

Article



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Article

Shaking 'the Symbolic'¹ and
'Radical Heteronomy'² of Existence:
A Psycho-analytic Approach to
Kkumkkuneun Marionette
(Dreaming Marionette)

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Heteronomy of World and Centripetal Energy of Self-denial

The popular TV drama <Woman of My Man>³ depicted a family that met a tragic end as a result of the husband's love affair with his wife's friend. Extramarital love affair has been one of the most controversial topics for Korean TV dramas for a long time. But the family system of Korean society Confucian values seems to be shaken to the core knowing that most viewers consider family is the most fundamental unit of this society and its problem directly translates to societal problems.

In his book *Origin of the Family, Private Property and the State*, Engels said, "If the marriage based on the love is moral, the marriage is moral only while the love is maintained." (Engels 1972:94). It may be just a romantic view which did not fully grasp the complex relationship between the reality and the morality of 'the Symbolic', but its ethical implications cannot be denied. To be a family accompanies the glory and the misery at the same time. In Kafka's *Transformation*, Gregor Samsa, the main character, was changed to an ugly bug and Kafka has shown that a human being is to remain alone. And this radical solitude can only be filled by "nothing." The world is 'the other' and given as 'heteronomy.' In fact, Sartre said that to be born in the world of others is the radical sin. Romantic relationship between man and woman is an event that clearly shows human beings are social animals, and this concept manifests in and through radical heteronomy. In discussing this topic, one Korean author, Gwon Jiye, whose novels dealing with aforementioned concepts with her interpretations of extramarital love affair has provided a unique perspective on the current view of

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1. (Evans 1996:202). "The symbolic is also the realm of radical alterity which Lacan refer to as the OTHER. The UNCONSCIOUS is the discourse of this Other, and thus belongs wholly to the symbolic order. The symbolic is the realm of the Law which regulates desire in the Oedipus Complex. It is the realm of culture as apposed to the imaginary order of nature. Whereas the imaginary is characterized by dual relations, the symbolic is characterized by triadic structures, because the inter-subjective relationship is always 'meditated' by a third term, the big Other. The symbolic order is also the realm of DEATH, of ABSENCE and of LACK. The symbolic is both the PLEASURE PRINCIPLE which regulates the distance from the Thing, and the DEATH DRIVE which goes 'beyond the pleasure principle' by means of repetition(S2, 210); , in fact, 'the death drive is only the mask of the symbolic order' (S2, 326)".
 2. (Lacan 1977:172). "The radical heteronomy that Freud's discovery shows gaping within man can never again be covered without whatever is used to hide it being profoundly dishonest"
 3. SBS, *Nae namja eui yeoja* (Woman of My Man), 2007. 04. 02-06. 19.

family system Korean society is facing.

As such, Gwon starts from the recognition of heteronomy originated from the fundamental lack inside human being and the radical heteronomy immanent in the life in her novels. Such heteronomy is unavoidable for human as an existential being cast into this world has to bear trials and tribulations to overcome. It may be called pessimism, but as I see it, there can be three different types to interpret the claim. First, a person is exposed to self-division and is torn within and put up a fight against heteronomy. This inevitably requires the inner struggle. Next, a person refuses inner self-division and to sink into self-denial and self-destruction. Finally, a person relies on the external power or principle to escape from the chaotic state of self-division. The latter two ways express the psychological procedure or desire of the subject who wants to escape from self-division and to overcome heteronomy. Gwon's novels usually start from the first type one and end with either the second or the third type.

In general Gwon is more interested in abstract and noumenal than concrete and phenomenal. So, the themes of her novels deal with more universal questions. When dealing with the identity of a woman, she focuses it on her sexual identity *as an* individual rather than the genre, feminism. It connects to the existential question on human being as a universal entity. Far from its own natural desire, human being has to live in a definite Symbolic Order. It is an inevitable existential fate of human being. The present situation of human being always turns out to be "a lack," and the world of reality cannot be recovered forever. Therefore, the world is given as fundamentally incompatible. In Gwon's novels, the recognition of heteronomy sometimes has the form of direct statement like 'the instant of split' (*Eel Stew*) or 'the accidentality of life' (*Vanished Witch*) and sometimes the parable or symbol about the relationship between characters like in *Island*. The author's recognition that the human existence is based on the radical heteronomy can be clearly seen in the expressions like "As if a fish is breathing with its gills on the land" (*Tree Fish*). In the world heteronomy, life presents itself a series of suffering and pain, and the cure means not "to remove the cause" but just "to get familiar with something."

Tree Fish is a work that expressed the idea of radical heteronomy of the world and the fundamental lack of human existence with full of rich literary symbols in a rather mysterious tone. The title *Tree Fish* symbolizes the image of heroin who was leading a suffocating existence. This novel deals with the love between 'she,' seemingly a "perfect" middle-aged character and 'he,' her

swimming instructor. Tangled in a web of complexity, the novel traces her existential meaning in the symbol of water. She feels “attracted to water” and afraid of water at the same time. When she was young, everyone in her family, trying to save her, ended up drowned. Survived alone, she got a nickname ‘water demon’ from her grandmother. Now, her body refuses to float on water. With ‘his’ help, she gets her long awaited buoyancy. That night, the two embraced each other passionately. But she disappears after paying his financial debt instead. One day, he hears about her disappearance. To expiate her sin for the death of her family, she “disappears from the world pretended to be dead.” Considering herself “as a mis-born animal,” she is obsessed with defeatism.

I wanted to live in another world. You may laugh at me, but I longed to live in deep water with the gills of a fish, breathing and swimming silently. Indeed, I sometimes dream such a dream. Ha, ha... In that dream, I swam very well. I married my husband because he was to leave abroad to study. Life in a foreign country was one like in the calm aquarium without any reality. When came back, I was alone all the time. In that world, crazy currents flow and violent fish constantly intimidated me, staring at me with those hostile eyes (Gwon 2002b:124).

Dreaming of the “utopian underwater world,” she wants to “disappear from this world without a trace.” She wants “to erase her existence completely with just a click.” Her self-banishment is her way of desire for ‘nothing.’ Human beings have tendency to follow ‘the Nirvana Principle’ (Freud 1920:55)⁴ contrary to the ‘Pleasure Principle.’ It is the ‘death instinct’ (Laplanche 1983:97).⁵ The death instinct is an ‘attractive Zero’ (Lemaire 1994:245) to which the subject is charmed

4. “The dominating tendency of mental life, and perhaps of nervous life in general, is the effort to reduce, to keep constant or to remove internal tension due to stimuli (the ‘Nirvana principle,’ to borrow a term Barbara Low (1920:73)—a tendency which finds expression in the pleasure principle; and our recognition on that fact is one of our strongest reasons for believing in the existence of death instincts.”

5. “In the framework of the final Freudian theory of the instincts, this is the name given to a basic category; the death instincts, which are opposed to the life instincts, striving towards the reduction of tensions to zero-point. In other words, their goal is to bring the living being back to the inorganic state. The death instincts are to begin with directed inwards and tend towards self-destruction, but they are subsequently turned towards the outside world in the form of the aggressive or destructive instinct.”

in ecstasy. Of course, the nirvana principle of death instinct is still under the influence of pleasure principle, the basic instinct of life. In other words, even though the nirvana principle is a method to nullify the existence itself, it is one of the attempts to remove the heteronomy between the existence and the world, like the pleasure principle which tries to identify itself with the object. In *Tree Fish*, her desire to death is expressed with the longing for the "underwater" world. As the water signifies radical maternity, it can be interpreted as the longing for returning to the radical state without any heteronomy or lack. One of the most frequent and important motifs in Gwon's novels is the desire to death, which is a way for the subject to overcome the heteronomy of the world. On the other hand, the death desire is the result that the subject could not stand the tension of self-division and succumb to "releasing the rope." At that moment, the life energy stops to operate as a vital power and is converted to the passion of self-destruction.

Incompatible World and Centrifugal Energy of Eros

If *Tree Fish* is about the subject who tries to escape from the heteronomy of the world revealed through the death instincts, *Dreaming Marionette* is about the subject through the desire of 'Eros' (Freud 1920:60-61).⁶ As a 'Seiende' cast to the

6. "I will add a few words to clarify our terminology, which has undergone some development in the course of the present work. We came to know what the 'sexual instincts' were from their relation to the sexes and to the reproductive function. We retained this name after we had been obliged by the findings of psycho-analysis to connect them less closely with reproduction. With the hypothesis of narcissistic libido and the extension of the concept of libido to the individual cells, the sexual instinct was transformed for us into Eros which seeks to force together and hold together the portions of living substance. What are commonly called the sexual instincts are looked upon by us as the part of Eros which is directed towards objects. Our speculations have suggested that Eros operates from the beginning of life and appears as 'a life instincts' in opposition to the 'death instinct' which was brought into being by the coming to life of ignorance substance. These speculations seek to solve the riddle of life by supporting that these two instincts were struggling with each other from the very first. It is not so easy, perhaps, to follow the transformations through which the concept of 'ego-instincts' has passed. To begin with we applied that name to all the instinctual trends (of which we had no closer knowledge) which could be distinguished from the sexual instincts directed towards an object; and we opposed the ego-instincts to the sexual instincts of which the libido is the manifestation. Subsequently we came to closer grips with the analysis of the ego and recognized that a portion of the 'ego-instincts' is also of a libidinal character and has taken the subject's own ego as its object. These narcissistic self-preservative instincts had thenceforward to be counted among the

world, human being is involved into the symbolic order and system in the radical lack, where the human desire is tamed to a systemized form. The desire should be changed into the linguistic dimension of demand (Lacan 1977:285-286)⁷, and the conversive power of desire is incorporated into the system. What operates as 'the primal repression' to maintain the symbolic order of human being is 'the marital system.' While the human desire consists of various forms, the marital system merely presupposes the heteronomy and the self-dividing split. It means that 'the Symbolic Order and System of human beings are constructed behind the veil of heteronomy.

Many works of Gwon Jiye are dealing with extramarital love affair to protest against the symbolic order and system of human beings. This is not about popular materialism rampant in Korean society. It is the core problem in the existential dimension of human beings as a universal 'Seiende' and an accusation against the fundamental heteronomy of human symbolic order. Unlike other female writers, Gwon does not deal with her characters from feminist perspectives. She depicts extramarital love affair not as a concrete resistance against the violent patriarchal social system but as a romantic deviation of the individual subject who wants to escape from the fundamental heteronomy of symbolic order. Every character in *Calm Days*, *Dreaming Marionette*, *Island*, *Blue Sword in Box* and *Eel Stew* belongs to this category.

Dreaming Marionette is about the husband who studies abroad in France and the wife who supports him by teaching students privately. The work is divided into two parts: husband and wife's views with distinctive differences.

libidinal sexual instincts was transformed into one between the ego-instincts and the object-instincts, both of a libidinal nature. But in its place a fresh opposition appeared between the libidinal (ego- and object-) instincts and others, which must be presumed to be present in the ego and which may perhaps actually be observed in the destructive instincts. Our speculations have transformed this opposition into one between the life instincts (Eros) and the death instincts."

7. Let us now examine the effects of this presence. In the first instance, they proceed from a deviation of man's needs from the fact that he speaks, in the sense that in so far as his needs are subjected to demand, they return to him alienated. This is not the effect of his real dependence (one should not expect to find here the parasitic conception represented but the notion of dependence in the theory of neurosis), but rather the turning into signifying form as such, from the fact that it is form the locus of the Other that its message is emitted. That which is thus alienated in needs constitutes an *Urverdrängung* (primal repression), an inability, it is supposed, to be articulated in demand, but it re-appears in something it give rise to that presents itself in man as desire (*das Begehren*)".

When meeting again after two years of hiatus, the couple is stranger to each other. One day, the wife finds pubic hair in the bed room and a condom box in husband's drawer. She knows that her husband has another woman. Taken by jealousy, she tries to hurt herself. And, before leaving for Korea, while making love, she has shown her desire to have a baby. In truth, the wife is extremely worried that she might have been pregnant with a baby of another man, Q, with whom she had an affair. She feels guilty for betraying her husband at first. Yet, this psychological game between husband and wife ends up in a draw. The quotation below shows that the marital relationship for the couple is a part of the Symbolic Order that human beings have to accept, and that it is the relation of heteronomy and dryness which are estranged more and more from the radical desire of human beings:

Landscape of the house where my wife and daughter live, the smell and the vibration of heart like a warm wave have disappeared from the memory, and what seems left is just a 'relation' the relation of marionette dolls tied by a thread of wife and husband which is dangling the two in the opposite side of the earth and from which nobody can hardly escape until the thread is cut down (Gwon 2002b:38).

The couple desires to escape from the radical heteronomy of symbolic order and system called the marital relation and to unite with 'the others.' Romantic deviation of the two through extramarital love affair is the eruption of such erotic desire. Of course, the spatial distance between Korea and France becomes an important factor to stimulate the deviation. But such external conditions are merely secondary. That cannot explain their extramarital love affair on the whole. Their desire for someone other than each other is an expression of hope to escape from the world of heteronomy and division according to the Pleasure Principle. So, the title 'Dreaming Marionette' implies that the symbolic order of marital relation is the world of heteronomy, symbolizing the inconvenient relationship between wife and husband desiring to follow the orbit of erotic deviance. Here lies the idea of "another face of love—empty and lonely."

Construction of Reversal and Delay of Meaning

In this manner, Gwon's novels start from the heteronomy of the world and the recognition of the incompatible world, which is the central theme that operates her novel composition. As a result, her novels become more colorful and richer. To be more specific, her novels contain double description and complex description in the descriptive dimension and reversal and conversion in the compositional dimension. All these can be dealt in the compositional dimension of the novel. The composition of classical reversal can be seen in *King Oedipus* where new truths are discovered through the reversal composition. In fact, while Oedipus does not know the truth, readers and spectators already know it. In contrast, Gwon's novels are constructed in a way that they actually deceive the readers as well as the characters in them. Therefore, Gwon's novels should be read in its entirety to find out the outline of truth. It seems the author's intention to let the readers not to throw the novel away in the middle of its story.

A novel produces significance through the concentration and the integration of meanings. By the way, in the reversal composition of Gwon's novels, all the hitherto meanings are proclaimed to be nothing and the conversion of meaning happens. According to this, the forcible correction and the readjustment are made for the conventional meanings. It is different from the effect of the works like Hyeon Jingeon's *Lucky Day* in Korean novel history. The reversal in *Lucky Day* occurs in the context and wave of hitherto integrated meanings. And it is deeply connected with the catastrophic conclusion in the dimension of novel composition. But, the reversal in Gwon's novels is connected not with the catastrophe in the composition but with the production of totally new meaning. Preceding meanings are blatantly betrayed and the conversion to a new meaning comes.

Conversion process of such meaning is made through the information battle between author and readers. Author keeps on giving readers insufficient information. Signs for discovery are kept secret until the end, and the sufficient information is given to readers at the end. Here, readers can be said to fight a losing battle. Such imbalance of information between the author and readers becomes an important factor in creating tension in Gwon's novels. Readers are betrayed by the author. From the author's view, the reversal composition is a rhetoric strategy to approach the truth and a fictional setting to highlight the heteronomy of life. In this reversal structure, the characters in Gwon's novels draw

out the orbit of different desires.

The collection *Dreaming Marionette* contains eight short and medium-length stories. All the stories except *Bullfight* contain 'the delay of meaning.' For example, 'I' in *Calm Days* comes to hear from the wife of 'you' that 'you' whom 'I' love has prepared the emigration for a long time. In the conclusion section of *Island*, it turns out that the love of 'I' and 'Seok Yongbin' was a means to repay the guilty feeling. And in *Tree Fish*, 'he' comes to know the meaning in the banishment of 'she' by the husband of 'she' later.

If *Dreaming Marionette* is maximizing the reversal effect by crossing the double description in viewpoints of husband and wife, *Island* is the work that contains the most drastic twist of meaning. 'I' gets a phone call from 'Seok Yongbin' who is a school junior of husband's and committed adultery with 'I' seven years ago, and 'I' felt guilty for her love affair with Seok. Now, the novel goes back to seven years ago and describes the love process between 'Seok' and 'I' until it reaches right before the conclusion. During the description, husband's view hardly considered. 'I' goes out to meet him at night. To 'I' who has some hope about the meeting-again with him, Seok reveals a shocking story. The husband knew about the relationship between Seok and 'I' for some time but pretends nothing happened. What is more shameful is the fact that such husband's attitude came from his feeling of emotional debt toward Seok. The love between Seok and 'I' was a kind of retribution for I's husband. Having discovered that, Seok felt overwhelmed and left 'I.' Yet, Seok's leaving did not mean the lack of love toward 'I'. As leaving, he stands up saying, "Difference between ignorance and awareness of truth is too great."

Seven years ago, 'I' broke "the loosely locked door of desire" before a school junior of husband's and found that "there are bearable and unbearable things in the world." Tonight, 'I' still remembers him talking about getting two tickets for a trip. But her naive desire was thoroughly betrayed by both men treating 'I' as an object of their ulterior motive. The following is the conclusion of the novel:

I was getting tipsy. So, so was it... you two... sons of bitch! Curse be upon them. After shooting my frustrated mind, I moved steps. Swaying the body like a drunkard, I wanted to mock myself to the full. Then, I stepped on something slippery and fell down to the ground. That moment, I saw it was dog's shit. I used to be very careful to avoid it, but now I stepped on it... Dazzling lights from the ship made the sky dark blue, in which I saw

some clouds scattered here and there. Those looked like islands in the sea.
 Husband's island, his island and my island (Gwon 2002a:112-113).

Disappointment and contempt of 'I' toward others are expressed here. But readers cannot be all pleasant with such unexpected conversion in the end. It is a distressed signal from a severed relationship and a desperate reconfirm about the fundamental heteronomy of world. As shown in *Island*, the merit of Gwon's novels is that the conversion or betrayal of meaning in the composition of novel accentuates the thematic dimension. The reversal composition in Gwon's novels is a rhetorical strategy to reveal effectively the theme—the heteronomy of world and the incompatible world. I will call this 'the rhetoric of betrayal.'

Still Life goes on.

Gwon's novels try to reveal the radical lack of human beings and the heteronomy of world through 'the rhetoric of betrayal.' Her effort to overcome this heteronomy and recover the identity appears in two directions: running toward 'nothing' with death instinct and the identifying others through the eruption of erotic desire in love and romance. The former is the attempt to acquire one's identity by erasing 'the self being,' and the latter is one to acquire it by erasing 'the other's face.' While Gwon's novels start from the recognition of heteronomy, they cannot, remain in self-division until the end but return to stable and comfortable identity. However, the efforts to acquire identity failed as in *Tree Fish*, or reconfirm the radical heteronomy as in *Island*. It is impossible for human beings to escape from the worldly order and system. Then, what are some possible choices characters could have in Gwon's novels?

The general structure of Gwon's novels can be summarized as 'desire to escape and return to system.' They start from the movement of the subject who tries to remove the heteronomy and finish with confirming the impossibility of escape and returning to transcendence in the form of fate or ordinary life and system. A typical one that shows the structure of Gwon's novels well is *Eel Stew*, the winner of 2002 Isang Literary Award. This novel depicts the desire orbit of 'she' swinging back and forth between her husband and lover. With her husband, there is no eros. She refuses to have sex with her husband and continues her "empty" marriage. On the contrary, with her lover, there is only eros. With her lover, there

is nothing but sex, and no emotional stability to show for. She complains:

But the woman met a man at her twenty and wanted him to confine her in him. She thought it would be OK if it was his prison. Maybe because of it she conceived the sin in secret to him. She bore a baby alone. But the man was not one who could build a house to protect her from wind. Though she was young, she knew it. And also knew that, despite it, she could never escape from him (Gwon 2002a:50).

The man was 'a pavilion' standing on the wilderness and not 'a house' with lockable doors. She is wavering between two lures: 'the attraction' of deviation and 'the force' of system. The lure to the deviation is attractive, but the fruit of subjection to the system is sweet. Her desire contains a contradictory demand like "prison filled with love." But finally she cannot push the self-division to the limit but hides herself into the shade of system that can protect the self. The system promises to secure the self. So, in the pendulum movement of desire, what she chooses at last is the system symbolized by the husband. So, it is not difficult to predict it.

Somehow, this painting 'eel stew' gives me a dreary impression. In it, I feel old artist's respect on the daily life and his courtesy to the last woman. Life is neither brilliant nor grandeur but just to boil out the passion like a struggle of eel silently... It may be to survive while withstanding the heat in the bottom of stew pot.// Once the instance of passion passes away, what will be left? Deep wound of one instance leaves a scar for a long time. During the years in together, husband will lick her scar, and it will be OK even though it may not be love. OK even if it is just a habit, patience or fidelity.// While the ginseng chicken broth is boiling, she is soaked into a quiet peace. Putting the vivid and jumping things into the stew pot and boiling them out slowly, or getting used to the peacefulness rather than the murderous intention or passion. That may be forgiveness. Now she has come back home (Gwon 2002a:31).

This work, whose title was taken from the Picasso's painting painted in his old age, shows the conclusion of the self-division drama in Gwon's novels. Then, what is the meaning of "to boil out the passion like a struggle of eel silently" or, "to survive while withstanding the heat in the bottom of stew pot" or "putting the vivid and jumping things into the stew pot and boiling them out slowly," or "getting used

to the peacefulness rather than the murderous intention or passion?” It is to return to daily life and given system. So is it even though it is not ‘the love’ originated from the self desire but just a conventional ‘habit,’ ‘the endurance’ of dryness in life or ‘the fidelity’ consisting of duty and responsibility expressed through phrases, “that may be forgiveness” or “with the respect to the daily life.”

We can neither ignore the steadfastness of daily life nor undermine the power and beauty in ‘forgiveness.’ Daily life is more steadfast than we think, and the softness in reconciliation is a virtue that it can restore the human relation. The problem is that the gesture of such reconciliation and restoration nullify the elements of human struggle and be deteriorated into the indiscriminate adaptation to the system. And it may lessen the impact of Gwon’s novels and incapacitate the strong power to face the heteronomy and pain of life and to endure self-division. Such a risk is connected with the fatalism alluded in *Calm Days*:

By the way, that waves move up and down incessantly but obey to the gravity at last. They may soar in rage, but just for a while. As everything has its own orbit, every human being has one’s destiny. Whenever I feel helpless, I usually come to sea. Whenever I need to soothe and win over myself./ I think the human being has to admit and love the inevitable things. It may be called the fate love (Gwon 2002b:20)

Deviation from the system or resistance against fate is just ‘for a moment’ and we cannot escape from this field of ‘gravity.’ It is a kind of fatalism. According to the fatalism, everything has its “predestined orbit” and every human being has one’s “inevitable” fate. Here, the “accident” of life or ‘the creative energy’ in coincidental situations must be reduced to monolithic power in inevitability. This passive acceptance or approval to the human inevitability is called ‘the fate love’ (*amor fati*). If the deviation from orbit is considered as a process for the normal entry into the predetermined orbit and the desperate battle with fate is concluded to the reconciliation and the forgiveness called ‘the fate love’, it may be a self-deception. It is not just a temporary one but ‘the localization’ of ‘the flow of intensity.’

In *Eel Stew*, the husband makes ginseng chicken soup for his wife. The wife wants to reconcile with her husband. They are maintaining silence and neither one of them wants to break. When the battle against the heteronomy returns to the ‘fate of love,’ and the deviation from the system is reduced to the “respect to

the daily life," however, Gwon's novels cannot stay in the sensual world any longer but get ideologized. Hence, Gwon's novels touch upon more fundamental and essential parts of life than with its concrete and phenomenal parts.

It is the reason why the immoral love affair is depicted as just a romantic deviation of characters in Gwon's novels while the location of concrete real power is eliminated. In the same context, her works such as *Blue Sword in Box* and *Vanished Witch* show how the characters in her novels are apt to fall into unrealistic and fantastic mysticism when the concrete tension with reality is abandoned. Also, the characters in *Fighting Bull* of Medium-length hesitate in involving in the concrete current situations and risk to a transcendent and metaphysical ideology like fate or system.

Conventionally uniting the combatant image of 'fighting bull' and 'Hwang Byeongwu' as a symbol of people movement, this novel keeps on showing the evasive attitude of 'I' who neither opposed nor agreed to the logic of activists in college days. Hwang Byeongwu was a schoolmate in my art college days who used to shout at people considered art but now is leading his life as a tour guide. In college days, 'I' liked Hwang's pure heart and passion but did not devote myself to the people art. Since then, I became a well-sold artist in the world. I am still looking at people's ideology represented by Hwang with a curious and envious eye. But, I am still just an 'observer.' I have no intention to give up my rights. I'm just looking at Hwang with pity. Pitiful sight without giving up one's own rights may be an insult to the object. In fact, the conclusion of the novel—Hwang squeezed his hand hard. I felt a numbing pain in my little finger. I also squeezed my hand. In his big and innocent eyes like the bull's, there was the red sun just sprung out of the horizon—is actually void, powerless or even irresponsible. *Fighting Bull* avoids any concrete involvement with situations but only focuses the subjective and abstract image of Hwang captured by my envious eye. Thus, it shows the regression to the metaphysical horizon of people ideology.

Literature or Outward Speculation

Literature is an outward speculation. A novel as a literary text would not stay calm in here-and-now life but tries to search for something outside. It is a departure with no promise and a trust of existence within the realm of uncertain life. Therefore, it not only discovers newness and difference but also risks chaos and

self-division at the same time. In that the outward speculation accompanies the risk of painful self-exposure and division, the language of literature becomes the 'language of suffering' (Adorno 1997:18-19). As such, novels rebels against any fixed order. In this respect, novels are 'deviation,' 'escape' and new 'creation.' Also, novel is not an abstraction to the principle but a concrete and experiential fact however trivial. The truth stays not only in the greenhouse but in the 'wet shade.' Novel would not rely on any transcendent or metaphysical principle but drifts on the region of uncertainty. In this sense, novel can be called an immanent transcendence. When the novel stops being the form of immanent transcendence any longer and leaps into the world of metaphysical principle, it becomes an ideology. It reduces the factual region to the dimension of principle.

Gwon's novels intended to start from the recognition of heteronomy. And there were painful self-division. To recognize the radical heteronomy and expose oneself to the self-division is an honest response to life. But the writer cannot push the heteronomy and the self-division to the limit but takes the regression or reduction into the metaphysical region like 'daily life', 'system', 'fate' or 'ideology' at last. When the novel stops being the form of immanent transcendence and leaps into the external horizon, it does not belong to the world any longer.

Of course, we cannot ignore stability, peacefulness, harmony and balanced sense coming from the restoration to daily life or the approval to system. But we can raise a question in that the restoration was predestined in the departure. Nietzsche said that human beings need 'the tenacity of the person who walks on the desert.' And he added it is like to dance in the deep sea of nothingness (Nietzsche 2008:38). It is fearful and painful to expose oneself to the self-division. It is because there are both of creative happiness and destructive danger in it at the same time. It is easy to entrust one's existence to the external metaphysical region for fear of self-destruction. Therefore, to the person who knows well that the radical heteronomy is the fate of human beings but tries to overcome it, the courage to risk one's life is necessary.

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Abstract

Extramarital love affair has been one of the most controversial topics for Korean TV dramas for a long time. But the family system of Korean society Confucian values seems to be shaken to the core knowing that most viewers consider family is the most fundamental unit of this society and its problem directly translates to societal problems.

In his book *Origin of the Family, Private Property and the State*, Engels said, “If the marriage based on the love is moral, the marriage is moral only while the love is maintained.” (Engels 1972:94). It may be just a romantic view which did not fully grasp the complex relationship between the reality and the morality of ‘the Symbolic’, but its ethical implications cannot be denied. To be a family accompanies the glory and the misery at the same time. In Kafka’s *Transformation*, Gregor Samsa, the main character, was changed to an ugly bug and Kafka has shown that a human being is to remain alone. And this radical solitude can only be filled by “nothing.” The world is ‘the other’ and given as ‘heteronomy.’ In fact, Sartre said that to be born in the world of others is the radical sin. Romantic relationship between man and woman is an event that clearly shows human beings are social animals, and this concept manifests in and through radical heteronomy. In discussing this topic, one Korean author, Gwon Jiye, whose novels dealing with aforementioned concepts with her interpretations of extramarital love affair has provided a unique perspective on the current view of family system Korean society is facing.

Keywords: the Symbolic, radical heteronomy, Eros, construction of reversal, outward speculation