in the couple's continuing love, it is no longer a masochistic relationship. Third, masochists are much more suspicious than sadists; that is why masochists are obliged to draw up contracts with their partners. Last, the popular belief that "You are so cute that I could eat you up" is a sadistic expression is not correct. In Kôno's mind, there is a clear distinction between "Because you are so cute, I want to eat you up" (あんまりかわいいから食べてしまいたい), which she considers a sadistic expression, and "You are so cute that I could almost eat you up" (食べてしまうくなるほどかわいい; 177-9).

This distinction is crucial in understanding the protagonists' psychology in some of Kôno's works. For example, the juxtaposition of the image of a sweet, innocent boy and the heroine's sadistic desire is repeated in "Voice" (147) and "Toddler-Hunting" (52). The illogic or contradiction in the sadistic
expression appears in other variations as well in "Voice." The absurdity of the heroine's expressions echoes the sadist's solipsistic state of mind, called "a delusion of reason" by Deleuze: "the reasoning does not have to be shared by the person to whom it is addressed" as long as it is logical to "the solitary and omnipotent sadist" himself or herself (18-9).

Perhaps this echo is only natural, given that Deleuze acknowledges in the principles of sadism a revolutionary force that can destroy the entirety of the existing system. I contend that Kôno shares this position with Deleuze. Deleuze begins the discussion of sadism by signalling the ultimately political goal that might have been envisioned by Sade: "When Sade writes he refuses to cheat, but he attributes his own attitude to people who in real life could only have been silent and uses them to make self-contradictory statements to other people" (17). Deleuze continues that the final purpose of Sadian philosophy is not to invert the structure of power (the mere reversal of controller and controlled), but to completely dismantle the existing moral structure as well as its image, which has been so profoundly internalized that the self feels it as something primordial. As will be demonstrated later, Kôno takes full advantage of this revolutionary force in Sadian philosophy.

The sadistic aspects in Kôno's works are not readily visible. On the one hand, she effectively utilizes the superficial structure of masochism. On the other, she taps into the very vulnerability of that structure. The structure is always already fragile due to the paradox embedded in it, that is, the combination of the two incompatible concepts of "trust" and "contract." Deleuze reasons that, in order to establish trust between partners,

\[t\]hey must be regulated by contracts and formalize and verbalize the behaviour of the partners. Everything must be stated, promised, announced and carefully described before being accomplished. \(18\)

The very emphasis on the precision and rigid formality of the contract points,
ironically, to the instability of such an agreement. Kôno explores the tentativeness and unreliability of the contract itself, for the purpose of revealing the coercion and brainwashing behind the façade of contract and persuasion.

Kôno's heroines, who already suffer from urami induced by Japan's oppressive patriarchal society, are forced into aestheticized masochist relationships either as masochists themselves in the Freudian definition of the term, or as partners in masochism in the Deleuzean sense. Whichever role she plays, the heroine is bound to be placed under the cruel and absolute control of her male partner. Seen in this light, it is not difficult to imagine why Kôno's Akiko in "Toddler-Hunting" (1962), Ukiko in "Voice," and Hinako in Mummy-Hunter become awakened to their sadistic desire while struggling to gain control over their lives.

Transcendence Through Negation

According to Deleuze, "negation" is the founding principle of Sadism. It comes in two varieties: "negation (or the negative)" as a "partial process," and "pure negation" as a "totalizing Idea." These two levels correspond to two "natures," "secondary" and "primary." "Secondary nature" makes up "the world of experience," while "primary nature" is only "the object of an Idea" and as such cannot be experienced (Deleuze 27):

Secondary nature is bound by its own rules and its own laws; it is pervaded by the negative, but not everything in it is negation. Destruction is merely the reverse of creation and change, disorder is another form of order, and the decomposition of death is equally the composition of life. The negative is all-pervasive, but the process of death and destruction that it represents is only a partial process. Hence the disappointment of the sadistic hero, faced with a nature
which seems to prove to him that the perfect crime is impossible: "Yes, I abhor Nature." Even the thought that other people's pain gives him pleasure does not comfort him, for this ego-satisfaction merely means that the negative can be achieved only as the reverse of positivity. Individuation, no less than the preservation of a reign or a species are processes that testify to the narrow limits of secondary nature. (Deleuze 27; emphasis added)

The "sadistic hero" wants to transcend the negative-versus-positive binary. Unlike partial negation that only perpetuates the binary, pure negation succeeds in transcending it:

In opposition to this we find the notion of primary nature and pure negation that override all reigns and all laws, free even from the necessity to create, preserve or individuate. Pure negation needs no foundation and is beyond all foundations, a primary delirium, an original and timeless chaos solely composed of wild and lacerating molecules.... But in point of fact this original nature cannot be given ... is necessarily the object of an Idea, and pure negation is a delusion of reason itself. Rationalism is not grafted onto the work of Sade. (Deleuze 27; emphasis added)

Deleuze contends that reaching the anarchical, cold realm of the Idea through "a delusion of reason" is the way to completely dissolve the binary structure or to transcend it. "A delusion of reason" will be explained in detail with a concrete example in "Voice."

Deleuze goes on to explain "the pleasure of demonstrative reason," the core concept of Sadism. The idea of "the No" or of negation (pure negation) cannot be experienced; it must thus necessarily be demonstrated, "in the sense that a mathematical truth holds good even when we are asleep and even if it does not exist in nature" (28). Pure negation and the omnipotence of its reasoning could be demonstrated through two methods: acceleration and condensation. Acceleration is achieved by "multiplying the number of victims
and their suffering" (29). Condensation means that "violence must not be dissipated under the sway of inspiration or impulse" -- it must be carried out in the absence of passion or enthusiasm, that is, in apathy and self-control, in "the coldness of demonstrative reason" (29):

This apathy does produce intense pleasure ... but not the same type of pleasure of an ego participating in secondary nature (even of a criminal ego participating in a criminal nature), but on the contrary the pleasure of negating nature within the ego and outside the ego, and negating the ego itself. (29; emphasis added)

One can deduce from this paragraph that the coldness has nothing to do with the pleasure of perpetrating crimes or taking revenge on the oppressive system outside. Rather, the apathy is a necessary condition in which one negates the external system and that external system internalized in oneself. Furthermore, true pleasure is gained only when the ego (the moral judgement that is at once implicated in and sustaining the system) itself is negated, in other words, when the binary hierarchy of morality (right or wrong, truth and false, etc.) that is often based on the equation between the powerful and the rightful/truthful is transcended altogether.

"An Unexpected Voice"

"An Unexpected Voice" is about a woman in her early thirties named Ukiko who suffers in an abusive marriage. Her husband not only beats her, but he also repeatedly orders her to leave him and the house in which they have been living together. In the midst of her suffering, she sees her dead father appear before her. Even before her marriage, while still on his deathbed, he appeared to Ukiko, smiling and nodding approvingly to her, saying, "I see. You'll come to see me, won't you?" (そうか、来てくれるのか, 23)}
consciously calls him forth, but on other occasions, he visits her unexpectedly. Each time, she feels comforted by his reassuring smile, kind words, and approving nods.

All the same, Ukiko finds her father radically changed from the days before his death. Ukiko and her father had "an ordinary relationship." He never beat or scolded her, but was so reticent that he seldom spoke a word to her even when they had meals at the same table. As a child, she feared him while observing his patriarchal control over her older brother and mother. The reader is not told what the attitude of an ordinary girl towards her father is, but can imagine from the context that Ukiko was an obedient daughter.

As she grew older, Ukiko’s childhood fear of her father gradually disappeared. However, her attitude towards her mother was different. Ukiko as a child loved her mother. However, as she grew older, she began to fear her mother. She feels that her mother will always find something wrong with her, no matter how much she tries to please her. She thinks that if she becomes a mother herself, she will get along just fine with her mother; but she cannot have a baby due to a past illness. Her fear, she feels, will stop only when her mother dies.

After Ukiko’s marriage, her second (we are not told exactly what happened to her first, but it is implied that her first husband was also abusive and irresponsible), she and her husband look for a house to rent. One day, when they are looking around a rental house, her dead father appears and nods approvingly about the choice. While living in the house, her husband mistreats Ukiko and sometimes does not even give her money to buy food for them. Yet he complains about her inability to manage money. Ukiko’s husband’s abuse increases, but the reader is not told exactly how he comes to hate her so much. He never mentions her infertility. His unnatural silence about the subject gives the reader the impression that infertility may be the reason, or at
least a large part of it.

The day that Ukiko is finally driven out of her house and has her key taken away by her husband, her father advises her to kill up to three people. This advice is not explicitly conveyed to her; instead, he holds up three fingers and asks her to "try to do it to three persons" (やってみるかいい。
大丈夫だとも、三人までは……, 81). First, she misunderstands, thinking that he is asking her to go find another man, the third man in her life. But, Ukiko finally understands her father's message. This is a new development, as her dead father used to advise her to endure the abuse, calming her urge to explode in rebellion against her husband. She is now convinced that her father thinks murder is the only option left open to her. She obediently acts on his message.

First, Ukiko kills her mother, since she wants to spare her from having to suffer the "surprise, sadness, and despair" of hearing that her daughter has committed murder. So, it is out of her filial love that Ukiko "lets her go" (往かせる), and she emphasizes this point to her unsuspecting mother before suffocating her. Next, Ukiko kidnaps a little boy, son of her ex-partner and his wife, on his way back home from kindergarten and strangulates him. Before killing him, Ukiko keeps saying to herself that he has to go, although he is adorable and dear to her. Finally, she stabs a man, a stranger of her husband's age, in the bathroom of her husband's house and puts his body in the refrigerator to be disposed of later. The reader is not told how the man and Ukiko have managed to get into the house without a key. While murdering the man, Ukiko remembers how her own blood was shed in the brutal abuse she received from her husband. She also remembers that as a young girl, she was injured by a piece of broken glass in the chest. She stabs the man in the same spot. Later, Ukiko notices how gentle her victim's profile looks in death.

Ukiko then leaves the house for some unknown reason and soon realizes that she has locked herself out. The keys, both her husband's and
hers, are inside the house. She tries to get in through the windows and the
balcony to no avail. She solicits a policeman's help, but he too fails. The
policeman suggests she break one of the windows, but she decides to wait for
her husband to come back home. The policeman agrees with her: "No matter
how drunk he is, he'll do something [to get in] (いくら酔っていただいてご主人、
何とかしてくれますよ, 180). While waiting outside the house, Ukiko suddenly
remembers the sense of guilt that she suffered over the past few days for
killing such a meek-looking man. Soon, her dead father appears again and asks
her: "Well, how are you? Feeling better? Sleep well tonight" (どうだ、実に
なったか？　今夜は　ゆっくり寝ればいい, 180). She gives him a firm nod, "feeling
her impression of the past many nights, days, and mornings had completely
lost its vividness" (数多い夜や昼や朝の印象がすっかり鮮やかさを失ってしまったのを
知らされ, 181).

The final scene where the vividness of Ukiko's violence fades out alerts
the reader that the murders may have taken place in Ukiko's imagination. Even
before the final scene, the reader can find a clue to the possibly fantastic
nature of Ukiko's horrific violence. Each of the first two murders is followed
by exactly the same short fragment of text that describes Ukiko waiting for
her husband outside the front door and following him inside when he arrives.
As if he had never driven her out, he lets her in but treats her in the same
abusive manner as always; the text fragment ends with him screaming at her
when she tries to help him spread the bedding: "Stay put! What's the matter?
You look as pale as a ghost" (じっとして居ろ。何だ、ゴーストみたいな　蒼い顔して、
129; 163). There is no explanation provided either before or after this piece of
text that may connect it to the rest of the story.
Borrowing the Father’s Body

In a postscript "From the Writer to the Reader" at the end of the novel, Kôno emphasizes the paradox in the work:

To the heroine in this novel, the world of fantasy is not at all different from but as vivid and real as everyday life. Her true reality consists of both worlds. Therefore, to her, both worlds are of the same nature and quality. However, because of their same nature and quality, the farther I let the heroine pursue the truths of her own reality, the more confused the reader becomes. (182-3; my translation)

Kôno remarks that she tried to find a way to alleviate the reader's confusion, but ended up letting the heroine live in her reality to the fullest extent possible. Once a work is completed, Kôno argues, it takes on a life of its own, resisting the writer's control (183).

As Kôno's concern with the reader's confusion warns us, illogic and contradiction abound in this work. For example, there are the enigmatic reasons for the murders that the heroine provides and the discrepancy between her self-awareness at the beginning and her absolute obedience to her dead father's immoral suggestions later. Before discussing in detail the implied contradiction and illogic, we must examine how Ukiko achieves self-awareness in the first place.

There are two clear turning points in the formation of Ukiko's world view before her father's death. The first came during the war when, like Kôno herself, she worked as a student labourer in a military supply factory:
Every time the siren warning of an enemy air attack went off, she thought that it could be her factory that was bombed this time. In her fear, for the first time, she realized how she had been protected by and relied on her parents. Now, she found herself completely outside her parents’ capacity to protect her. She felt that even her parents could not rescue her from there. Perhaps, they had never been reliable, she thought. (10)

The second time is when Ukiko took care of her father on his deathbed seven years earlier, about the same time she began her relationship with her present husband, Ki’ichi. Ukiko saw that her father’s penis had shrunk to the size of an umeboshi (pickled plum):

While watching his penis shrink, she did not feel that she was looking at her father’s body. It was not the manifestation of his diminishing energy, but an indication of his soul leaving his body .... As I watched his face at eye level ... I wondered what he was thinking. At that time, I felt I was being led to a revelatory determination, accompanied by feelings of warmth, plenitude, and openness. (38)

In this scene, as her father’s soul leaves his body, we witness a sense of liberation and self-assurance in Ukiko.

The process of Ukiko’s individuation and growing self-confidence is vividly depicted on these two occasions. Nonetheless, as evinced in Ukiko’s cry
just before she murders the child, she seems to have completely forgotten about this process while obeying her dead father's order to murder:

This child is the first one to make me conjure up the image of the child I might have had. Of all children in the world, this child is as close as I can get to one. But I will let him go [kill him]. I will make sure that I will. I cannot wait until I carry it out. Look at me, I am letting this child go -- this child whom fate has brought so close to me, so cute and sweet. (147)

Ukiko's suspension of moral judgement and her complete obedience to her father's bidding seems absolute as if to a divine order. Thus, Ukiko leaves the reader wondering how her growing self-confidence has regressed into absolute obedience to her father.

Judging from the fact that her dead father, by some unknown means, has now learned of her suffering in her marriage which she kept secret from her entire family, we may conjecture that Ukiko is projecting her soul and desires onto her father. On his deathbed, Ukiko saw her father's soul leave his body. While she experienced a "revelatory determination" accompanied by feelings of "warmth, plenitude, and spaciousness," his body as the container of his soul was emptying so that Ukiko's soul and desires could enter and fill it.

In this light, her seeming regression is in fact a rational decision to express her desires by deluding herself into seeing her dead father and blindly following his advice. Kôno contrives the plot in such a way that Ukiko appears to be unconscious of her own rational decision to delude herself. This deliberate delusion corresponds to the sadist's "delusion of reason" as explicated by Deleuze. Furthermore, all the illogical reasons which Ukiko
provides for the murders she commits could also be interpreted as part of the "delusion of reason" necessary to transcend conventional moral assumptions.

Based on Deleuze's theory of sadism, I will apply the two "demonstrative methods" of achieving "pure negation," that is, "acceleration" and "condensation," to Ukiko's violent behaviour. Since the method of acceleration entails repeated acts of violence, it is most readily demonstrated in Ukiko's repeated acts of murder. Therefore, I will focus on the method of "condensation" that is further divided into three negations: negating nature outside the ego, negating nature inside the ego, and negating the ego itself. I hypothesize that Ukiko's three murders correspond to the negation of nature inside the ego, and that her schema to destroy her husband's house, as a symbol of the structure of the patriarchal authority, corresponds to the negation of nature outside the ego. Finally, the delusion of reason, including illogical excuses for the murders, is in accordance with the "negation of the ego itself," the most essential requirement for the "sadistic solipsism" or "pure negation."

Ukiko murders three people, her mother, a young son of a previous boyfriend, and a man, a complete stranger to her, in that order. On the surface, or to the rational mind of the reader, there are no direct connections between Ukiko and her victims (other than her mother), nor are there any apparent reasons for the murders. For example, she has long forgotten about her previous boyfriend and only recently learned that his son goes to the kindergarten where her friend works as a teacher. Nonetheless, we notice that Ukiko deliberately tries to establish some sort of causal link with each one of her victims. Ironically, however, even while making these links explicit, she is confusing the reader by providing irrational motives for her choice of the three victims.
First, we learn that her mother has been a constant source of fear in Ukiko's heart. She feels that her mother's judgement will end when her mother dies. Her mother never makes a directly judgemental remark to Ukiko, but her disapproval of Ukiko is obvious in her "motherly" advice on Ukiko's married life and her insinuating remarks about Ukiko's infertility.

When Ukiko complains about her husband's violence, her mother advises her to put up with the beatings because "[H]e is after all a man. Facing unpleasant things outside, he feels irritated every now and then" (男のことだから、外で面白くないことがあるって、虫の居所のわからない時もあるでしょう). Moreover, by comparing Ukiko to her sister who has two children, and praising the intimate relationship she has with this other daughter, she shows no regard for Ukiko's feelings. In short, her mother upholds patriarchal ideology, including the glorification of motherhood and woman's absolute sacrifice to the welfare of her husband and family.

Ukiko's urami against her mother notwithstanding, Ukiko's apparent motive for matricide is ironically in line with her filial love for her mother: she wants to spare her mother from the disappointment of hearing about her daughter's murder spree. The correlations between her filial love, her fear of her mother's judgement of and disappointment in her, and her urami against her mother's insensitive attitude form complicated layers of emotions, all tinged with Ukiko's sympathy for her mother. Her mother is, after all, a woman herself who has silently endured the hardships of her life.

These layers are entangled with one another: it is difficult to tease out any one strand of emotion. This complexity may be the reason for Ukiko's effort to distinguish the part of herself that needs to share her mother's death throes, from the part that absolutely refuses to share, all the while planning to kill her mother:

She didn't want her mother to see her own blood. Yet, although not
entirely false, her previous thought that she didn’t want to share the sensation [of dying] directly with her mother didn’t seem genuine, now. Certainly, she didn’t want to share it. But, it seemed that she just hated the idea of sharing it with her entirely. As a matter of fact, she began to feel that she wanted to share at least some part of it. (108)

母に血を見せずにすむという理由のほうが動かなかった。が、完全ではないにしても、もちろん手と感情を分ち合わせずにすむという理由のほうがどうやら本当ではないらしいのだ。確かに、彼女は母を住かせるに当たって、母と感情を分ち合いたくはなかった。が、彼女はもちろん分ち合うことが厭なのであって、多少は分ち合いたいような気がしはじめていた。（108）

Later, she feels (even shares) the sensation of her mother’s jerking body while sitting on top of her and suffocating her with a piece of vinyl held over the face.

That Ukiko’s method of killing her mother is much more elaborate than the other two murders also proves her difficulty with her own entangled emotions. She refuses to allow her mother to see her or to utter any sound or make any remarks to her. She first stuffs a towel into her mother’s mouth, because she dreads to hear what her mother may say, and then covers her face with the rest of the towel. The specular and oral aspects that are being murdered in the mother are the parts that also exist within Ukiko herself and that she wants to let go. These are the voyeuristic surveillance and coercive speech of patriarchy that have been internalized by women, including Ukiko herself. Whether her mother’s last reaction in her eyes or speech to Ukiko’s act is surprise, a plea, or an accusation, Ukiko refuses to see or hear it. Her mother’s reaction would only dissuade her from her deliberate delusion and her determination to kill. Ukiko wants to feel that internalized patriarchal ideologies are being purged from her mother and thus indirectly from herself.

The process of "letting go" of the patriarchal imprint left within Ukiko continues through the murders of the boy and the man.74 While asserting a
hypothesetical blood connection between herself and the boy, using her past relationship with the boy's father and the possibility of her becoming a mother before her illness. Ukiko details the children's behaviour in class and in the playground at the kindergarten. A little girl who seems precocious and confident (unlike the self-imprisoned girls whom the heroine in "Toddler-Hunting" detests), comes to the front of the class and plays a musical instrument very well. Belittling her confidence, a boy makes a comment: "Today must be Women's Day!" (それに男の子の声で「今日は女の日」. 140). Ukiko immediately senses from the short remark that the little boy is already entrenched in male privilege: "She feels in the remark the old dansonjohi (respect for men, contempt for women) slur being nonchalantly spat out" (男尊女卑思想的に言い捨てる, 140).

Moreover, these children are being educated into conformism even through their kindergarten songs and games. One song goes:

- Someone was scolded, everyone is sorry.
- Someone was hurt, everyone is sad.
- Someone was praised, everyone is happy. (130)

![Song lyrics](i:z:130)

The song that seems to encourage empathy and harmony among the classmates can very well be a lesson to discourage individuality. In contrast to Ukiko’s wish to individuate herself and shake free from the grip of internalized patriarchal social demands, this song teaches that society is a whole and individuals do not or should not exist. The male chauvinism and misogyny that have been internalized by the boy and herself must go.
Last, Ukiko makes a connection with the man by planning to plunge a knife into the left side of his chest in the bathroom while bathing him, the traditional duty of a wife for her husband. She remembers the blood shed when her husband brutally beat her in the same bathroom. She also remembers that, as a young girl, she suffered an injury on the same spot on her chest from a piece of broken glass. Perhaps, the memory of her injury refers to the emotional and physical injury to the heart -- an injury that she has suffered from living under male oppression. By killing the man, Ukiko severs the husband-wife connection she has just established with him and with what he represents, the brutal abuse of women and the expectation of women's silent acceptance of it. Ukiko's accumulated *urami* finds an outlet as she watches the man's blood pour out from his heart.

It seems strange that a stranger has to die in place of Ukiko's husband; perhaps the stranger represents all men abusive towards women including Ukiko's first and second husband. In my opinion, however, there is one more reason for Kôno's decision to kill the stranger and keep the husband alive in her story. We will discuss this reason in the section that analyzes the final scene.

Thus, the process of eliminating the imprint of patriarchal ideologies from within herself, that is, the "negation of nature inside the ego," has been completed. This negation, however, satisfies only one of the three negations of "condensation." Now, we turn to the "negation of nature outside of the ego." This nature refers to the secondary nature (the world of experience), where negating would amount to the destruction of the established moral institution, that is, the Japanese patriarchal moral system in "Voice."

The story approaches its conclusion with a description of what takes place outside the house right after the last murder on a rainy night. After killing the man, Ukiko leaves the house, but soon realizes she has left the key
inside. Since the door locks automatically, there is no way to get back in. She
waits for her husband to come back, but it starts to rain hard and Ukiko
becomes wet and cold. She tries all the windows and doors around the house,
but knows she made sure, before she left, that the house was completely
secured.

Ukiko decides to go to the police booth on the main road. She
persuades a policeman to come with her and help her find a way to get in.
The policeman examines the house meticulously with his flashlight, but to no
avail. He even tries to take down a glass door, but it is impossible. Finally, he
suggests that she wait until her husband returns. Ukiko tells him that she saw
both of their keys inside and, even if her husband comes back, he will not
have the key.

The policeman asks if it is all right to break one of the windows, and
she thinks that the policeman speaks like a burglar (179). She hesitates. She
was aware from the beginning of the possibility of breaking the window to get
in. Yet, she has never thought about actually doing it. Ironically, after all the
merciless murders she has committed, Ukiko does not want to hear the sound
of glass breaking or see the scattered pieces, especially their sharp and
pointed edges. The policeman interprets her silence as a negative answer and,
leaving her, says that her husband, once back, "will do something about the
situation" (180).

We now know that the house will soon be broken or broken into by
none other than Ukiko's husband himself. There will be a breach in the
structure which has denied Ukiko access, made by the man who has driven her
out. She has accomplished a perfect crime. Her husband will have to break the
window to get in. As a result, Ukiko will be blamed neither by the law nor by
her husband for the break-in or the murder. Her husband knows that he has
taken her key away from her when he forced her out of the house; and the
law (the policeman) becomes witness to the fact that she had been kept out. If the husband gets in later and finds a body in the refrigerator, he will be the primary suspect.

By succeeding in breaking the house, the symbol of patriarchal structure, Kôno goes beyond the level of negating "nature inside the ego," and accomplishes the "negation of nature outside the ego." Now, one more step, "the negation of the ego itself," is required to bring the method of "condensation" to its completion.

In our discussion of the negations of nature inside and outside the ego, the negation of the ego itself has become self-evident. As Deleuze argues, "condensation" means an absolute "apathy" and "coldness" with respect to the sadistic act. Not even the criminal’s satisfaction in his criminal behaviour is allowed. Ukiko should feel neither guilt nor satisfaction from her act of revenge. Indeed, she successfully executes the negation of the ego -- the ego as the moral police in her consciousness -- through her illogical and delusional thoughts and behaviour throughout her murder spree. Illogic and delusion help suspend her faculty of reason and her capacity to feel satisfaction or compunction. However, the successful negation of her ego is reversed in the ending of the story.

Waking up from the Sadistic Fantasy

Although Ukiko succeeds in arriving at the state of sadistic solipsism, she does not stay that way for long. Her guilt in the final scene makes it clear that her normal faculty of reason has returned after the final murder. Soon after the policeman leaves, her father appears again, asks her if she feels better now, and tells her to have a good night’s sleep. The story ends with
Ukiko's thoughts:

So many nights, days, mornings, Ukiko spent watching the profile of the man with his eyes closed grimly under the pale light inside the refrigerator. Telling herself: "Such a gentle person with such a meek face ... Why did I have to let him go?" She couldn't help finding comfort in the miserable state of her mind, driven by regrets and longing. Realizing that the vividness of all her impressions of those many nights, days, and mornings was no more, Ukiko gave her dead father a firm nod. (180-1)

I interpret Ukiko's "regrets and longing" as her sense of guilt over the murders. She even finds comfort in the fact that she still has the capacity to feel guilt. Having had a chance to release her urami through her violent murders, she is now suffering from guilt.

This breach of Sadian principles is limited not only to the heroine. Kôno's way of ending the story is also problematic as far as the Deleuzean theory of sadism is concerned. When "the vividness" of her violence "during those days and nights" completely fades out, Ukiko realizes that all has taken place in her fantasy, not in reality. This revelation causes her moral anguish to disappear, as evinced in Ukiko's affirmative nod in response to her father's suggestion for peaceful sleep that night. Such moral redemption cannot be part of sadism. Ukiko's rational judgement in the end amounts to her failure to negate the ego itself.

In hindsight, the perfect crime that Ukiko has committed is also problematic. According to Deleuze, a sadist never cheats or tricks his/her
victim as Ukiko tricks her husband into bearing responsibility for the crime that she has committed. If she is a true sadist, why would she concern herself with legal culpability? The ultimate goal of sadism is to transcend morality and legality. A sadist in his/her own solipsistic world takes pains neither to provide a logical explanation for his/her behaviour nor to perpetrate a perfect crime in the eye of the law.

Moreover, Ukiko manipulates her husband into breaking the patriarchal structure for her, refusing to do the breaking herself. This timidity and indirectness point to the fact that Ukiko’s sadistic attempt to transcend the world of experience and enter the realm of solipsism has not been as successful as the reader has been led to believe. What then did Kôno try to accomplish in this failed attempt at sadistic revolution in "Voice"? Is Ukiko’s violent fantasy only an imaginary and temporary purgation of urami, and as such, not able to bring about any real change in her life?

Here, we need to think about the difference between Sadian transcendence into the realm of the Idea and what Kôno tried to achieve through "Voice." As paradoxical as it may sound, the Sadian Idea as understood by Deleuze resembles the Platonic Idea (the Truth that inspires all imitations of it in the world of experience) in that the Idea may be the source of inspiration, but is never to be realized or experienced in our human reality. In contrast, Kôno’s intention is not to go beyond reality but to realize an actual reform in the patriarchal establishment of Japan. In order to do so, one must take into consideration not only legal culpability but also moral and ethical issues, essential foundations of any human community.

In this light, the sadistic violence in the story may not aim to promote the realm of the Idea, but could instead be read as a serious warning against the patriarchal oppression of women, because, as the author insists in the afterword to the story, Ukiko’s urami and her violent desire to release it is no
less than her inner reality, a corollary of her outer reality. The author does not attempt to wage total war on the existing moral system, but rather to persuade the system to initiate the necessary reforms to realize gender equality. For Kôno and Ukiko, that the recognition of the need and the motivation to change comes from within the mainstream of the patriarchal system is as essential as the expression of Ukiko's felt need to change the oppressive system. It is in this sense that Ukiko's design to have the house broken into by her husband, and not by herself, should be understood.

Kôno seems to have used the cruel and violent Sadian methods of demonstration (acceleration and condensation) to demonstrate the horrific consequences of women's oppression and the accumulation of urami. This is Kôno's way of awakening the reader to the reality of urami. As quoted earlier, Deleuze states: "the idea of the evil ... the idea of the No or of negation which is not given and cannot be given in experience must necessarily be the object of a demonstration in the sense that a mathematical truth holds good even when we are asleep and even if it does not exist in nature" (Deleuze 28). I can imagine how Kôno might respond to this remark: "the reality of women's urami which is not visible and cannot be given in experience must necessarily be the object of a demonstration."
O Chŏng-hŭi

O Chŏng-hŭi made her debut with a short story, 「완구점 여인」("The Toyshop Woman," 1968; tr. 1989). The publication was greeted with immediate controversy because it dealt with lesbianism, a taboo subject in Korean society at the time, and perhaps even today. With some forty short stories and a few novellas published to date, she has not been prolific. However, many critics, including Kim Kyŏng-su and Kim Hyŏn, have praised the consistently high quality of her works. Ch'oe Yun-jŏng contends that O is a perfectionist (81); this may well explain the slenderness of her output.

O has never hesitated to take issue with the stereotypes that constitute the traditional image of Korean women: dedicated mothers, docile wives, and dutiful daughters. In 1977, the first collection of O's works was published under the title 「불의 강」(River of Fire). This volume describes feminine sexuality and subjectivity as independent of motherhood. Ten of its twelve stories depict heroines who are childless due to abortion, infertility, or childhood illness. "Chingnyŏ" ("Weaver Woman") that will be discussed below appears in this collection.

According to Shim Chin-gyŏng in 「모성의 시사와 90년대 여성소설의 새로운 길 찾아기」("Discourse of Motherhood and a Search for a New Path in Women's Fiction in the 1990s," 1998), feminine sexuality independent of motherhood began to emerge as a theme in Korean literature only in the 1990s, approximately twenty years after the publication of "Weaver Woman." The emergence of this theme formed part of a feminist effort to discover female sexuality. Many young writers of this decade concentrated on depicting female characters who absolutely rejected motherhood and engaged in casual sex devoid of emotional involvement.
Nonetheless, it is difficult to assert that "Weaver Woman" (1970) was a pioneering work for 1990s feminist writing. This is because O's heroines reject not motherhood *per se*, but motherhood as a requirement for a woman's identity under patriarchy, regardless of her ability, let alone desire to conceive. Rather, O, like Kôno, strove to establish a female subjectivity in a broader sense, allowing various perspectives on women's sexual and reproductive subjectivity to coexist. In this sense, O can be said to be a true pioneer who was able to see beyond the first and second waves of feminism even before their arrival in Korea. O's broader view of female subjectivity can also be found in many of her other stories written before and after "Weaver," "The Toyshop Woman" and "Yet umul" ("The Old Well," 1994), for instance. In this chapter, I will focus on "Weaver," since it contains the most detailed depiction of a heroine's interiority in the process of transforming her sexual subjectivity.

**O's Poetic Realism**

O's fantastic and poetic style is a blatant transgression of the mainstream realistic tradition of modern Korean literature. Perhaps O's poetic narratives delight some but annoy others, as they make her writing difficult to comprehend. However, I am certain that many readers, including critics, would agree that her work is open to multiple interpretations, and that reading it is a highly enriching experience.

There is a distinct difference between Kôno's prosaic narratives and O's poetic prose, which relies on the extensive use of figurative language. Despite this difference, "Weaver" and "Voice" have many similarities, for example, the motif of infertility, the motif of a house as a symbol of the patriarchal power structure, the appearance of a ghostly figure, the interruption of the normal flow of time by the insertion of fantasy, and a macabre atmosphere. Perhaps
the most crucial similarity is found not in the works themselves, but in the authors' view of the relationship between reality and fantasy. Kôno argues that her heroine's fantasy in "Voice" is an integral part of her (the heroine's) reality. In other words, the heroine's violent fantasy is her conscious or unconscious expression of her inner reality (urami). Likewise, O emphasizes that her imagination is deeply rooted in her own lived experience as a woman:

In my case, I do not trust the imagination or a priori experience that is not rooted in reality; no, rather I say I trust in my lived experience. So, my life and my creative work are not separate things. While I accept the criticism that my narratives are all too subjective and lack objectivity, I do not think that I would write, any time soon, about anything beyond my personal experiences. ("My Fiction and My Life," 147; my translation)

Thus, O's fiction, like Kôno's, is deeply rooted in women's lived experience. So it is not surprising that the theme of women's resentment appears in works like Kôno's "Voice" and O's "Weaver," for it is part of women's reality in Japan and Korea.

For the discussion of the protagonist's han and desire implicit in O's dreamy, symbolic narrative, I apply the Freudian concept of "the uncanny" that I contend O employs as part of her feminist narrative strategy. In addition to the unconscious desire, the multiple temporality deployed within the text is a strategy that leads the reader towards a feminist interpretation. In order to develop the argument of the multiple temporality, I will draw on Mikhail Bakhtin's ideas of the carnival and carnivalesque discourse, especially the
notion of the chronotope. Julia Kristeva applies Bakhtin's ideas of the carnival and chronotope to her linguistic research in order to propose the reinsertion of women's enunciation into the linear time of history.

Using Kristeva in combination with Freud and Bakhtin in analyzing O's works like "Weaver" can be easily justified, on the grounds of Kristeva's indebtedness to these two thinkers. Kristeva's semiotic theory stands on the foundation established by Freud and Bakhtin. Toril Moi, in the introduction to "Word, Dialogue and Novel" in The Kristeva Reader (1986), elaborates on Kristeva's indebtedness to Bakhtin. Kristeva in Étrangers à nous-mêmes (Strangers to Ourselves, 1988; tr. 1991) devotes many pages to her interpretation and use of Freud's concept of "the uncanny." Kristeva's study of the "speaking subject" provides a semiotic synthesis for the seemingly unrelated theories of Freud and Bakhtin. Before beginning my theoretical discussion, I will introduce O's story and a related legend.

Evoking the Legend

The title "Weaver Woman" is taken from Korean oral tradition: the story of Kyŏnu (the ox-herd) and Chingnyŏ (the weaver woman), two heavenly beings deeply in love. After their marriage, they became lazy and neglected their jobs. This drew upon them the anger of the Heavenly Emperor. As punishment, they were sent to the North Star and the Big Dipper respectively, and kept apart by the Silver River (the Milky Way). However, as a concession to the strength of their love, they were granted one day every year when they could meet on a bridge of ravens formed across the Silver River. On that day, their happy tears fall as rain.79 "Weaver" is O's retelling of this legend.
Plot Structure and Summary of "Weaver Women"

The narrator/protagonist of "Weaver" is a young woman living in a small, suburban house. In this story, there is hardly any plot development to speak of. We learn only that the heroine's husband has died recently, and that she and her husband were not able to have any children of their own, which made the husband resent her. The time frame is not specified, but the story is evidently set in the 1960s, as it mentions "국민주택" ("The Public Housing Complex"), an affordable housing program that was part of several large-scale national economic development plans begun by President Park Chunghee.

The story is set in the post-Korean war era, but for many Koreans the legacy of five hundred years of neo-Confucianism was still alive, especially as far as patriarchal control over women's sexuality and reproduction was concerned. According to this code, infertility is a great crime, one of "seven evils" for which a wife could be abandoned by a husband. The taboo against it stems from ancestor worship. Having no male descendants to perform regular rituals is a matter of great concern for childless and, especially, sonless couples. In Korea, the 양자 (yangja) practice (adopting a son to continue the family name) has not been as widespread as it has been in Japan. In premodern as well as modern Confucian patrilineal Korean society, the first remedy for infertility taken by a well-to-do family without a son was to maintain one or more concubines, though this custom died out in postwar Korea. If a family wanted to adopt a son, they chose one, if possible, from the family of one of the husband's male siblings or close relatives, since the whole point was to continue the paternal bloodline.

In the past few decades, changes have been made to family law in an effort to improve women's social and familial status. For contemporary Koreans, adoption from outside the family has become a commonplace. However, in the 1960s and 1970s, when "Weaver" was written, a married
woman who could not bear a child or a son was stigmatized. She would also face cold, at times even violent, treatment from her husband and his family.80

The story is narrated in a stream-of-consciousness, O’s trademark mode. It is divided into five parts, all of which are written in the present tense, except for a short reminiscence about the early period of the narrator’s married life; her marriage appears to have been brief, though there is no certain way to tell. Taking into account the fact that the past, present, and future tenses are crucial signals of sequencing in the Korean language, an entire story narrated in only the present tense may be expected to create confusion and engender multiple interpretations.

There is a further source of confusion in the way the story is told. Each part either opens with or contains a scene in which the protagonist is at the window. The narration in each of these scenes consists mainly of what the protagonist sees outside the window of her room or through the window of her husband’s room from the outside. The protagonist’s constant position by the window gives the impression that the five parts are variations of the same scene painted on an imaginary canvas framed by a window, pictures that seem to lack all causal or logical connection.

The First Part

"I," the narrator/heroine, looks out the window of her room. She sees a deep, dark stream below and "myriad motes of glittering dust" (수많은 빛의 미립자들이 부드럽게 움직이고 있다, 179; 12981) drifting in the sunlight. A narrow plank hangs precariously across the stream. She imagines a triangle that frames the glittering dust with her eyes, the window sill, and a knot on the flimsy plank bridge as its three vertexes. She feels that the careless state of the plank bridge exhibits "a lack of purpose, even a daring abandonment" (다리는 그 자체 안에 허무감이할까, 건들임들한 조롱기마저 지니고 있는 듯하다, 180; 129).
Almost every day, early in the morning and at sunset, "I" watches a man who lives in one of the units in "the Public Housing Complex" cross the bridge, back and forth. While waiting for her husband to return home and making up her face for him, she watches the man return home. As he crosses the bridge, he enters her imaginary triangle, only to leave it immediately. She sees buses arrive and depart on the main road, with a cloud of dust in their wake. She leaves her window side to sit on the cinder-block wall of her house, swinging her legs "like a little girl" (두 발을 혼들어댄다, 182; 131).

Finally, she spots her husband getting off a bus, and watches as he walks home, passing through a densely built-up area, once a vacant, desolate field covered with the strong, entangled roots of wild plants. Her husband hangs his head and walks like "a shadow." He enters the front gate and then his room without even giving her a glance:

You step through the gate in silence. I hop down from the wall. If you wore to ask, "What are you doing up there," I would have said, "I was watching you." You make for your room without looking at me. There is a white smudge on your back. I reach out for it, but end up brushing off the front of my top. White clothes easily get dirty. I gather my traditional skirt and jacket from the clothesline and go inside. The night has turned their white into blue. The stars are out, but the wind is sticky. I feel the rainy season coming on. (131)

당신은 묵묵히 대문을 들어선다. 나는 단장에서 궤적 뛰어내린다. 당신이, 거기서 무얼 하고 있지, 뭐 옆으로 당신을 보고 있었어요. 뭐, 당신할 작정이었다. 당신은 나를 바라보지 않고 당신 방으로 들어 가버린다. 당신 동에 벌레처럼 묻어 있는 허 멋지를 떠어주려고 손을 들다가 나는 당신 내 저꼬리 섭을 소리 나게 된다. 허 옷은 때가 잘 탄다. 빨래줄에 끌린 허 덩목 처마저고리를 걷어 안고 집으로 들어간다. 허 빨래는 이미 어둠으로 검푸르게 변색되어 있다. 우리가 가까이 오나보다. 벌은 뻗어도 바람은 끝없이 숨기를 벗고 있다. (182-3)
The Second Part

Her husband's room across the hall is brightly lit, and the light from his room seeps through the rice paper doors into her room. By the light she sees on the wall a hanging scroll with twelve geese painted on it, and feels that the scroll is too narrow for the geese to fly freely in rows.

She takes her *kayagûm* (가야금) from the corner of her room and starts plucking its twelve strings. Dust that has accumulated "puffs out like fresh ink on rice paper" (먼지가 묵어있어 서서히 변전다, 183: 131). She listens to "the hollow notes wending their way out through the sounding board" (공명관을 휘돌아 나오는 공허한 소리, 183: 131), but she "can't link them into a melody" (막상 그것들을 이어 가락을 만들 수 없다, 183: 131). Familiar tunes whirl in her ears, but her "hands have forgotten how to play" (네 손은 가마득하게 어처할 줄을 잊고 있다, 183: 131). She wonders whether she would be able to play if she tuned the strings, and she unties the hair (머리). However, the moment she sees "the clumps of hair spread on the floor", (방바닥에 떨어진 머리발이 섬뜩해서, 183: 131), she feels a chill down her spine and hastily returns the instrument to its place.

She opens the window, but it is too dark outside to see anything. She hears things instead:

From somewhere near the stream, frogs croak like the bubbling of a primeval swamp. Every window is bright in the apartment building across the road. I imagine a foreign cruise ship anchored on the sea, somehow festive, magnificent, and yet unreal. (132)

개천이 흐름 둥킨 곳에서 오래 된 늙은 가마데처럼 캐구리 울음이 부적부적 끊이어오르고 있다. 비스お話 건너 새로운 건립된 아파트는 창마다 빛이 환하게 켜져 흐사 방바닥에 정박한 배에서 벌어지는 이국인의 축제처럼 화려하고 현실감이 없다. (184)

Her husband's room is quiet. His unmoving shadow can be seen against the rice paper door. She switches on the light of her room and begins to take care
of the starched laundry, sprinkling water, meticulously flattening the wrinkles, folding the clothes neatly, and putting them on a fulling-block. Then, she suddenly remembers that above all, her husband cannot stand noise. She remembers how her husband threw down a matchbox and a cigarette because he "couldn't stand the mechanical whine of the fan and the muggy air that it produced" (당신은 선중기의 웅직리는 무생물적인 소리, 그리고 그 근근한 온기가 전달 수 없이 싫다는 것이었다, 184: 132). Throughout that unusually hot summer, her husband had waved the bamboo hand-fan and she had plucked the kayagumi: enclosed by the eight-panel folding screen, they had made love every night:

enclosed by the eight-panel folding-screen, featuring a painting by one of your ancestors, depicting a hermit and his little helper living deep in a mountain nestled in among a sinuous swirl of hazy distant peaks, we imagined ourselves back two hundred years in the past and made love. Once you started returning home after dark, my sojourns to that dim and hazy past stopped and the serene melody of "Reflections on Mt. Yong" was lost. (132)

Having finished her ironing, "I" takes her clothes off. Standing naked in front of the mirror, she looks at her reflection: "Her breasts are round and firm like ripe fruit" (가슴이 착 익은 과일처럼 둥글고 단단하게 달려있었다, 185: 132). The narrator imagines her husband's "countless eyes penetrating the fine lattice-work of the door" (문의 좁은 칸살이마다 충족히 박혀 있는 당신의 눈을 의식하며, 185: 131). She puts on the fresh clothes and sees a "woman in white" (흰옷 입은 여자, 185: 132) reflected in the mirror. She runs her hand over her flat belly and talks to herself: "I am going to have your son" (나는 당신의 아들을 낳을
The Third Part

It is night. The narrator walks to a playground in the neighbourhood and gets on a swing, feeling the air is heavy, "pregnant with rain" (공기는 비를 풍어, 186; 133). Swinging high in the air, she is able to see her husband through his brightly lit window, but he is slouching, only his black hair and part of his forehead visible. In the wind, her skirt puffs out around her, "like a parachute, covering your [her husband’s] window and now draping the entire roof" (저마는 점점 동글게 낙하산처럼 퍼져서 곧 당신의 창문을 덮이고 지붕을 압도한다, 186; 133). Her husband never lifts his head.

"I" often comes to the playground to watch children playing in silence, like shadows. She can hardly distinguish the boys from the girls, since "[e]very single one of them is so sweet, even the boys have long fringes over their milk-white foreheads, just like the girls" (그렇게 아이들은 고무 놀리고, 사내아이들조차 깨집에들처럼 흰말간 이마 위로 머리카락을 길게 늘어 있고 있다, 187; 134). However, when they leave "the world they made their kingdom" (은골을 놀던 ... 왕국을, 187; 133) and return home, "they thoroughly lather their faces, hands, feet, the backs of their ears, and then send the thick suds swirling down the drain. Finally, they become sweet-mannered and sit down at the dinner table" (그리고 염결과 손과 발, 귀밑까지 골고루 비누질을 잔뜩 하여 진한 비누 거품을 세면기에 쑥쑥 섞어버리고 얌전한 아이가 되어 그들의 저녁 식탁에 앉는 것이다, 187; 133).

Suddenly, she sees a meteor curve down across the sky:
Oh, I must make a wish. I almost lose my grip on the ropes of the swing. Tightening my hold, I look up into the sky. A network of small ellipses creates a bridge to the sky, and far up at the zenith, seven dim stars form the shape of a dipper. I’m reminded of the seven flowers you twirled with your long fingers. (134)
On her wedding day, the narrator's husband took the decorative flowers from his bride's veil and told her about Yasodhara's flowers, the origin of the use of seven flowers as a symbol of the karma of married couples: "Yasodhara was Sakyamuni's [Buddha's] wife. By virtue of the karma gained by her offering seven flowers to Sakyamuni in her previous life, she became his wife in the following life" (야수다는 석가의 아내입니다. 전생에서 석가에게 일곱 송이의 꽃을 바친 인연으로 다음 생애에 석가의 아내가 되었습니다, 188; 134).

There is a blackout in the neighbourhood, but the narrator's husband's window remains brightly lit. She stops the swing and looks at her husband's still form, only his black hair and half his forehead showing. Gazing at his window, she feels that she can fly to him like a bird, and leans her body forwards. Then, feeling a sudden, violent pain in her lower belly, she says: "In my flat belly, your son is beating a drum" (내 빈瘪한 아랫배에서 당신의 아들이 둑 둑 둑 복을 울리고 있다, 188; 134).

The Fourth Part

It is morning. Every morning, the narrator hears from her husband's room "a rooster flap its wings ... followed by a pitiable moan that escapes between clenched teeth" (푸드락 푸드락, 닭의 깃 치는 소리, 그리고 입세로 깔무는 안쓰러운 신음 소리가 당신 방의 넓은 천대에서 새벽날마다 들리곤 했다, 189; 135). Still in bed, she runs her hand over her belly and says to herself: "I am going to have your son" (135). She notices the rain outside and hears a dog's howl from somewhere in the village: the "drawn-out howl coming from a dog whose ribs
are almost showing through his thin hide; dry and urgent, it seems the sound of nature itself rather than that of one living creature" (개의 아론아론 바쳐 빠는 늑골 사이에서 나오는 소리라고는 할 수 없이 길게 잡아 뻣는 듯한 소리는 동물성이 배제되어 자연의 음향처럼 메마르고 갈급하다, 189; 135).

Listening to the rain, the dog's howl, and the fluttering in the other room, she remembers: "I heard from somewhere in the village the same blood-chilling howl of a dog in heat on the nights when you rushed away from me, deriding my infertile womb, as well as at the dawn when you were unexpectedly returned to me, shrouded by a coarse hemp cloth" (당신이 희망(懷妄) 못 하는 여자의, 석절(石質)의 자궁을 비웃으며 총총히 사라진 밤마다, 그리고 문득 옆이 성근 마포(麪布)에 감겨 내게 돌아왔던 새벽날에도 동네 어디쯤에선가 발정한 개의 울음이 소름끼치게 들려왔던 것을 기억한다, 190; 135).

She opens the window. The downpour of rain only increases: "The earth reveals its red flesh; down its every cleft flow torrents of muddy water. The stream has almost reached the top of the banks" (땅은 불경계 삼을 드리내놓고 주름진 골마다 황토물이 흐르고 있다. 계천의 물은 거의 둥근 차올라왔다, 190; 135). She sees the man cautiously cross the bridge and finally jump off using only one leg, his invariable habit.

The Fifth Part

The narrator stands once again on a swing in the playground and is able to see the houses near the housing complex:

Then, I notice the water tanks, which stand erect on the rooftops of the two-story houses around the housing complex, also getting wet in the rain. Some children's clothes are hung on the balcony of the house with the steep French-style roof. Perhaps someone has forgotten to bring them in. They are flying like flags, red, blue, all in bright colours. (136)
그리고 국민주택의 주변에 드문드문 눈에 띄는 이층집들의 옥상에 비상선 물탱크 가 비에 젖는 것을 본다. 불안정중의 빛속지붕 아래 벽단에는 손바닥만한 어린 아이들의 손이 뻗어있다. 아마 젖는 것을 감박 잔은 모양이다. 빗속에서 빨갛고 파란, 원색의 옷들이 깃발처럼 선명히 나무킨다. (191)

She is now back in her room by the window, gazing at the bus stop in the distance where the wives, holding umbrellas, wait for their husbands. She imagines going out herself with a raincoat and long boots to meet her husband. However,

[Y]ou do not come back, not even when the windows of the housing complex are so bright against the solid darkness of the night. I tighten my waist strings and set out in search of you, only to be thwarted by the arrows of the rain, more menacing than the night, as stubborn as the pillars of an age-old temple; and by your even rows of teeth, their dull sheen appearing among the arrows like the blades of kitchen knives. (136)

당신은 돌아오지 않는다. 단단히 응고된 어둠 속에서 국민주택의 창들이 더욱 밝아 보이기도 당신은 돌아오는 기적이 없다. 허리춤을 바짝 올려 줄라메고 당신을 찾아 나서려면 밤보다 엽센 빗줄기가 오래된 사원의 기둥처럼 완강히 막아서고 그 깃폐 깃폐마다 당신의 고른 이빨이 식갈 날처럼 무디게 변득인다. (191)

The scene changes abruptly and a dream sequence begins:

You are slowly walking up a hill lined with tall trees. The leaves are thick and heavy on their branches and sparkle like those of silver poplars. The sunbeams coax from them a click-clack sound, just like the sound of castanets. The ground is fluffy white as if covered with cotton. I run out of breath. The hill is not all that steep and you walk slowly. Yet, I find it so hard to catch up with you. Would it feel this way if I walked through the clouds? My legs become too heavy to take another step. I call out to you. "Wait! Please, wait!" But you continue on with the bushy hair on the back of your head towards me. Leaves are waving, all together. You are getting farther away from me. "Please, wait for me," I call, my hands cupped around my mouth. Giving up
hope, I cover my eyes. They are smarting in the strong sunlight. I look through the spaces between my fingers. Sunlight cascades everywhere. I spot a tree with branches bent, heavy with leaves. It could be a plane tree or a silver poplar. It hides an abundance of fruit among its castanet leaves. I spread my fingers and look more closely. I gasp and close my eyes. What I see amid the thickness of the flickering leaves is a profusion of penises, hanging heavy from the branches, just like a bumper crop of fruits. (137)

She awakens from the dream in late afternoon with a severe headache. The sunlight floods into her room through the window. She looks in the mirror and sees a mask-like face with heavily swollen eyelids. She approaches the window and realizes that the rain has stopped and the scenery from the window "looks clear and balmy" (장바닥의 풍경은 맑고 화창해 보이다, 193; 137). She cannot find the man, since the bridge has been swept away during the storm. Buses still arrive, but she no longer pays attention to the people getting on and off.
"I" finds a hole made by the downpour in the wall that she shares with her neighbour. Through the hole, she sees a tricycle with one wheel missing, abandoned in the neighbour's garden. She also sees a red-blossom peach (홍도화) tree. Leaving the window, she walks into the yard. She stretches her arm through the hole and scrapes all the flowers off the length of a branch, feeling the strong sunlight under which "the world beyond the wall glints like a vast mirror" (담 바깥쪽은 햇빛을 받아 거대한 거울 면처럼 반짝거리고 있다, 193; 137). The story ends with an enigmatic paragraph:

[How uncanny fully open blossoms are!] Awakening from a deathlike sleep one afternoon, I colour my swollen eyelids blue and my lips red, and leave home with seven blossoms in my hand. I step through the gate to find you there, cautiously crossing the sun-lit stream, over to the other side. Only now, I see the sixth finger on your hand -- you're a yuksom. (137)

크 짜 웃 뱃 deactivate, 눈꺼풀을 두꺼워지도록 짚은 잔에서 채어난 오 후, 그 부어오른 눈물방에 푸른 질을 하고 입술을 붉게 그려 일곱 송이의 꽃을 쥐고 대문을 나서면 별 바른 개척을 조심조심 건너가는 아, 당신은 육순이, 손가락이 여섯 개. (194)

Clues

As stated earlier, the story consists of a montage of five episodes with no obvious causal sequence. In addition to the use of present tense and the fragmented narration, a third factor which contributes to the feeling of illogic in the story is the series of clues scattered across the five parts. For a detailed discussion of "Weaver" it is crucial to highlight these clues.

In the first part, a reader familiar with Korean funeral customs could notice a clue indicating a recent death in the heroine's family: the all-white traditional blouse and skirt of cotton that the heroine wears and the all-white
laundry on the clothesline. Since the protagonist describes her husband's returning home, the reader will at first assume that it is not he who has died, but the white smudge on his back introduces ambiguity even here: it is as if he were tagged by death. The reader also notices the husband's complete indifference to his wife; he seems not to know she is there, and so the couple has a distant relationship.

The second part confirms suspicions about the couple's relationship. For some reason, the heroine's husband has stopped making love to her. Three further pieces of information are provided, which, taken together, are highly enigmatic. First, the protagonist feels a chill through her spine when she sees the untied coils of hair (long strands of thread attached to the end of each string) from the *kayagım* spread on the floor. In traditional funeral practices neither the dead nor the living have their hair tied up, and in old stories, ghosts are always described as having their hair loose. Therefore, it is natural for the reader to think that the heroine associates the hair of the instrument with death or a ghost.

Second, the husband's shadow on the rice paper door seems too motionless to be that of a person who is alive and well: he appears frozen. Third, remembering her husband's complete indifference towards her, it seems strange that the protagonist is so confident about giving birth to his son. However, there is no hint in the text to indicate that she is planning to become pregnant by anyone other than her husband.

The third part depicts the night of *ch'ilsŏk*, the meeting night in the legend of the celestial couple, Kyŏnu and Chingnyŏ. At the playground, the heroine looks up into the sky and finds the seven stars of the Big Dipper. Standing on a soaring swing, she imitates a flying bird, bringing to mind the bridge of ravens on which the meeting of the couple is supposed to take place.
In the midst of the blackout, her husband's window is the only spot still brightly lit, like a star in the night sky:

As I gaze at it, I forget the stubborn, dark space between your bright room and the swing that I am on. I'll be able to fly to you like a bird. I have just leaned forward when a violent pain shoots through my belly. In my flat belly, your son is beating a drum. (134)

그것을 바라보며 나는 당신 방의 불빛과 내가 타고 있는 그네와의 사이에 굳게 비친 어두운 공간을 잇는다. 한 마리 새처럼 월월 날아갈 수 있으리라, 몸을 내밀면 불빛도 아랫배에 적렬한 동종을 느낀다.
내 잔칫한 아랫배에선 당신의 아들이 동 동 동 동 복을 울리고 있다. (188)

Despite the fact that the husband never so much as lifts his head to look at her, the narrator continues to believe that his unborn son is beating a drum inside her. Perhaps her intense desire to have his baby makes her imagine herself pregnant as her skirt balloons out while swinging. The reader also notices the metaphorical depiction of her sexual desire, before the ballooning of the skirt: "When I'm almost upside down, my skirt flies up my legs, and the breeze plays soft and smooth between my thighs" (그녀가 뒤집어질 듯 높이 올라가면 치마가 날리고 드러난 다리 사이로 바람이 부드럽고 미끄럽게 드나든다, 186; 133).

Throughout all this, the husband maintains his unnatural immobility, like a picture or a statue.

Juxtaposed with the narrator's confidence and her determination to have her husband's child is the legend of Princess Yasodhara, the wife of Sakyamuni. The seven flowers that symbolize the karma of married couples are hardly an auspicious omen, seen from the princess's perspective. When her husband left her to attain enlightenment for the larger good, Yasodhara's loneliness began, only to be resolved when she accepted celibacy and became the most accomplished of Buddhist nuns. How is the reader to understand the juxtaposition of the symbol of the doomed relationship and the protagonist's
hope to gain her husband's love back, which is only possible by giving birth to
his child, a son at that?

In the fourth part, the protagonist speaks of her husband's death, which
we finally discover has occurred some time ago. There is no explanation; the
reader is simply told that his body was returned to her one morning shrouded
in a hemp cloth, according to Korean funeral customs. "I" also talks about her
inability to conceive and their consequent estrangement. Nevertheless, that
morning, although her husband is not supposed to be alive, she overhears his
stirring and moaning in his room and repeats the same determination: "I am
going to have your son."

The reader is left baffled. Is the protagonist hallucinating? Are the first
three parts real? Reading the last sentence of Part Four, which describes the
man cautiously crossing the bridge in the pouring rain, the reader may imagine
a possible relationship between the protagonist and this unknown man. Or does
she in her delirium identify the man with her husband? Yet she clearly
distinguishes the man from her husband by calling them respectively namja (a
man or male, 남자) and tangshin (you or dear, 당신).

The last part negates any conjectures about the narrator's possible
relationship with the man and leaves the reader in even deeper confusion. The
bridge has been swept away during the rainstorm and the man is nowhere to
be seen. She waits no longer for her husband but leaves home with seven
flowers in her hand, as if determined to meet a new partner. However, at the
very end, the heroine sees her supposedly dead husband (tangshin) again,
cautiously crossing the stream towards the other side, moving away from her.
Moreover, the narrator seems very surprised to recognize her husband as a
yuksoni, a person who has six fingers on his hand as a congenital defect.

At this point, the reader feels at a loss. Nothing seems to make sense
any longer. The only option s/he has is to go back to the beginning of the
story and make another attempt to follow the enigmatic clues planted by the author, groping for a way to make sense out of the fragments of the story.

Chronotope and Carnivalesque Ambivalence

The term chronotope (literally, "time space") was first used by Bakhtin, but the concept originates from Albert Einstein's theory of relativity. The fundamental idea of relativity is "the inseparability of space and time (time as the fourth dimension of space)" ("Forms" 84). Bakhtin uses this idea to explain and theorize the assimilation of real historical time and space in literature:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope. ("Forms," 84)

He offers examples of various novelistic chronotopes that exist in European literary history ("Forms," 85).

Bakhtin's essay provides three insights that will be critical to our discussion of "Weaver." First, he states that in the novel, "the primary category in the chronotope is time" (85); in other words, the form in which time fuses with space is what categorizes the chronotopic type of the text in question -- cyclical (e.g., idyllic), linear (e.g., biographical or historical), eternal (e.g., folkloric), and so forth. Second, "[w]ithin the limits of a single work and within the total literary output of a single author, we may notice a number of different chronotopes and complex interactions among them" (252), interactions which are generally dialogical. Finally, there is a time-space fusion called "the chronotope of the threshold," which signals a drastic change in a
character's life or perspective on life:

... highly charged with emotion and value ... it can be combined with the motif of encounter, but its most fundamental instance is as the chronotope of crisis and break in a life..., the decision that changes a life (or the indecisiveness that fails to change a life, the fear to step over the threshold). In literature, the chronotope of the threshold is always metaphorical and symbolic, sometimes openly but more often implicitly. In Dostoevsky, for example, the threshold and related chronotopes ... are the main places of action in his works, places where crisis events occur, the falls, resurrections, renewals, epiphanies, decisions that determine the whole life of a man. (Dialogism, 248–9)

In "Word, Dialogue, and Novel" (1969), Kristeva explicates Bakhtin's concept of the carnival in relation to her own theory of "revolution in poetic language," and suggests that "the only way a writer can participate in history is by transgressing abstraction" (65) -- the abstraction of history caused by blindly rewriting previous texts and thereby transforming diachrony into synchrony. She proposes that "through a process of reading-writing," that is, through "the practice of a signifying structure in relation or opposition to another structure" (65), a writer can bring about changes in the dominant structure, and goes on to argue that:

The poetic word, polyvalent and multi-determined, adheres to a logic exceeding that of codified discourse and fully comes into being only in the margins of recognized culture. Bakhtin was the first to study this logic, and he looked for its roots in carnival. Carnivalesque discourse breaks through the laws of a language censored by grammar and semantics and, at the same time, is a social and political protest. There is no equivalence, but rather, identity between challenging official linguistic codes and challenging official law. (65)

In "Women's Time" (1981), Kriteva further develops this equation between "challenging official linguistic codes" and "challenging official law" from
a feminist perspective. Based on the Bakhtinian theory of the chronotope, she postulates three categories of time: cyclical time (repetition), monumental time (eternity), and historical time (linear). The first two, cyclical and monumental time, are associated with motherhood and reproduction, while historical time is associated with women's participation in politics and history:

The fact that these two types of temporality (cyclical and monumental) are traditionally linked to female subjectivity in so far as the latter is thought of as necessarily maternal should not make us forget that this repetition and the eternity are found to be the fundamental, if not the sole, conceptions of time in numerous civilizations and experiences, particularly mystical ones. The fact that certain currents of modern feminism recognize themselves here does not render them fundamentally incompatible with "masculine" values. ("Women's Time," 192)

Here, Kristeva emphasizes that women's historical time has been concealed, entangled with the basically masculine assumptions of numerous civilizations. According to Kristeva, the 1970s generation of feminists, disillusioned by their predecessors' (the 1960s generation's) failure to participate in history on an equal footing with men, emphasized women's radical difference from men and rejected both symbolic and historical time. However, the time of history is the only temporality that has the capacity to "render explicit a rupture, an expectation or an anguish which other temporalities work to conceal" ("Women's Time," 192).

More importantly, for Kristeva, the linear time of history is "that of language considered as the enunciation of sentences" ("Women's Time," 192). There are two points in this statement that merit our attention. One is that Kristeva links historical time to symbolic time87 and thereby links the linearity of historical time to that of speech (the linear order of words in a sentence, for example). The other is that, by using the term "enunciation" rather than "utterance," she emphasizes the agency of the speaking being. In other words,
Kristeva encourages women to create their own sentences, speech, and their own history, rather than uncritically repeat the inherited time, whether it be symbolic or historical linear time.

Kristeva warns that the second-wave feminists' demand to be outside of both historical and symbolic time would ultimately generate psychosis (199). She suggests that the task of the third generation of feminism "now" emerging is to advocate "the parallel existence of all three [concepts of time] in the same historical time" (209). By "generation," she does not refer to a chronology, but rather "a signifying space, a both corporeal and desiring mental space" (209; Kristeva's italics). Kristeva suggests a method to accomplish this task:

This process could be summarized as an interiorization of the founding separation of the socio-symbolic contract, as an introduction of its cutting edge into the very interior of every identity whether subjective, sexual, ideological, or so forth. This in such a way that the habitual and increasingly explicit attempt to fabricate a scapegoat victim as foundress of a society or a counter-society may be replaced by the analysis of the potentialities of victim/executioner which characterize each identity, each subject, each sex. (210)

By challenging the stability of identity, Kristeva aims to make the question of sexual identity moot. Through her theory of semanalysis, Kristeva suggests avoiding direct and violent confrontations between the sexes and focusing instead on the multiplicity and instability of any seemingly single, fixed subject position. Confrontation would thus be localized within an individual and the process of understanding one's self-difference (or split-subject) would contribute to an understanding of the other.

Kristeva admits to the possible dangers in her suggestion: "The fact that this might quickly become another form of spiritualism turning its back on social problems, or else a form of repression ready to support all status quos.
should not hide the radicalness of the process" (210). Despite her warnings, the interweaving of the "linear time of history" and the "linear time of language" does seem effective in explaining how the unspeakable truth of the protagonist's sexuality in "Weaver" is transformed into speech. (I will come back to this point later.)

Unweaving the Entangled Chronotopes

Seen from the perspective of Kristeva's suggestion that writers participate in history through transgression of the synchronic abstraction of history by "reading-writing," O's retelling of the legend of Chingnyŏ can be understood as a protest against the legacy of Confucian moral norms that place a supreme importance on women's reproductivity, norms which remain unchallenged in modern Korean society. In the legend of Kyŏnu and Chingnyŏ, the couple's enjoyment of each other's company to the detriment of their respective jobs of weaving and herding resulted in their forced separation. The legend seems to have originated in an early agrarian society, shaped by the concepts of family as an economic unit of production, the sexual division of labour, and strict taboos against laziness. This society is far removed in time from the rapidly advancing industrial, capitalist society of 1960s and 1970s Korea within which the heroine in "Weaver" is situated, but is perhaps not so distant in spirit.

By retelling the legend, O adjusts it so that it can reflect modern society and its gender relations. A variation of the sexual division of labour prevails: men produce in the public sphere and women reproduce in the private sphere. The narrator in "Weaver" cannot bear children, and thereby fails to fulfil her familial obligation to reproduce. Like the couple in the legend, the husband and wife in "Weaver" also become separated from each other. For the
modern couple, however, it is not their love that prevents them from working hard and ultimately from living together. Instead, the narrator's inability to reproduce results in her husband's withdrawal of his love from her. Her husband takes the authority of the legendary Heavenly Emperor, the Father of the Law in his own hands. In exchange for his authority, the narrator's husband loses his ability to love his wife as a person, and sees her only as a vessel through which his law prevails.

Since her estrangement from her husband is not only physical but also spiritual, the narrator's han is twice as difficult to resolve as that of Chingnyŏ in the legend. Furthermore, in the 1960s and 1970s (the time period of this story), Korea was industrializing rapidly, and the traditional spirit of community, which was essential for dissolving han, was breaking down. The narrator in "Weaver" is a good example of the women who were confined to their private sphere in the increasingly individualist modern society of the time. Paradoxically, however, the disappearance of the traditional community provided the opportunity for women like the narrator in "Weaver" to search for a new way of dissolving their han.

The dissolution of han depicted in "Weaver" is diametrically different from the purgation of urami depicted in "Voice." Both Kôno and O manipulate the temporality of their stories. Kôno suspends the time of Ukiko's sadistic violence by inserting the identical segment of text after each murder, thereby creating a fantastic, unreal atmosphere. In contrast, O's insistence on the seemingly monotonous present tense does not create fantasy, but lays bare the confusing entanglement of various temporalities that coexist in the space in which the narrator dwells. The narrator attempts to "unweave" the temporal entanglement in order to single out her time -- "women's time," using Kristeva's terminology -- and to put that "linear biographical time" back into history. By applying Bakhtin's concept of chronotope, we can distinguish more
clearly the various temporalities at work in "Weaver."

There are at least four types of chronotope coexisting in the textual space of "Weaver." First, there is eternal time within the chronotope of the legend -- the legend of "Weaver and Ox-herd." Second, there is monumental time (the time of primitive instincts), represented by the images with sexual overtone. The third type is mythical, regressive time, as witnessed in the couple's classical taste and love-making enclosed by a century-old folding screen with a mythical drawing on it. Confucian Laws still prevail within this chronotope. Finally, there is intra-textual cyclical time, which links the story from the window scene in one part to that in the next. This chronotope stops the forward progression of time, that is, historical time. In fact, none of these four chronotopes belongs to historical, progressive time.

Aside from the various chronotopes, the use of the present tense reveals the different types of interaction among the various chronotopes that Bakhtin introduces: reciprocal, confrontational, and interwoven, among others. As far as the task of unweaving is concerned, the interwoven chronotopes are most problematic. The double consciousness of the narrator signals the existence of such interaction. Within the same space, two temporalities commingle: one is the heroine's life with her husband that continues as though he has never died, and the other her life alone with full consciousness of her husband's death. For the narrator, the linear progression of time has collapsed due to its interweaving with the past. In other words, progressive time has become captive within the discrete time sequence of her short, now bygone, married life.

The chronotope in which the husband continues to live maintains a reciprocal relationship with that of the mythical, regressive temporality, demanding the narrator to conform to rigid Confucian laws, the obligation of child bearing, for instance. The narrator's repeated incantation regarding the
production of "her husband's son" is a vivid demonstration that she is still very much under the influence of these laws.

The chronotope wherein the narrator is conscious of her husband's death confronts the monumental temporality of her sexual desire -- a desire which is more tenacious and ancient than Confucian moral laws. The narrator's desire is symbolized by the constant croaking of frogs that bubbles like foam from the pit of an ancient swamp. Confronting her sexuality are "the pillars of the age-old temple" (e.g. the mythical time of Buddhism, which demands the renunciation of all bodily desires) and her husband's teeth, "like kitchen knives" (the mythical time of Confucian law).

The confrontation is not only between female sexual desire and Confucian control. It also takes place between the sexual desire of the narrator's husband, symbolized by the howl of a dog in heat that the heroine hears when he masturbates in the next room, and his stubborn rejection of sexual union with a wife who cannot conceive. Another example would be his "countless eyes" (sexual desire) that watch his wife's naked body only from a distance. The eyes are depicted as if they are caught between the traditional lattice bars on the rice paper door.

Even the lives of the children in the playground are caught between two chronotoposes in conflict: the free and gender-less kingdom (the heroine cannot recognize their genders) they create during the day, and their homes where they become "sweet-mannered," governed by the rules, prohibitions, and prejudices of the adult world.

Kristeva argues that the coexistence of binaries in one space, such as life vs. death and sexual desire vs. the control over desire, is a way of overcoming 0-1 logic (either/or) and adopting 0-2 (both/and). In "Word, Dialogue, and Polyphony" (1980), Kristeva echoes Bakhtin's arguments: the ambivalence of both/and is the logic of the carnival, and "the novel
incorporating carnivalesque structure is called polyphonic" (71). Whether it is
called ambivalence, 0-2 logic, the logic of the carnival, or polyphonic structure,
its fundamental significance lies in the validation of all voices, political stances,
social status, and chronotopes that coexist in the space of the carnival, without
privileging one at the expense of the others.

In the early part of "Weaver," the heroine does not seem to appreciate
the logic of ambivalence or the equal value of the different chronotopes at
work. Rather, she seems so obsessed with her husband's logic, or Confucian
patriarchy, that she cannot see the validity of the time of instincts, or the
force of her sexual desire, in conflict with it. Consequently, the description of
her own sexual desire is always validated by the image of pregnancy. For
instance, the sensually charged scene depicting a naked woman reflected in the
mirror is followed by "I smile into the mirror. 'I am going to have your son'"
(나는 거울 속으로 웃는다. 나는 당신의 아들을 낳을 것이다, 185: 133). Seen from her
perspective, her husband's "countless eyes" in this scene can be interpreted as
his keeping guard over her sexuality and possible adultery.

Similarly, the sensual image of her skirt flying up her legs and the wind
softly and smoothly flowing back and forth between her bare thighs also
evokes the image of pregnancy: "The skirt keeps puffing out.... In my flat
belly, your son is beating a drum" (134). The image of the tall water tanks
standing erect on the rooftops, getting wet in the rain, is countered by the
balcony scene where bright-coloured children's clothes fly in the wind. Her
husband's masturbation in the next room is immediately followed by the
incantation: "I am going to have your son." Undoubtedly, the narrator is
convinced that her sexuality can only be expressed in terms of her capacity to
bear a child, that is, in the language of maternity.

Why does the protagonist desire to live by her husband's Confucian
moral values even after his death? The answer to this question may be found
in the husband's masturbation, which shows vividly the conflicting temporalities that coexist within him. For the heroine, her husband's masturbation may seem a compromise that he is willing to make in order to uphold Confucian laws. This compromise may also seem like a sacrifice that all members of her community, regardless of their gender, must make in order to maintain social stability. The heroine may have convinced herself that if her husband sacrifices his sexual desire to uphold Confucian mandates for the benefit of the collective and to maintain the order of the system, she must uphold the same mandates. Herein lies the logical excess in which she traps herself.

Confucianism is not a logical system that is applied equally to both men and women. Within Korean Confucian values, there is an extra subset of laws specifically designed to control women and their sexuality. One example is the denial of sexual satisfaction without motherhood as well as its denial outside the woman's first (and only) marriage. Therefore, the protagonist's sexual oppression and her husband's sexual self-control are not equivalent. Her husband's sexuality is acknowledged by the system and can be freely expressed within the moral code according to which the system operates. On the other hand, a woman's sexuality cannot be expressed outside motherhood.

The heroine's attitude changes drastically near the end of the story, after her dream. There is no more repetition of the incantation "I will give birth to your son." The fact that the bridge -- the only connection between the husband and wife in the legend -- has been swept away does not affect the heroine at all. Instead, it seems to replace the collapsed time (the present tense) as well as cyclical temporality with the progressive linear time, thus allowing her woman's time to rejoin the flow of history. She no longer waits for her husband; instead, she picks the flowers from the tree that does not yield any fruit and leaves her house.

What then happened in her dream during the storm? Dreaming, the
narrator feels she is walking in clouds, as if crossing the bridge of ravens over the Silver River in the sky. She is with her husband; as usual, he is indifferent to her. However, a change is already taking place in her: she finds it difficult to follow his path, or by extension, his moral values. She senses that one tree is hiding an abundance of fruit. Korean folk dream interpretation has it that a dream of fruit foretells the arrival of a baby. However, she soon realizes that the tree is not hiding fruit, but a profusion of male genitals. She is shocked by her discovery — the discovery of the true nature of her desire, hidden behind her wish to give birth to her husband's son.

I argue that the chronotope of the dream sequence is an excellent example of Bakhtin's chronotope of the threshold (i.e., the chronotope of crisis and of the turning point of life). In order to break away from her own (il)logical entrapment and be reborn, the heroine's false self needs to die. The chronotope in the dream provides such an opportunity. When she awakes from her "deathlike sleep," she suffers a severe headache. The pain could be read as a birth pang she experiences as she gives birth to her new self. Looking at herself reflected in the mirror, with a mask-like, unfamiliar face, she realizes that she is no longer her previous self.

The proof of her changed view of herself and the world around her is seen in the garden scene after the dream. Through the hole made in the wall during her sleep, the heroine sees a broken tricycle and a red-blossom peach tree in her neighbour's garden. Unlike previous depictions, the expression of sexual desire here is not connected to metaphors of pregnancy, as can be seen from the image of an abandoned tricycle with one of the wheels missing and that of the peach tree that is valued for its flowers, but does not yield fruit.

Taking a handful of flowers from the tree in the garden, the narrator says, "How uncanny fully open blossoms are!" (17) The uncanniness felt in this
scene may be explained in relation to "the uncanny" in the Freudian sense of the term: "something familiar and old -- established in the mind that has been estranged only by the process of repression" ("The Uncanny," 166). I argue that the uncanniness felt in the fully open blossoms indicates the heroine's acknowledgment of her own repressed sexuality independent of motherhood. The link of the uncanny to her sexual awakening highlights a connection between carnivalesque ambivalence and the uncanny: bringing to light that which has been repressed or censored for the sake of uniformity and stability.

Kristeva's semanalysis, in which she links the linearity of speech and that of history, offers another way to interpret the dream sequence. When the dream sequence begins, time becomes fused into the space of the dream, animates the images, reorders them (the image of fruit and that of genitals), creates a new meaning (her sexual desire acknowledged as a valid desire), and finally brings them back into a linear sequence of enunciation (as in the first verbal expression she makes after the dream: "How uncanny fully open blossoms are!"). Through this process, the silent images are transformed into a signifying act so that their meaning can be communicated to the heroine herself, the signifying subject.

In this dream, she is not only the creator of the dream text, but also its reader. This "writing-reading process," that is, the heroine's dialogue with herself, is what gives birth to her new self, her sexual subjectivity independent of motherhood. Her new self can articulate her desire, transforming bodily sensations (the wind between her legs, for instance) or mental images (the erect water tanks, the penises in the tree, and so forth) into a speech, that is, a temporal sequence that is at once linear and historical.
The Final Enigma: the Six-Fingered Man

The last scene in the story has always been the centre of attention for O's critics. The last sentence in particular, "Only now, I see the sixth finger on your hand -- you're a *yuksoni*," has been quoted repeatedly. The abrupt appearance of the term *yuksoni*, to which no reference has been made during the course of the narration, has baffled critics and readers alike.

Kim Hyön in "The Beauty of the Sinister" expresses his frustration at this enigma:

Finally, the statement that her husband is a six-fingered man is completely unexpected and difficult to understand. What O means by *yuksoni* here is not clear, but I have no other choice but to interpret it as a symbol for someone who possesses greater power than ordinary human beings. Therefore, the meaning of the sentence would be: "I desire to have a baby [with an extraordinary man], but you leave me without understanding my desire." (254; my translation)

Another critic, Ha Ung-baek, in "Confirmation of Subjectivity and Maternal Horizons" comments as follows:

I understand *yuksoni* as symbolizing an abnormality that is associated with the heroine's infertility. The interpretation of a six-fingered man is of secondary importance, compared to the most central message of "Weaver Woman": the infertile woman's undying desire to conceive. (57; my translation)

Despite the divergent interpretations of *yuksoni* -- a man with extraordinary
powers (positive response) and as a man with a physical abnormality (negative response) -- both critics agree that the essential message of the last scene relates to the heroine's undying desire to have a baby.

It is interesting to see the difference between the opinion of the two male critics and the following interpretation by Ch'oe Yun-jong, a woman, in "Exquisiteness of the Absence: the Dynamics of the Visible and the Invisible," 1995:

What the writer is pursuing here is something primitive. Due to its inherent intensity, the realm of the primitive cannot coexist with the commonsensical, quotidian realm of life. The writer seems to use the physical defect to demonstrate the fundamental incompatibility between the two different realms of life. The physical defect symbolizes the forceful alienation of the primitive by the commonsensical world. However, the physical defect does not necessarily mean a mental defect. In a sense, the physical defect is a privilege.... The dream world that the heroine sees in her despair and isolation is governed by the maximum of sensibility and the minimum of rationality. To a writer like O, who needs to take one step at a time and rejects, with an almost neurotic passion, taking two or three steps at a time, a physical defect must have been an excellent device to demonstrate the limitless freedom enjoyed by a person in a passive position, well justified by his/her defect, and his/her necessarily broader view of life in that position. (81; my translation)

작가가 추구하고 있는 <무엇>은 그 자체의 원시성과 강렬함, 절대성으로 인해서 상식적이고 평범한 생활세계와 조화될 수가 없다. 작가는 이러한 근원적인 화해 불가능성을 설명할 수 없음에 대하여 불구할 내세우고 있는 것처럼 보인다. 그러나qq 불구가 가지는 의미는 타의에 의한 이철을 수 없는 단절 혹은 좌절, 어떤 환에 의해 강제적으로 폐쇄 당함 등으로 보인다. 불구는 몸의 불구이며, 몸의 불구는 정신과 육체의 조화를 이룰 수 없다. 뒤집어 말하면 조화를 이루지 않아도 좋다. 그것은 어떻게 보면 하나의 특권이다. 상식의 세계에서 자유로울 수 있는, 상식을 이상의 극대치, 감성을 극소치라고 한다면, 자체의 공간 속에, 절망과 단절 속에서 꾸는 꿈 속에 들어있는 정신의 자유는 감성의 극대치, 이상의 극소치와 맞닿아 있다고 할 수 있다. 두 간 세 간 간이뷰는 일을 신경증적으로 거부하며 차근차근 한 간 한 간
Unlike the male critics, Ch'oe is of the opinion that the physical abnormalities, including the heroine's inability to conceive, are a privilege rather than a disadvantage. Although Ch'oe's view seems to entail the dangerous assumption that being in a passive position necessarily guarantees more freedom and deeper insight into life, it is an interpretation more sympathetic to the heroine's inability to conceive.

Nonetheless, all three critics, regardless of gender, assume a position that is at the root of women's suffering throughout the history of Korean patriarchy. Men interpret female sexuality from their perspective as the dominant members of society, while women lump the suffering of men and women together. The heroine in "Weaver" is one of these women, lumping her husband's sexual self-control with her own sexual oppression. Is not Ch'oe also equating the physical defect of the heroine's husband with the heroine's inability to bear a child?

I argue that the heroine's infertility should not be set side by side with her husband's deformity. As we mentioned earlier, within Confucian values there is an extra set of laws, that has been specifically designed to control women and their sexuality. One of these is the denial of sexual satisfaction outside motherhood. Unless the heroine is able to deal with her suffering or passivity separately from her husband's suffering or passivity, there is little hope for change in her life and world view.

Regardless of the different interpretations of the husband's deformity, we may be certain that he looks different to the narrator in the ending, as the stream with neither the bridge nor the man who crosses it now looks
unfamiliar to her (137). She is able to see her husband and the patriarchal order he represents from a critical perspective. Further, as her husband crosses the stream towards the other side, the heroine allows the haunting, living image of her late husband and the values embodied by his image to disappear from the composition of her chronotopic space. Perhaps now the heroine may attempt a new interpretation of the symbolism of the seven flowers in the legend of Yasodhara: the seven flowers are the symbol of the karma, the bond, of a couple; they signify neither an obligation to, nor a guarantee of, parenthood.

The Dissolution of Han

After the storm, the bridge (the symbol of her waiting) and the man who crosses it no longer exist. This man has contributed to the creation of cyclic temporality by crossing the bridge back and forth everyday like the pendulum of a clock. The darkness in which only the stars and the Milky Way are visible is replaced by a bright balmy day. The sunlight that used to be captured in the triangular shape that she imagines between the bridge and her window floods her room, the garden, and the world outside the wall. Now, she is able to leave the window and wall of her house. In other words, she can remove herself from the suspended chronotope altogether. In the sunlight, her eyes smart as if she is opening them for the first time to the intensity of the light.

The narrator's han disappears in the chronotope of the threshold. However, the means of its disappearance is not the violent purging of emotion as in the fantasy produced by Kôno's heroine. Nor is the disappearance caused by the traditional Korean way in which han is dissolved through sharing it with other women in the community. Han that, in modern, individualized Korean
society, cannot be shared, is localized and trapped within the narrator's individual self. She needs to find some other means to dissolve it. Her desire to find a means leads to her recognition of the instability of her identity. She eventually acknowledges the constant interactions between various polyvalent temporalities. Then, from the confusing, concealing, temporal entanglement, she unweaves her own historical linear time where she may express her sexual desire.

Visions of a New World: Kôno versus O

Both Kôno and O use the house as the symbol of the structure of male dominance. Moreover, in the work of both, the house is damaged: the window that will be broken by the husband in "Voice" and the hole in the wall in "Weaver." The hole in the structure of the house becomes a vent for urami and han in these stories. However, the consequences of venting the emotion seem very different. Unlike Ukiko, who remains outside the house, O's heroine decides not to wait any longer and leaves her husband's house. In other words, by causing him to damage the house, Ukiko urges her husband to initiate a reform to the structure. In contrast, the hole in the wall in "Weaver" provides an opportunity for the narrator to leave the house for good.

How is it that the narrator of "Weaver" can now ignore the imposition of patriarchal ideology and listen to her inner desires? What does it mean that she, who now has a new knowledge of herself, is determinedly leaving the house? If she envisions a new system, there is no intention to involve her husband in it. If her desire is to establish a separate system exclusively of and for women, does she endorse maintaining two separate, gender-based systems?

It seems important to reconsider here Kristeva's reservations about adopting the view of the self as a highly individualized, unstable subjectivity in
order to increase our tolerance towards polyphonic enunciations: this view may quickly become another form of spiritualism (in the sense of escapism) that is useless in reforming society, or else ends up supporting all status quos. In fact, Kristeva's reservations sound more ominous when we remember Kim Mi-Hyŏn's complaints in "Eve, the Feast is Over": Korean feminist writers and their mostly female critics may exist in isolation, as if they were on an island where only women live in perpetual self-celebration.

Despite her reservations, Kristeva may argue that there should not be two separate, gender-based systems, but a multitude of individual systems that are constantly engaged in the process of transformation. However, in Korean culture, where collectivity always takes precedence over individuality, people with individualized views of life will be marginalized. Women will be forced into the margins of the margins. Kim Mi-hyŏn's concern in "Eve" should be understood in this Korean context. According to Kim, Korean women's writings have been excluded from the male mainstream since the beginning of modern Korean literature. Women writers have been criticized both for their masculine or feminine narrative styles and thematic choices. In this sense, O's suggestion of two separate systems could very well be viewed as part of the force that maintains the status quo, namely, the hierarchy of mainstream history and marginal "herstory."

However, the present situation may not be as pessimistic as Kim perceives it to be. The new women's language(s) that women writers like O discover is neither masculine nor feminine in the sense of the terms prescribed by male writers and critics. They are not trying to imitate masculine styles; nor do they unquestioningly accept male assumptions about what feminine styles should be. O's heroine is leaving these assumptions behind to give herself some time to gain fluency in her newly found language and narrative style.
Kôno's heroine, who speaks the language of sadism, is also in search of a new language for both men and women. By violating logic, Kôno asks the reader whether there is a difference between "because you [the boy] are so sweet and dear to me, I have to let you go" and "because men face unpleasant things in the outside world, they have the right to beat women at home"? Is one more logical than the other? Ukiko's intention to bore a hole in the structure of male logic is none other than her endeavor to demonstrate the illogic in the male language that has been invisible to men and unspeakable to women. By challenging the historical legitimacy of patriarchal language, Kôno/Ukiko strives to augment women's inner voice and insert women's reality into history, a history that will be rewritten in the third language, not in the male chauvinistic or the sadistic urami language.

Unlike Kôno, who proposes a unified, third language, O seems to insist on maintaining separate, gender-specific, linguistic systems. From an optimistic viewpoint, the insertion of woman's time into history could be the beginning of a long learning process for both men and women. They could become bilingual or even multilingual. Then, men may even be able to feel deep empathy for women's history, felt as well as lived, and women writers and their critics would not have to hold their celebratory feast on a women-only island.
Chapter Four: Ōba Minako and Pak Wan-sŏ
An Encounter with a Foreign Culture

Ōba Minako

The Language of the Sybil

In order to examine Ōba Minako's works, two critical events in her life must be highlighted: her witnessing of the bombing of Hiroshima in August 1945, and her sojourn in postwar America from 1959 to 1970. Ōba admits that her A-bomb experience was indelibly inscribed in her psyche:

"In the summer of the year I turned fourteen, I became silent. The memory of that summer has greatly changed my life. It would force me to stop in the middle of walking, like a staff of human bone sticking out of the ground, and to see humans from a different perspective."

(Dictionary of Contemporary Women's Literature, 81; my translation)

十四歳の夏、わたしはものを言わなくなった。そしてこの夏の記憶はわたしの生涯を大きく変えた。歩き始めるとき、甦るこの記憶はわたしを立ち止まらせ、人間というものを考え直させる人骨の杭となった。（『現代女性文学辞典』、81）

In "Ōba Minako -- Telling the Untellable" (1998), Janice Brown points to Ōba's reticence about her Hiroshima experience, and likens her anguish to that of a survivor of the Nazi death camps who commented, in Trauma: Explorations in Memory (1995), "To speak is impossible, and not to speak is impossible" (Schreiber Weitz, 1990: qtd. in Caruth 152). In Brown's view, Ōba's struggle with silence underwent a process of transformation, evolving from "the trauma of atomic death" into "the trauma of gender." This transformation is reflected in poems in 『錆びた言葉』 (Tarnished Words, 1971) written between 1953 and 1968, such as 「悪夢」("Bad Dream") and 「ビキニからよってきたつぼめ」("The Swallow From Bikini") (52-3). In "Bad Dream," Brown discovers the theme of...
the impossibility to speak that connects Ōba's unspeakable experience of
Hiroshima and women's lived experiences kept untold under patriarchy:

Yet, unlike Hiroshima, these images of death and pestilence offer a
slightly different reading. In this case, the somatic image is sensuously
female, possessed of swollen lips and hair like Medusa. However,
neither fecundity nor demonic power is signified. Instead, the poet
describes a writhing energy that consumes from within. The female
body is thus made a problem, while gendered existence becomes a
relentless devouring of body/self -- brain, blood, the very mouth
through which the female voice would speak rendered incapable.
(Brown 52)

Ōba connects Japan's imperialist ambitions to the holocaust of the
atomic bombing of Hiroshima and Nagasaki, to her disavowal of any collective
solidarity, and finally to her adoption of individualism:

I instinctively hate the term "international," because I feel threatened by
the concept of "nation-state" that lurks behind the term "international." I
grew up during the war, and learned the terrible way a nation betrayed
its people. I have come to wish that my life have as little to do with
any nation as possible. I am a member of the global community and the
human race. I don't want to belong to any nation, nor do I want, out of
loyalty to it, to kill myself or see my fellow countrymen get killed. I
know it is impossible to have my wish realized, though; the only
possible way seems to realize it in my imagination, in the realm of
fantasy.... I always want to be treated as nothing more than an
individual and to treat others as individuals. ("The Individual and the
Nation," 163; my translation)
Oba's criticism of collective coercion is not only directed towards modern Japan, but towards premodern Japanese society as well. In the article "Double Suicide: A Japanese Phenomenon" (1974), Oba contends that "double love suicide," an act most frequently committed during the feudal Edo era, is "an egomaniacal act of inverse rebellion, a curse against society" (347):

They are evidence of the silent pressure that the system exerts on the consciousness of the Japanese people, continuing to smother the growth of individuality.... They still believe that the individual exists for the sake of family and group rather than that family and group exist for the welfare and development of the individual members ... the attitudes and emotions underlying it, and the values of the society that necessitate such a mode of self-expression, should be of deep public concern. (349-50)

From these remarks, we note Oba's linking the Japanese conformist moral system to Japan's imperialist ambition, to the nuclear holocaust, and to women's gendered experience. Thus, it is not difficult to see why, for Oba, the Japanese agony over the atomic experience and the need to overcome it should inevitably manifest itself in her female protagonists' desire to free themselves from nationalist, conformist language and to develop their own individual languages. This desire is depicted in both her poems and her fiction such as 「よろず修理屋の妻」("The Repairman's Wife," 1974; tr. 89) and 「山姥の微笑」("The Smile of a Mountain Witch," 1976; tr. 1982).

Examining these two stories, I aim to demonstrate how the protagonists' encounter with a foreign geographical and cultural environment (Alaska) helps them sever their ties with nationalist language to be reborn as individuals.
finally allowing them to resolve their *urami*. As a theoretical framework I will employ Julia Kristeva's notion of "the language of the exile" and compare it with Ōba's Taoist view of "the language of the individual." Kristeva seems to have been influenced by Taoism, perhaps through the theory of "individuation" proposed by Carl Gustav Jung, who is known to have been greatly interested in Taoism. I find in Ōba's interpretation of Taoist ideas and their application to her creative writing many similarities to Kristeva's linguistic concepts such as "*chora*," "abjection," and "the language of the exile." Among these three, I will only discuss the notion of "the language of the exile" in this section since it is the most relevant to my analysis of Ōba's texts from the perspective of the theme of cultural displacement.\(^96\)

**Ōba's Taoist View of Language: The Language of the Individual**

Lao-tsu (老子) in "道徳經" (*Tao-Te-Ching* or Book of the Way) advocates "oneness with nature" by following the Tao (the Way), the basic principle or intelligence of the universe. In the preface to his translation of *Tao-Te-Ching* published in 1988, Stephen Mitchell summarizes the essence of Lao-tsu's teaching in the book:

Lao-tsu's central figure is a man or woman whose life is in perfect harmony with the way things are. This is not an idea; it is a reality.... The master has mastered Nature; not in the sense of conquering it, but of becoming it. In surrendering to the Tao, in giving up all concepts, judgments, and desires, her mind has grown naturally compassionate. She\(^97\) finds deep in her own experience the central truths of the art of living, which are paradoxical only on the surface: that the more truly solitary we are, the more compassionate we can be; the more we let go of what we love, the more present our love becomes; the clearer our insight into what is beyond good and evil, the more we can embody the good. Until finally she is able to say, in all humility, "I am the Tao,
the Truth, the Life." (ix; emphasis added)

In the phrase "the more truly solitary we are, the more compassionate we can be," one can find Ôba's individualism echoed. By remaining free from affiliation with any collective ideology or dogma, Ôba seems to argue, one can be an individual who respects others' individualities as much as one's own.

The concept of solitariness leads to "insight into what is beyond good and evil" -- the good and evil that exist in every individual. In an interview with Etô Jun, a leading critic, published under the title "Sôseki, Lao-tsu, and the Modern Era," Ôba talks about her long-held interest in Taoist philosophy. In their discussion, Etô and Ôba concentrate on the issue of insight into what is beyond good and evil. Ôba agrees with the idea that there are both good and evil in human nature. That said, she continues, we are born into a world already ordered by law and morality. Ôba argues that the overemphasis on good in this ordered society is what stifles people's life energy. The writer's mission is to reveal evil as part of human nature:

We live every day immersed in artificiality [the moral institution]. I, as a writer, tend to gravitate towards what is hidden underneath it, that is, the life force. Thanks to this life force that constantly wrestles with artificiality, the human race can continue to be. If not for it, humans might have died out long ago.... I firmly believe that my mission as a writer is to excavate what is buried under order and the establishment. ("Sôseki," 77-8; my translation)

つまりそういう人為的なものの日常性といいますか、習慣性みたいなものなのかに生きていると、文学的な感性としては、それに裏にあるもの—生命みたいなものに心が向きます。つまり人為的なものと抱き合わせになっているものがあったからこそ人は生き延びられたということを強調するかそうでないかという気がします。人為的なものだけあつまって、もうとっくの昔に死に絶えていたということがございますでしょう。...
作家として一でき上がっている秩序とか、すでに承認されたもの、そういうものの裏にあるものを、とり出すことのほうが、使命感が強いわけなんですね。 (77-8)
It is crucial to understand that Ôba neither identifies evil with the life force nor glorifies evil itself. She advocates, following the Taoist view, a broader and truer understanding of human nature that consists of both good and evil. The vital energy (or life force) that will help us deal with social problems is premised upon obtaining a full perspective on the human condition and nature. The reason for the writer's need to excavate evil is that good has been overly emphasized and that, consequently, we have lost a full view of human nature and the vital energy therein.

Several years after the interview, Etô Jun wrote a critical essay on one of Ôba's novels entitled 「形無し」(Formless, 1982). In this essay, 「形無し」のかたち ("The form in Formless," 1983), Etô points out that the title of the story originates from Chapter 25 of Tao-Te-Ching, in which the Tao is explained as consisting of undifferentiated, formless, and thus unnameable elements (混同). Etô also shows that the names of the characters in the story are borrowed from Chinese ideograms denoting Taoist concepts in Tao-Te-Ching. For example, Mayuko (万有子) comes from 「...天下の万物は有より生じ...」 in Chapter 40), Haku (泊) from 「我れ独り泊として共れ未だ兆せず...」 in Chapter 20), and so forth. Etô claims, however, that once the characters are provided with specific names, whether chosen from the Taoist Canon or not, the fictional topography they live in is no longer the formless, pre-linguistic realm of the Tao that Ôba sets out to depict:

Lao-tsu does not use proper nouns to depict the realm of the Tao. This is because the Tao is an ahistorical world, denying diachrony and individuality. It is a realm where "I" [われ] is part of the origin of existence, characterized by its synchrony and universality. "I" is a concrete and physical being that exists in the here and now. However, because "I" does not have any name for itself, "I" cannot be individualized from the Tao. The existence of this nameless "I" is always and already one with the timeless and universal origin of
existence, which can be only tentatively called the "Tao." Such is the nature of Lao-Tsu's world. (37: my translation)

The realm of the Tao cannot be depicted in the intra-textual world of the novel due to the very nature of language: the creation of meaning depends on differentiation, i.e., naming. Eto finds it "a grotesque perversion to say the least" that Oba uses Taoist expressions (that signal the pre-linguistic realm) as proper names for individual characters. He admits that Oba uses the names in a "ritualistic sense" (儀式化) in order to weaken the diachronic temporality and individuality in the text. In other words, the names operate somewhere "between the individual and the universal, or the ordinary and the extraordinary" (39). Nonetheless, Eto concludes that the use of specific names necessarily provides a certain form to Oba's fictional world, which is intended to be formless (39).

Ironically, while criticizing Oba's use of specific names borrowed from the Taoist canon, Eto correctly points out Oba's true intention: to create characters that exist somewhere between the individual and the universal or the linguistic and the pre-linguistic. One such character is a shaman/medium (巫女), a frequent image in Oba's works, linking the human world to the realm beyond, to the Tao, for instance. The shaman intuitively feels and experiences the realm of the Tao and can communicate her experience to the human world. Therefore, rather than attempt to create a non-linguistic realm as Eto
hypothesizes, Oba uses a shaman-like figure (Mayuko) to depict a language that can be understood by all listeners and that indicates the existence of the Tao to them.

In order to communicate to its audience, this language must be free of affiliation with any one collective ideology or dogma -- a solitary language that constantly undergoes self-destruction and self-construction. In a chapter entitled 「言葉」("Language") in 『オレゴン夢十夜』(Ten Nights of Dream in Oregon, 1980), Oba talks about the impossibility of the ownership of language (or words):

He [an American poet visiting Oba one day] talks about Don Quixote. A long time ago, there was a person who told me a similar thing in a similar manner. I also repeat what other people have said. Indeed, that is all I do.

There is no need to be ashamed of it. We just want to make sure. People are always stealing other people's words. Words that have never been owned by someone does not belong to language. At the same time, like living human beings, words cannot remain in anyone's possession for long. They are like ghosts that can go anywhere they wish; even if one tries to put them in a box, they open the lid and appear and disappear everywhere, smiling eerily, beckoning us with a hand. Some people even like to chant dead, stagnant words, like those in an incantation. (238; my translation; emphasis added)

彼はドン・キホーテについて喋っている。むかし、同じようなことを同じ調子で私に言った人がいた。私もまだだれかが言ったと同じことを繰り返し、言っているに過ぎない。なぜ、それを恥じる必要があるのだろう。念を押したいのだ。人は常に誰かの言葉を盗んでいる。誰一人所有したことのない言葉は、言葉ではない。同時に言葉は生きている人間と同様に決してそれを所有できない。言葉は亡霊のように自在に動きまわり、捕まえて箱に収っておこうとしても、勝手に蓋をあけて、ありとあらゆるところに出没し、気味の悪い笑みを浮かべて手招きする。もっとも、死んだ動かない言葉を呪文のように唱えるのが好きな人もいる。 (238)

The enigmatic expression "We just want to make sure" may be referring to the
human desire to establish a sense of belonging by using the same language as others. Words and expressions circulate among people; those words and expressions out of circulation are dead. However, after further reflection, there seems to be a dimension in Ōba's enigmatic expression beyond my initial interpretation. The key concepts in the quoted paragraph are "the ownership of words" and "the stealing of words." If words cannot be owned by any one person, why is Ōba compelled to use the expression "stealing" rather than "sharing"?

It seems to me that, for Ōba, there are two different ways in which words circulate. One is through sharing or mimicking, as in incantation, the other through stealing or taking temporary ownership of the word. Dead words circulate with their fixed meanings intact. In other words, they are mimicked and repeated. In her two stories that we discuss, Ōba seems to depict the modern Japanese nationalist language as a dead language. We will come back to this point.

Words that are full of vitality and in possession of individual wills should be understood in the context of the animistic concept of kotodama (言霊, the spirits dwelling in words). These spirit-possessed words cannot be controlled or manipulated by users or speakers. In other words, speakers cannot create their meanings, but, borrowing Ōba's expression, temporarily own the meanings only to lose ownership right after utterance. Each living word undergoes a constant process of self-transformation. If the user lets go of his/her own fixation on a meaning, the word beckons to him/her with a new meaning. Kotodama, understood from the Taoist perspective, seems to emphasize the fluidity of meaning. Words have lives of their own and remain unaffiliated with any ideologies or dogmas. Thus, the connection between the life force and solitariness (or non-affiliation) is made. In Taoism, the life force is always already linked to the principle of universal harmony, thereby
making sense of the seeming paradox "the more truly solitary we are, the more compassionate we can be."

In this light, the Taoist notion of solitariness or Oba's understanding of individualism based on it seems different from the Western view of individualism as defined by Janet A. Walker\textsuperscript{102}: "the idea that the existence, the energy, and the morality of the individual are valuable in their own right and worthy of cultural attention and respect" (viii). According to Walker's definition, the individual's existence, energy and morality provide a safeguard against compromise. For Oba, a true individual is a person who does not belong to any collective dogma but who, despite or because of this, has room in his/her heart and mind to allow the principle of universal harmony (the Tao) to come into play.

The Language of Exile

In The Kristeva Reader (1986), Toril Moi summarizes Julia Kristeva's "A New Type of Intellectual: The Dissident" (1986) as "the new politics of marginality":

... she [Kristeva] indicates how a move away from the purely verbal level of politics (mentioning colour, sound and gesture as alternatives) would mobilize the forces necessary to break up the symbolic order and its law. The article, however, does not reject law and society; rather it hopes for a new law and a different society. Drawing on the experience of marginality and exile, whether physical or cultural, the intellectual can still spearhead a certain kind of subversion of Western bourgeois society. (292)

In this article, Kristeva claims that, despite the prominent events of the twentieth century including the rise of Fascism and Stalinism, there has been
no serious and radical analysis of the relationship between the masses and the individual or intellectual. She argues that although intellectuals have devoted themselves to the cause of social and economic equality, their cause has also served to perpetuate "the myth of a successful society whose messianism, when not Utopian, has turned out to border on totalitarianism" (293). Without the serious and radical analysis of the relationship between the masses and the intellectual, she warns, the political engagement of the intellectual may never break out of the master-slave dialectic.

Kristeva observes that a recasting of this relationship began in the "eruption of the languages of modernity," which resulted in "a new synthesis between sense, sound, gesture and colour," making "the master discourses begin to drift and the simple rational coherence of cultural and institutional codes" break down (294). The "modern community" was given new status by the spread of underground culture to the masses. These new languages used "the group to question particular forms of subjectivity or the unconscious" (294). In postwar culture, these peculiar kinds of "speeches and jouissance" confront the "equalizing Word, even when it is secular or militant":

Communal but particular, addressed to all and yet carried out by each individual: such is the culture of our age ... From this point on, another society, another community, another body start to emerge. (294)

Kristeva urges the intellectual to assert the political value of the right to speak and behave in an individual way. To fail to assert the political value of the individual means that the function of the intellectual turns into one of coercion, manufacturing an all-embracing rationality as Marxists and Freudians have done. Kristeva thinks it is inevitable that the dissident function of the intellectual should have been asserted by those who do not have any collective affiliations, namely, the homeless or the exile (294).

However, an eruption of languages does not always guarantee an open
and equal society. It is because of the fallacy inherent in discursive rationality\textsuperscript{103} -- discursive rationality that is upheld by the intellectual. According to Kristeva, there are "four groups of intellectual dissidents":

- the intellectual who attacks political power directly (thus inevitably remaining within the very discourse of power that he is out to undo);
- the psychoanalyst whose major counterpart is religion; and
- the experimental writer who is out to undermine the law of symbolic language. In addition ... there is the subversive potential of women. (292)

The third group, the writer, experiments with the limits of identity, using a "playful language," and "giving rise to a law that is overturned, violated and pluralized, a law upheld only to allow a polyvalent, polylogical sense of play that sets the being of the law ablaze in a peaceful, relaxing void" (295).

Mothers, Kristeva continues, by administering "the affairs of that nether world of political law represented by the laws of reproduction" (296), have been the last guarantee of "sociality" and the ultimate insurance for the continuation of the species at the opposite extreme of dissidence. In this way, a woman gains admission to the consensual law of politics and society "only if she becomes man's homologous equal" (296). Trapped in the "frontiers of her body and even of her species," she always feels exiled. In relation to the "General" and to "Meaning," she represents "singularity":

This is why philosophy has always placed her on the side of that singularity -- that fragmentation prior to name or to meaning which one calls the Daemon -- she is demonic, a witch. (296)

Despite the subversive potential in her singularity, she finds a way to be both natural and cultural through pregnancy; and, through maternity, she, as singularity, "gains the chance to form that relationship with the symbolic and ethic Other so difficult to achieve for a woman" (297).
Kristeva contends that the real feminist task is to gain a better understanding of maternity, especially the mother-daughter relationship. In order to do so, she continues, we must stop turning feminism into a "new religious undertaking or sect" and start speaking the "language of exile" (298). Kristeva asks a rhetorical question: "How can one avoid sinking into the mire of common sense [or collective nonsense], if not by becoming a stranger to our own country, language, sex and identity?" (298) Exile is already in itself a form of dissidence, because it involves uprooting oneself from a family, a country or a language. Unlike religion, which always constitutes "a link, a homology, an understanding," the exile cuts all links:

including those that bind him to the belief that the thing called life has a Meaning guaranteed by the dead father. For if meaning exists in the state of exile, it nevertheless finds no incarnation, and is ceaselessly produced and destroyed in geographical or discursive transformations. Exile is a way of surviving in the face of the dead father, of gambling with death, which is the meaning of life, of stubbornly refusing to give in to the law of death. (298)

Kristeva proffers "thought" as "true dissidence today"—thought as an "analytic position" that affirms dissolution and works through differences," as opposed to "conceptual, subjective, sexual and linguistic identity" (299). By "thought in language," Kristeva means the "excesses of the languages whose very multitude is the only sign of life"; she proposes that through the excesses, we attempt to bring about "multiple sublations of the unnameable, the unrepresentable, the void" (300).

There are many similarities between Òba's and Kristeva's view of linguistic subversion of the establishment by way of individual or exile languages. The image of meaning "ceaselessly produced and destroyed in geographical or discursive transformations" is almost identical to the image of words depicted by Òba as constantly undergoing a process of
self-transformation. The idea of women as a potential subversive group is also reminiscent of Ôba's overlapping of women's oppression, Japan's ambition as a nation-state, and the consequent suffering of the Japanese people. Kristeva's understanding of maternity as combining pre-linguistic, demonic singularity with the linguistic realm of the symbolic closely resembles Ôba's image of the sybil who connects the pre-linguistic Taoist realm and the everyday linguistic reality of the human race.

However, there is one fundamental difference between the two. Although Kristeva warns against the tendency of the intellectual to turn to all-embracing rationality and coercion, she always equates the intellectual with the individual. In my opinion, however, there seems no essential tie between the intellectual and the individual. In contrast to Kristeva, Ôba, as we will see in our discussion of "Repairman's Wife" below, does not view intellectuals as belonging to a marginalized class. Rather, they belong to the establishment, at least in postwar Japan, sharing its national ambition and value system. Non-conforming individuals are produced from within the marginalized, non-intellectual, lower strata of Japanese society. The postwar proliferation of languages in Europe that Kristeva emphasizes did not take place in Japan. The Japanese intellectual has never had any choice as far as the use of modern Japanese and its intimacy with the state's ambition is concerned. The private language used by the I-novelists in the early twentieth-century neither confronted the national, "equalizing Word" nor spread to the masses. The language remained strictly within the small circle of the I-novelists. In my analysis of Ôba's works, I will demonstrate that she emphasizes the Taoist understanding of wisdom rather than the rationality upheld by the intellectual.
"The Smile of a Mountain Witch"

Oba's widely read story features a modern version of one of the best-known Japanese legendary figures yamauba or yamanba (山姥, literally "a witch living in the mountains"). One of the yamauba's characteristics is her ability to read people's minds; because of this ability, she is feared by the people living in the village, and hence must live in the mountains.

The first part of Oba's text is devoted to the description of "the classic mountain-witch tales," opening with the sentence, "I would like to tell you about a legendary witch who lives in the mountains. Her straggly gray hair tied with string, she waits there for a man from the village to lose his way, meaning to devour him" (山姥の話をしよう。昔語りの山姥は、山の中の一軒言えで、白髪のさんぱら髪を縄で結い、里から迷いこむ者をとって食おうと待ちかまえている, 337; 182). One day, an unknowing young man asks to be put up for the night at her mountain abode. Startled by her wrinkled face and eerie grin, he thinks, "What an uncanny woman she is! Like an old monster cat!" (薄冷の悪い、まるで古いさらばえた化け猫みたいな女だな, 337; 182) Of course, whatever the visitor thinks is bound to be read by the witch. She lets him know that she knows what he is thinking by repeating his inner monologue: "You just thought 'What an uncanny woman she is! Like an old monster cat!' didn't you?" (お前さんは、今こう思ったね、＜薄冷の悪い、まるで古いさらばえた化け猫みたいな女だな＞と, 337; 182) The more she reads his mind, the more terrified the young man becomes. After eating a meal provided by her, the only thing he thinks about is how to run away from her secretly, which is again read by the witch. Finally, the man escapes the mountain abode, running for his life, as the witch chases after him.

As discussed in the introduction, Mizuta Noriko maintains that Japanese women writers in the modern era take advantage of the narrative strategy employed by Murasaki Shikibu in The Tale of Genji. They use authorial voice
intermixed with the fictional story. "The Smile" is an excellent example of this strategy. After the description of the legend, Oba/the narrator interposes her authorial voice before beginning another story with the remark, "At least this is the form the classic mountain-witch tales assume. But surely these old witches cannot have been wrinkled old hags from birth.... " (しかし、山姥といえば、生まれたときから皺くちゃの婆さんであったわけではなく、338; 183).

They were, the authorial voice continues, once sweet babies and then maidens seducing men with their silky skin and enjoying their sexual union with them. It seems that these young witches cannot bear to remain in their hermitage, since we never hear about young witches living up in the mountains: "Their stories become transformed into stories of cranes, foxes, snowy herons or other beasts or birds. They then become beautiful wives and live in human settlements" (いろんな動物に、たとえば鶴とか狐とか鷺などに宿って、美しい女の房になり、人里に棲むといった話につくり変えられるらしい、338-9; 183). These beasts-turned-human wives are invariably faithful and smart wives with delicate sentiments. Their lives, however, always end tragically with them running back into the mountains with all their bitterness and resentment [urami] and turning into mountain witches.

The author begins a second story with a claim that this time, she will speak about "a genuine mountain witch" (正真正銘の山姥) or "the mountain witch of mountain witches" (山姥の中の山姥だったが、339; 184), who had been a mountain witch ever since she could remember and who, while longing for a hermitage in the mountains, never lived in one but instead spent her entire life in the dwellings of a human settlement until she died at the age of sixty-two. This mountain witch is brought up by a seemingly ordinary mother who worries about her daughter's unusual ability to read people's minds, thinking that it will make people dislike the child. Even her mother feels tired of raising a child who constantly reads her thoughts and verbalizes them aloud; she longs
for a respite from her daughter. When the young witch begins her schooling, she immediately realizes that her ability is disliked by others and decides to keep silent. Her mother, despite avoiding her daughter, tells her "firmly in a manner befitting one who had borne a mountain witch. 'You say whatever is on your mind. You don't have to pretend. You're a child, remember?'"

At this remark, the witch smiles disdainfully.

As she grows older, the protagonist learns to please others by pretending to be exactly what they expect her to be. Her effort makes her so tired that she becomes anti-social, reading books all day in her room. She also undergoes a rebellious phase of puberty, holding a grudge against her mother -- a grudge that later turns out to be directed at her mother as competitor.

Finally the protagonist meets a man, an "ordinary" man:

Typical for one who had been doted on by his mother, he firmly believed that because his mother was of the opposite sex, he was allowed beyond all reason to express himself as freely as he pleased.

This man expected his wife to be a substitute for his mother, "magnanimous and dignified as a goddess"; at the same time, he wants her to be someone who has "a spirit capable of being possessed by evil, like that of some sinister beast". The young witch convinces herself that she would not mind doing anything to keep her husband happy. She pretends to be jealous of other women; she tries to flirt with other men, and yet remains faithful to her husband. She does this all to satisfy his
ego. The young woman endures all kinds of verbal abuse. He calls women utterly unmanageable creatures, full of jealousy, capable of only shallow ideas and small lies, timid and stupid, weak-willed, only capable of being human by adhering to men, and so forth. Thanks to her husband's "irrational declaration of inequality [between men and women], the two managed to live somewhat happily" (この理屈の合わない不平等条約のお陰で、二人はどうやら 幸福な半生を送り, 344; 188), the narrator remarks cynically.

As the husband grows older, he demands that all his wife's attention and care be devoted to his aches and pains, since women, unlike men, were blessed with god-given talents to nurse. She devotes her life to her husband's health. She also develops an enormous appetite of her own and begins to gain excessive weight, which eventually becomes the cause of her death. Moreover, she eats anything in order not to disappoint the person who has offered the food to her. Her husband, who calls her weak-willed, insensitive, and lazy on such occasions, does not feel any "shame at ignoring people's feelings" (相手の心を無視しても恥じない, 344; 189) and refuses to eat the food offered to him. The yamanba feels acute loneliness, as if she were surrounded by foreigners who do not speak the same language. Sometimes she feels that she would rather live alone in the mountains, as in the days when she locked herself in her room all day reading.

The witch dreams of her life in the mountains where she would be free to think as she pleased and to take revenge on those who tormented her in the human world, those "happy heroes just because they were not capable of reading other people's hearts" (他人の心を読めないばっかりに、いつもほんと 幸福な英雄の顔付きをしていられる者, 345; 189). In the mountains, she would read aloud their thoughts to her heart's content:

... "You just thought—didn't you!" How relieved she would feel! It would be the sensation of slitting the skin around the temples in order
to let horns grow, horns which are itching to grow out but cannot.

(190)

The young wife imagines herself as a beautiful fairy basking in the sun, surrounded by trees, grass and animals. But at the first sign of a familiar man appearing from the village, her face would change into that of an ogress. The man would drop his jaw like an idiot and say something coarse, incoherent, conceited.\(^{106}\) His words would make her fly into a rage.

The witch also imagines her husband appearing at her abode, mumbling "Without her [his wife] to camouflage my unreasonable desires for me, I'd be done for—" (理屈に合わないおれの欲望を何とかごまかしてくれるあいつがいなければ、もうダメだ, 345; 190). Half the witch's face would smile like an affectionate mother, while the other half would seethe with demonic rage. Blood would trickle down one half of her lips, from ripping a man's flesh apart. The other half would caress her husband, who would curl his body in the shadow of her breast, suckling like a baby.

As she turns forty, the protagonist begins to experience numbness in her limbs, but the doctor attributes this symptom to menopause. He does this for the next twenty years until her hospitalization. At the hospital, as if he were a different person, the doctor diagnoses the protagonist's symptoms to be a terminal case of cerebral thrombosis. Her husband calls her two children, a son and a daughter, to their mother's deathbed. They rush to her side. However, after two days of taking care of their completely paralyzed mother who is unable to speak or recognize her children, the son leaves, saying that he cannot stay away from his job for long. The daughter also prepares to leave, worrying about her own daughter whom she has left with a relative.
When the patient's husband pleads for the daughter to stay, she reluctantly remains, remembering how her mother stayed up many nights taking care of her when she was sick as a child. Ironically, thinking about these nights makes her forget about her sick mother and start worrying about the remote chance that her own daughter might fall ill in her absence.

A couple of days later, the witch's condition changes neither for the worse nor the better. Her daughter begins to worry about the possibility of a long hospitalization, its cost, and having to care for a mother who is like a living corpse. While a nurse cleans the soiled body with alcohol, flipping her body over as if flipping a piece of wood, the patient suddenly opens her eyes. Her daughter recognizes a faint smile in her mother's eyes. In that brief moment of consciousness, the patient reads her daughter's mind:

Mother, I don't need you to protect me any more. You've outlived your usefulness. If you have to be dependent on me ... Please, mother, please disappear quietly. Please don't torment me any longer. I, too, am preparing myself so that I won't trouble my daughter ... I'm willing to go easily. That's right. I ought to go easily. I never want to be the kind of parent who, just because she doesn't have the courage to come to terms with that resolution, continues to press her unwanted kindnesses upon her offspring. (194)

「あなたはもう、お母さんに保護される必要はないのよ。あなたはもう御用済みよ。あなたが誰の迷惑にもならず、自分だけで自分のことをやっていけるならともかく、あなたの世話にならなければならないなら、どうかすっと消えて頂戴。もし、これ以上にあなたを苦しめたくないなら。あなただって、いずれ、自分の娘に今あなたがあなたのそばで味わっているような苦しみを味わわさないために、どうにかあっさりと身の始末をつけることを、今から覚悟して、いろいろと心の準備をしているわよ。そうよ、そうすべきなんだわ。そういう覚悟をするのがいやばっかりに、親切の押売りをする親には絶対なりたくかいないと思っているの」 (349-50)

Through her daughter's face, the protagonist sees her absent son. With a crooked smile on his face, he speaks to his mother:
Mother, I have incessantly chirping chicks at home. I myself don't know why I have to keep on putting food in their mouths. But when I catch myself, I'm always flying toward my nest, carrying food in my beak. Before I even think about it, I'm doing it. If I were to stop carrying food to them and stay close by you all the time, the human race would have perished a long time ago. In other words, for me to do as I do for them is the only way in which I can prolong and keep the blood you gave me— (194)

お母さん、ぼくにはひっきりなしにびいびいと鳴きつてる、雛がいるんだよ。どうして、ぼくが、そいつもに餌を運ばなければならないのか、ぼく自信にだってわからないよ。気がつくと、いつも、餌をくわえて巣をめがけて飛んでいるの。考える前にそうしている。もしそうぶか、あいつもに餌を運ぶのをやめて、お母さんのそばにべったりくっついているようなら、人類はとっくに亡んでいたのさ。つまりあいつもにそうしてやることこそ、お母さんに貫った血をすことしでも先まで暖かくひきのばして保っておく唯一の方法なんだからね。 (350)

The protagonist is satisfied with her daughter to whom she has given birth and whom she has raised. She sees that her daughter possesses a twofold strength of will. Then, she sees her husband, now a deranged old man, "absorbed self-righteously in the faithfulness that let him attend to his wife until the very end" (最後までその妻をみとった自分の誠実さに うっとりしてうなだれていた, 350; 195). She is satisfied with this man who is capable of turning any situation into happiness.

At this moment, the protagonist commits suicide by choking herself with the accumulated saliva in her throat. While losing consciousness, she sees a vision of her funeral and her after-life on her way to the mountains. She stands in a dry riverbed when she sees a man running away with his hair disheveled. She questions another deceased traveler beside her and is told that the man is being chased by a mountain witch. She feels that under her shroud, the heart of a mountain witch beats as sturdily as ever. She feels that her mountain witch spirit is finally returning to the quiet mountains. She will stand
on a mountain ledge, her white hair streaming in the raging wind, sounding her eternal, sonorous laughter throughout the mountains.

The sorrow the protagonist feels as a little girl because of her dislike of humans returns to her, and she realizes that had she lived up in the mountains, she would have been a mountain witch who ate humans from the village. She wonders which would be a happier fate, to become a man-eating witch in the mountains or to live in a human settlement with the heart of a mountain witch. She soon decides that either way, it would have been the same. The only difference would have been the names: a "mountain witch" if she had lived in the mountains, while "a fox incarnate" (狐の化身) or "an ordinary woman with a sturdy mind and body who lived out her natural life" (心身ともに壮健な夭寿を全うした平凡な女と言われるか, 351; 195) if she lived in a human settlement. Despite the difference in forms, the "content" (中身), she concludes, is the same.

Just before she dies, the woman comes to the realization that her mother must also have been a genuine mountain witch. The protagonist's face in death, mysteriously naive with the innocent smile of a newborn baby, makes her daughter, now relieved, say: "Such a beautiful death mask -- Mother, you really must have been a happy woman" (「一-きれいな死顔、お母さんはほとんどに幸せだったのね」, 351; 196). Her husband shed silent tears.

An Example of Previous Critiques on "The Smile"

Meera Viswanathan, in "In Pursuit of the Yamanba: The Quest of Female Resistance" (1996), traces various types of yamanba figures in the literary history of Japan, from "the mountain-dwelling female demons" in Konjaku monogatari (Tales of Times Now and Past, ca. 1120) to the fifteenth-century No play "Yamanba" to Chikamatsu Monzaemon's puppet play
"Komochi yamanba" ("The Yamanba With a Child," 1712) to Ōba Minako's story "The Smile of a Mountain Witch" (243). Viswanathan argues that the trajectory of the yamanba is moving from the demonic to the demotic -- demotic in the sense that the fierce yamanba figures have been transmuted into more domesticated women. For example, she states that, in "The Yamanba with a Child," the yamanba transforms into an entirely different being:

one lacking the awesomeness and alien nature of earlier avatars. Instead, she is first and foremost mother and wife, loving, loyal, and somewhat pathetic. Her demonic nature is not intrinsic to her, but merely an unfortunate outcome of her appropriation of male concerns. She must be sacrificed so that the larger issues of politics and moral justice may be played out. Her role, being subsidiary, results in her being forgotten at the end, left to roam the mountains, her heart perturbed and her spirit unassuaged. She is simultaneously yamanba and obasute [the old woman deserted by her son and left to starve on top of a mountain], ever at the mercy of the men around her. (252)

Viswanathan argues that Ōba's yamanba figure in "The Smile" undergoes the same type of domestication, pointing out the difference between the image of man-eating yamanba in the classic stories that Ōba introduces at the beginning and the "genuine yamanba" in the main story that follows.

Viswanathan admits that in "The Smile" Ōba aims to investigate how the yamanba legend came to be by biographically tracing the life of a yamanba from the beginning of her life in the main story. However, Viswanathan contends that by naming the protagonist in the main story "a genuine yamanba," Ōba reduces the fierce yamanba in the classics to a less authentic figure. The protagonist, a domesticated, subservient, and self-sacrificing wife who, in the end, dies alone, though surrounded by family, and who in death becomes a vengeful spirit in the mountains out of her pent-up grudge and resentment, is not very different from the abandoned woman in "The Yamanba
Viswanathan compares the *yamanba* in "The Smile" with the image of the Medusa in Hélène Cixous's "Le rire de la méduse" ("The Laugh of the Medusa," 1975) that exhorts women to seek out their own natures, to explore their inner, dark, labyrinthine structures, to delight in their hidden aspects. Viswanathan suggests that Óba's *yamanba* is the inverse image of the Medusa. In my opinion, however, the *yamanba* seems to have two different, yet correlative images: the image of the Medusa (or a man-devouring witch) and the image of the seemingly domesticated wife in a patriarchal society.

I emphasize the adverb "seemingly" because the frustration felt by the *yamanba* as a wife testifies to the impossibility of completely domesticating the *yamanba*. At the same time, beyond the rage expressed by the *yamanba* as man-eating witch, lies hidden her desire to reform the injustice in gender-hierarchy. Therefore, her rage also testifies to the impossibility of her complete internalization of the patriarchal order. I contend that Óba's exploration of *urami* goes beyond the patriarchal trap of woman's image as either a benevolent goddess or a demonic witch. The author's ultimate aim is to obtain a broader perspective of human nature, in order to discover a less violent solution to inequality than the vengeful outpour of *urami*.

**Reading Minds or Learning to Repeat Others' Words?**

As discussed earlier, if Óba's *yamanba* is completely domesticated as Viswanathan argues, she should not harbour a grudge against patriarchal society. However, the fact remains that she does. What then is the source of her *urami*? Is it *urami* against her husband? If so, how can we explain her satisfaction with her husband in the end as well as her motherly love towards him when, in her imagination, he visits her in her mountain abode and suckles
at her breast? Is she pretending to be a docile, nurturing wife even when she
is a witch in the mountains? Why would she spare her husband while devouring
other men from the village?

Is the protagonist's urami then against her children? In her imagination,
her son makes an excuse for leaving her on her deathbed to go back to his
work and family. The protagonist's emotional response to her son's excuse is
not disappointment but compassion. She is also satisfied with her daughter,
who only worries about her own daughter and family and who has greater
strength of will than either her mother or father.

In order to find the source of urami, it is necessary to examine the
depiction of her dead face:

At sixty-two, when her soulless body was cleansed with rubbing
alcohol, her skin was bright and juvenescent like the wax figure of a
goddess.... Yet around her calmly shut eyelids and her faintly smiling
lips lingered a strange innocence and the bashfulness of a little girl who
is forcing a smile even though she is about to burst out crying. (184)

One notices here that the strange, innocent smile and the image of a little girl
who is about to burst out crying seem to contradict each other. Perhaps one
can make a connection between this contradiction on her dead face and her
last dilemma, trying to choose between living in the mountains as a man-eating
witch or living in a human settlement with the heart of a mountain witch.

If she had lived in the mountains, she would have been [given the name
"mountain witch"].107 Living in the settlement she could have been
[called]108 a fox incarnate or an ordinary woman with a sturdy mind
and body who lived out her natural life. That was the only difference,
and either way [the content] would have been all the same. (195)

I would like to draw attention to the relationship between name (form or signifier) and content (signified) in this paragraph. The paragraph says that regardless of the different names, the content remains the same. This does not necessarily imply that all different names have intrinsic ties with the same content. Rather, it could very well imply that none of the names and the conventional meanings attached to them represents the true content (what she really is or what she really wants to be). In my view, the "name-versus-true content" conflict is central to our quest for the origin of urami felt by the protagonist.

In the first story of the classic yamauba, the young man who is lost in the mountains and wanders into the yamauba's house feels frightened by the "eerie hag of a woman." However, a closer reading reveals that the yamauba's isolation is caused by her ability to read people's thoughts, not by her looks, since the man runs away only when he discovers her ability to read his mind:

In any case, these old mountain witches are able to read a person's mind every time, and in the end the victim runs for his life away from her abode. The old witch pursues him, and the man just keeps running for his life. (183)

This mind-reading gift is not creative, since all the witch does is repeat the young man's thoughts. She never adds to or subtracts from the man's thoughts.
Yet even this simple repetition frightens him no end.

The problem, however, is not the ability to mind-read, but her verbalizing men's thoughts aloud. In the second story, it becomes very clear that the protagonist's husband needs her gift of mind-reading in order to control her without having to verbalize his wishes and orders. The protagonist is supposed to read her husband's wishes and orders, and carry them out silently to please his ego or comfort his pains. However, her ability to verbalize his thoughts and wishes would force him to recognize and even admit to the irrationality of his demands and desires. We see evidence of this fact and her awareness of it in what her husband mutters when he visits her in the mountains: "Without her [his wife] to camouflage my unreasonable desires for me, I'd be done for--" (190).

Then is the protagonist's ability to read minds really an innate gift? In the beginning, the narrator describes it that way. Soon, however, the narrator reveals the truth: her ability is a skill acquired through years of training. When the protagonist in the main story exercises her ability to read minds with her mother, her mother's response is not fright or fear, but fatigue (全くひとを疲れませちゃうわね, 340). Within this response of fatigue rather than fright lies the mother's ambivalence towards her daughter's habit of verbalizing others' thoughts.

The first reason for the mother's fatigue is her worry that her daughter will be disliked by other people because she articulates their thoughts. The second reason is that her daughter reminds her of her own inner-conflict — the difference between her frustrated inner and pretentiously modest outer self. When her daughter in the elementary school tells her that she has decided to remain silent, since other people dislike her when she says what is on her mind, the mother encourages her daughter to speak up. The daughter responds with a look of disdain. The protagonist already knows her mother's
inner-conflict, and reminds her of it by verbalizing what is really in her heart. For example, when her father returns home late, the young girl reads her mother's complaints out loud:

"What in the world is he up to, coming home late night after night! He says it's work but I know he's really staying out as late as possible because it's so boring at home. As if he's the only one who feels that way!—Dear me—" (184; my emphasis)

Here, we witness in the daughter's verbalization the mother's ability to read others' minds, especially her husband's. Everyone, regardless of one's gender, feels the same way about staying at home day after day. It is because she feels the same way that she can read her husband's boredom. However, she complains, only women are forced to endure it, while men are allowed to seek solutions for it outside. Her daughter merely verbalizes what is on her mind. In fact, the narrator makes it clear that her daughter's verbalization is not the same as telepathically reading her mother's mind. It is simply an imitation of the mother's everyday remarks to herself: "These are, of course, the kinds of things that her mother spoke of often, and the child was merely repeating her mother's remarks" (185; もちろん、そういうことを、母親が日常頑張っていたので、彼女は単に復誦しただけのことなのである、340).

Nonetheless, the mother's and the daughter's speech is implicated in a vicious circle that reproduces the same monologue and, as such, can never be communicated to the outside world. In other words, the mother's monologue becomes her daughter's monologue; the daughter quickly learns about her mother's frustration and her self-destructive way of venting the frustration through monologues that do not seem to be communicated at all to her
husband or the rest of the patriarchal world.

The daughter not only observes her mother, but also imitates her mother's way of dealing with her father and the world. Seen from this angle, it is not difficult to understand the decision made by the young child to remain silent at school, pretending to know or feel nothing, to "keep grown-ups happy" (大人たちを喜ばせることにしたのよ, 340: 185) as well as to satisfy her need to be accepted by people around her. Now her training by her mother, although unconscious, is complete; she has become a complete replica of her mother, a woman who knows but pretends not to know, thereby suffering from pent-up anger and frustration.

After her marriage, the protagonist's inherited ability to understand others' needs is completely devoted to silently reading her husband's needs. When there is a conflict between her needs and her husband's, she always gives priority to his. Her frustration or urami registers only in her monologue. In this way, the language of her monologue and the language of her husband's world become foreign to each other. Her husband's language will never be able to correctly signify what she really is and needs. She suffers from an intensifying desire to express herself and communicate. This is the origin of her urami.

The problem remains that even after her arrival at the mountains after death, the protagonist still has no means of communicating. She lives alone in her abode, every now and then echoing her sonorous laughter throughout the mountains. However, the triumphant laughter only echoes back to her, just as her monologue has been directed only to herself throughout her life in the human settlement. When a man from the village comes along, the only way she can communicate with him is to repeat his thoughts as that is the only way she knows how to communicate with male villagers. Therefore, as far as her desire for dialogue and communication is concerned, there is no difference
between living in the mountains as a *yamanba* or living in the village suffering from her *yamanba* heart. This is also why the names ascribed to her, whether they be *yamanba* (山姥), fox-incarnate (狐の化身), or ordinary woman (平凡な女), cannot justly signify her wishes and attributes, since these have never been freely communicated in the mountains or in the village.

The protagonist's duality (both nurturing and devouring, smiling and seething with demonic rage) should be understood in this context. Her husband's apologetic admission of his irrationality and need for her presence as camouflage can be interpreted as an expression of his own victimization by the system that he created in the first place. She sees men as simultaneously the oppressors of women and victims of the system. Nonetheless, what she wishes is not the perpetuation of the existing system with or without her husband's apology, nor is it to have her *urami* expressed in a demonic rage, which is merely a by-product of the power hierarchy, thus "inevitably remaining within the very discourse of power," as Kristeva described the first group of dissidents. Neither of these will change the system.

A new language, a new grammar, and a new system are needed, in order not to exact revenge, but to communicate and change. Ôba's *yamanba* requires a shaman's linguistic ability to communicate to the existing society the vision of a new society based on the principle of the Tao (harmony). Without a new language, the language of her monologue and rage remains an unknown and feared tongue, while the male mainstream language becomes increasingly foreign to her. The protagonist's *urami* stems from this lack of "genuine" acknowledgment and dialogue between the two mutually foreign languages born of the same system.
"The Repairman's Wife"

「からくた博物館」(Museum of Odds and Ends, 1975) consists of three separate stories: 「犬屋敷の女」("The Woman of Dog Mansion," 1972), 「よろず修繕屋の妻」("The Repairman's Wife," 1974; tr. 1989), and 「すくりの島」("The Island of Suguri," 1974). Our discussion will focus on the second story, "The Repairman's Wife," which has a Japanese woman (Aya) as the protagonist, in contrast to a Russian woman (Maria) in "The Woman of Dog Mansion" and a Spanish man (Carlos) in "The Island of Suguri." Although they are the protagonists in separate stories, all three reside in a small town on the west-coast of Alaska. They have come to this town for the same reason: they are outcasts from their mother countries and have no other place to go. Each living his/her individual life in his/her unique way, they are well aware of their kindred spirit of resistance towards collective ideologies. "Repairman's Wife" fully reflects Ôba's emphasis on "the individual" in her essay "The Nation and the Individual" quoted earlier. That said, there is another dimension in the story, perhaps an allegorical dimension, that can be read as a continuation of "The Smile of the Mountain Witch" and its theme of urami.

Aya is from a poor family and, although she would like a university education, cannot afford it. After graduating from high school, she decides to pursue her dream of becoming an actress. In a theatrical club she joins, she meets Takanobu, who is a graduate of prestigious Tōkyō University (東京帝国大学). Although impoverished, Takanobu's family used to belong to a higher echelon of society. Takanobu is full of ambition to be rich and climb up the social hierarchy. However, he marries Aya, which the narrator, in a cynical tone, attributes to a youthful indiscretion on Takanobu's part. Takanobu works in a well-known company; although the job is guaranteed for life, his salary is not enough to afford a decent place to live and enough food for the two of them. When Aya becomes pregnant and has to quit her job, Takanobu does not
hide his disdain for Aya, her poor family and educational background, and most of all, her matter-of-fact acceptance of her poverty. Soon he deserts Aya for a woman doctor, the only daughter of a rich family and a woman known for her intelligence, who also helps Aya's delivery of their daughter, Chizu.

Aya, now back in her poverty-stricken family, meets an American soldier stationed in Japan. She meets the soldier, named Russ, through her brother who works in the army base as an interpreter. Russ's wife left him for a graduate student, a communist; this event made him decide to join the army. When Russ first sees Aya -- a small woman sitting in a tiny room in the middle of a ghetto in the suffocating heat, making a dress for her daughter out of her mother's old kimono -- Russ feels as if "fresh, intangible words were being created. The broken foreign language was now much more enchanting to each of them than the fluent mother tongue" (Russ is suddenly immersed in a dialect she knows nothing of. In such a case, one finds that foreign languages are more appealing than one's native tongue, 73; 90). Russ immediately asks Aya if she would like to come to live with him in America with her baby daughter. Aya accepts the invitation, since, like herself, Russ does not have much education and he promises to adopt her baby: "Aya liked the unintellectual Russ in the same way that Russ liked Aya, who had been deserted by her intellectual husband" (Russ, who was deserted by an intellectual wife, was liked by Aya in the same way, 75; 91).

Aya comes to the small town in Alaska with Russ and begins her new life there. Russ turns out to be not only a kind father and husband, but an excellent repairman, around whom many intellectuals gather for some reason. There is nothing he cannot repair or practically invent out of the old parts that fill his workshop, from electronic appliances to boat and airplane engines. Russ also purchases a thousand-ton retired ship and turns it into a "junk museum" (or a "museum of odds and ends," がらくた博物館). This museum becomes an
attraction to visitors from near and far, especially once Aya starts to sell coffee and cookies in the museum. Among the junk that Russ has collected over many years and now displays in the museum are:

door knobs hundreds of years old, old keys, sets of salt and pepper shakers, spoons, knives ... toys and ornaments with an air of mystery about them, that had been made by eccentrics ... among them windmill built inside a Coke bottle ... a violin made of match sticks ... a doll whose eyes were exquisitely made and yet uncanny, each having two pupils .... a stuffed sheep fetus that had two heads ... two forelegs and four hind legs ... instruments of torture ... sexual implements ... helmets and armor from the East and West ... old shoes ... hair ornaments, broken musical instruments, irons, pots and pans. (93-4)

According to Carlos, who plays the role of a tourist guide every now and then, the items in this museum are not from historically important periods or items that used to belong to royal families, but items from ordinary people's lives in the past.

Aya sits reading in the middle of the junk, dressed "in a pale blue kimono that suggested the ethereal, used somewhat ghostly make-up, and played records on an old gramophone" (77; 93). The odds and ends "ordered the space in this ghost ship with a strange charm; it gave one the feeling that the ship itself was a sort of sculpture" (それらがからくたはこのお化け船の中の空間を不思議な魅力のある秩序で埋めしていて、いわば、船全体が
Aya detests the Japanese tourists visiting the museum. They approach her with all kinds of preconceived ideas and assumptions about her life and make passes at her as an easy plaything by giving her presents brought from Japan. She tosses these out into the sea as soon as the tourists leave the ship. For Aya, her urami against her husband is not different from her urami against her country: "Aya's hatred for her husband had turned into hatred for Japan. Aya was determined to cherish that small black seed of hatred in the depths of her heart and to cultivate it over the years like a pearl." After ten years of marriage, Russ suggests that Aya take her daughter Chizu to Japan and introduce her to her father. Aya decides to follow his suggestion in order "to take revenge" on her husband and by extension Japan as a nation-state. Aya makes it a point that her daughter grow up having nothing to do with Japan. Eleven-year-old Chizu, for her part, finds she knows less about Japan and its culture than her American classmates do, whether their views of Japan are correct or not. Before their departure for Japan, Aya briefly explains her past life in Japan and how she has been mistreated there, and warns Chizu that the country may not be kind to Chizu, either. Chizu does not think twice about her mother's leaving her Japanese husband and marrying an American, since the majority of her classmates are from broken families.

Finally, Aya and Chizu meet Takanobu in Japan. Aya finds Takanobu not much different: he is still selfish and self-important. He seems to show a genuine interest in his daughter at first, but when Chizu talks proudly about her adoptive father and what he does for a living, using the expression "my father" affectionately, he feels that he has to make his daughter realize how
great a Japanese father she has. He compares his high position in one of Japan's largest companies (a firm that exports heavy machinery to countries around the world) to Russ's sales of repaired goods out of "a suitcase." Chizu in all sincerity cannot see the point of Takanobu's argument, nor the greatness in the large-scale machines made through the system of division of labour, which does not allow individual workers to participate in the entire process of production. She insists that Russ's job produces more satisfaction and meaning than Takanobu's in his highly sophisticated manufacturing company, since Russ is involved in the entire process of creating and repairing.

Takanobu, having now taken offense, tries to arrange a meeting with Aya without their daughter present, with the ulterior motive of seducing his former wife. Aya ignores the invitation and returns to the hotel with Chizu. In the taxi, Aya strikes up a conversation with the driver, and realizes that even in Japan, a conformist society, there are people who attempt to live as individuals. These people refuse to be part of the state or company machinery like the "ants" that are scared of falling away from the collective and eke out their lives with tiny crumbs thrown to them. That evening, Chizu suggests Aya stay longer in Japan if she wants, but Chizu wants to go back home to America alone. However, Aya has already decided to go back as soon as possible to her town in Alaska. Chizu, who does not speak Japanese at all, gathers this much from her observation of her mother and her Japanese father: "I think he still likes you a little. And though you really look down on him, you're concerned about him. But that's why I like you" (あのひと、もしかしたら、お母さんを、まだそこし好きみたい。そして、お母さんはあのひとを ほんとうはバカにしている 螫に、気をつかっているのね。でも、あのひとに気を遣っているお母さんを、チズは好きなの, 124; 132).
The Dissolution of *Urami*

If the heroine in "The Smile" returns to her mountain abode as the vengeful spirit of a *yamanba*, the heroine in "Repairman," after being abandoned by her first husband with a new-born baby in her arms, comes to North America with the "black seed" of *urami* planted in the dark recesses of her heart, directed against her husband and a Japan that produces people like him. By marrying Russ, an unintellectual foreigner and a soldier of the nation that defeated Japan in the Second World War, Aya betrays what modern Japan has forced its people into believing and aspiring for, namely, intellectualism, the progress of civilization, fanatic nationalism, and absolute conformist collectivism. For Ōba/Aya, these imposed aspirations have crushed the individual. Japanese intellectuals have created an all-encompassing rationality like that of the prewar socialist and Marxist movement. They have become the core members of the establishment, sharing the ambitions of their nation-state. Neither intellectuals nor the elite can accept individuality. Ōba's refusal to equate the intellectual with the individual, in contrast to Kristeva, stems from her historical view of Japan's modern nation-state building.

Despite her determination to cultivate her *urami* "like a pearl," while living in the Alaskan town with her repairman husband and friends like Maria and Carlos, Aya realizes something else is taking shape in her heart: a kind of counterforce that has the potential to make her realize the futility of her determined cultivation of *urami*. At least three factors contribute to this counterforce. The first is Aya's relocation to a completely foreign society and her discovery there of its own fanatic nationalism, intolerance for differences, social stratification, and marginalization: "Aya did not have any love for America at all ... 'I [Aya] wouldn't give up my life for America no matter what happens. I might give up my life for you [Russ], though'" (アヤはもちろん、アメリカという国も少しも愛してはいなかったが ... 'あたし、どんなことがあっても

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When she realizes that America is after all not very different from Japan, her view of the nation-state changes. If all nations produce the same stratification and marginalization, the distinction of people by nationality seems pointless:

We speak of a typical Russian, typical Japanese, or typical Spaniard. I think, however, each of these seemingly typical people also has his/her uniqueness, if only one looks for it. So, calling someone Russian, Japanese, or Spanish after having seen one example or two is meaningless most of the time. If one really wishes to classify human beings, a better way would be distinguishing them by their tendencies, for example, rebellious, obedient, chauvinistic, freedom-seeking, dream-chasing, and so forth. ("The Woman of Dog’s Mansion," 18; my translation)

The town she lives in is a place where what Maria calls "spiritual exiles" or freedom-seekers drift and settle down (102-3)—"a race of drifters" who are:

"a little bit more sensitive than the ordinary person and less easily deceived.... We're people who have to live surrounded by hostility, no matter where we are.... We don't accept what most people are resigned to. They say, 'That's the way things are,' but we say, 'How absurd!' Then the people around us who have given up without a struggle call us vain and begin to hate us." (103)
Although Maria uses terms like "we" and "a race of drifters," Ōba does not mean to depict another type of collective that demands solidarity and conformity. These drifters may share some attributes, yet each one of them is unique. Furthermore, their uniqueness is not only tolerated but respected and, at times, even imitated. Mutual tolerance and respect unite them. This fact is superbly symbolized by the way two houses, Aya’s and Maria’s, are positioned in the landscape:

That was just about the time when Russ came back from Japan with Aya; for their new home, he bought an old dilapidated house by the sea, surrounded by mountain ash, willow, and hazel trees, very much like a haunted house. Maria’s house, which the townspeople called ‘Dog Mansion’, was right next door ... In front of the two houses was a hedge of sweet briers, and at a glance, the place looked like a single estate with a pair of strange-looking houses. According to local legend, these sweet briers had been brought from Japan a long time ago, but for some reason they were called ‘Russian Roses’ instead of ‘Japanese Roses’. (101)

We witness in this scene the Japanese rigid Confucian ie (家, literally "house") or family system replaced by an old, dilapidated house in this foreign land. The differentiation of one house from the other is blurred by nature. The people
and the houses can be said to be loosely connected from a conventional point of view. Yet it can also be said that they are more harmoniously connected, possessing a similar world view. Perhaps Oba would say they share the Taoist world view.

The depiction of Aya's "haunted house" could very well be that of the yamanba's mountain abode in "The Smile" except that it is located by the sea, not deep in the mountains. One essential difference between the yamanba's mountains and Aya's seashore town is that Aya does not repeat other people's thoughts, as the yamanba does. Moreover, unlike "The Smile," a large portion of "Museum" consists of dialogue between Aya and Maria, Aya and Chizu, Aya and Russ, Aya and Takanobu, and Aya and the townspeople.

The abundance of dialogue, nevertheless, does not necessarily mean that the characters always agree with each other. If the same inequality Aya finds in American society provides her with an objective view of Japanese society, the people with whom she speaks become a mirror in which her own image is reflected. For example, Russ hates all communists because his previous wife left him for a young communist graduate student; Maria hates all "American Negroes" because she was once attacked by a Black burglar. Their generalized hatred is so irrational and stubborn that no amount of reasoning can possibly help them. Watching them, Aya comes to recognize her own irrational generalization, that is, her identification of her previous husband with all graduates from the University of Tokyo and with Japan as a whole:

In her mind, Japan was something like a multi-colored cloud, flickering behind the image of her former husband's face enlarged and distorted as by a wide-angle lens. She even thought that she would not mind sacrificing the whole of Japan to revenge herself on her former husband who had thrown her out like an old shoe. (96)
Now, Aya realizes her error: she wants to be recognized as an individual, yet she has never looked at the people living in Japan as individuals. Each of them is also struggling to survive under his individual circumstances. Although she does not approve of Takanobu, who betrayed her and chose to be "loyal to his national ambitions" (国の野心に充実であることが、一番よい方法だと思っている, 90; 104), she is now able to understand that people like him are also victims of the system. Her understanding reminds one of the yamanba in "The Smile" who comes to realize her husband's victimization by society. It is in this context that we should understand Chizu's observation of her mother and her Japanese father: "I think he still likes you a little. And though you really look down on him, you're concerned about him. But that's why I like you" (132).

Maria and Aya also talk about those individuals who choose not to be loyal to their national ambitions and yet have no other choice but to stay in their own countries. Maria tells Aya that society creates both kinds of people: people like Takanobu as well as the "race of drifters" who are never satisfied with national ambitions. Yet Maria complains:

"In Russia or in Japan, we were told, 'You don't belong to us!' Strange as it may sound, the state does not admit that citizens it dislikes even exist. In fact, isn't it just those two countries that raised children like us? But even so they put on an act, not admitting that their children exist ... " (103-4)

「...ロシアにしても、日本にしてもあなたたちを＜お前の子たちはうちの子じゃない＞と言うわけよね。妙な話だと思うけれど、国家というのは気に入らない国民の存在を認めないのよ。実際にあなたたちのような子供を育てたのは、それぞれにその国わけではない。それなのにその子供の存在を認めないふりをするのよ」 (89-90)

People are given only two choices: either go along with the goals and demands of their society, or become outcasts who have no place to go. If a race of
drifters or homeless individuals exists in America, it must exist in Japan as well. Aya finds an example of such drifters in the taxi-driver who joined the Navy but, soon disillusioned by its politics and the gigantic corporation called Japan, finally decided to be a self-employed taxi-driver. Not all Japanese conform to national ambitions and values. The exile exists in Japan as well as in any other place. In order to be a true individual, however, it is not enough to refuse to be affiliated with collective ideologies. One must first overcome the dichotomized view of "I," the individual, versus them, the "collective."

Dismantling the Old Language and Assembling a New Language

The second factor that changes Aya's world view is her acquisition of a new language the grammar of which keeps transforming itself. With an objective view of herself, she is able to dismantle her (or the *yamanba's*) language of *urami* and rage; for the first time in her life, she is completely outside the system and capable of seeing individuals, including herself, from a broader perspective. The process of dismantling her existing view of language and of awakening to the possibility of creating a new language is vividly demonstrated in several scenes. First, in the depiction of Aya's and Maria's house, the tie between signifier and signified becomes extremely fragile: Maria's human house is called "Dog Mansion" and the sweet briers from Japan are called "Russian Roses." It is obvious in this scene that the existing social and linguistic systems are breaking down. Meanings are shifted, exchanged, and newly born.

A second scene takes place inside the ship-turned-junk museum. It is no longer possible to call it a ship; nor is it a museum in the conventional sense of the term. The ship/museum in its entirety looks like a newly created piece of "sculpture" with its own "order" formed by the junk items displayed in
"The junk ordered the space in this ghost ship with a strange charm; it gave one the feeling that the ship itself was a sort of sculpture" (94). While describing the items displayed, the narrator emphasizes their eccentric aspect. This eccentricity is none other than a loosening of the established ties between the signified (the material) and the signifiers (the expected use of the material), and a reassembling of the material according to a new order or grammar. Items displaying this eccentricity include "the windmill built inside a Coke bottle, a violin made of match sticks, a model dungeon made of piles of old coins," "a doll whose eyes were exquisitely made and yet uncanny, each having two pupils," and so forth (93-4).

In "Repairman," Ōba seems to use the term "eccentric" in the sense of "individual." Russ, who collects these eccentric things, is an eccentric himself: "Some of this junk had been given to Russ by his uncle on his mother's side. His relatives had called him Crazy Larry, and it was the family opinion that Russ took after him" (これらのがらくたの一部は、ラスが母方の伯父から受けついだものだった。その伯父は親族の中で変人扱いされていたが、甥のラスはその性質も受けついでいるというのが、親戚中の評価であった。78; 94). Ōba takes pains to distinguish Russ the eccentric individual from the intellectuals who gather around Russ out of curiosity. Aya calls Russ "unintellectual" because he does not have a university education. Perhaps Ōba wants to point out that there is something about Russ that goes beyond the interests of intellectuals and yet draws their attention. Russ's work as a repairman involves constantly dismantling things into their irreducible components. He sees new, unexpected uses for old parts, and reassembles the old and new parts into "practically an invention" (93). His work seems symbolic of the process in which new languages are created. Old concepts and rules are dismantled and reassembled into new ones.
Russ the Healer or Shaman in the Land of Exile

Russ is an excellent repairman whom Aya compares to an excellent medical doctor, diametrically different from the unqualified doctor in "Charity Ward":

Russ's work was to repair almost anything, from radios, stereo sets ... refrigerators, pianos and electric organs (although he was hard of hearing), and even automobile and motor-boat engines. Just as a skillful doctor has a touch that no quack can equal, Russ was first-rate when it came to finding out what was wrong with a machine.... he would often forget how much the parts that he bought long ago had cost him, and forget to count in the time it took him to develop a new part that was practically an invention. (93)

Only those who have an extensive knowledge about the human body or machines and how they function properly, like a skillful doctor and a first-rate repairman, recognize exactly where the problem lies when something goes wrong. Russ is hard of hearing due to a wartime injury. The injury made him practically useless in the eyes of a society that glorifies efficiency. On the symbolic level, Russ's near-deafness protects him from heeding society's call to war and to other causes. As Maria points out (103), he became an individual that society created and dismissed. Intellectuals are, in the opinion of Óba and Aya, very much part of the power structure. Hence they cannot detect the ills of society, while Russ, an individual in exile, can. Perhaps this is why Russ piques the intellectuals' curiosity.

If Russ attempts to heal his wound through his repair work, Aya
undergoes a process of healing in a foreign place called America by discovering her own individual language. However, for Ōba, being an exile does not only mean breaking one's ties to family, mother tongue, and mother country, as Kristeva contends. The decisive moment of exile occurs when an uprooted individual meets another uprooted individual and converses in a third language. Only then do these individuals become truly a force that possesses the potential to undermine the stability of the establishment from without.

There are two scenes where this moment of encounter between two culturally and linguistically uprooted individuals is depicted:

When Russ saw Aya sewing, [sitting on a] cushion patterned in flowers, with the sewing board on her lap, he felt suddenly as if fresh, [unidentifiable]\textsuperscript{116} words were being created. The broken [or fragmented] foreign language was now much more enchanting to each of them than the fluent mother tongue. (89)

At this inter-linguistic moment, Russ's and Aya's fluent mother tongues have little effect on their communication. New words without established identities are born between them. Grammatically incorrect, fragmented words are uttered in a stuttering, halting fashion (90). In this scene, we witness the deconstruction of one's mother tongue by the other who speaks a foreign language, as well as the creation of a new language that has neither a name, nor an ethnic or national affiliation.

Whenever the deconstruction of one language and the creation of new language take place in the space where multiple cultures meet, Ōba uses adjectives such as "enchanting" (90), "ghostly," "exotic," "ethereal," "mystical," "eccentric" (93), and "uncanny" (94). For example, Aya's presence in the junk

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ship and the things displayed conjure up a mystical and erotic atmosphere:

The collection of junk displayed in his 1,000-ton ghost ship ... She [Aya] walked around trailing the hem of a pale blue kimono that suggested the ethereal, used somewhat ghostly make-up, and played records on an old gramophone.... I mentioned before that when a person is immersed in an exotic atmosphere, it is chiefly the intuition of sexuality that puts him in a good mood by making him feel that there is something he can understand. So even the junk on display appeared somewhat mystical when a Japanese woman sat in this ghost ship wearing a pale blue kimono. (93)

We observe in this scene that the contact of two different cultures creates a new sensation, a kind of erotic sensation. Both the exotic and the erotic cause the ego to suspend its defense mechanisms against the Other and let it in. The Other here is the unknown or mysterious, but in fact, it is only the repressed that the unconscious recognizes. The uncanny, as discussed in the section on O Chông-hŭi, applies here, too.

Seen from the perspective of the uncanny, I wonder if the moment of recognition by the unconscious signals an exile’s true uprooting. Perhaps Ōba means to assert that only those who are uprooted from their own cultures can experience the uncanny moment and the birth of a third language. If that is the case, the yamanba’s ultimate wish in "The Smile" may well have been to uproot herself from her own cultural consciousness, her conscious desire to mimic, repeat, or affiliate herself with the human settlement and its established language. This issue of exploring the unconscious is part of Ōba’s mission as a
writer to excavate what is buried under existing law and morals.

The small town on the west-coast of Alaska is a space where Aya comes in contact with a foreign culture and language and encounters individuals marginalized by American and Russian society. Through this experience, she discovers an objective view of her own self that is still suffering from unresolved urami. As long as she cultivates the "black seed" of urami, she remains within the power network of Japanese society as a by-product. Her being an exile within the land of her exile enables her to uproot herself from the power network and obtain an objective view of the country called Japan. Aya becomes capable of seeing the exiled individuals within Japan with whom she can communicate in the language of exile. By severing ties with the conscious desires that are created for her by the established language system, and by reclaiming her hitherto lost unconscious need for a new order of things, Aya dissolves her urami rather than ruthlessly purging it.
Pak Wan-so

Pak Wan-so made her debut with *The Naked Tree* (1970; tr. 1995) and has been extraordinarily prolific since, setting her stories and novels against the backdrop of events on the Korean peninsula since the 1930s. Pak writes about Japanese colonial rule, the Korean War, the neo-colonial capitalist dependence economy of Korea, rampant materialism, dehumanizing and isolating urban environments. But her most important focus is the tenacious Confucian patriarchal world view in modern Korea and the women's issues arising from it. Her protagonists are almost invariably women who are embroiled in changing political, economic, and cultural milieus, living through the various national crises in Korean history. Yet they nonetheless either gain or maintain critical insight into their changing environment. Pak calls this critical insight "outsider's consciousness" in an autobiographical narrative *Mother's Stake 1* (1980; tr. 1991).

The theme of "outsider's consciousness" is central to understanding many other autobiographical works by Pak, including *Naked Tree*, written ten years before "Mother's Stake 1." The protagonist in *Naked* is alienated from and mistreated by her family members; she later comes in contact with American culture and language. Pak's notion of "outsider's consciousness" is shaped by the protagonist's struggle to resolve her *han* through her displacement in a foreign topography.

What is "outsider's consciousness"?

In "Mother's Stake 1," there is a dynamic interrelation between the terms "outsider's consciousness" and "stake." Conventionally, the Korean term
「발목」(literally, "stake") connotes restricted movement or a lack of freedom. "Hammer a stake into the ground" (발목을 박다) means for a person or family to settle down on the ground into which the stake is hammered. In the story, however, these conventional connotations overlap with another implication: firmly holding one's own ground or maintaining one's own vantage point as an outsider. Thus, the expressions of "outsider's consciousness" and "stake" are closely linked.

Choi Kyeong-Hee in "Neither Colonial nor National: The Making of the 'New Woman' in Pak Wansô's 'Mother's Stake 1'" (1999) analyzes the complex concept of colonial modernity that Korean women faced during the Japanese colonial period. The protagonist/narrator is an adult woman who looks back on her childhood. The protagonist's mother, after witnessing her husband die as a result of the superstitious ways of treating illness in the countryside, becomes determined to raise her children, the protagonist and her older brother, in a civilized way through modern education. Despite the objections of her parents-in-law, the protagonist's mother moves to Seoul, the centre of modernization; at first, she takes only the protagonist's brother; some years later, the protagonist joins them.

Living in the city with her mother who struggles to "hammer down her stake in urban and modern soil," the protagonist, in her teens, faces a difficult dilemma due to her mother's ambivalent instructions regarding how to be a "New Woman." The New Women, according to her mother's definition, receive the full benefit of modern education and are knowledgeable about the way the world works and capable of realizing all their dreams.

Following her mother's image of the New Women, the protagonist is forced to show off her new status as a modern urbanite to her relatives and neighbours in the countryside whenever she visits them. However, she is also encouraged to maintain a traditional sense of class distinctions and of the
high-class proprieties she must observe as the descendant of a well-established and respected family. She is unable to express her confusion and frustration about these conflicting demands to her mother. The protagonist suffers intense nostalgia for her life in the countryside where she was very much loved by her grandparents and left alone to do whatever she wanted to, despite the Confucian view of women still prevailing in rural society. Her childhood was spent in the absence of patriarchal authority in a household with declining fortunes. After her father's death, her grandfather was semiparalyzed and her mother had moved to Seoul with her older brother. The protagonist remembers her life in the countryside as a period of "unbridled wildness" (방폭된 야성). Upon her first contact with the city, she feels at once seduced and threatened by the law and order that urbanites seem to follow.

Choi interprets the protagonist's confusion as an unexpressed rebellion against her mother. Obsessed with her dream of making her daughter a modern woman, the mother does not realize that her dream in fact coerces her daughter into adopting the Japanese colonial ambition to modernize Koreans with the purpose of creating loyal colonial subjects. Her mother also fails to recognize how painful it is for the protagonist to be alienated from the children in her poor neighbourhood on the outskirts of Seoul. Her mother forbids her to play with them because they are vulgar and belong to the lower-class. The protagonist is also alienated from the upper class children in her school in the centre of Seoul, who think that the protagonist does not belong among them. The mother insists that her daughter go to a school inside the gates of Seoul (meaning "the centre of the city," as opposed to the outskirts) for a modern education. By imposing her own ideal of New Womanhood on her daughter, her mother "unwittingly pursues her own goals, and inflicts unintended violence on her child in the name of love" (Choi 244).

However, when the protagonist, now in her fifties, looks back at her
mother's training, her assessment is not all that negative:

However, how far away am I still from the ideal New Woman who is capable of doing all the things that my mother thought she could. My mother's ideal was bold back then; and it still is. That is not all. By constantly reminding me of my respectable roots, she encouraged me to despise the things in the city that fascinated me. At the same time, she forced me to pretend to be a full-fledged Seoulite while back in the countryside. Mother's understanding of New Womanhood was full of conflicts between outdated appearances and absurdly high ideals, between decent roots and vulgar vanity. At the core of my consciousness, I am still an outsider, an eternal outsider. Come to think of it, my consciousness is still connected to a stake. No matter how far I feel I have come, I am still within the radius of the length of the rope.... I still remember my mother's ideal of New Women as something ridiculous and meaningless, neither new nor old like the restored wall of the ancient castle [I just passed]. I will never restore the ideal. I think it is wrong not to acknowledge by-gone times. (61; my translation)

The protagonist/narrator does not want to restore the old, ridiculous, and meaningless ideal of New Womanhood, but she does not want to completely dismiss it either. Perhaps she understands the colonial circumstances under...
which her mother's ideal was shaped. Her mother did her utmost under difficult circumstances to empower her daughter as a modern individual. Although she does not value the ideal itself, the narrator still acknowledges what having this ideal accomplished for both her mother and herself. What it accomplished was to create the narrator's consciousness as an eternal outsider. This outsider's consciousness still constitutes her world view. The seeming disillusion in her remark, "Come to think of it, my consciousness is still connected to a stake. No matter how far I feel I have come, I am still within the radius of the length of the rope," may very well be understood in another sense: the heroine's mother, regardless of her daughter's ability to live up to the ideal, managed to provide an opportunity for her daughter to obtain her own critical perspective on social history. By casting a critical eye on both traditional and modern lives, the mother demonstrates, consciously or not, how to avoid being uncritically captivated by any one world view. After all, is this not her mother's ideal of a New Woman -- a woman who is knowledgeable enough to see how the world works?

Choi interprets the mother-daughter relationship as a conflict stemming from the mother's ignorance about the complexity of colonial modernity on the one hand, and her daughter's pain and frustration caused by that complexity on the other. This interpretation, however, seems to overlook the fact that the daughter inherits the outsider's consciousness from her mother. This consciousness protects both of them from blindly following any prevailing ideology. In this light, the title of Choi's article, "Neither Colonialism nor Nationalism" gains an additional dimension.
Colloquialism as a Narrative Strategy

Kim Yun-shik in "Seamless Narration as the Base for Popularism" (1991) ascribes Pak's extraordinary popularity among Korean readers to a fluent colloquial language that "directly speaks to the reader's biology rather than to his/her logical faculty" (방법론상의 조작과 관련된 논리성을 가리킬 필요가 아니고, 생리적인 것을 지칭합니다, 230-1). For the modern Korean reader, used to discovering hidden meanings behind symbolic encodings or structural manipulations, Pak's straightforward language, free of such "methodological manipulations" (방법론상의 조작, 231), makes a welcome change.

Pak's stories narrate her lived experiences in "the same structural order as the everyday life of the ordinary people" (일상적 삶의 감각을 조작하는 협이 그대로 작품 구성을으로 전위된다는 점, 241). Kim qualifies the expression "her lived experiences" (인간 박람시의 삶의 깊이, 체험의 깊이, 233) with "narrating reality itself without pursuing truths" (현실이라는 보다는 별별, 임의의 깊이, 228). One may argue that reality is experienced subjectively and as such, has the potential to lose popular empathy. However, Kim's point is that even Pak's subjective rendering of reality strikes a chord in her readers.

Pak's readers' empathy stems partly from the fact that Pak's lived experiences are so deeply enmeshed in the historical reality shared by all Koreans. The historical reality narrated by Pak is not the same as the historical legitimacy, one of the most important principles of modern Korean literature. In fact, Pak contests this historical legitimacy. She refuses to accept uncritically the historical truths that have been disseminated by the establishment. Instead, she pursues the truths that emerge from ordinary people's lives. The impossibility of separating subjective and collective realities is the essence of Pak's narratives and part of the reason for her popularity.
Brief Historical Background

At the end of World War II, Korea, as a former colony of Japan, was occupied by the Russian Army in the northern half and the American Army in the southern half of the Korean peninsula, divided along the 38th parallel. Elaine H. Kim and Chungmoo Choi in the introduction to Dangerous Women: Gender & Korean Nationalism (1998) observe that one of the fundamental socio-political problems in post-liberation Korea has been "the tenacity of colonialism" (3). Twentieth-century Korea was a "palimpsest of multiple layers" of Japanese colonialism and U.S. neo-imperial domination (3). In the immediate post-liberation period (1945-1948), the U.S. Military Interim Government in Korea "superimposed its systems on the political and social infrastructures of Japanese colonial rule" (3). Almost all former Korean policemen during the colonial period, notorious for their persecution of their fellow countrymen, were reinstated by the U.S. Military Government in high-ranking positions in the new police force. Land reform was delayed, and the taxes levied on tenant farmers were maintained at the same severely abusive rates as those in the colonial period. One reason for the high tax rates was to meet locally some of the expenses of the U.S. occupation army. Poverty prevailed and police corruption and brutality continued.

After the failure of Russo-American Joint Council meetings on the issue of Korean trusteeship and the declaration of the Truman Doctrine in 1947, the U.S. influenced the United Nations to decide on a separate election and government in South Korea, which led to the division of the country. In the minds of many Korean intellectuals, the U.S. remains one of the direct contributors to the division of the country and the ensuing Korean War. The war only resulted in millions of deaths of soldiers and civilians, and further consolidation of the division.

The decade of the 1960s witnessed rapid industrialization and
modernization; politically, it was an era of brutal military dictatorship under Park Chung-hee. The national ideology of absolute anti-communism perpetuated the mutual alienation between the north and the south, and silenced discussion of the Korean War. Kim and Choi inform us that, during this decade, the people’s memory not only of the Korean War but also of Japanese colonialism was manipulated:

... U.S.-sponsored military dictatorships combined with traditional Korean neo-Confucian patriarchy to construct modern South Korea as an androcentric nation. South Korea’s androcentric nationalism helps explain the effacing of the "Comfort Women" (military sex slaves drafted by Imperial Japan during the Pacific War) issue.... This silence occurs not only because of the "shame" associated with the raped woman in patriarchal discourse, but also because of the South Korean military government’s efforts to "normalize" relations with Japan from the early 1960s onwards. Indeed, Japanese colonialism was erased from public discourse as the reins of rule over Korea were passed to the U.S. from Japan because the U.S. needed, in order to maintain the East Asian border of its empire, a financially strong ally in the region, which would counterbalance an arrangement between the U.S. and the U.S.S.R. that guaranteed Soviet control over the northern corner of the world. (Kim and Choi 4)

The South Korean government deliberately led the populace away from the political issues of the war towards the so-called "economic miracle." The South Korean economy was heavily dependent on American policies concerning the supply of raw materials and domestic and international market controls. The government’s control over the people’s war memory was unbearably painful to families like Pak’s. Her brother was killed by the North Korean soldiers due to his ideological conversion. Many of those, like Pak’s brother, who, either voluntarily or forcibly, had had anything to do with communism were killed by the South Korean army during the war. Their family members
had to hide the fact in order to avoid suspicion and persecution from the
government and from their neighbours. Pak's family had to "swallow" his death
as if nothing had happened.

Popular attention shifted from the war trauma to economic growth. In
「부처님 근처」 ("In the Vicinity of the Buddha," 1973), another autobiographical
fiction by Pak, the heroine complains that this shift not only erased people's
war experiences from their memory but also encouraged them to be completely
indifferent to the unresolved political issues related to the Korean War. In this
socio-political milieu, Pak decided to make war victims' voices heard through
her storytelling. The heroine in "Buddha" declares that she will adopt a
narrative strategy so appealing that Korean readers will have no other choice
but to listen to what she and the war victims have to say. By listening,
Koreans can free themselves from the government's deliberate erasure and
manipulation of their memories. In this sense, Pak's colloquialism is a
deliberate narrative strategy to fight against authoritarian control and
production of historical knowledge.

Han-talk

In addition to its anti-official strategic purpose, Pak's colloquialism also
serves to circulate, not dissolve, the han of Korean women who have suffered
a triple-discrimination directed at their gender, race, and class throughout the
country's colonial (1910-1945 under Japan) and neo-colonial history (1945 and
on under America). As explained in the Introduction, Korean women
traditionally attempted to dissolve their han (한풍이) through talking amongst
themselves (하소연) about their lives, sorrows, hardships, and joys. Pak takes
full advantage of this method in terms of the immediacy of colloquialism in
women's everyday lives.
Nonetheless, Pak's method of circulating han does not suggest the sublimation of han through aesthetic activities, as this would be another traditional, non-subversive means of coping with the emotion. Instead, she turns her marginalized position into a critical vantage point and the colloquial narrating or han-talking into subversion. As discussed in the section on O Chǒng-hŭi, modern Koreans no longer live in communities in the pre-modern sense of the term. In 「달은 방들」("Identical Rooms," 1974), Pak vividly depicts the isolated lives of modern individuals living in "apartment communities." In these communities where people dwell in their isolated, identical apartments, the marginalized state of women or any other member of society is invisible. Pak attempts to strike up a subversive conversation with each of these alienated individuals, using her own marginal, individualized position. This method of "han-talk" is what I call the "circulation of han."

Seen from this perspective, Pak's notion of "outsider's consciousness" seems far from what Ōba means by "spiritual exile." Ōba suggests an individualized perspective and tolerance for differences as a solution to urami because the latter originates from the collective, conformist world view that oppresses individuality. For Pak, however, the position of an alienated individual is at once the origin of han and the critical vantage point from which she can reach a community of the marginalized and manipulated. Unlike the exiles in "Repairman's Wife," Pak's alienated individuals live within the established system and critically examine the official version of socio-political history. Paradoxically, however, these individuals also harbour a desire to join the mainstream. Their method of joining is by correcting the system's version of history, not by maintaining it. For Pak, historical memory should be in the hands of the masses, individualized and isolated though they may be in modern Korean society. In essence, Pak's "outsider's consciousness" or 「문밖 의식」 connotes "looking in from the margins at once enviously and critically."
The Use of Profanities and Abusive Language

Before the introduction of the novel, it is necessary to touch on the abusive language and derogatory names used by the characters. Perhaps profanity and abusive language are part of colloquialism and Pak is realistic about their use by the people who struggled to survive in the extreme situations of war. Polite and sophisticated language was not part of their lives. Their pent-up anger and anxiety are vividly transmitted to the reader through their rough, vulgar expressions.

The young protagonist's abusive language does not seem directed towards the apparent receivers of the verbal insult. It seems intentionally misdirected, in my view, for two purposes. The first purpose is to avoid the 1960s and 1970s severe censorship, while expressing strong negative emotions against the governmental dictatorial policies. The second is to purge malicious emotions against the recipient. Paradoxical as it may sound, this purging makes room in her heart for forgiveness and understanding. This is a function of han language. Vulgar and harsh expressions are often hurled with a readiness to forgive and be forgiven at heart. In this novel, abusive language is more frequently used when one person harbours mixed feelings towards another. On the one hand, the speaker does not approve of the listener's behaviour. However, on a deeper level of understanding, the speaker can sympathize with the listener. This is part of han sharing.

Naked Tree

Naked Tree centres on a young woman named Kyŏng (熒 meaning "to shine"), around nineteen years of age. Only a month before the outbreak of the war (June 25th, 1950), Kyŏng's father dies, and the rest of the family cannot manage to escape Seoul. Her brothers hide in the attic while Seoul is under
North Korean communist rule. One day, Kyŏng's uncle and cousin come to look for a place to hide. Kyŏng and her mother decide to put them up in the attic and move her two brothers to another, safer hiding place in the house. That night (in September 1950), air raids begin as part of General Douglas MacArthur's Inch'ŏn Landing Operation in the Korean War. A bomb hits the room where her brothers are sleeping; they are killed in a horrific way. Witnessing the blood-soaked bed-sheet and bits of flesh still moving, Kyŏng and her mother faint at the horrific sight.

After the successful Inch'ŏn Landing Operation, Seoul is recaptured. Both Kyŏng and her mother, overwhelmed by grief, fall ill in her uncle's place, but decide to go back to their bombed house. As Kyŏng recovers, she takes care of her mother. One day, her mother opens her eyes to see only her daughter, turns over, and says, "Heaven's forsaken me, taking all my sons, leaving only a daughter" (「어차면 하늘도 무심하시지. 아들들은 총망 잡아가시고 계절에만 남겨놓으셨노」, 230). Her mother's "curse-like" (원성과도 같은 주문과도 같은, 230) remark makes the daughter feel as if she has been dealt a blow to the head. She realizes what it means to stay alive as a daughter after her brothers, the patriarchs of the family, have died. Kyŏng feels as if she has to apologize forever to her mother for being alive. To make matters worse, Kyŏng feels guilty for her decision to move her brothers to a safer place during the night of the bombing. She keeps telling her mother, now completely indifferent to her and looking as if she looked forward to dying and joining her sons, that the war will continue and that many more Koreans will die. She implies, as an apology, that she may be killed soon as well. Also, Kyŏng does not want her mother and herself to be the only ones who have lost all the male members of their family. She is not certain if she wants to be killed herself so that she can make her mother a childless woman and thus take revenge for her cruel remark, or if she wants to be punished for her sin of surviving her brothers.
Some months later (January 1951), the Chinese army joins the war and pushes the frontline down; the people in Seoul have to flee again. Kyŏng and her mother move to Pusan with her uncle's family. As soon as Seoul is recaptured in the same year, the mother insists that she and her daughter go back, even though the city is still an unsafe place. Kyŏng's mother, who once made delicious meals for her children and also tried hard to look young and energetic for her sons, stops cooking except for the bare minimum in order to survive, a bowl of rice and almost unpalatable kimchi soup for every meal. She takes out her dentures when her sons die and looks twenty years older than her age. She never puts them back in.

The battlefront is not far from Seoul. However, Kyŏng can support her family of two, working in a portrait studio within a U.S. Army PX unit in Seoul. The shopping floor of the PX building is divided into two sections, one for Korean goods and the other for American products. Compared to the shiny, attractive products from America, the Korean goods look so pathetic that Kyŏng realizes the sheer extent of poverty in Korea, a country that has nothing to sell. "With the products made in U.S.A. as their background, like a halo"（미에드 인 유에스에이... 그 풍요한 상품들을 환광처럼 들치고 서서, 14）, the sales girls in the American shops, who have "such exotic names as Diana Kim, Linda Cho, Susan Chŏng"（다이애나 김 (金), 린다 조 (趙), 수잔 정 (鄭) 따위 이그조탁한 이름을 가진, 15）, make up their faces for the night at the end of the day's work. The author implies that they are prostitutes. The PX and its surroundings are American territory inside Korea where American laws prevail. When the Koreans leave work at the end of the day, they have to line up for a body search by the police in case they are smuggling American products out of the building.

Kyŏng has some English reading and writing skills; however, she cannot speak or understand English very well. Her job is to get as many American
customers as possible for the four painters in the studio. She needs to be able to speak English in order to persuade the reluctant American soldiers to order portraits of their girlfriends or wives. The painters replicate the photographs of these women. She has so much difficulty with English that she cries every now and then, especially when the customers complain about the quality of the portraits. She can neither understand nor explain things to the customers.

On one of these occasions, Diana Kim, who works in the American candy store, comes to her rescue. Diana speaks English fluently but cannot read or write. Diana, realizing that Kyŏng can read and write English, suggests that they help each other. Kyŏng reluctantly writes Diana's love letters to her former American lover, Bob, who is by now back in America, and she translates his replies to Diana. Soon, Kyŏng realizes that Diana is neither in love with Bob nor using him to go to America. She wants money and expensive gifts from him. Kyŏng thinks that Diana is a greedy woman. Bob's replies to her letters do not seem sincere, either. Kyŏng grows tired of writing and translating their meaningless words. Diana's attitude with her new lover, a Black American sergeant, is no different. Later, Kyŏng learns that Diana has two young sons to support from a former Korean lover.

At the PX, Kyŏng meets a young man, Hwang T'ae-su, an orphan around her own age, who is hired as an electrician. He asks Kyŏng to go to the Christmas party that the Americans are holding for the Koreans working in the PX; there promises to be plenty of popcorn and Coca-Cola. She reluctantly goes with T'ae-su. There are too many hungry Koreans in the small basement of the building who fight with one another over too little popcorn to go around. The female janitors, dressed up for the occasion in their best Korean traditional costumes, sewn from fabrics made in Japan, sit on the tile floor, chewing popcorn and drinking Coca-Cola. "Some less hungry Koreans" (먹을 것에 주리지 않은 패들이, 73) dance in a corner. Several Americans, poking their
heads out of the kitchen window, joke about the chaotic party scene they have created.

One day, the owner of the portrait studio brings with him another painter, a man in his forties named Ok Hui-do, to join the group. Kyông soon realizes that Ok is not the same as the other "vulgar, theatre-bill board painter-turned-portrait painters (극장간판화가)" in the studio. Ok is a "real artist," a well-known one at that. Kyông sympathizes with this Korean artist who must stoop to painting portraits in the PX in order to support his wife and five young children. Ok is for Kyông a role model of what all Korean men should be. He is kind, has plenty of life experience, class, and dignity -- like her father. Kyông falls in love with him. At the same time, Kyông realizes that whenever he is deep in thought, staring at the grey curtain that covers the window to the "grey, desolate street outside," there is something in him that she can never reach or share.

Gradually Ok responds to Kyông's attention, at first as a fatherly figure, but later as someone who resists being attracted to a youthful woman. He identifies with Kyông's pain whenever he listens to her "broken English" in trying to secure one more customer. They only exchange one kiss, but for Kyông, it is a promise for their future together.

Kyông and Ok often meet at a toy-shop on her way home to watch a toy chimpanzee, made in Japan, which, once wound, pours whiskey into a glass and drinks. Soon a toy Black man with cymbals is added to the display. Ok and Kyông identify with the wind-up toys that have no other choice but to do whatever their controller wants them to. At the same time, they feel alienated even from these objects. While watching the toys, Kyông sees in Ok's eyes the same look that makes her feel so distant from him. She realizes that they have separate, individual problems to deal with and that he does not need any company while dealing with his own (174).
Ok asks Kyŏng if he can have some days off work in order to paint a piece at home. Several days later, Kyŏng visits his house and manages to steal a glimpse of the painting he has been working on. It is a painting of a tree with no leaves, grey against a whitish, murky background. The tree seems to have died of severe drought. Kyŏng feels Ok’s despair in the dead tree. Holding Ok’s little son on her lap, Kyŏng is at once jealous of and drawn to Ok’s beautiful, graceful, kind wife (198).

One day, a PFC (Private First Class) called Joe comes to the studio and speaks to Kyŏng; he says he wants to learn more about Korea and its culture but that this is difficult to do with prostitutes. Joe needs a decent Korean woman to introduce him to the culture. Joe attempts to seduce Kyŏng on several occasions. Finally, Kyŏng agrees to meet him in a hotel. However, when Joe turns on the lamp in the hotel room, the red light cast on the white bed-sheet reminds her of the night of her brothers’ deaths.

Whenever her memory traces its way back to that night, an image of the gingko trees in her backyard and the dazzling yellow of their autumn leaves blocks the memory from tracing back any further. The pile of yellow fallen leaves used to provide her with a place of escape from her mother. Lying on the pile of yellow leaves, Kyŏng was able to cry unrestrainedly. However, the image of yellow leaves is useless now. Kyŏng cannot stop the memory of the scene rushing back. She is suddenly attacked by the fear that her body is about to be torn apart by Joe. She runs out of the hotel.

The next day, Kyŏng is able to confront her old, bomb-damaged house in daylight for the first time. So far, she has been able to face her house, with the gaping hole in one part of the roof, only in the dark. This morning, however, she faces it in the daylight without fear or guilt. She knows that her brothers' deaths are not her fault, or at least that she shares the burden of guilt with the war. That evening, Kyŏng finds her mother very ill and does her
best to get medical help. However, the doctor says that it is up to the patient's will to live. Kyŏng realizes that her mother will die. The following morning, Kyŏng's mother is found dead.

Soon after the funeral, Kyŏng marries T'ae-su. Ten years pass. In the last chapter, the married couple have a son and a daughter. They live a relatively peaceful life in a modern house built on the same ground that Kyŏng's old house once stood on, following her husband's wish for a practical, convenient, Western-style house. However, there is always something inside Kyŏng that has never been shared with her husband. At times, her husband, with whom she has lived for so long and has children, looks unfamiliar, which makes her sad. One Sunday, they read in a newspaper that an exhibition of the works by the late Ok Hŭi-do is being held. Her husband reluctantly accompanies her to the exhibition.

In the exhibition, Kyŏng sees the painting of the dead tree that she once saw when she visited Ok's place. For some reason, the tree looks bare now rather than dead — a bare winter tree waiting for the spring to come. She feels that the tree represents Ok himself, and that she is a woman who once passed by the tree, like the woman in the painting. For some reason, she feels lost. Later, the couple sit in the garden inside an old palace across from the exhibition hall. Her husband seems unfamiliar to her again. He looks as if he is an absolute stranger to her (286). She repeatedly kisses his forehead, as the feeling of unfamiliarity is unbearable to her.

The Origin of Han

Scattered throughout the text are the heroine's remembrances of her happy childhood surrounded by a doting father, two older brothers, and a perfect mother who had soft, merciful hands and cooked delicious meals for
the family. Kyŏng worshipped her brothers:

They were always so busy, and so was I with them. There were so many interesting events taking place and countless things to like in the world. Hyŏk (first brother) and Uk (second brother) were overwhelmed by them, and I was elated, enjoying whatever they enjoyed. I loved their pleasant friends coming in and out of our house all the time. I indulged myself in the sports and pop music they enjoyed, and fell in love with the movie stars they fell in love with.... I tried to experience and understand the world only through the eyes of my brothers. (19; my translation)

Kyŏng remembers her father’s death with less sadness because she was able to experience it with her brothers (214). Having remembered her life from childhood to the moment just before her brother’s deaths, she concludes:

My memory until that point does not contain the concept of "I." There was only "we." The thing called "family" then did not need the concept of "I" as an individual. Hence, thinking was done by "we," and "our joy and sorrows" were "my joy and sorrows." (220; my translation)

However, the collective identity and solidarity seems nothing but an illusion after Kyŏng’s brothers die. Her mother is the one who reveals the illusory nature of the harmony and solidarity in the traditional concept of the family. Her mother constantly demonstrates to the protagonist the fact that the family
means nothing without its patriarch or male members and that there is no meaning in the lives of women who survive them.

Thus, Kyŏng's han stems from her mother's resentment rather than from her brothers' deaths themselves. With her mother's curse comes the moment of Kyŏng's revelation regarding the real nature of the traditional family system: its oppression of women, and women's internalization of a male-oriented world view. She is torn between two options: dying to atone for her sin of surviving her brothers, or rebelling against her mother and the value system that she upholds.

The first option, although it is self-destructive, is motivated by revenge: to reduce her mother to a childless woman, the worst position from the traditional point of view, and thereby make her mother regret what she has done to her. She also wants to show her mother that in practical terms a daughter can support the family just as well as a son. The protagonist does not yet understand that the system of "son preference" (남아선호사상) is rooted in an ideology rather than in practical considerations. Later, she realizes that her mother does not care whether she is alive or dead, supporting the family or not, rebelling against tradition or not. Kyŏng is a non-being to her mother, who views herself the same way. Without her sons, she sees no meaning in life.

The Process of Individuation

The rest of the story depicts Kyŏng's long struggle to break away from the traditional value system that her mother represents. Despite her desperate effort to become a modern individual outside the influence of traditional morals, she is, like her mother, obsessively attached to the house with the bomb-hole in the roof, a symbol of the damaged ideology of the patriarchal family system.
Nevertheless, her mother's obsession seems different from Kyŏng's. For her mother, the damaged house is like a tomb where she, considering herself no longer alive, shares the space with her dead sons: "Where should I go? I must die in this house" (그럼 어디 갈니까? 저도 이 집에서 죽어야죠, 47).

For Kyŏng, the house has an ambivalent meaning, like so many other things that tear her apart. These include her indecision over whether to hate her mother or sympathize with her, whether to die or live. On the one hand, Kyŏng thinks that the house represents a fate from which she cannot escape: she fears and reveres it under the cover of darkness, pretending that she is sorry to be alive (135-6). On the other, she wants to rebel against the house and the Confucian patriarchy it represents. She is torn between her desire to rebel and what she perceives to be her fate. She knows that she needs to choose to rebel if she wants to "give birth to a new self" (135). What then prevents her from doing so? The answer is her strong attachment to the memory of her happy childhood where only "we" existed and "I" was unheard of. Kyŏng even tries to recreate the past through the people around her. Only when her attempt to recreate the characters from her happy past fails does she achieve her individual self.

There are three types of Korean characters who contribute indirectly to the protagonist's individuation process: mothers like Diana Kim or Ok's wife, father figures like Ok, and T'ae-su as the brother figure. These people are living doubles of the heroine's dead family members, that is, her father, brothers, and even her mother, who is practically a dead person to Kyŏng. Even when Kyŏng attaches herself to the past through these characters, her attitudes and feelings towards them are ambivalent. In this ambivalence lies the hope that she will eventually achieve her individual and independent self.

In addition to the three types of Korean characters, there is the American soldier Joe whose sexual advances provide a turning point in her life.
Through a brief, unsuccessful affair with him, Kyŏng comes to the revelation that colonial ideology is also predicated on women's oppression and degradation. Below, each of the characters involved in Kyŏng's individuation process will be discussed.

Kyŏng disapproves of Diana's way of life as a kind of high-class prostitute, not because she offers her body for "the U.S. dollar" (172) but because of her insatiable greed for money and expensive gifts from her American partners. Later, when she realizes that Diana needs money to support her two young sons from her previous relationship with a married Korean man, she further despises Diana for adopting an air of moral superiority. This superiority can only be perceived from the perspective of Korean patriarchal family values that are based on women's total self-denial except as mothers to their sons. Diana's decision is first to safeguard the marriage of the man who lied to her about his marriage, and second, to sacrifice her life to raise their sons by herself.

When Kyŏng sees Diana as a loving mother for the first time, she feels that the lines on Diana's face do not look as pathetic as they used to and that her motherly instructions to her sons do not sound hypocritical at all. Kyŏng becomes furious at her own involuntary compassion with a mother: "Damn it, is it because she is a mother? Shit! That woman is a mother? Hard to believe!"

(제기랄 어머니이기 때문일까? 죽, 저 폐위가 어머니라니, 205) To Kyŏng, Diana seems to have many fake identities:

... I thought about which one was the real Diana. She had so many identities and changed at will into a new identity as if changing clothes. Like a nine-tailed fox, a consummate transformer.... Even the name "Diana" must have been an extra.... "She may like the role of a mother best and expects others to think of that as her true identity. Forget it, you can never fool me," I made up my mind, though in vain.

"Maybe all her identities are fake, a mother, a whore, a miser, or
whatever. Take away her various identities, she will look like an empty cave. An empty shell." Imagining Diana as an empty shell as I imagined my mother to be, I finally felt a kind of pleasure of revenge. (205-6; my translation; emphases added)

Kyŏng calls Diana a nine-tailed fox. A similar image of a woman as a fox-incarnate appears in Ōba’s "The Smile." As in Japanese legends, the imaginary nine-tailed fox often appears in Korean legends as a trickster. This fox is believed to have the ability to transform into other shapes at will, most frequently into a beautiful young woman who seduces and manipulates men.

In this paragraph, Kyŏng articulates the resemblance between her mother and Diana by calling both an empty shell. By pointing out their resemblance, Kyŏng equates Diana’s ability to play many roles to her mother’s ability to transform from a loving mother to a cruel mother after her son’s deaths.

Both of the terms, fox-incarnate and nine-tailed fox, seem to have a misogynist origin. In "The Smile," the wife is called a fox-incarnate because she is forced to play the roles of an adulterous coquette, a faithful wife, and so forth for her husband. Diana and Kyŏng’s mother are in the same postition as the yamanba. These Korean women are merely playing the internalized roles that patriarchy prescribes for them. Yet the protagonist calls them nine-tailed foxes. Seen in this light, Kyŏng has a misogynist view of women, at least in the first part of the novel. Kyŏng’s criticism of Mrs. Ok because she is
unable to ease her husband's despair also testifies to Kyông's patriarchal perspective on women. Ironically, this patriarchal perspective is what she sets out to rebel against.

Despite the heroine's hostility towards Diana as reflected in her use of the expression "a nine-tailed fox," her remarks about Diana are very confusing, to say the least. She thinks that Diana looks natural in her role as a mother. Then, she disapproves her own involuntary emotional reaction to Diana as a good mother. She thinks that, of all pretentious roles that Diana plays, the mother's role is the one she does best. Yet, deep inside, she knows that Diana genuinely loves her sons, no matter how much Kyông wants to deny it.

Why, then, does the heroine feel compelled to deny Diana's genuine motherly love? One possible answer can be found when Kyông connects Diana's non-identity under all of her superficial, pretentious roles with Kyông's mother's non-identity after the deaths of all male members of her family. At a glance, Diana is not like the heroine's mother at all. Diana is actively engaged in life, struggling to make her and her children's lives as comfortable as possible. She has a legitimate identity as a good mother from the viewpoint of Confucian patriarchy.

However, the heroine has witnessed her mother -- an all sacrificing, unconditionally loving, perfect mother -- drastically change into a non-being. The only difference between Diana and her mother is that Diana has not experienced the deaths of her sons. Under the same circumstances, Diana might very well turn into a cold and cruel person. Kyông cannot trust Diana's motherly love and moral integrity before Diana experiences herself what Kyông and her mother did. Would Diana sacrifice herself for a surviving daughter if she had one?

Kyông's desire to obtain an answer to this question could be the rationale behind her wish for the continuation of the war.
The strong wind that night sounded like the terrible noise of war. "Come, waves of war. Sever today from tomorrow, create countless unfortunate victims, and let no one escape your indiscriminate ravage and devastation." Overwhelmed by a violent pleasure, I laughed like a witch. Simultaneously, I trembled with terror as if the crazy war was about to seize me by the scruff of the neck. If only I could avoid meeting that blind demon ever again! (94; my translation)

그리고 보니 오늘밤의 소란[바람]은 꽤 전쟁의 소용 같다. 전쟁의 노도가 어서 밀려왔으면, 그래서 오늘로부터 내일을 끝어놓고 불생한 사람들을 잔뜩 만들고 무분별한 유린이 꼼고루 횡행하라. 광폭한 폐감으로 나는 마녀처럼 웃으면서도 그 미친 전쟁이 당장 멸미를 깨어올 듯한 공포로 몸을 떨었다. 다시는 다시는 그 눈먼 악마를 안 만날 수만 있다면. (94)

This scene resembles the mountain scene in "The Smile" where the *yamanba* tears men's flesh apart and her sonorous laughter echoes throughout the mountains. The resemblance is not only in the violent expression of vengeful *han/urami*, but in the source of these women's *han/urami* as well. As analyzed before, the *yamanba's urami* stems from the lack of a new language through which she can communicate with the rest of the world without having to repeat what men think.

The unconscious purpose behind Kyông's desire to have many people, especially men, killed in the war could be to have more women survive the men in their families. She might want them to awaken to the fallacy of the Confucian patriarchal view of women and motherhood as Kyông herself has. Kyông's experience is unique, at least in her circle of friends, colleagues, and relatives. Therefore, it is hard for her to talk about the fallacy of the Confucian patriarchy, which she has recognized through her tragic experiences, with other women who have not had the same tragedy happen to them and who, as a result, still perceive their experiences through patriarchal language. In this sense, Kyông's wish to have the war destroy even more families can be
interpreted as her wish to have a community of women with whom she can speak the han-language and share her han and revelation. If Oba's yamanba needs a way of speech other than the one offered by patriarchal speech, Kyŏng needs a community who speak the han-language not found in patriarchal language.

Little America in Seoul

The PX in Seoul in 1951 and 1952, not very far from the frontline, is depicted in Naked Tree as a place where weakened, colonized Korean male authority and colonized Korean women playing the untraditional role of breadwinner are juxtaposed. The authority of the PX and the characters in and around it is a microcosmic representation of the overall politico-economic milieu in Korea at the time. As the disparity in the quality of products between the Korean shops and the American shops in the same PX building clearly demonstrates, Korea has nothing to sell except women and the menial labour of men. The salesgirls in the American shops, who put on thick make-up at the end of the day, work as prostitutes at night catering to American soldiers. Male painters in the studio produce portraits of GIs' girlfriends and wives back home. These painters feel demeaned by having to paint the faces of the chapchong for a living. However, the true reason for their anger seems to be losing Korean women to Americans: "Fuck, thanks to having been born in an unfortunate country, Korean young men are dragged through wars, losing all pretty women to the chapchong bastards" (씨이발, 세상 못 만나서 엽전의 종각놈들은 싸움판에 끌려 망가지가 반반한 색시들을 집중 세끼들에게 다 빼앗기게 생겼으니, 114). The painters frequently compare the "pure blood" of Koreans and the "impure blood" of Americans in their conversations (42). One man thinks that prostitutes do not belong to the category of the "pure blood," while another
insists that they are still "pure blooded Koreans" because they have Korean ancestors. They all agree that Kyong is a "pure blood" and "pure gold" (182), and that she will never be seduced by the Americans.

These painters are not the only ones who insinuate that Kyong is under an obligation to remain "pure." Humiliated at the Christmas party by the Americans who poke their heads out of the kitchen window and entertain themselves watching the Koreans fight over the popcorn, T'ae-su forces Kyong to leave, saying that Kyong must be different from the other Korean women in the party: "I cannot leave you among those whores, worse yet, under the insulting eye of the yankees, can I? You should be different from those women" (머스 리를 그런 간보sponsor 톨예, 더구나 얕카돌의 모델의 시연 속에 두고 보는 것을 내가 참을 수 있을 줄 알아? 나는 판 여자들과는 충 날리야 돼, 76). Ok also expresses the annoyance he feels whenever he hears Kyong speak English: "Kyong, you have to speak your sad broken English whenever you smell the U.S. dollar, and I keep painting the mugs of the impure race whenever I smell it" (경아는 달리념세만 맞으면 그 숨론 <브로큰 잔글리시>를 지참하고 나는 달리념세에 그 독같은 잡종의 상관을 그리고 또 그리고, 172).

The painters' references to pure and impure races coerce Kyong into accepting Confucian ideals of women's chastity. By extension, she is urged to accept all the patriarchal laws governing female codes of conduct. Missing is an acknowledgement that Kyong and other women have been breadwinners for their families, in the absence of male providers. This failure is not very different from her mother's dismissing of her role as the sole supporter of her family. The painters' praise for her purity reduces her to a sexual being whose chastity preserves the colonized, nationalist, male dignity.

Although Kyong decides to rebel against the patriarchal morality through her sexual adventure with Joe, there is another dimension to her rebellion, that is, her sense of having been betrayed by the patriarchal nation-state. During a
conversation with Ok one day, she talks about her happy childhood with her
doting father who died "peacefully surrounded by his family" (아들딸들이 임종을
지켜보는 가운데 편히, 63) a month before the outbreak of the Korean War.
"Irresponsibly" (무책임하게 시리, 63), he left the rest of the family behind to face
the war on their own:

"That was all. How could he... I had to experience so many horrible
events alone. Each time, I prayed to my father for his help. With a
sincerity that could impress even the devil. I believed that my father
had become a god... maybe not a god, but some supernatural being.
But, he ignored my prayers. He didn't do anything for us. How could
he... I exhausted myself hating him, so I decided not to think of him at
all." (63; my translation)

Let us juxtapose this remark with the monologue she means for one of her
cousins who is an officer in the Korean Army and who, she thinks, arrogantly
and self-righteously takes pity on her and her mother:

"Who the hell do you think you are? No matter how much you put on
airs, we know that you fled at the sight of the enemy on 6.25 [July
25th, 1950, the day the Korean War broke out]. You [and the entire
Korean Army] ran away like cowards, leaving us behind under the rule
of unimaginable ruthlessness and cruelty. We survived all that and now
suffer from the trauma. How dare you take pity on us. You disgusting,
despicable... You are nothing. You insult us because only women and
dead souls are living here in this house.... Cowardly bastard. Deserter!
Yeah, that's who you are." (138; my translation)
It becomes clear by this juxtaposition that the heroine's hatred for her father is not simply the unreasonable spite of a young woman. It is also her and author's caustic criticism of and protest against the government's and the Korean Army's decision to bomb the Han River Bridge behind themselves, thus cutting off the only escape route for countless residents of Seoul and leaving them in the enemy's hands. The nationalist patriarchs betrayed their populace.

Kyŏng rebels against these patriarchs' false dignity and righteousness. She decides to do so by allowing herself to be seduced by Joe. There are at least three factors that draw Kyŏng to Joe. The first is his physical traits: beautiful eyes, arrogant nose, egotistical mouth, and an attractive dimple that masks his arrogance. His egotistical mouth, especially, reminds her of her cousin in the Korean Army whom she at once hates and respects: he remains single in rebellion against his parents who rejected his lover because she was from a low-class family background. In other words, he fights against the neo-Confucian caste system based on paternal blood lines. Yet he tries to persuade Kyŏng to move in with her uncle's family and come under the protection and control of the uncle, another patriarch. He does not believe that Kyŏng can manage on her own. Perhaps he believes that only men can rebel against tradition and rescue women from it: women should passively wait to be rescued.

This male-centred view of women's liberation is also witnessed in Joe, although with added complexity due to his neo-colonialist attitude -- an attitude unrecognized by Joe himself. By the term "egotistical mouth" that
Kyŏng uses to characterize both her cousin and Joe, perhaps the author means this male-centred individualism or rebellion against the constraints of tradition. At first, Joe seems different from the other American customers who come to her studio. Some are rather silly to waste money on such cheap paintings, others are overly curious about things, and yet others think that all their business with Koreans is charity. Joe is not like any of these, knowing the value of his money and how he wants to spend it.

Joe thinks that Korean prostitutes offer the cheapest sex in the world. They will sell themselves even for a dollar. However, he thinks even a dollar is too much for them, because they sell sex with no romance or style, just like a vending machine. Joe complains to Kyŏng that these women do not have even the most basic knowledge about business, that customers expect not only the products but also the pleasure of shopping (181).

Secondly, Kyŏng sees "thirst" (기원) behind the superficial boredom in Joe's eyes. She sees her own "thirst" through him and interprets the "thirst" in her own way:

He is just a bit greedy. That is all. Having a fussy soul that cannot be satisfied with buying sex from a vending machine, and having a vigorous sexual appetite for which hundreds of love letters alone won't do. He is just greedy enough to obsessively pursue both, sex and romance. (184; my translation)

그는 좀 욕심꾸러기인 것이다. 무인판매기에서 섹스를 사는 것만으로 위로받을 수 없는 사치한 영혼과 러브레터를 수백 통 쌓았겠지 해결지 못할 수 없는 왕성한 성을 아울러 가진, 또 그것들을 아울러 누리기를 집요하게 추구하는 욕심꾸러기인 것뿐이다. (184)

She thinks that he is not a man who wants a long-term relationship with a foreign woman, but wants to enjoy romantic feelings before having sex. She argues with herself that there is no reason for her to be a victim in his love
affair in a foreign country. Then, she persuades herself that she can be an accomplice in his love affair. Needless to say, Kyŏng’s view of herself as an accomplice and Joe's view of her as a woman in a war-torn colony do not coincide.

Thirdly, Kyŏng believes that she can change Joe’s dualistic view of Korean women. According to him, there are only two types among Korean women: prostitutes and tongbang yeuk chiguk (통방의국, literally, "An Eastern Country of Courtesy," a name Koreans traditionally call their country; Joe uses the term to refer to chaste Korean women). When Joe sees her as one of the chaste women of tongbang yeuk chiguk, Kyŏng wants to be neither a prostitute nor a tongbang yeuk chiguk (182). She wants to show him that there are many women's subjectivities, not just these two.

Joe seduces Kyŏng, saying that he wants to love Korea through her. He emphasizes the fact that he has come to fight for Korea’s cause, not his country’s. He may die doing so and so "he wants to know more about the country that he may die for, especially its women" (이게면 이 나라에서 내 생애를 마치게 될지도 몰라... 좀더 이 나라를 알고 싶어. 특히 이 나라 여자들, 186). However, he finds the Korean women wrapped in layers of taboo; he calls these women who cannot be bought with money tongbang yeuk chiguk. He completely redefines the name tongbang yeuk chiguk. He wants to see what is behind the mysterious veil. His voyeuristic desire is complicated by his dualistic view of colonized women: if Kyŏng invites him in her home, she must be a prostitute, and if she refuses to do so, she remains an unknowable other.

Joe’s desire to know Korean culture and his desire to do so through women seems a perfect demonstration of orientalist thinking. Korea and its culture are turned into a gendered and sexualized mystique to be penetrated and discovered by the colonizer’s specular desire. The term tongbang yeuk chiguk, a term used by Koreans proud of their highly developed culture and
civilization, is used here not only to mystify, penetrate, conquer, and subjugate; it is also used by Joe to create a false sense of agency in Kyong. She believes that she will gain control over her body and sexuality through her sexual adventure with Joe.

To Kyong, Joe at first appears to be a rebel asserting his own individuality against American politico-cultural assumptions, an individualist in the true sense of the term. Tongbang yeui chiguk as redefined by Joe is a triple-pronged device, implying at once Joe's frustration, ridicule, and seduction. The term tongbang yeui chiguk is used by Joe as a means to express his frustration, as in, "I am an open minded individualist who tolerates differences and is eager to learn, if only you will let me"; to ridicule the moral demands contained in the term, as in, "you are an oh-so-chaste-and-pure Korean woman," using his polarized view of Korean women; and to seduce, as in, "Why don't you come out of your traditional moral shell and enjoy your life as a free individual like myself?" These implications are powerful, especially for a emotionally deprived young woman like Kyong, who is culturally confused and disillusioned, living through a war where any long-term moral or ethical commitment does seem meaningless, and feeling indebted to a foreign soldier like Joe who is risking his life for her country. Her rebellious spirit accepts Joe's (re)signification of Tongbang yeui chiguk.

Joe sends many insincere, identical love letters to girls back home and receives similar, equally insincere replies. However, he does not pretend that he believes any of them. On one occasion, he saves Kyong from a difficult GI who is dissatisfied with the portrait of his girlfriend, by saying something clever about the portrait and the "great artist who painted it" (준경할 만한 예술가, 183). This incident convinces Kyong that Joe is different from other American soldiers who could not care less about the economically desperate Koreans like
Kyŏng and the painters, and she begins "to like him irresistibly" (나는 그가
건잡을 수 없이 좋아하고 있었다, 184).

He does not seem to have the same view of feminine sexuality as her
brothers did. On the cover of Dostoevski's Crime and Punishment that Joe is
reading, she sees a picture of a prostitute's bedroom. A woman and a man are
in bed. Remembering her brothers who used to worship Sonya (the prostitute
in the novel) as a saint, she feels disgusted at the picture that portrays Sonya
in a situation so remote from sainthood. Joe emphatically disagrees with Kyŏng,
saying that the picture depicts the two young characters as pristine sexual
beings. His dimple erases the arrogance from his mouth, and Kyŏng is
completely won over, although not for long.

At Joe's repeated provocation, Kyŏng invites him to her house one day.
Unexpectedly, he refuses:

"No, I refuse to be invited to your home."
"Why? I thought you wanted to come."
"The gate of your house should never open easily. Only then, you
become a decent woman for me. I don't want to think of you as a
prostitute."
"How about a walk through downtown? Maybe shopping? ...
"That is no good, either. As I say, you should be wrapped in layers of
taboo. That way, you remain a decent woman, not a prostitute, for me."
(201; my translation)

「그만두겠어. 나에게 초대되는 겉」
「왜요. 당신은 그것을 원했을 penet」
「너의 집 대문은 좀처럼 접사리 열리면 안돼, 그래야만 나에게 너는 양갓첩처럼여일
수 있는 거야. 너를 창부로 생각하긴 낭다」
「그럼 변화가를 산보할까요? 설령 없어도...」
「그것도 안돼. 너 역시 접접의 터무로 들러싸여 있어야 돤. 그래야만 너는 나에게
창부가 아닐 수 있는거야」 (201)

Joe then draws a map to guide Kyŏng to a Japanese-style hotel of his choice.

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The hotel room is equipped with *tatami* (たたみ) room, *tokonoma* (床の間), and a Western bed with a sheet in a loud pink shade. The combination of Japanese and Western interior design gives her a heightened sense of unease and anxiety (207). Soon, it becomes clear that there is no equal relationship between the two accomplices in this rebellion against patriarchal morality. Joe is the master, an American patriarch, who sets the conditions for the relationship and Kyŏng’s position in it. He is not an individual free thinker outside the establishment; instead, he is very much part of the dominant race and gender. Through the combination of Japanese and Western cultural symbols in the room and Joe’s behaviour in it, Pak alludes to Korea’s (neo-)colonial master-slave relationships with Japan and America. The author seems to emphasize the immediate and direct transfer of colonial power over Korea from Japan to America.

Entering the hotel room, Kyŏng finds Joe reading a thick, difficult-looking book. She wants to talk about the book and Joe’s studies in his university back in America. Joe, who has feigned a genuine desire to learn about Korean culture through his relationship with Kyŏng, absolutely refuses to have any conversation or cultural exchange with her. Instead, he tells her that he can *teach* much more exciting things to her and starts taking her clothes off. She feels agitated at first but finally decides to abandon herself to the pleasure of being stripped of her many layers of clothes, as if "developing wings to liberate herself from the cocoon in which she has been trapped" (남겨둘 나를 꾸짖지 못하게 가둔 두터운 고치로부터 자유로워질 수 있는 날개를 갖는 것이다, 209).

However, she realizes soon that abandoning herself is not as easy as she thought it would be:

Nonetheless, I was merely a guest to a feast of sensual pleasures, a rather clever guest at that. I was too conscious of the various tastes
offered, clearly distinguishing one savory taste after another.
"I may get sick of rich food, soon. Good food is just good food, it will
not change the position of the host and that of the guest."
Something was missing in our feast. A fragrant spirit, for instance,
which could indulge us in a mellow mood. I missed the spirit that would
break down the wall between the host and the guest and that could
imbue the other food with its magical drunkenness. (210; my
translation)

그러나 나는 아직도 향연의 손님일 따름이었다. 미식(美食)에 초대된 손님치고는 좀
교활한 손님이었다. 다시 말해서 나는 음식 맛을 너무도 잘 알고 있었다. 감칠맛
있고도 조금씩 다른 맛들을 너무도 포식이 감별해 가며 맛보고 있었다.
어째면 미식은 곧 식상할지라도 도른다. 그리고 미식은 어디까지나 미식일 따름이지,
주인이 주인일 따름인 것과 손님이 손님일 따름인 것을 변경시키지 않는지.
우리의 향연에는 무언가가 빠지고 있었다. 이들탐미식에 걸들인 향기 높은
미주(美酒)가, 향연을 무르익게 하고 주인이 손님을 혼연일체로 묶여버리며, 만
음식까지도 발효시켜 취기로 이끄는 미주가 아껴졌다. (210)

Joe recognizes Kyŏng's resistance and begins to force himself on her. She asks
Joe to turn on the light. When Joe turns on the light mumbling swear words,
the light from the crimson light-bulb casts a red hue on to the white sheet.
The red sheet reminds her of the night of her brothers' deaths. The memory
of the scene of their deaths that has been blocked by the image of the brilliant
yellow colour of the autumn gingko leaves rushes back now. Kyŏng screams:

I had no way of expressing the sense of crisis that I was experiencing.
I felt that I was on the verge of having my body horribly damaged by
Joe. Like Hyŏk's and Uk's torn bodies, my body was about to be
fragmented, tragically and abominably.... "What's the matter? Are you
crazy?" [Joe yelled.] Nodding, stealing quick, terrified glances at him, I
picked up my clothes. 'Whatever! Crazy or not, I don't care. As long as
I can avoid shedding blood from my mangled body, if only I can be
spared the excruciating pain, the horrendous-looking torn body.' ... "Oh,
no. Please, don't break me." I begged of him, holding up my palms
together, and hurriedly put my clothes back on. (212; my translation)
Pak seems to remind the reader not only of Kyŏng's brothers' torn bodies, but also of the division of Korea and the pain that many separated families and war victims and their families have suffered. She also demands that the reader ask him/herself the following questions. Why should the women of a nation feel obliged to offer their bodies to foreign soldiers who come to fight for that nation, when there is no direct connection between helping a nation in distress and offering its women's bodies? Were American soldiers indeed risking their lives for the cause of Korea alone, one of America's political, militarily strategic, and economic colonies? What or who was historically and politically behind the division of the country after the liberation from Japan, the Korean War, and the postwar perpetuation of the division? Most importantly, was Korea solely responsible for what happened?

I am confident that Pak's answer to the last question is no. At the same time, she does not try to convince the reader that any other country should take the whole responsibility either. Pak suggests that the responsibility should be shared among all the parties that were directly and indirectly involved. My confidence in the accuracy of this reading stems from two sources in the text: One concerns the protagonist's expectation of her sexual adventure with Joe, other than moral rebellion. The other is the way she resolves her guilty conscience over her brothers's deaths.

On her way to the hotel, Kyŏng feels her heart beating fast at the
expectation of this experience:

This expectation may be most meaningful to me. Through him, I wish to strip myself of my extra selves. They tear me apart at times and hide behind my façade at other times, transforming into various selves against my will. I desperately hope to drop these multiple selves.

I trust that Joe can do it for me. He will reveal to me the real me, I am certain. I want to see my naked body and soul with his help. I wish I could see with peace of mind the collapsed roof of my house in the daylight, looking directly at the hole in the roof and the broken roof tiles without fear. Even better, I wish I could look at my mother without hatred.

Joe will take off my clothes, by which I expect to take the rags off my soul. (206-7; my translation)

Although she accused Diana and her mother of having multiple pretentious façades like nine-tailed foxes, Kyŏng in this scene seems to realize her own multiple selves. However, unlike Diana and her mother, Kyŏng believes that she will be able to see not an empty shell, but her real self underneath the layers of false selves. She expects that Joe will reveal her true self. However, her expectation is soon replaced by her fear that Joe will tear her apart. Joe after all cannot help her be her true, whole self. He would only tear her
further apart from her truly independent self and render her a woman who has lost her critical voice not only against Korean patriarchy, but also against American colonial hegemony.

Behind Kyŏng's wish to have her real soul revealed is her ambivalent feelings towards her mother. Kyŏng wants to overcome the desire for revenge and to resolve the burdensome emotion of hatred she carries for her mother. She wants to release her obsession with the past and present images of her mother so that she can be a truly independent self. She also needs to stop seeing herself and her wishes through the eyes of her brothers. Kyŏng wants to have her own stake so that she does not have to be torn apart by the stakes of others; she wants to be responsible for her own decisions and actions, without having to make excuses. She is very close to achieving her own stake.

Leaving the hotel, Kyŏng decides to spend the night at Ok's. On her way to Ok's, as if encouraged by her confrontation with the once-repressed memory of the destroyed bodies of her brothers, she attempts to make a choice about another difficult, long-avoided dilemma: whether she should sympathize with or hate her mother. Or, more precisely, whether she should sympathize with the image of her perfect mother in the past, or hate her present image as a cold and indifferent mother. Kyŏng has the same ambivalent feelings towards Mrs. Ok as she does towards her mother. What good would it do for the heroine to go to Ok's house and meet Mrs. Ok?

Before answering this question, let us dwell on the heroine's feelings towards Mrs. Ok for a moment. Kyŏng's relationship with Ok's wife is much more complicated than that with Diana. When Kyŏng provokes Mrs. Ok by doubting her wifely devotion to her artist husband and by suggesting that Kyŏng herself can be a better wife to him, Mrs. Ok responds fiercely, trembling with fury. Kyŏng tells herself that she likes Mrs. Ok and has made
her angry (198). Her jealousy and hatred for Mrs. Ok is understandable since she is in love with Mr. Ok. It is difficult to understand, however, why she likes Mrs. Ok and often seeks comfort and consolation from her. The same ambivalence can be seen when she spends the night at Ok's after the hotel incident. Mrs. Ok comes to open the door for Kyong who then seeks comfort on her shoulder again. Mrs. Ok gives her a warm motherly embrace and, without asking any questions, lets her sleep in the small room where she sleeps with her husband and five children. Yet, imagining Mrs. Ok embraced by her husband in the dark in the same room, Kyong's jealousy talks:

The woman who embraced Mr. Ok back was no longer the same woman who consoled me with a plenitude of motherly love a few minutes before. She was now the woman who had retaliated a few days ago, trembling with fury, saying, "Who, who do you think you are?" These two women were completely different persons, and somehow, I did not find that odd at all. (239; my translation)

The allusion is unmistakable. Kyong, despite her jealousy, identifies Mrs. Ok with her own mother, or rather, with the image of her loving, devoted mother before she lost her sons. Once more, in the morning, Kyong sympathizes with Mrs. Ok, whose slender, long neck seems so fragile and sad in the freezing morning air, coming out of the loose collar of the dyed army jacket she is wearing. Yet, the next moment, Kyong changes her mind again, remembering this beautiful and graceful woman receiving Ok's kisses and caresses (243) in her dream last night. Now she feels fierce, unadulterated hostility:

... my whole body was filled with hostility towards her. I was satisfied with my hatred, because my feelings towards her finally became clear. I
realized for the first time in my life that hating someone could be so satisfying.... Who would have guessed that one could feel this fulfilled through hatred. Even being in love cannot produce as much satisfaction. (243: my translation)

Kyŏng is satisfied with her decision to hate Mrs. Ok, because she is now free of at least one of the dilemmas that have been tearing her apart. We may also conjecture that this is because she is at last free of the image of her once-devoted mother that she has kept alive through Mrs. Ok.

Kyŏng leaves an utterly confused Mrs. Ok behind and goes directly back home to face her old, damaged house, this time with confidence and peace of mind. There seems to be a chain reaction: her confrontation with her memory of her brothers' destroyed bodies leads her to choose between love and hatred (198) for Mrs. Ok, which in turn leads to her courage to view her damaged house in the daylight.

While calmly looking at the hole in the roof and the debris of the roof tiles of her damaged house in the bright morning light, Kyŏng asks herself:

"Was it because of me?" I hesitated. "Did they die because of me?" I confronted the question a little bit more boldly this time.

The thought that I was responsible for their deaths had frightened me to insanity. So, I had replaced the thought with a new idol, the dilapidated old house, to revere in awe.... "Was it me?" Somehow, I dodged the arrow of the question with ease. "It was me, but also it was the war, or perhaps, it was their fate." I wanted to share my mistake with other excuses. Further, I wanted to believe that I had suffered enough for my mistake.... I decided to be more forgiving to myself. Forgiveness, what a great virtue it was!
I looked at the old house that suffered a war injury, for the first time with deep compassion. After such a long while, I finally looked at the old house just as an old house. (244-5; my translation; emphasis added)

「나 때문에있었을까?」 좀더 대담하게 그 문제와 대결했다. 내가 전전긍긍 두려워한 건실은 부서진 지붕이 아니라, 바로 오빠들의 죽음이 꼭 나 때문에일 것 같은 가책이었다. 오빠들을 행방을 벅창에 감추자는 생각을 해낸 것이 바로 나였으니까. 나는 오빠들의 죽음이 나 때문에이라는 생각이 미처도록 두려워 그 생각을 몰아낸 대신 할어진 고가라는 새로운 우상을 왜경으로 섬겼던 것이다.... 「나 때문에있었을까?」 나는 내가 던진 질문의 화살에서 여유 있게 비쳐났다. 나 때문이기도 했지만 전쟁 때문이기도 했고 어菹면 그럴 말자일지도 모른다. 나는 내 허물을 맘 폐게들과 더불어 나누어 갖기를, 나아가서는 내가 지은 허물을만큼 그동안 나도 충분히 괴로웠다고 믿고 싶었다.... 나에게 좀더 판대하기로, 판대하다는 것은 얼마나 큰 미덕일까. 나는 전상(戰傷)을 지닌 고가를 비로소 연민과 애정으로 바라봤다. 오랜만에 고가를 고가로서만 바라봤다. (244-5)

Kyŏng's decision to liberate herself from taking the full responsibility for her brothers' deaths and to share it with many other "excuses" is her way of dealing with her han. This sharing of responsibility and han can be seen as one way of circulating han. Likewise, the author seems to suggest, the trauma or han inflicted by the Korean War and the divided territory can be more effectively dealt with if the responsibility is openly shared with other international organizations and countries involved in it.

As Hwang To-gyŏng suggests in 「생존의 말, 생명의 몸」("Words That Give Life," 1999), han does not originate from tragedy itself for Pak, but from the inability to talk freely about it with others (34). If so, Pak's mission as a writer is to trace back to the origin of the trauma or han, and bring these issues out in the public sphere for people to han-talk about them.

The chain reaction continues as the heroine is now ready to make a decision about her conflicting feelings towards her mother once and for all: "Forgiving myself does not necessarily mean that I forgive her, too. I should never forgive her" (245). However, when she arrives home from work that day,
she finds her mother gravely ill. Despite her decision not to forgive, Kyŏng comes to feel compassion while taking care of her mother, not as a mother who lost her sons and became cruel to her daughter, but as a woman who is desperately clinging to her happy, han-free past life, surrounded by a loving husband, sons, and a daughter. Whether her mother internalized the Confucian patriarchal world view or not is no longer an issue:

As if enjoying a pleasant dream, she had a faint smile around her lips. She mumbled something in her mouth, from which I could catch my father's and my brothers' names once in a while. Her face was gradually recovering its old self, happy and content.... I suddenly felt frightened at the prospect of her recovering. She was happy at the moment, but if she woke up, if her body recovered, then her soul would die again.... I feared life without the will to live more than death itself.

Unlike the faint smile around the yamanba's mouth at the moment of her death that signifies her return to her mountain abode, Kyŏng's mother's smile signals her return to her men and their patriarchal village. Oba's protagonist Aya in "Repairman's Wife" and Pak's protagonist Kyŏng both achieve, through the process of individuation, an ability to see and understand others as individuals, not as a system, a collective, or a nation. Just as Kyŏng is "able to see the old house as just an old house" (245), not as an idol to fear and revere, she sees her mother not as an avatar of Confucian patriarchy, but as a person who belongs to the only system known and meaningful to her. If her mother's internalized patriarchal world view is the source of Kyŏng's han, then the death
of her brothers is the source of her mother's han. They are two individuals with two different sources or "stakes" of han. In other words, Kyông need not be bound by her mother's han.

Upon her mother's death, Kyông feels no sadness. She is almost embarrassed in front of other people at the wake: "Mother had moved from her daughter's uncomfortable place to her sons' where she could enjoy peace of mind. Nothing else to it. I was a little bit tired. That was all" (어머니는 눈치 보이던 거북한 말내 집에서 마음 편한 아들네 집으로 흔들며 가벼운 것이다. 그뿐인 것이다. 나는 다만 좀 빼곤했다. 그뿐이었다, 261). By seeing her mother as an individual, Kyông is able to free herself from her mother's curse and her own desire to be forgiven by her mother for the sin of surviving her brothers. Having firmly established her own stake, Kyông is at last able to untie herself from her mother's.

The Artist Ok and the Economic Pragmatist T'ae-su

The heroine's new view of Mrs. Ok as her competitor becomes meaningless when Ok clearly informs Kyông of his intention to protect his marriage and family. He also tells her that she sees in Ok the father and brothers she loved dearly (273). He does confess to T'ae-su that his love for Kyông is like seeing a mirage of an oasis in the middle of a desert:

"What can I say to make you [T'ae-su] understand? These past few years of insane, utterly dismal reality that I lived through, the grey despair, unbearable humiliation. I mean as an artist, not as a family man. I felt suffocated. In the midst of this grey despair, I saw in Kyông a mirage, a profusion of dazzling colours. I was overwhelmed by it. Does that make me a shameless womanizer [T'ae-su previously called him this]? Was my aspiration for this mirage, if adolescent, so immoral?" (272-3; my translation; emphasis added)
T'ae-su does not accept "such a sophisticated excuse" (슬짝 변명이 놀라하시군요, 273). Ok replies that he suffers greatly from this moral dilemma, but finds joyful meaning in helping Kyŏng ease her loneliness. Then, Ok turns to Kyŏng and encourages her to be a full-fledged individual:

"Please, try to free yourself from the illusory images of the past. To be bravely alone, to be a strong orphan. You can do it, Kyŏng. Don't be afraid of accepting the fact that you are on your own. Start over with your love and dreams as an orphan, as a proud and courageous orphan."

Then, he left. T'ae-su and I were left all alone, two orphans. (273; my translation)

The theme of two orphans left alone in this scene is significant for the further development of the plot. I will come back to this theme later in the discussion of the "orphan consciousness." Some time after this meeting, Kyŏng marries T'ae-su. She wants to free herself from the illusions of the past and from being Ok's mirage (276):

For the first time, I was grateful to T'ae-su for his most realistic and most ordinary wishes for me.... I realized that I was a bodied human being after all and felt the joy of having a body.... How blessed are we
humans to have bodies! (275-6; my translation)

나에게 가장 현실적이고 상식적인 소망을 품은 그가 처음으로 고맙게 생각되었다... 그에 의해 내가 육신을 지닌 인간이란 확인과 육신을 지닌 기쁨을 얻고 있었다... 사람들이 육신을 지녔다는 건 얼마나 크나큰 축복일까? (275-6)

T'ae-su's dreams consist of "ordinary wishes": a healthy son with pink cheeks, a docile and dedicated wife, a brazier with a pot of steaming stew on it, windows with curtains, and so forth (276).

In this remark, we notice a change in the protagonist's view of her body. While she is obsessed with the illusions of the past, she fears that her body may be torn apart. Once she stops pursuing the illusions, however, she no longer perceives her body as a fragile existence, but as a blessed concrete part of herself that enables her to enjoy most "realistic" and "ordinary" human affairs. When Hirabayashi's heroine Yoshiko eventually unites her mind and body, that union signals not only the beginning of grieving and healing but her gaining her own perspective on life and society. Kyǒng's discovery of her body as a blessing may also indicate her recovery from the trauma inflicted by the war. However, her abandonment in the joy of having a body means neither the union between her mind and body nor her freedom from patriarchal control over women. Her body's realistic and ordinary wishes serve as another façade that hides her mind's wishes. Below, we will discuss her effort to play the role of an ordinary wife of a husband who is a typical Korean patriarch.

Chapter Seventeen, the final chapter, depicts one day of the heroine's life after ten years of married life with T'ae-su. Despite the almost serene atmosphere of the day, this chapter depicts a critical view of the South Korean government's emphasis on economic development, established according to American policies in East Asia. The government's policy produces many industrious, practical-minded, politically docile citizens like T'ae-su. The
triangular relationship between Kyŏng, Ok, and T'ae-su is a vivid allegory for Korean women's silent suffering under the dominant ideologies of neo-colonialism in the nationalist guise\textsuperscript{131} and "opposition nationalism."\textsuperscript{132}

After their marriage, T'ae-su takes the leadership role in their life together, as expected of a Korean patriarch. He dismantles Kyŏng's old, "damaged but still beautiful" house piece by piece, and sells the pieces, cleverly negotiating good prices. He also sells part of the land to raise enough money for a new house. With the profit from the sale, T'ae-su builds a "practical and solid Western-style house" (출모 있는 건고한 양옥, 280):

Thus, my old house was completely dismantled and turned into a modest amount of money.
The house, so much loved by my father and brothers, to which my mother was so tenaciously attached until the last day of her life, was brought down into pieces by a man that they never knew. However, the dismantling of the old house probably began when a hole was bombed in the roof; and, the disassembling, once began, had to be brought to a completion by someone.... [Watching the dismantling] I felt as if my body was being torn apart, but bravely confronted the pain. Perhaps I was attempting a dismantling of myself along with that of the old house.... As my husband dismantled the impractical, inconvenient old house in order to build a new house for our new life, I wanted to dismantle and reassemble myself into the wife that he expected me to be.... A new, pretty and bright house was built, according to his blueprint, with a kitchen equipped with modern facilities, a garden with lawn, a small fountain. I stubbornly insisted on keeping the huge gingko trees in the backyard that seemed out of place in the smaller site of the new house. Sometimes, they provided a cool shade, but other times, the darkness of their shadows overwhelmed the new house. However, I needed and still need, every now and then, the bright yellow colour, the whispers, the clamour of their leaves. Come to think of it, I may still have a secret corner deep in myself that has never been dismantled. (281; my translation)  

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There seems a parallel between the disintegrating house in "Repairman" and T'ae-su's dismantling of Kyŏng's old house. However, unlike the disintegrating house as a symbol of the collapsing patriarchal ie system in "Repairman," the traditional house is dismantled by T'ae-su only to be rebuilt in Western-style. Once more, Kyŏng experiences the pain as if her body is torn apart. This time, the image of her body being torn represents American cultural hegemony in South Korea's post-Korean War cultural milieu.

Why then does the protagonist not resist the dismantling of the old, war-damaged house which she finally comes to view as just an old house? It is understandable that the heroine marries a practical person like T'ae-su after having recognized the illusory nature of her relationships with the people around her, especially Ok. However, it is not easy to fathom why, after the long, painful process of individuation, she wants to transform herself into a docile wife who suits her husband. What is the part of herself that has never been dismantled?

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The answers are crucial to understanding what is at the centre of Pak's notions of "outsider's consciousness" and "han-talk." So too is the allegorical nature of the last chapter of Naked Tree: the divided site of Kyŏng's new house is the divided Korean peninsula, the old house representing both nationalism and patriarchy, the Western-style house, U.S. hegemony in South Korea. T'ae-su is the product of the South Korean government's economic policy, Ok is the opposition nationalist camp, and Mrs. Ok is the traditional, docile, all-sacrificing wife-and-mother-figure.

Kyŏng's everyday life is depicted as that of a devoted ordinary wife. She makes sure that the newspaper is ready and handy near the bed of her husband who is comfortably sleeping in on a Sunday morning in autumn. She looks out the window of the bedroom and sees the yellow leaves of the gingko trees fall in the wind. Wanting desperately to hear the clamour of the cold leaves, she opens the window:

What I hear now may not be their cry, but a moan made by my other self, writhing somewhere deep in myself. My other self that my husband T'ae-su has never been able to possess or injure, that the warmth of his body has never managed to thaw. Suddenly, I felt an attack of dull pain in the corner of my heart. (278-9; my translation)

그것은 애처분 나무들의 움음이 아닌 은밀한 속에서 울려오는 또 하나의 나의 몸부림 소리인지도 모를 일이었다. 남편 태수가 미쳐 소유하지도 상처내지도 못한 또 하나의 나. 그의 체온이 끝내 엄밀할 수 없었던 또 하나의 나. 문득 가슴한구석에 몽락한 아픔이 온다. (278-9)

Kyŏng's husband shouts at her to shut the window: he is cold. She feels that her husband, now reading the newspaper, looks unfamiliar. He tells her about the newspaper article that announces the exhibition of works by the late Ok Hŭi-do. Kyŏng feels an acute pain in place of the previous dull pain: "It was a profound sorrow that was wholly mine, that can never be shared with others,
weeping or groaning bitterly and thereby begging their sympathy" (오열이라든가 애도소리하느라 극심한 울음이 나올 염살이 전혀 마련되지 않은 운전한 나만의 비통, 280). She remembers that she suffered the same emotion on the day her old house was dismantled. Through the same emotion, Ok's death and the old house are linked; as the old house is destroyed by T'ae-su, Ok, the opposition nationalist, is persecuted by both the postwar government's policy and U.S. hegemony.

Depicting the conversation between the heroine and her husband, Pak uses a pair of brackets (<>) to enclose the heroine's inner thoughts:

"What is the point of holding an exhibition for him after his death. He could never afford an exhibition all his life." [her husband]
"... " [Kyông]
"Humph, obviously his works are very popular among foreigners. I don't get it." [husband]
<Hum, Mr. Ok is finally getting paid properly for his cheap labour painting "the mugs of the impure race."> [Kyông]
"There is nothing sillier than putting somebody on after his death. This is probably some critic's trick." [husband]
<Hum, it is so you, that conjecture of yours.> [Kyông]
"Who cares! Artsy, fartsy! Staying alive, eating well, living comfortably, now, there's a perfect life." [husband]
<Of course, you don't understand. How could you, a man like you, possibly understand!? How could you ever fathom his way of life, or the fact that he had no other choice.> (281-2; my translation)
Ok does not seem to have achieved economic success in Korea, since he was not granted even one exhibition during his life time. His name is, ironically, well known only outside Korea. T'ae-su, perhaps economically savvy but politically ignorant and indifferent, cannot understand why Ok is famous among foreigners; nor does he want to investigate the phenomenon any further. Kyong is frustrated and angry, but cannot express her thoughts directly to T'ae-su.

Kyong decides to go to the late Ok's exhibition. Her husband plans to take the children on a picnic and her son is throwing a temper tantrum on her lap, insisting that she come with them: "His struggling, healthy, little body felt so pleasant on my lap. Holding him tightly in my arms, I felt a sudden surge of motherly love. However, I had no other choice. I just had to see his exhibition that day. I couldn't control the urge to see it" (건강한 몸부림이 내 무릎에 상쾌하다. 나는 혼이를 꺾 안으면서 와락 격한 모습을 느낀다. 그러나 어쩔 수 없는 것이다. 오늘 옥외도 셔의 유작전을 뽑아한다는 내 갈망은 토저히 어쩔 수 없는 것이다, 283). In the end, Kyong's husband changes his mind and comes along with her because she looks so beautiful in her cobalt-blue dress against the yellow leaves of the gingko trees in the yard.

At the exhibition, the heroine sees first the painting of a dead tree that she once saw when she visited Ok's place. For some reason, the tree looks bare (裸木) now rather than dead (枯木)—a naked winter tree waiting for the spring to come. Around the tree, she sees two women that she did not see before, one passing quickly by the tree carrying a load on her head and the other loitering by the tree with a baby on her back:

However, the naked tree stood confident and brave; its countless branches were in perfect harmony, not even one astray. And the women around it seemed so cold in the kimjang season.
The women faced the cold winter, while the naked tree harboured faith in the spring, though still a long way off.

Faith in the spring. That must have been the reason for the resoluteness of the naked tree.

It dawned on me that Mr. Ok Hui-do was that naked tree. When he was so poor, when the entire Korean people were in profound despair, I realized that he lived through those hard times like that naked tree of the *kimjang* season.

It also occurred to me that I was merely the woman who briefly passed by the tree. An immature woman who hung about the tree for a short while, hoping in vain for green shade under which to rest her tired mind and body.

"A Tree and Women." The painting was already owned by a foreigner. Leaving the S. Exhibition Hall, I felt lost. I couldn't tell if it was physical exhaustion or a sense of despair. I felt lost as if arriving at an unfamiliar station at the end of a long journey. My husband saved me from my distraction: "Shall we have a cup of tea somewhere? (285; my translation; emphasis added)"
years ago. Those eyes have never contained any ambition or anguish in
them, only the ordinary wish to possess a wife and family. Already, I
see a deep furrow across his forehead shaded by a lock of unkempt
hair. This middle-aged husband of mine looks unfamiliar to me once
more. (286)

Kyŏng repeatedly kisses her husband's forehead because his unfamiliarity is
unbearable to her. She sees some young, bare, winter trees, rubbing their
branches together in the wind, trembling in the cold, yet not getting even an
inch closer to one another.

The last scene in the palace garden informs the reader that the heroine
is again suffering from a dilemma (or a double consciousness) between her
desire to feel a sense of "we" with her husband and her feeling of contempt
for him. The source of her contempt is doubtless the secret corner within her
that cannot be dismantled even by her desire to be a docile wife for T'ae-su.
Despite the process of dismantling she underwent, her stake or her critical
perspective is very much alive within her.

What then can Kyŏng's kisses on his forehead mean? We need to look
at her psychology from the notion of "orphan's consciousness" (고아의식), one
of the staple concepts in modern Korean literature, both in the colonial and
post-Korean War period. To define and fully discuss this complicated notion
would require a separate thesis. Here, I will limit my use of the notion to the
sole purpose of explaining the heroine's ambivalent attitude towards her
husband. Despite her contempt for him, there is always the emotional bond
between them that originates from the fact that they are both orphans. They
have only each other.

Kyŏng and her husband both want to replace the family that they have lost. They want to obtain the economic stability that they did not have growing up as orphan children in postwar Korea, a strongly family oriented society. On the level of political allegory, no matter what ideological differences the socio-political critic (Kyŏng) and the economic pragmatist (T'ae-su) may have, the sense that they have survived together through turbulent national and personal histories under Japanese and American colonial control provides a strong link. This is one reason why the protagonist needs to compromise her individuality to live with her husband: they must build the nation together from the ashes after the war.

The concept of "orphan's consciousness" as a literary term has a double dimension. To risk oversimplification: one aspect is to be critical of one's environment as an individual on the margins; the other, personified in T'ae-su, to do whatever it takes to survive, including compromise, morally or ideologically. These two dimensions are polar opposites that cannot be integrated; they are like the winter trees that may rub their branches together to survive the difficult times of winter together, but cannot come any closer to one another. Nonetheless, Pak takes pains to depict the heroine as someone who has both dimensions. Kyŏng wants to belong to the mainstream to ease her loneliness, yet her critical perspective is deeply rooted in her being; this is the reason for her compromise and the secret corner within herself that has never been dismantled. Kyŏng's paradoxical attitude is the essence of Pak's notion of "outsider's consciousness," "looking in from the margins at once enviously and critically." This description would also fit most Koreans' self-image in the neo-colonial international arena in the 1960s, if not now. How can Kyŏng not feel sympathy for her husband? After all, he represents a part of herself.
The final mystery in the last chapter is posed by Kyŏng's feeling when she sees the painting by Ok: she feels lost, as if she has arrived at an unfamiliar station at the end of a long, painful journey. From where does this sense of being lost or of "despair" come? In order to answer this question, we need to reconsider the relationship between the heroine and Ok.

Despite Kyŏng's identification with Ok's despair and frustration, she realizes that there is something in Ok that does not allow her access. She comes to the conclusion that she and Ok do not feel despair and frustration over the same issues. However, she does not know exactly what their difference is. Pak plants clues that lead up to the final clue in the last chapter. First, the heroine complains about Ok's missing work for many days, knowing that his family will starve without his income, insufficient as it may be for his large family. The reason for his absence is that he wants to feel once more that he is an artist. If he is not an artist, he is nothing; if he has to choose between being an artist and being a human being, he will choose being an artist. His explanation tells the reader that he will sacrifice anything, even his wife and family, for the sake of his art. Second, during the conversation with T'ae-su and Kyŏng about his despair and humiliation before he was inspired by Kyŏng, Ok emphasizes the fact that he is talking as an artist and not as a family man. This statement also demonstrates that his first priority is art, not his family, or that he keeps the two separated. At the same time, he means that Kyŏng does not obliterate his devotion to his art. She provides inspiration but she is not the art itself.

The author uses Ok's painting, which Kyŏng sees in the exhibition, as a "mise-en-abyme." Depicted in the painting are a tree that represents Ok, a woman who walks by the tree, and another woman with a baby on her back. It is a depiction of the three persons and their relationships as seen from Ok's perspective, ten years prior to the exhibition. The protagonist, who is now a
mother and wife, gains a fresh perspective not only on her past self but on Ok's wife as a married woman under Korean patriarchy. There is a story of another woman's life within the story of her own life. These are different yet essentially congruent stories, just as Princess Pari's story is congruous with the stories of the other shamans, as explained in the Introduction.

At his exhibition, when Kyŏng realizes that she is nothing but a young woman who briefly passed by the tree in the painting, she suffers despair and disorientation. In the end, she is not what she thought she was to Ok. However, she must have realized this long before the exhibition, when Ok confessed to her that he loved his wife and family and asked her to wake up from her illusions about her father and brothers. There seems to be another reason for her despair that can be seen in her placing side by side the image of Korean women who faced the cold winter and the bare winter tree that harbored faith in the spring. I contend that her despair stems from her recognition of the fundamental difference between her and Ok and of the similarity between her and Ok's wife.

Kyŏng's old house is replaced with a Western-style house, but the foundation of both houses is the same: patriarchal order and women's silence and oppression. Kyŏng realizes that Mrs. Ok has also suffered under patriarchy and its demand for women's sacrifice for her husband and family. Kyŏng thought that she and Ok had something in common: both were concerned about the future of their country and both were oppressed individuals. However, the link turns out to be another illusion. Ok's oppression and despair cannot be the same as Kyŏng's, his wife's, or any other colonized women's suffering. Ok's nationalist zeal does not include the issue of gender inequality, while Kyŏng's concern about American cultural hegemony does not mean that she desires to go back to the tradition of Confucian oppression of women. Earlier in the story, the author already provides a clue to this difference between the two in
Kyŏng’s brief suspicion that she and Ok do not feel despair over the same issues. She eventually comes to a clear understanding of their difference when she realizes what Mrs. Ok has been to her husband.

In order to explain Mrs. Ok’s position in relation to Ok, the patriarchal nationalist, we need to examine an intriguing detail in Ok’s painting "Tree and Women." This detail may or may not be intended by Ok himself, but Kyŏng interprets it in her own way: "The women faced the cold winter, and the naked tree harboured faith in the spring, though still a long way off. Faith in the spring. That must have been the reason for the resoluteness of the naked tree." Traditionally, kimjang, the most important staple food for Korean families throughout the winter, is prepared by women. The bare tree is described by the protagonist as a tree would appear around the kimjang season. The tree also represents Ok himself. If so, the woman carrying a baby in the painting, undoubtedly his wife, seems to be the one who gives the bare tree its courage to endure the harsh winter in anticipation of spring. It is her preparation for the long winter on which the survival of the family, including Ok himself, depends. The real tribute is to his wife since she remains with the tree, while the other woman, Kyŏng herself, merely passes by. She also carries a load on her head. However, as she confesses, she just wanted to unload and rest briefly in the shadow of the lush green tree, not under the bare tree. The lush green tree was an illusion as she finds out later. Mrs. Ok’s dedication to her husband and his art, despite their continuous economic difficulties, is fully acknowledged by Kyŏng in the end. She has been married to a Korean patriarch and carried her own load on her head and children on her back over the past ten years, and now she identifies with Mrs. Ok.

There is no mention of how Mrs. Ok feels about her position as a silenced, oppressed woman under patriarchy. However, one can conjecture that, like Kyŏng’s mother, Mrs. Ok does not know any other way of life, as a
woman with a deeply internalized, Confucian patriarchal world view. Nonetheless, Kyŏng's view of Mrs. Ok is an important theme of this novel: Korean women's position in relation to the Confucian patriarchal, patriarchal nationalist, and neo-colonialist socio-political orders. Her despair and sense of disorientation in the ending vividly demonstrate that Korean women still have no concrete position at all, at least not in the 1960s. This absence is the difference between the protagonist and Ok. Most importantly, Pak turns this absence into an individual, critical vantage point from which she can han-talk with the virtual community of Korean women.

Ôba's vs. Pak's Encounter with American Culture

Aya's experience takes place in Japan first when Russ and Aya meet, then in Alaska where Aya becomes exposed to other cultures: not just of America but Russia (through Maria) and Spain (through Carlos). In contrast, Kyŏng experiences a foreign culture within Korea under extraordinary circumstances, namely, the Korean War. Kyŏng's exposure to American culture is limited to her contact with American GIs within the boundary or vicinity of the PX where she works.

There are two essential points of comparison between the two writers' views or experiences of a foreign culture. One is what happens to the mother tongue when the protagonist encounters a foreign language -- indeed, the powerful foreign language, English. Their perception of language influences their self-awareness, that is, their individual identity or subjective agency. This issue leads us to a second comparative point of the patriarchal family system that exists in both Japan and Korea, and to the two writers' disparate strategies to subvert the existing patriarchal domination over women and other groups in the margins of society.
In "Repairman's Wife," at the moment two people from different cultures meet, inherited meanings in their mother tongues are blurred, and a new language emerges in the mysterious, non-culturally determined space they share. One should remember, however, that this encounter is between two individuals who have been marginalized in their respective cultures. In comparison, Kyŏng's coming in contact with English in Naked Tree causes her much pain, humiliation, and frustration. At the same time, Joe appropriates Korean in order to ridicule, seduce, instigate rebellion, and finally dominate colonized women. Kyŏng and Joe's encounter takes place in a more complex historico-political space than the Alaskan village of Ôba's story; it cannot simply be a meeting between two individuals from different cultural backgrounds.

The concept of individualism is also understood differently by the two writers. Ôba's protagonist refuses to affiliate herself with any collective group or ideology. Her individualist stance can be witnessed in the dilapidated and declining house they live in and their lack of intention to rebuild or repair it, despite the fact that Russ is an excellent repairman. Aya, Russ, Maria, and Carlos live in an extremely porous and always tentative community of exiles. There, Aya develops not only her own subjectivity and agency, but tolerance for differences as well. This tolerance is metaphorically presented in the blurred boundary between Aya's house and Maria's. Pak's notion of individualism, on the other hand, is based on her desire to be a critical, subversive narrative force within the system. Her intention is not to demolish one dominant collective system and replace it with another. Like the author herself, Kyŏng wishes to maintain the damaged, old house and to remodel it, not repair or restore it, while living in it (or in the system). Using her critical and vigilant perspective, she attempts to subvert the patriarchal foundation of the house and remodel it little by little.
Aya's *urami* is dissolved by developing her own subjective agency that empowers her to create her own individual language. Using her individualist perspective, she deconstructs her own view of Japan's conformist patriarchy. She is now able to see the exiled individuals within Japan, and she attempts from without to communicate with them. She can also view her ex-husband as an individual who does not seem worthy of Aya's revenge or her long, painful cultivation of *urami*. Compared to the violent and aggressive purging of *urami* by Kōno Taeko's protagonist in "Voice," Ōba's heroine takes a less violent and less destructive approach. In my view, this approach deals with the issue of women's *urami* under patriarchy or any other collective ideological system on a more fundamental level than revenge.

Pak, on the other hand, reaches back to the pre-modern Korean tradition of dissolving women's *han* through talking among women in the community. While taking advantage of the colloquial language used in women's communal talking and chatting, Pak turns the passive nature of the traditional dissolution of *han* into an active method of circulating *han* as a potentially subversive narrative force. Firmly rooted in her subjective, critical vantage point, she plays the role of a repository of *han*-ridden stories of the people whose lives and self-identities are so deeply and so tightly intertwined with the modern history of their country. Hence, her narration of *han* produces immediate, intimate echoes within a very wide Korean readership.
Analyzing the works by the six writers, I observe that their views of han and urami have evolved. The most distinctive tendency is the decreasing degree of aggression in urami. The violent purge of urami represented in the infanticide in Hirabayashi's "Charity Hospital" moves to fantasy murders in Kôno's "Voice," which in turn change into Taoist individualism and the dissolution of urami in Oba's "Repairman's Wife." In Oba's work, the expression of urami shifts from violent to less aggressive, and urami is finally dissolved, although this does not constitute a general trend in Japanese women's writing. Other writers -- Kanai Mieko and Takahashi Takako, for example, who are Oba's contemporaries -- have written about the violent purge of urami even in the 1970s. That said, there is a group of writers, like Oba and Tsushima Yûko, who deal with women's urami in much less violent ways. I sense that Oba's view of the world and of the relationship between the individual and society represents a drastic change in women's relation to urami. Oba's way of dissolving urami may look similar to that of han in the traditional Korean community of women. However, one should not overlook the fact that the dissolved urami in "Repairman's Wife" maintains its characteristic as an individualized emotion as opposed to the community-oriented han. Further, Aya's (the protagonist's) dissolution of urami in "Repairman's Wife" is a proactive decision devoid of han's passivity.

The traditional passive nature of han is transmuted into wôn in Kang's Salt, into individually localized and transcendent han in O's "Weaver Woman," and finally into a modified, political han in Pak's Naked Tree. Although the evolution of han in these three works is not as straightforward a progression as that of urami as seen in Hirabayashi, Kôno, and Oba, one thing is clear: all three Korean women writers endeavor to break away from the traditional
passivity of han and the han-sharing community, and to bring out the more aggressive or proactive aspects of han. The won proposed by Kang as a catalyst in encouraging a revolutionary spirit and class solidarity may be viewed as similar to the aggressive state of urami. The same holds true for the aggressiveness in Pak's adaptation of han as a political tool. Nonetheless, it is crucial to note that the original characteristic of han as a community-based emotion is maintained regardless of the changes in its expressions. Even in the individualized han in "Weaver Woman," one can see that the protagonist's ultimate aim is to participate in history. Moreover, no matter how aggressive won becomes, the violent acts of urami directly inflicted on children and men seen in Hirabayashi's or Kôno's works are seldom found in works by Korean writers even when they depict dreams or fantasy.

From a feminist, socio-political perspective, another type of overview emerges from my research. In terms of social reform, Japanese women writers tend to envision the establishment of a new system based on gender-equality to be initiated by both men and women. For example, Kôno's protagonist in "Voice" lets her husband break the house, a symbol of the patriarchal structure. Oba's protagonist also resents having to live alone in her mountain abode in "The Smile" and meets a man who shares her ideal of social equality and moves with him into a village of exiles in "Repairman." It is curious that, despite their desire for violence or for a ruthless purging of urami, their solution transcends gender division altogether.

In contrast to the Japanese writers, O and Pak seem to have no intention of involving men in their vision of an ideal society. This may not necessarily mean the establishment of a separate system exclusively of and for women. Nonetheless, O's and Pak's protagonists do not encourage men to initiate or participate in social reform. O's heroine in "Weaver" leaves the male establishment never to return, while Kyong in Naked Tree lives with her
husband but neither approves of his world view nor asks him to take part in her vision of a new equal society. What does this phenomenon mean when Korea is traditionally a society based on a han-community of women and the lower classes together?

Han-sharing in an exclusively female community has been grossly ignored by male members of Korean society. Oppressed under patriarchy, women in this tightly knit network probably do not solicit male participation in their han-sharing. One may object by saying that Japanese women also do not share their urami with men, and yet they do involve men in their vision for social reform. However, urami is extroverted in nature, while han is introverted. The extroverted expression of urami requires that the other party, that is, men, stand at the receiving end, while han becomes dissolved within the exclusively female community. Could this be the reason for Japanese women writers' inclusion of men in their vision for a new society and for the Korean women writers' tendency to exclude men? Whatever the answer, it is clear that, without fully investigating women's han, Kim Mi-hyon's nightmare of "the women-only island" may become a reality, if it is not already one.

There is a definite distinction between Japanese and Korean women writers in their manner of adopting the ideal of individualism, even after we take their personal uniqueness into consideration. Mizuta Noriko argues that Hirabayashi's autobiographical narratives such as "Charity Ward" and "This Kind of Woman" construct the territory of the self outside the institution of womanhood ("Watakushi," 7) or within "the world of interiority, an alien world existing outside of everyday life and society" ("Watakushi," 8). Mizuta also argues that the subversive force of autobiographical narratives by writers like Hirabayashi lies in the depiction of the protagonist's interiority as completely devoid of social dimension. According to Mizuta, this lack of social dimension is in itself a parody or criticism of the established social structure that creates

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injustice and unfairness for women ("Watakushi," 6).

It is true that Hirabayashi depicts the territory of the self, especially of the body, in "Charity Ward." However, I fail to see the protagonist's self as outside the institution of womanhood or her interiority as completely devoid of social dimension. As a matter of fact, the protagonist's private territory of her body in which a child-birth takes place is already part of social territory. Diseased due to poverty, the body that gives birth to a child in a charity hospital staffed by a greedy, unqualified doctor is part of a social problem. The protagonist's decision to feed the new-born baby with diseased milk constitutes a social issue for the protagonist and the author alike. There is no room for an interiority that is completely devoid of social dimension.

Mizuta develops a theory of "dual structure" for fantastic narratives by women and applies it to Ōba's "The Smile of a Mountain Witch," contending that Ōba depicts in this story the duality of women's interiority, which contains a second reality that women have not been allowed to express. The subversive force of these fantastic stories is generated by pitting these two internal and external realities against each other. However, seen from my perspective, the mountain witch's interiority (the vengeful spirit who lives in the mountains and eats men) is not something to be pitted against her reality in the human settlement. Her interior life as a witch in the mountains is a by-product of her exterior reality in the village, and as such, it is very much a part of the establishment. For Ōba, there is no such thing as "women's interiority" existing outside the establishment.

Kôno's case is the same. The protagonist's sadistic fantasy in "Voice" is her interior reality, as Mizuta points out. However, it is not necessarily true that her sadistic fantasy is outside the patriarchal structure. We see evidence of this in the fact that the protagonist's fantasy is directed by the orders of her dead father; in the end, she remains within the system, waiting for her
husband to return and nodding to her father's ghost. It seems important, in my opinion, not to assume that anything interior is outside external reality or the social system. At least for the three Japanese women writers who have been discussed, interiority is always already socialized reality and there is no reality outside sociality.

This statement does not mean that there is no individual interiority; rather, individuality is formed within the social context. For these writers, subversive forces emerge from within sociality. What then stimulates subversive forces to emerge? My answer to this question is the capacity for self-reflection, one of the essential characteristics of watakushi shōsetsu that the authors have inherited. According to Janet A. Walker, watakushi shōsetsu writers' self-reflection and inward-turned perspective are the result of dissatisfaction with society and a deliberate avoidance of anything social. However, for the three women writers for whom interiorities are already social, self-reflections are bound to be social as well.

Tomi Suzuki, on the other hand, emphasizes the nationalist adoption of the genre of watakushi shōsetsu as part of an effort to form a Japanese national identity. However, I am of the opinion that the combination of social criticism and self-criticism in these women writers' narratives, in a sense, protects them from becoming integrated into the national/nationalist literature. It is much easier for watakushi shōsetsu (as a male, anti-social genre) to be absorbed into nationalist ideology than for the socially alert and conscious women's autobiographic narratives or their depictions of inner realities. This is because, in my opinion, nationalism has narcissism at its core: narcissistic nationalism allows neither active social-consciousness nor self-criticism. These women writers' views of individualism, born of their critical perspectives of the establishment and their individual relationships to it, lack narcissism. Thus, they are distinct from those of male watakushi-shōsetsu writers who attempt to
break the social dimension and pursue a direct link between their inner selves and the Truth. I contend that this distinction is one of the main attributes that separate men's *watakushi-shōsetsu* from women's autobiographical fiction.

The three Korean women writers are also distinct from the Japanese women writers in their views of individualism. There has never been a tradition of *watakushi shōsetsu* in Korea, despite the strong cultural and literary influence of Japan during the colonial period. As a result, the active self-criticism visible in the three Japanese writers is not found in the Korean writers, except in Kang's doubt about her and other intellectual socialists' leadership of the working class. Kang's self-reflection, however, does not seem influenced by *watakushi shōsetsu*; rather, it seems in accord with the realist tradition of modern Korean literature that considers the social dimension an essential aspect of literary creation. Kang's self-criticism is the result of her outward-turned perspective on social reality as opposed to the inward-turned perspectives held by the Japanese writers.

The arrival of realism and individualism provided a turning point for Korean women's introverted and passive *han* world view. Their world view became extroverted, which in turn raised their social and historical awareness. At the same time, they gained self-awareness as individuals in relation to society. We witness these changes in the transformation of the protagonists' *han* into *wôn* and the process of their gaining self-awareness in Kang's *Human Problem* and *Salt*. Their self-awareness or recognition of their individuality must have provided these women -- awakening from their past, introverted *han* world view -- with an anchor that kept them from being overwhelmed or swayed by various socio-political ideas prevalent in 1920s and 1930s Korea.

For the Korean women writers, the concept of individualism meant not only their right to express their inner selves, but also an anchor that they
could cling to in order not to lose their hard-earned individual perspectives on society or their freedom to speak. The concept of individualism as an anchor is well demonstrated in Pak's protagonist's struggle to break away from the past generation's "stake" or "Mother's stake" based on a "we" mentality and to possess her own individual "stake." The han localized and dissolved in the individual realm of the narrator in O's "Weaver" can also be viewed as part of her struggle not to be swayed by the forces outside the individual.

However, as I discussed earlier, the community-oriented world view is still very much alive in the works by the three Korean women. This paradoxical coexistence of both collective and individual world views is what I call the "double consciousness" of modern Korean women writers and is closely linked to the "orphan consciousness" discussed in the section on Pak. Their awareness of colonial and neo-colonial history prevents them from dismissing the collective, national world view. On the other hand, if they let the national han prevail in their consciousness over their women's han, they risk losing their independent viewpoints. They do not see any other choice but to continue their difficult task of maintaining double consciousness. Perhaps this double consciousness is what essentially distinguishes the Korean women writers from their Japanese counterparts in their views of the ideal of individualism.

As mentioned in the Introduction, the writers perceive a difference between the han of the lower classes and the han of women. This discovery is an important finding of my research. No scholar has ever investigated the difference between the two kinds of han before. Leading scholars in the field of han study, like Chŏn I-du, mainly talk about han as a class sensibility, and do not deal seriously with women's han. An investigation into the differences between the two types of han would require research beyond the scope of my dissertation. Nonetheless, my effort to distinguish between the two types of
*han* is a crucial first step towards a broader understanding of the *han* sensibility of Korea.

Finally, this dissertation can be seen as a first step leading to various new fields of research. An in-depth comparative study to investigate the differences between class-*han* and women's *han* or between male writers' views of individualism and those of women writers are two such fields. Also, this dissertation does not cover recent full-length novels by Kôno (for example, *The Bizarre Tale of the Mummy-Hunter*, 1990) and Ôba (for example, *The Bird's Cry*, 1984) and some of the widely known Korean women writers such as Pak Kyông-ni and Ch'oe Myông-hûi, important in the study of women's *han* and women writers' views of individualism. Research on multi-generation family sagas such as Pak Kyông-ni's 「토지」(*The Land*, 1996) and Ch'oe Myông-hûi's 「魂 불」(*The Spirit Fire*, 1986) especially will provide an excellent opportunity to expand the scope of my dissertation.
End Notes

1 The "modern era" in Korea began in 1876 when it opened one port to Japan and subsequently to other Western countries including America. The Japanese modern era began in 1868 when the Meiji government was established and declared full-scale Westernization and modernization as its goal.

2 For the method of pairing, see "Method and Scope" in the Introduction.

3 According to Walker in (1979), the concept of individualism was introduced to Japan during the Meiji period (1868–1912) through Christianity, Emersonian transcendentalism, works by John Stuart Mill, and so forth. Suzuki in (1996) argues that the state-sponsored genbun’itchi movement in the early 1880s promoted the concepts of the rights of individuals and equality. In Korea, there has been little serious research on individualism as an imported concept in the pre-colonial or colonial periods. The debate on the concept of individualism began in the 1910s and involved writers like Yi Kwang-su, Kim Tong-in, and Yŏn Sang-sŏp who were educated in Japan.

4 Capitalism, socialism, colonialism, neo-colonialism, and nationalism were only a few of the examples.

5 Japanese colonial annexation of Korea began in 1910 and ended in 1945.

6 See Yi, Sang-ik, Sŏgu ui ch'unggyŏk kwa kŭndae Han'guk sasang (The Impact of the West and Modern Korean Thoughts, 1997); Bolitho, Harold, Two Lectures on Japanese History (1983).

7 Theresa Hyun, in Writing Women in Korea: Translation and Feminism in the Colonial Period (2003), writes that, in the 1910s and 1920s, most translators of Western writing depended on the Japanese translations ("intermediate texts"); there were a few exceptions, such as Kim Ŭk. Kim
Myong-sun, the most prolific woman translator, also depended heavily on Japanese translations. A few foreigners living in Korea, Mrs. Underwood, for instance, were translating directly from the original texts. In the 1930s, an increasing number of Koreans who had been educated in schools established by foreign missionaries, such as Ewha Women's College, began to translate directly from foreign languages. However, it seems debatable whether these translators, with a few exceptions, were entirely independent of the Japanese intermediate texts. Hyun also briefly expresses her doubts on this matter.

8 Some Korean writers, Kim Sa-ryang for instance, produced their works in Japanese. Kang Kyong-ae, who is discussed in the second chapter, published "Changsan'got" (長山串) in Chosôn-p'an (Korea edition) of Osaka Mainichi Newspaper (6-10 June 1936) in Japanese. This newspaper was for the Japanese residents in Korea. In the following year, a special edition of 「文学案内」 (Introduction to Literature), a literary journal, entitled 「現代朝鮮作家特集」 (Contemporary Korean Authors), printed Kang's story along with the translations of the stories by other Korean writers such as Yi Puk-myŏng, Yu Chin-o, Han Sŏl-ya, Yi Hyo-sŏk. However, it seems highly unlikely that these rare occasions exerted any significant influence on Japanese literature. The quality of translation must also have been a barrier for many Korean writers, especially at the beginning of the colonial era.

9 I do not include Koreans living in Japan (在日韓国人, Koreans who remained in Japan after the end of World War II and their descendants) in my research. However, Korean writers living in Japan have been increasingly prominent and important in Japanese literary circles, for example, Yu Mi-ri, a contemporary, young generation writer. This group of writers and their interactions with Japanese writers are an important area of study for
my future research. Also, I must point out the recent thaw in cultural exchange between Korea and Japan, and the influx of many young Japanese into Korea. Many of them are teaching Japanese to Koreans, a remarkable change in Korea where the Japanese language had been taboo until recently. See Norimitsu Onishi, "Long Indifferent, Japanese Are Drawn to South Korea."


11 The moral and religious system of China founded by Confucius at the end of the sixth century B.C.E., it was eclipsed by Taoism and Buddhism from the third to the seventh century, and then revived and made the state religion under the Tang dynasty (618–906). This revived Confucianism is generally called Neo-Confucianism.

12 Henceforth, *yamauba* (山婆) and *yamanba* (山婆) are used interchangeably.

13 The process in which women become conscious of their individualities and agencies. The terms "individualization" and "individuation" are used interchangeably throughout except in Chapter Four where "individuation" is referred to as a Jungian concept.

14 According to Sharon L. Sievers, the phrase "good wife and wise mother" was coined by Nakamura Masanao, a Meiji intellectual who spent considerable time in Europe, in his essay "Creating Good Mothers" (1874).
In this essay, he proposed a classic model from the nineteenth-century Europe: women as the religious and moral foundations of the home, "educating their children and acting as 'the better half' to their husbands" (qtd. and trans. Siever 22). Sievers sees Nakamura's proposal revolutionary, given its proximity to the Tokugawa (or Edo) Confucian ethical precepts for women. While the Tokugawa system insisted on servility and submission, Nakamura's suggestion contained the view of women who not only hold power in the home as good mothers and wise wives, but also assume significant social roles outside the private sphere, "if the occasion (as defined by their husbands) demanded it" (23). Nakamura also emphasized that good mothers and wise wives would produce a stronger Japan. However, in 1890, the government issued the Imperial Rescript on Education that tied education to the patriarchal family (Confucian ie or family system), linking filial piety to loyalty to the nation, and stimulating attacks on higher schools, especially mission schools, for women for being insufficiently protective of traditional Japanese virtues. The phrase "good wife and wise mother" resurfaced, only significantly misinterpreted from the original ideas put forward by Nakamura in the 1870s. Women's responsibility and power in the home declined and their unselfishness and self-sacrifice were demanded for the stability of the patriarchal family and Emperor system. The new Meiji civil code announced in 1898 ushered back in Tokugawa samurai model. Women were thought of as "commodities in a continuing patriarchal, patrilineal market" and "borrowed wombs" (Sievers 111). In 1899, the government began the systematic dissemination of "good wife and wise mother" as a Confucian phrase through the standardized women's education. It faded from view a little during the first part of the Taishō period, but was brought back and enforced again from the late 1920s as the government began preparing for war.
15 For example, Japan and China established different regulations and rates for land taxation. Korean farmers were often taxed by both Japanese and Chinese authorities.

16 It is not clear from the sources whether this group also attacked the immigrants. This group could have been hostile towards the Koreans who collaborated with the Japanese authorities.

17 See Im, Chong-guk, *Han'guk munhak ūi minjungsa* [The History of the Korean People in Korean Literature] (1986).

18 Uema Chizuko also argues that Kôno Taeko "demonstrates a way to shed light on this problem [Japan's invisible patriarchy] through her sadomasochistic narratives" (75).

19 Ajase is the name of a mythical king in one of the Buddhist tales. Before he is born, his mother, the wife of King Binbashara, hears a prophecy that, when the forest fairy (森の仙人) dies, he will be reborn as her son. Ajase's mother wants a baby so much that she kills the fairy and gives birth to Ajase. Ajase, after realizing what his mother has done, attempts to kill his mother. However, out of guilt for his matricidal intention, he falls ill. His mother forgives him and devotes herself to curing her son. Watching his mother's self-sacrificing love for him, he forgives her, too (Ueno Chizuko 120).

20 Ueno suggests Tsushima Yûko, a women writer, as an example.

21 Despite the differences in the date of its rise, Ueno, Orbaugh, and I are dealing with the same phenomenon among women writers in the 1960s and increasingly in the 1970s and 1980s. Some of these writers including Enchi Fumiko began their careers in the prewar period.

22 Orbaugh explains in a note for her use of "postcolonial" as follows: "Although in this essay I concentrate on male-female power relations, these same questions are applied to other central-marginal configurations.
such as the relationship between Europe and 'the Orient' in Said's Orientalism, between white Americans and Americans of color in the critical discourse of race relations, and so on" (156).

23 "Realism" here should be understood as Korean realism. Korean realism began as an imported style of prose writing in the early twentieth century. Over the prewar era, it transformed itself several times, influenced by various Western political and cultural ideologies and literary ideas that arrived in Korea through Japan — anarchism, socialism, Marxism, naturalism, and surrealism, just to name a few. It is the standard view that prewar Korean realism is broadly divided into critical realism and socialist realism. Critical realism remains outside the socialist realist literary platform, but maintains a perspective that is critical of the establishment. Yi Sang is perhaps the most widely-known surrealist writer in the colonial era. His short stories and poems such as 「날개」 and 「오감도」("Wings" and "Bird’s Eye View") are the examples of surrealist writing. Nonetheless, his surrealist works contain within themselves an allegorical dimension. The underlying meaning serves as social criticism. Writing at the height of colonial control and censorship of literary production, Yi Sang seems to have explored surrealism as a means of expressing anti-colonial criticism while avoiding censorship. This type of surrealistic writing is also referred to as psychological realist writing.

24 For more information on the origin, see Chŏn I-du, Han ūi kujo yŏn'gu (12-15). Chŏn does not discuss why Japanese women experience urami and Korean, han. This question seems to be an urgent topic of my follow-up research.

25 Onna Daigaku (The Great Learning for Women) is a manual of ethics and proper behavior for women that was widely used in the latter part of the Edo period (1600-1868). It was clearly written from the Confucian
standpoint. It had a great influence in defining the position of women and their role within the narrow confines of Japan's family system. Its precepts placed women at the bottom of the hierarchy of relationships. After the introduction of Western social ideas, Onna Daigaku was attacked by progressive thinkers such as Fukuzawa Yukichi (A Critique of Onna Daigaku, 1898). However, the values embodied in the manual persisted well into the twentieth century. See also the phrase "good wife and wise mother" in the section on history in the first chapter.

26 The heroine in The Waiting Years by Enchi Fumiko has a husband, a powerful patriarch, for whom she has to select young, beautiful concubines. When she dies, she asks not to be properly buried by her husband. Instead, she wants her body to be thrown into the river with no ceremony. Her wish is delivered to her husband by another woman in the house. The woman's voice, however, carries in it the voices of the heroine and many other women like her who suffered and suffer under patriarchal oppression. At that moment, her husband's arrogant ego is ripped in two.

27 The father also rapes her so that he can claim his ownership of her body and have her focused only on her art, not on other men around her.

28 For detailed discussion on this film, see Choi, Chungmoo (2002), Cho, Hae Joang (2002), and Stringer, Julian (2002). Choi Chungmoo explores "how these techniques of recuperating masculinities intersect with both the cinematic engagement with aestheticism that is not free from colonial gaze and the masculinist cultural nationalism that justifies greater violence [against women]" (109).

29 Park romanizes as "jung." I follow the McCune Reischauer romanization "chông."

30 There are some resemblances between German nationalism and yearning for ethnic purity (essential to the ideas of Volk) and Korean nationalism
and yearning for ethnic purity. Both were created in the crisis of foreign domination, that is, Napoleonic confederation of Prussia and Japan's annexation of Korea. Both rely on the myth of cultural and biological purity as well as the myth of oneness or the nation as a family. Both Volk and han as an intense nostalgia for the invented past were manipulated and used for political purposes. The film "Sŏp'yŏje" depicts patriarchal nationalist nostalgia for Korean cultural purity that must be maintained at the sacrifice of women. Japan had/has the same tendency. During the Edo period, especially the eighteenth and nineteenth century, a nationalist discourse about the Yamato people as Japanese ancestral origin was created by scholars in kokugaku (国学, National Learning), depicting Japan as created by gods and the Japanese emperors as their descendants. The Japanese nation was viewed as a family, with the emperor as the father and the entire Japanese populace as his children. Yamato-damashii, a phrase used until the end of the Second World War to describe spiritual qualities supposedly unique to the Japanese people. These range from physical and moral fortitude and courage, sincerity and devotion, to what the Germans called Volksgeist. During the militaristic period, from the early 1930s to the end of World War II, yamato-damashii was equated with unquestioning loyalty to emperor and nation" (Kôdansha Encyclopedia of Japan, 1983). See also the section on kotodama in the final chapter.

31 Both Korean and Japanese shamans are mostly female.
32 「私は生きる」("I Mean to Live," 1947; tr. 1963) depicts this period.
33 Marks refers to Derrida's Glas: "to castrate oneself already, always already, in order to castrate and repress the menace of castration" (qtd. in Marks 10)
34 Marks refers to Spivak's "Speculations on Reading Marx" and her interpretation of Derrida's notion of Aufheben "as a kind of upheaving
'force-gesture' that 'produces a new residue -- the sublate, the Aufgehoben ... residue or 'trace of a contradiction within a thing makes it split asunder through the generation of a negation which then produces a third thing which raises, denies, suspends, and preserves the first" (qtd. in Marks 10). See Spivak, Chakravorty Gayatri, "Speculations on Reading Marx," Post-Structuralism and the Question of History, ed. Derek Attridge, Geoff Bennington, and Robert Young (Cambridge: Cambridge University Press, 1987).

35 For another discussion of the myth, see Bassoff, Evelyn, Mothers and Daughters: Loving and Letting Go (New York: New American Library, 1988), 17-33.

36 Hirabayashi’s "The Goddess of Children" also deals with excessive or egotistical motherly love. According to the legend of "the Goddess of Children" (鬼子母神), "Kishimo [the Goddess of Children], in order to nurse and raise her child, stole the children of other women in the community to feed her own. The nights were filled with the wail of mothers whose offspring Kishimo had stolen. Buddha, on hearing the wails, asked why the mothers were weeping. He was told that Kishimo had been stealing their children each night. To punish her, Buddha hid Kishimo’s child, whereupon the mother, frantic with worry, pleaded with him to find her loved one. Before returning the child, Buddha explained that other mothers were worrying over their children just as Kishimo had worried over hers. Overcome with remorse at her ghastly deeds, Kishimo devoted the remainder of her life to the welfare of children and their mothers, and thus came to be called the patron saint of children." (Ken Murayama 451)

37 Morrison's term used in Beloved. The term means Sethe's recurrent memory of her baby daughter whom she killed. This rememory works as a leitmotif throughout the story until one day her dead daughter, crossing
the boundary between memory and reality, appears to Sethe in the form of a young woman with a vengeance.

38 The title is Tanaka Yukiko's translation.

39 Unless otherwise stated, the English translation of "Self-Mockery" is from Tanaka's "Self-Mockery" (1987). Tanaka's translation is rendered in the present tense, while the original text is written in the past tense. I will follow Tanaka's choice in my own translation since the present tense intensifies the immediacy of the author's "language of the body." I will provide my own translation only where Tanaka omits expressions that are important for my discussion or where her translation does not carry the necessary nuance.

40 The original text is from Hirabayash Taiko zenshū, Vol. 1.

41 Yoshiko seems to refer to the married women who, during the medieval Warring Period, had no other choice but to offer sexual favors to the enemy in order to save their husbands' lives (or for other strategic reasons).

42 One of the companies from which socialists and anarchists extorted money, as explained in the Biographical Background.

43 Although it is not clear from the text what exactly this advantage is, one may assume that Yada means sexual appeal.

44 Missing from Tanaka's translation.

45 In fact, many leftist intellectuals lived like Yoshiko, as explained in the Biographical Background.

46 I use Tanaka's translation for the first half of this passage. The remaining half within the brackets is my translation. Tanaka's translation omits some concepts crucial to my discussion.

47 In a society where a man can have multiple partners while a woman is expected to remain virgin for one man in her life, having Yoshiko's past
(having many male partners and an experience of child-birth) does not make her position strong in her relationship with a man. She is treated like damaged goods; she is expected to feel grateful. One wonders if Yoshiko could have hidden the fact that she had given birth to a child, but she refuses to do so by keeping the urn.

48 Missing from Tanaka's translation.
49 For example, Hirabayashi Taiko by Nakayama Kazuko (1999).
50 The story has never been translated into English. All translations are mine.
51 The original text is from Hirabayashi Taiko zenshū, Vol. 1.
52 Another possible explanation would be that, given the doctor's conduct, the protagonist does not see any other option but to feed her own milk to her baby. The baby will at least have drunken its mother's milk before dying. It may be viewed as better than letting the baby die of starvation. However, I am not fully convinced of this explanation, when I take into account the protagonist's decision not even to try to ask for milk, no matter how cruel the doctor seems.
53 The old saying does not mean that the dead child's memory is kept and the dead parent's memory is lost. In fact, the dead parent's memory is kept alive through various annual rituals to pay homage to ancestors. It means that the parents never truly overcome the death of their children.
54 The expression "nervous-looking" (神経質そうな) reminds one of 神経衰弱 ("nervousness" or "over-sensitiveness"), an expression frequently used by early modern writers in Japan, especially by the watakushi shōsetsu writers to depict the nervous intellectuals of the time who were caught between traditional and Western culture and thought.
55 The contemporary North American equivalent would be Grades 7, 8, and 9.
56 This organization published its first journal, Kûnu in May 1929. The mission statement focuses on women's double oppression by colonialism
and patriarchy. The organization pursued the goals of raising women's self-awareness and bringing women's issues to the forefront of social reform. See Song, Yŏn-ok, 「1920년대 女性運動과 그 思想」["Korean Women's Liberation Movement and Thoughts in the 1920s"], 「1930년대 民族解放運動」[National Liberation Movement in the 1930s] (Seoul: Kŏrūm, 1984).

57 After the first five-year plan was accomplished, RAPF (Russian Proletarian Artists Federation) was dissolved and the dialectical materialist method (that emphasized the reflection of the writer's class, the perspective of the proletariat, and the representation of the Party's political line) of literary creation was rejected. In 1932, under the leadership of Gorky, socialist realism was proposed as the new literary direction. The main directives of socialist realism were historically truthful and concrete depiction of revolutionary progress, writers' role as educators and reformers for workers in their ideology, and writers' integration into socialist structural policy.

58 Critical realism maintains social criticism but does not follow the Party's directives.

59 The same theory can be applied to some other works by Kang such as 「同情」("Sympathy," 1934), 「地下村」("The Underground Village," 1936), and 「麻醉」("Opium," 1937).

60 I borrow Gayatri Spivak's essay title as the heading of this section.

61 I will use both "abstract" and "artificial" to mean the inevitable generalization of individual interests when individuals are attempting to present their interests as a group or class. "Interest" refers to the individual interest, "desire" to the abstracted or artificial collective interest.

62 I have borrowed Spivak's expression from her essay.

63 This legend seems to have been invented by Kang.
A shrine for the Japanese national religion, Shintoism. Koreans were forced to practice this religion.

Many arrested socialist intellectuals at the time announced their repentance and vowed to abandon their socialist ideology. Once they announced their conversion, they were released without trial. Some abided by their conversion, but some did not.

All translations of Human Problem and Salt are mine.

In 1993, this story was published in book form by Kōdansha and the page numbers specified in this chapter are from this book.

For women to talk about violence against children and non-reproductive sexuality was especially sensitive in a society where womanhood only meant motherhood (reproduction and nurturing).

During the course of her career, Kōno has received many awards: for example, "Crabs" (『蟹』, 1964; tr. 1982) was awarded the Akutakawa Prize; "The Last Time" (『最後の時』; tr. 1984) received the Women Writers Prize; "An Unexpected Voice" (『不意の声』, 1969), the Yomiuri Literary Prize; A Year Of Pastoral Song (『一年の牧歌』, 1981), the Tanizaki Jun'ichirō Prize; and 『みいら猟り猟奇譚』 (The Bizarre Tale of the Mummy-Hunter, 1990), the Noma Hiroshi Prize, awarded to the single best work of fiction published in the year.

See Freud, Sigmund, "Three Essays on the Theory of Sexuality" (1905); "Instincts and Their Vicissitudes" (1915); "Beyond the Pleasure Principle" (1920); "The Economic Problem of Masochism" (1924).

Sade is famous for his punctilious rituals. Therefore, it is possible to interpret Deleuze's theorization of Sade's rituals as a replacement of the existing moral structure with an equally elaborate immoral structure. However, what Deleuze ultimately aims to accomplish through the theorization of Sade is to demonstrate how Sade tried to transcend both
moral and immoral structure by pitting them against each other. In short, Sade attempted to enter the realm of amorality, not amoral structure. Deleuze emphasizes not what Sade did, but why Sade did it. Here, we witness Deleuze's post-structuralist effort to do away with theory altogether by establishing a counter-theory in confrontation with the existing one. In a way, the Deleuzean theory of sadism should be called "Sadian or Sadistic strategy."

72 All translations of "An Unexpected Voice" are mine.

73 Although Ukiko does not elaborate on the "revelatory determination," I interpret it as her determination to become independent of her father's authority.

74 In her dissertation "Resisting Sadomasochism in Kôno Taeko" (1998), Uema Chizuko interprets the three murders in this story in a similar fashion, that is, as a symbolism of letting go of the patriarchal imprint.

75 Making the violent outpour of urami a mere fantasy, the author may also have attempted to avoid criticism from the then still male-dominant literary establishment and other conservative readers. However, in The Bizarre Tale of the Mummy-Hunter, written almost three decades later, she successfully creates a perfect sadistic heroine who does not feel regret after killing her masochistic husband. It is not by making the victim a masochist who wants to die at the hand of Hinako, his wife/partner, that Kôno succeeds in creating such a heroine. Rather, she does it by enabling her heroine to gain a full-fledged sadistic subjectivity and by letting her enter the realm of solipsistic delusion.

Nonetheless, like Ukiko's fantasy in "Voice," Hinako's successful transcendence of the existing moral system does not directly bring about change in the present patriarchal oppression of women. After all, Sadian solipsism is a realm of Idea, not of experience. Mummy-Hunter also aims
to demonstrate the danger of leaving urami unresolved. This time, the
author warns against pent-up urami that has been left unresolved to the
point of no return. Hinako as a sadist continues to live in the realm of
solipsistic Idea; she cannot return to the world of experience. And, in
order to demonstrate the Idea, she will repeat the sadistic act.

76 Ch'oe Yun's 「hanaκro는 없다」("The Last of Hanak'o," 1994; tr. 1997) also
deals with the subject of lesbianism. For critiques of the treatment of
sexuality in O's works, see Kim Hyŏn, "Sarūi ū somttukhan arūmdaum"
(1977), Shin Ch'ol-ha, "Sŏng kwa chugûm ū korī" (1987), Pak Hye-gyŏng,
"Shinsaeng ūl kkum kkunûn purim ū sŏng" (1997).

77 Most of the works in River of Fire deal with the emotion of han, for
example, 「木蓮抄」("A Portrait of Magnolias," 1975; tr. 1990),
게임」("Evening Game," 1979; tr. 1990), 「바람의 풍」(Spirit on the Wind, 1982), 「순례자의 노래」("Wayfarer," 1984; tr. 1997) and other works
written after River of Fire also have han as a thematic undercurrent.

78 For example, Ŭn, Hŭi- gyŏng, "Kányŏ ū se pŏntche namja" (1998) and Pae,

79 The date is July the Seventh and called 천월 칠석 (Ch'irwŏl ch'il'sŏk).
Legends similar to this one exist in China and Japan.

80 For more information on family relations in Korea, see Cho Hae joang,
Han'guk ūi yŏsŏng kwa namsŏng (1988).

81 The English translation of "Weaver Woman" is mine. Henceforth, page
numbers are from "Weaver Woman," Acta Koreana 6.2 (July 2003):
129-37.

82 A Korean traditional zither, with a long wooden soundboard and twelve
strings.
83. The strands of thread attached to the end of each string are called "hair" and are kept in coils tied around the pegs at the head of the instrument.

84. A tree grown mainly for its flowers. It does not give fruit.

85. In my original translation, this sentence reads, "Have you ever felt a shiver down your back when you see a blossom that's wide open?" I translate it here slightly differently in order to underscore the uncanny feeling in the expression "chinggurôpta" (칭그럼다). The Korean-English dictionary definitions of the term include words like "uncanny," "disgusting," "odious," "creepy," and "weird."

86. A term which denotes a person born with a deformed hand, that is, with six fingers on one or both hands.

87. Kristeva refers to the symbolic, that is, linguistic realm, one of the three (real, imaginary, and symbolic) realms proposed by Jacques Lacan. For more information, see Lacan, Jacques, Écrits (1977).

88. By "now," Kristeva means around 1979 when "Women's Time" was written.


90. Mythical time is Kristeva's terminology in "Women's Time", meaning the temporality of religions. I treat Confucianism as a religious system or doctrine.

91. It is never suggested in any way that the heroine's husband is having an extramarital affair.

92. See also the section for Korean "Women's Literature" in the history section of the first chapter.

93. By "bilingual," I mean both literally (that is, linguistically) and metaphorically. In the section on Ōba Minako, linguistic incompatibility between men and women under patriarchy is fully explored.

94. Her debut work 「三匹の蟹」("Three Crabs," 1968; tr. 1978) was written during her stay in Sitka, Alaska.
"Bad Dreams"

lice lice lice
the color of black blood
lice lice lice
Crouching in my tear ducts
gnawing my eardrums
licking up my nasal discharge
in the blood in my brain lice are swimming
my mouth is full of lice
along my lips swollen like the nipples of an atom bomb
patient
lice creep
on my tongue like countless warts
on each strand of my hair
like Medusa's snakes (trans. Janice Brown in "Ôba Minako--Telling the Untellable")

I decided not to use the concepts of *chora* and abjection in this chapter.
These concepts should be, in order to be useful in my discussion of the philosophical background for Ôba's narratives, analyzed in comparison with the Taoist ideas of *wu* (無, a void, chaos, or the undifferentiated state of existence) and *yu* (有, presence, order, or the differentiated state of existence). This comparison cannot be summarized in the space of a half chapter, but should be the subject of a full-scale research paper.
Furthermore, a lengthy, detailed comparison between Kristeva's theory and Taoism is bound to distract my discussion from the main theme of the chapter, that is, cultural displacement. Both the Taoist concept of *wu* and Kristeva's *chora* are referred to as a "receptacle," a conceptual locus for constant motility or fluctuation of energy as potential names, meanings, presence, or enunciation. The ever oscillating movement between *wu* and *yu* can be compared with that between *chora* motility and the thetic moment (which is closely related to the concept of abjection).
97 Regarding the gender of the Master, Mitchell explains: "The Chinese language doesn't make this kind [gender] of distinction; in English we have to choose. But since we are all, potentially, the Master (since the Master is, essentially, us), I felt it would be untrue to present a male archetype, as other versions have, ironically, done. Ironical, because of all the great world religions the teaching of Lao-tsu is by far the most female." (x)

98 Carl Gustav Jung was deeply influenced by Taoist philosophy. His distinction between "ego" and "self" is of great help in understanding Oba's notion of individualism. In "Relations Between the Ego and the Unconscious" (1928), Jung defines the concept of "individuation" as "becoming an 'in-dividual," and, in so far as 'individuality" embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self" (121) or "self-realization" (122). He contrasts "individuation" with "individualism" or "egoism" by suggesting that "individualism" is alienation of the self and in pursuance of egotistical purposes. Individualism divests "the self of its reality in favour of an external role" and "social recognition" (122). Or, it gives the place of the self to an "auto-suggestive meaning of a primordial image." It is my argument that both the Taoist concept of the truly solitary being and Oba's understanding of individualism are similar to Jung's notion of individuation. See Jung, "The Relations Between the Ego and the Unconscious," The Portable Jung, 70-138.

99 For a good introduction to Oba's self-image as a shaman, see Oba, Minako, "Miko shite koso ayukunare" ("An Itinerant Shaman"), Niji no hashizume (The Rainbow Bridge), Tokyo: Asahi Shinbunsha, 1989.

100 During the Edo period, scholars of the National Learning movement (国学者), such as Kamo Mabuchi (賀茂實淵, 1697-1769), Motoori Norinaga
(本居宣長, 1730-1801), and Hirata Atsutane (平田篤胤, 1776-1843), linked the concept of *kotodama* to the sanctity or holiness of the nation. Ōba does not seem to use *kotodama* in this nationalist sense of the term. Nor does she approve of *kotodama* practiced in ritualistic incantations. She calls the words used in incantations dead words. Ōba seems to refer to the concept in its most ancient animistic sense before the establishment of official Shintoism. See Hong Wŏn-t'ak, *Paekche wa yamato Ilbon ūi kiwŏn* (Paekche and the Origin of the *Yamato* Japan, 1994).

101 See Mitchell's summary quoted earlier.

102 See Introduction.

103 I understand "the fallacy inherent in the discursive rationality" in the context of the link between knowledge and power as suggested by Michel Foucault. See Foucault, Michel, *Power/Knowledge* (1977).Kristeva seems to refer to the first group among the four.

104 According to 「山姥たちの物語」(Tales of the Mountain Witches, 2002), the first recorded version of the legend is found in 「古事記」(Kojiki), the oldest existing record in Japan. Since then, various versions have been created and circulated throughout the history of Japan. According to these versions, a *yamauba* is an ugly, old hag or a beautiful young woman who lives alone, lives with her little son, or lives with another young woman who is pregnant. *Yamauba* is mischievous or at times downright harmful, but also very helpful to the villagers. Worshipped by the villagers as the goddess of fecundity or of the harvest, she is also feared and avoided by them because they believe in "leaving well-enough alone." The ambivalent attitude of the villagers towards *yamauba* is also vividly demonstrated in another legend (possibly sharing the same origin with the *yamauba* legend) about *kishimojin* (鬼子母神), a goddess who at once protects and devours children.
105 Henceforth, the page numbers are from the translation in *Contemporary Japanese Women Writers*, Trans. and Eds. Noriko Mizuta Lippit and Kyoko Iriye Selden.
The original text is from *Oba Minako zenshû*, vol. 3.

106 Like the protagonist's husband, the man is self-righteous, having been spoiled by male-oriented society. Even when he is frightened, he attempts to maintain his self-righteous attitude.

107 Mizuta's translation reads "she would have been called a mountain witch." I replace "called" with "given the name" since *nazukerare* (nazukerare) literally translates as "to be given a name."

108 Mizuta's translation reads "have been thought of," which I replace with "called." *iwareru* (iwareru, literally, "to be called" or "to be said") is more verbal communication than cognition.

109 Mizuta's translation reads "either way it would have been all the same." I replace "it" with "the content" since the original *nakami* (nakami) literally means "the content."

110 *Oba* uses *katakana* (かたかな) rather than *hiragana* (ひらがな) alphabet in the above-quoted sentence, perhaps to indicate the daughter's baby-talk. *Katakana* is mostly used to transliterate foreign expressions. Transliteration is the imitation of the sound of the *spoken* expression.

111 Mizuta's translation reads "her mother thought of often." I replace it with "her mother spoke of often" since *jukkai* (jukkai) literally translates as "speak" or "verbalize one's thoughts."

112 Mizuta's translation reads "merely verbalizing," but "merely repeating" or "merely mimicking" is closer to the original meaning; *fukushô* (fukushô) literally means "repeat after loudly."

113 For the same reason, Mizuta's translation "thoughts" are replaced by "remarks."
114 Suguri is a deciduous shrub similar to gooseberry.

115 In "Fireweed" (1969), a tale based on the native Alaskan Indian culture of the Tlingit people, Obá vividly demonstrates how individuality was sacrificed for the greater good of the collective in an ancient tribal community.

116 The translation by Tomoyoshi Genkawa and Bernard Susser reads "intangible"; however, 得体の知れない literally means the identity unknown. The expression is not about concreteness, but about identification or recognition. I replace it with "unidentifiable."

117 The first part of a trilogy, "Mother's Stake 2 and 3" were published in 1981 and 1991, respectively. Pak is known for her autobiographical fiction.

118 The original text is from Pak Wan-sō sosŏl chŏjip, vol. 7.

119 Russia joined the allies at the very end of the Second World War.

120 For more information, see Kang Wŏn-yong, Pindûl esŏ, 3 vols (Seoul: Yŏllin Munhwa, 1993). Or, Kang, Man-gil, Koch'o ssŭn Han'guk kāndaesa (1994).

121 For more information, see Kang, Man-gil, Han'guk chabonjuŭi ŭi yŏksa (2000).


123 "Invisible" here means invisible compared to the pre-modern communities. In these communities, oppression of women, except among the higher class people, was visible and taken for granted. In Kang's novel Human Problem, the rich landowner rapes or takes as concubines many girls with impunity. Even among the higher class families, once a woman commits one of the seven sins, infertility for instance, her punishment was often rendered in plain view of the public. She was driven out of the household.

124 The North Korean Army either killed South Korean adult men when they
found them or conscripted them to its own army. Once they were conscripted, their families feared retaliation from the South Korean Army. Since the frontline moved up and down several times across the Korean peninsula, the residents feared retaliation from both sides. A great number of innocent people were killed by one side because they had been forced to work for the other during its occupation of the town or village.

125 "Chapchong" originally meant mongrel. Many Koreans falsely believed that all Koreans shared a "purely Korean" ethnic blood line and took pride in that belief. Americans were believed to be cross-ethnic and called "chapchong." In reality, Koreans were and still are very much cross-ethnic. See also the section in the second chapter that compares Korea's nation-building with German concept of Volk. In this expression, one detects Pak's or Koreans' hostility towards American hegemony in the country.

126 See in the previous paragraph where the protagonist talks about the Korean Army bombing of the Han River and expresses her anger at her cousin's taking pity on her and her mother.

127 There is no explanation of what happened to the woman he wanted to marry, nor of why he did not marry her. He seems only half-way engaged in the rebellion against tradition.


129 The term was also used for patriarchal control over women's sexuality.

130 As in Western literature, it is common in Korean and Japanese literature to identify soul and body this way.

131 The Park Chung-hee government maintained its nationalist propaganda even though Korea was in fact under the neo-colonial control of the U.S.

132 "Opposition nationalism" opposed the government (under Park Chung-hee's leadership) that was deeply involved in American neo-colonialism in Korea.
133 Making *kimchi* to be stored underground and eaten throughout the winter. Traditionally, it is the women's job to prepare *kimjang* and other food sources for their families to last until the spring.


135 It is important to be aware of the women writers who worked as a team of war journalists at the height of the Second World War, including Hayashi Fumiko who was well known for her autobiographical narratives. What happened to Hayashi's critical view of society or the capacity to reflect on herself? This seems a topic worthy of thorough research in the future.

136 See Ch'on I-du, "Sasosol kwa shinbyongsosol." This is not to imply that no Korean writer has ever attempted to produce anything in that genre. Rather, I mean that the genre of *watakushi shōsetsu* has never been a prominent and sustained trend in Korea as it has in Japan.

137 See the section on "History" in the first chapter and the section on Pak in the final chapter.
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