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Hysteric Subaltern Modernists:
James Joyce, Yun Dong-ju, and Us

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Abstract

This paper formulates a colonial parataxis between Ireland and Korea, with key literary works of James Joyce and Yun Dong-ju. By investigating the respective works of this colonial duo, the paper proves that the writing of the subaltern modernist does not represent a passive imitation of imperial writers, but rather is a proactive struggle to resist the external oppression, all the while it seeks an answer to the neurotic question of "Who am I?" In the pursuit of this purpose, Joyce's two short stories—"After the Race" and "A Little Cloud" (both 1914)—and selected poems from Yun's *Sky, Wind, Star, and Poetry* (1948) will be primarily analyzed with Jacques Lacan's hysteria discourse. This paper further applies the same theoretical structure to Joyce and Yun themselves' writership manifested in Joyce's *A Portrait of the Artist as a Young Man* (1916), *Finnegans Wake* (1939), and Yun's poetries, disclosing that these anti-colonial modernists enjoyed hysteric *Autre-jouissance* while desperately looking for their oppressed identity. That is to say, Joyce and Yun's literary style emerged as their symptoms of *colonial hysteria* to defy colonial order and restore their authentic self. Ultimately, their *hysteria* will be dealt with as a vital spirit of Fredric

Jameson's *modernity*: humankind's eternal and recurring *resistance* against civilization toward Utopia.

☞Keywords: James Joyce, Yun Dong-ju, Anti-colonial Modernist, Subaltern Writing, Jacques Lacan's Hysteric discourse, Resistance Literature,

I. New Modernism, Postcolonialism, and Colonial Writers

> Welcome, O life!
> I go . . . to forge . . . the uncreated conscience of my race.
> — James Joyce, *A Portrait of the Artist as a Young Man* (1916)

> My final moment in life would come
> When I light an oil lamp, drive out darkness a bit
> And wait for a morning that will come like an age.
> — Yun Dong-ju, "A Poem Easily Written" (1942)

Since Arthur Rimbaud declared *"Il faut être absolument moderne"* ("One has to be absolutely modern") in *A Season in Hell* (1873), the critical discourse surrounding modernism has undergone a complete transfiguration. Previously, the concept of modernism was deemed to be "formally experimental and difficult" (Winkiel 13) and was thus confined to the art and literature of Western Europe in the late nineteenth and early twentieth century. However, amidst the forces of globalization, the discourse of modernism has expanded its scope in a variety of "temporal, spatial, and vertical directions" (Mao and Walkowitz 737), effectively leaving its "comfort zone for the contact zone" (Friedman 494). In consequence, modernism is now discussed not as something that is seen to be limited to a particular time and

place or as remote from the interests of the public but rather as a kind of worldwide polyphony that includes many different voices from a range of different localities and time, "shaped by different planetary personalities" (ibid., 473).

At a critical moment of this transition, postcolonial critics began to urge on recognizing the impact of imperialism on modernism by decentering the backdrop of West European history and revaluating the canon of what had been seen as the contrasting sets of central and peripheral modernists. In the process, a contentious issue surfaced: did modernist writers in colonial countries, especially those whose styles were boldly experientialist or somewhat obscure, choose to distance themselves from colonial politics or rather did they attempt to actively defy imperialism in their literary work?

A good example of this issue is seen in the studies of James Joyce (1882-1941). Joyce, as a representative of so-called "high modernism," was also seen throughout the 1950s, 1960s and 1970s, as an "apolitical stylist" (Bender 262). However, with the advent of postcolonial theory and the concerted attempt to fill in the critical void concerning his politics, Joyce underwent a process of gradual repositioning. From the early 1980s onward, Joyce was increasingly seen as a revolutionary modernist on the periphery of the world system, a writer who challenged imperialism by his systematic transformation of English writing (MacCabe 170; Duffy 3; Jameson "Modernism" 60-61; Casanova 337-338). Furthermore, as Joyce was positioned within the terms of this new modernist project, contemporary scholars began to expand the range of modernist anti-colonial discourses partly by a series of Third World writers alongside James Joyce in order to highlight certain colonial commonalities (Jessica Berman; Jacob Bender; Joori Joyce Lee;

Youngshim Lee; Gilyoung Oh).

This paper contributes to this debate through a suggested link between colonial Irish and Korean literature, with James Joyce and Yun Dong-ju's key literary works. As Pascale Casanova remarks, *"Korea is another Ireland in Asia"* (337). In terms of this reading, Ireland and Korea share elements of a common experience of resistance to foreign aggression, having paid a painful toll for their regained independence and have only relatively short histories of a reasserted political autonomy (ibid.). Thus, by juxtaposing some of Joyce and Yun's important texts, the paper aims to shed light both on certain specific issues within postcolonial subaltern studies and, by extension, on the field of new modernism studies as well.

Among the canon of Korean colonial modernists, Yun Dong-ju (1917-1945) is often said to be "the last poet in the dark era" of Japan's colonial administration; he was one of the rare modernist poets in colonial Korea who carried out literature's mission in a situation of political abjection (Woo Jong Kim 39). While this recalibration of Yun as a resistance poet began in the 1960s, due to his modernist writing style,[1] there has been a continuing controversy over his nationalist identity. This controversy offers some interesting parallels to the critical situation of James Joyce. To date, this connection between the two writers has not been highlighted, perhaps a consequence of the relatively short critical history of comparative research linking Korean writers with European modernists.[2] Nonetheless, a parataxis of these two writers

1) Some scholars have indicated that Yun's modernist poems are about his personal disruption of consciousness and frustration, which is utterly unpolitical (Kwang-su Ma; Se Young Oh), while others have suggested that Yun was heavily influenced by 1930s Japanese modernism (Eunggyo Kim 71).

reveals some unexpected aspects of the modernist literature of resistance.

In this respect, the Lacanian discourse of the hysteric can provide valuable insight into some of the previously undiscovered intentions of both Joyce and Yun. This is because Lacanian discourse theorizes the psychic mechanism of those who are oppressed and aware of their subordinated status. Unlike the classic symptomatology of hysteria, in Jacques Lacan's theory, hysteria is defined "not as a set of symptoms but as a *structure*" (Evans 78), something that makes his theory suitable for the analysis of the structure of desire in the subaltern text. By investigating the concept of hysteria in the respective works of this colonial duo, this paper aims to demonstrate that the writing of the subaltern modernist does not represent a passive imitation of imperial writers, but is rather a proactive struggle to resist external oppression, all the while it seeks an answer to the somewhat neurotic question of "Who am I?"

II. The Parallels of Colonial Ireland and Colonial Korea

As Pascale Casanova has noted, Ireland and Korea share a number of significant similarities: both countries struggled to

2) Among a handful of comparative researches of Yun and European writers, Yun has been relatively frequently analyzed in comparison with Rainer Maria Rilke (Jae Hyeok Kim; Sin-young Wang "Yun Dong-ju and Tachihara Michizō") and Francis Jammes (Yoon-jeong Do; No-gyun Park) since these two are mentioned in his poem, "Counting Stars at Night" (1941). Otherwise, Yun has been juxtaposed with Polish Columbus Generation (Sungeun Choi), T. S. Eliot and A. R. Ammons (Yang Jaeyong).

protect their national sovereignty: the Republic of Ireland officially ended its eight-century-long colonial history in 1949 by virtue of its withdrawal from the British Commonwealth, and the Republic of Korea was liberated from Japan in 1945 when Japan surrendered to the Allies. In the aftermath, "the disunity among Koreans led to the division of the peninsula into two separate, antagonistic states"—South and North Korea (Steven Kim 83)—just as Ireland was divided earlier into the Irish Free State and Northern Ireland, which remained part of the United Kingdom, following the Anglo-Irish War of 1919-1921. As such, Korea and Ireland share a painful colonial past, a history that continues to be a source of ongoing political concern.

While there is hardly any evidence of Joyce's awareness of Korea's situation, Joyce was a consummate citizen of the world. For example, Stephen Dedalus, Joyce's alter-ego[3] in *A Portrait of the Artist as a Young Man* (1916; hereafter *A Portrait*) (1916), writes his name with a cosmopolitan view of the universe: "Stephen Dedalus, Class of Elements, Clongowes Wood College . . . Ireland, Europe, The World, The Universe" (16-17). What is more, Eishiro Ito has argued that, because the later Joyce had become aware of Japanese imperialism, "Joyce regarded Korea as an equivalent to his native country Ireland" and paralleled "the Asian conflicts with the European conflicts" in *Finnegans Wake* (1939) (114-118). This passage assures Joyce's standing as a writer with an acute sense of

3) Richard Ellmann comments, "[Joyce's] own conflict with the Church, his plunge into callow sexuality, his proud recalcitrance in the name of individuality and then of art, his admiration for Parnell, for Byron, for Ibsen and Flaubert, his Parisian exile, all began to merge as parts of this central conception in which the young man gives up everything for art" (148).

global citizenship, along with his use of over sixty different languages and copious reflection on wars and disputes in other parts of the world in *Finnegans Wake*. For this reason, although Joyce may not have known much specifically about Korea and the wider Asian continent, he was certainly not indifferent to what was happening in the colonized countries around the world.

During the period of Japanese colonial rule, the Korean literary world took a significant interest in Joyce, considering Irish literature as a sublimation of national anguish and sadness (Jung 4). For example, in 1931, a Korean translation of Joyce's "A Little Cloud" was published in *Tongailbo* (Jung Woo Choi 4; figure 1); two years later, *Dubliners* (1914) was advertised for sale in the same newspaper as a neo-psychologist work ("A Book Review"). Such attention on Joyce's works occurred a little later than in imperial Japan, where Joyce was introduced as early as 1918 (Miyata 27).


제임스 조이스作 구룸조각 崔珖宇 譯

◇—제임스●조이스

「조이쓰」와 愛蘭文學 白石 譯

Figure 1. James Joyce's Appearances in Korean Print Media in the 1930s

However, once Korea did become aware of Joyce, the pace of literary and critical dissemination picked up. For example, in 1934, Baek Seok, the renowned Korean intellectual, translated D. S. Mirsky's thesis on Joyce—"Joyce and Irish Literature" (*The New Masses*, 1934). This essay dealt with Joyce's subaltern characteristics

(31) and was published in the *Daily Chosun* (6; figure 1).

This translation appeared in Korea just four months from the date of its original publication, indicating a certain surge of Korean interest in Joyce from the mid-1930s. This was also the period in Korean history when the Japanese colonial government instituted the National Spirit Annihilation Policy (民族抹殺政策) with the slogan of *Naesŏnilch'e* (內鮮一体; "Japan and Korea as one united body"). This imperialist policy was designed to impose on Koreans "the use of Japanese as the national language, the changing of names to the Japanese style, the practice of the Shinto religion, and the military labor recruitment and conscription of Korean males" (Su Yun Kim 84). Through this campaign, Japan intended to obliterate Korea's national identity, silencing the Korean language and tradition by injecting Japanese culture into the Korean body politic. This policy decision echoes that of the British colonial government, which also attempted to eradicate Gaelic, the native language of Ireland, from the time of the Union of Great Britain and Ireland in 1801 and, perhaps more significantly, from 1831, with the establishment of the National Schools, where the language of instruction was English (Coolahan 51). In this regard, the sudden focus on Joyce in Korea in the 1930s looks like a minor form of solidarity with a major writer from a fellow subaltern nation, the Irish Free State.

Amidst this tragic situation, Yun Dong-ju first started writing poems in 1934 and entered the College of Liberal Arts at Yonhee University in 1938. From this moment on, Yun composed poems and essays in earnest until he died in a Japanese prison in 1945. When he graduated from Yonhee in 1941, he tried to publish his poems in a collection called *Sky, Wind, Star, and Poetry*, but one

of his professors, Dr. Lee Yang-ha, dissuaded him, fearing that the collection would lead to Yun's arrest by the Japanese police (Ma 10); the most important consideration here was that Yun's poems were written in Korean, which was banned at that time. In the event, his first and only collection of poetry did not see the light until 1948, three years after his death. 1948 was also the year of the establishment of the Republic of Korea in the southern half of the peninsula.

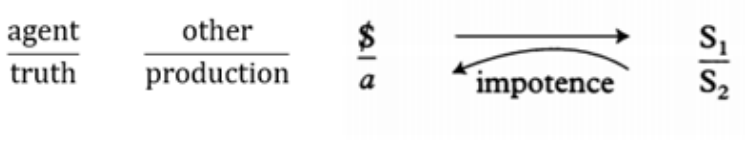
These circumstances surrounding Yun's only publication is faintly reminiscent of the similar belated publication of Joyce's *Dubliners*, which waited almost ten years before going on sale to the fear of the Obscene Publications Act of 1857, the British law used to regulate the sale of books deemed to be capable of depraving and corrupting its readers (Feather 129). Most printers, particularly those who "took pride in issuing 'respectable' works," were unwilling to take on the risks of publishing *Dubliners* (Hutton 499), a work with potentially anti-colonial tendencies and one anticipated to be controversial.

III. *Homo Hystrix*

In addition, the ever-evolving notion of *hysteria*, including that of Lacan, also needs to be clarified before examining Joyce and Yun's postcolonial literature. Like the concept of modernism in New Modernist studies, *hysteria* is not limited to a particular time and space. In fact, it has existed since its first conceptualization in the work of Hippocrates. In the modern era, medical psychology has attempted a range of redefinitions of this elusive concept. In its

initial formulation, hysteria was believed to be "limited to women" since it was assumed to be primarily caused by "wandering" uterus (Zilboorg and Henry 47), as its name is derived from the Ancient Greek word—*hystera* (ὑστέρα; "womb"). Later, however, psychiatrists including Galen, Paracelsus, and Freud, gradually corrected this etymological misunderstanding, suggesting that hysteria is not confined to the female sex but "[occurs] frequently both in boys and men." In this sense, hysteria was increasingly recognized as a universal medical condition (Zilboorg and Henry, 354).

Furthermore, in the work of Jacques Lacan, the definition of hysteria is significantly extended to become one of the *structures* in which a castrated subject ($)—the subject who has lost a part of his or her existence within the Symbolic—pursues its surplus jouissance while encountering, resisting, and enjoying the Other. These constitutions are the four discourses in Lacan's *Seminar XVII*: the discourse of the master, the university, the analyst, and the hysteric. While they are "four possible types of social bond" (Evans 44), the last type—the hysteric discourse—manifests the subaltern's defiant relationship with an oppressive social order, as plotted in Graph 1.



Graph 1. Discourse of the Hysteric (Lacan, SXX, 16-17)

In this hysteric discourse, agents ($) are alienated by the master signifier (S_1). For this reason, they try to recover their vanished identity (*a*). In the process, hysteric subjects ($) first identify

themselves with the Other (S_1), only to find that S_1 is also imperfect; S_1 is even impotent because it cannot answer the existential question of *$*, but instead produces false knowledge (S_2) based on its defective order. Thus, hysterics (*$*) refuse to obey the Symbolic order (S_1) and try to investigate their deep unconsciousness in pursuit of their real identity (*a*).

Although every human is fundamentally castrated within the Symbolic order, for hysterics, this pathetic situation of universal repression is more intensely experienced since they are well aware of their subordination. Likewise, colonial people suffer from one of the most obvious forms of oppression, which raises the possibility for the Lacanian structure of hysterics to offer some useful insights in analyzing the colonial literature of both Joyce and Yun.

IV. A Portrait of the Dubliners as Hysterics

In Joyce's *Dubliners* (1914), the situation of colonial Dublin is portrayed as a paralyzing Symbolic order deprived of almost every possible enjoyment. The word "*paralysis*" emerges as one that is italicized from the very first page of the collection (3), implying the overall motif of paralysis—the desperate atmosphere as if "there [is] no hope" (ibid.) for anyone. As Joyce once wrote in a letter to Grant Richards in 1906—Dublin is "the center of paralysis" (*Letters*, 134)—the main characters in *Dubliners* are benumbed and weighed down by a stifling everyday life ("Eveline"), or an inevitable tragic fate ("Clay"), or a deconsecrated church ("The Sisters," "Grace"), or an imperial-based hierarchy ("After the Race").

If we apply Lacan's discourse of the hysteric to Joyce's colonial

Dublin, the barred subjects (*$*) would be the Dubliners; the master signifier (S_1), the British colonial system; and the master's production (S_2), the imperialist idea about *$*, which cannot reveal the oppressed subaltern identity (*a*). This situation is shown in Graph 2. As subalterns, Joyce's characters suffer under the multilevel oppression of S_1: at home where colonial frustration becomes violence ("A Little Cloud"), workplaces where English bosses act harshly ("Counterparts"), in their hypocritical public lives ("Ivy Day in the Committee Room," "A Mother") and their unrequited desires ("Araby"). Thus, they try to enjoy some measure of surplus jouissance—which is allowed by S_1—to retrieve their oppressed identity (*a*); Even so, they fail to grasp the truth since S_1 is a sterile order.

$$\frac{\text{Dubliners } (\$)}{\text{Lost Identity } (\alpha)} \longrightarrow \frac{\text{British Colonial System } (S_1)}{\text{Imperialist ideology } (S_2)}$$

Graph 2. The Hysteric Structure of Colonial Dublin in *Dubliners*

Among the fifteen short stories in *Dubliners* that dramatize the subaltern status of Irish colonial society, "After the Race" and "A Little Cloud" are particularly worthy of notice. This is because the hysteric psychic structures of their protagonists are revealed in focus on the frustrated masculinity of adult Irish men within the imperial hierarchy, while others present characters who seem to remain ignorant of or less interested in their colonial suppression.[4)]

4) As an exception, Farrington in "Counterparts" is also depicted as a pathetic subaltern Irish man, being scolded by a British boss, disregarded by a lady with "a London accent," and beaten by another English man in arm wrestling (Joyce, *Dubliners*, 79). However, this

"After the Race" starts with "the Gordon-Bennett automobile race" (Gifford 52), drawing out its imperialistic implications: "the continent [speeds] its wealth and industry" through the Irish "channel of poverty and inaction" (Joyce, *Dubliners*, 32). When it turns out that the French are "virtual" winners of the race (ibid.), Jimmy Doyle, the Irish protagonist, is "too excited to be genuinely happy" (33) on behalf of his rich French companions. Garry M. Leonard suggests the reason Jimmy is "unpleasantly excited" here is because he is just passively "living the fantasy" that keeps his father going (113). Jimmy's father, an apostatic nationalist, has invested much hard-earned money into educating Jimmy in England, intending to make Jimmy a loyal servant ($) of the imperialist hierarchy (S_1) like himself.

Jimmy faithfully follows his father's wish, finding "great pleasure" in the society of his wealthy continental friends. As a hysteric agent ($), Jimmy tries to retrieve his real presence (*a*) by identifying himself with master signifiers (S_1); he thinks of Seguin, his French colleague, as having "a very refined taste" (35) and admires the "graceful image" of the manners of Routh (36), the Englishman, being a committed listener and investor for them.

However, his European friends are "not much more than acquaintances" to Jimmy (33) and do not seem to respect him, as they continuously block or ignore him speaking (36-37). In this way, they provide the imperialistic pressure (S_2) instead of helping

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paper will not discuss this work further because Farrington does not show any meaningful hysterical *Autre-jouissance* in his resistance: he never identifies himself first with S_1 or recognizes the weakness of the British colonial system. Rather, Farrington encroaches on his suffocating situation, aimlessly venting his anger on his young son while not dreaming of escaping the alienating Symbolic.

Jimmy find his genuine self (*a*). Jimmy also recognizes this Symbolic castration due to his subordinate status as an Irishman in colonial Dublin. When he makes a speech, only Villona, a Hungarian friend, says "Hear! hear!" and nobody else comments on Jimmy, implying that hardly anyone pays attention to what Jimmy says (37). Besides, Jimmy is one of "the heaviest losers" of the card game, while the ultimate winner is an Englishman (38).

Although Jimmy is "glad of the dark stupor," which covers up his Symbolic death as a subaltern, the story ends with a hopeful "shaft of grey light" at "daybreak" (38), which reminds readers of Jimmy's "grey eyes" (33). Thus, it is implied that Jimmy's eyes will finally be awakened, manifestly recognizing the incompetence of S_1 to provide him with the knowledge of his real being. In this way, he will start to resist the Symbolic as a hysteric subject.

In contrast, in "A Little Cloud," Little Chandler, a second hysteric protagonist,[5] takes one more step beyond the Symbolic. Like many

5) The biblical reference of the title, "A Little Cloud," is also worth noting in terms of the hysteric's jouissance. In the first Book of Kings, Ahab, the king of Israel, angers the Lord by abjuring his belief and worshiping the false god, Baal; consequently, he and the Israelites are punished with a rainless wasteland. Afterward, Elijah returns to confront Ahab and proves Baal's "spiritual impotence"; he restores "faith in the Lord among the Israelites," bringing the rain back. (Gifford 66). Elijah's servant reports this long-waited news: "Behold, there ariseth a little cloud out of the sea, like a man's hand" (Ⅰ Kings 18:44). Joyce seems to have been inspired by this biblical verse when composing "A Little Cloud." Little Chandler attempts to rid himself of the burnt wasteland of the Symbolic—colonial Ireland—and catches a glimpse of *a little cloud* (hope) to overcome his repression in two things: Gallaher's "clouds of smoke" when he unfolds the immoral life that awaits the traveler on the continent (Joyce, *Dubliners*, 63) and the moment when Little Chandler thinks, briefly, of his baby son dying (69).

other characters in *Dubliners*, Little Chandler is living a "sober inartistic life" with a "melancholy tempered by recurrences of faith and resignation and simple joy" (60). While his "fragile" frame, "quiet" voice, and "childish white teeth" (57) reflect his subordinate status, his "shyness" to "always [pass ladies] without turning his head to look" (58) and his abrupt anxiety at "a sound of low fugitive laughter" (59) suggest his anxiety hysteria,[6] which is due to the suppression of his sexual desire. In such a stuffy situation, the only way he can enjoy a little surplus jouissance is by "repeating lines [of poetry] to himself" (58).

When his old friend, Ignatius Gallaher, who has encountered success and lives in the imperial metropolis of London, visits Dublin, Little Chandler quickens his pace to meet him, feeling himself "superior to the people he [passes]." This reminds the reader of Jimmy, who unpleasantly enjoys his speed—which is not, in fact, his—at the automobile race in "After the Race." However, Gallaher only boasts of his "gay" lifestyle in London and Paris (63), as if to ridicule Little Chandler who is stuck in Dublin. That is, Gallaher, a master signifier (S_1) who has joined the side of the imperial order, thwarts Little Chandler in identifying himself with

6) Freud defines *anxiety hysteria* as a neurosis of which "the main symptom is anxiety expressed in response to a certain type of perception" (Valls 21). Its primary mechanism is *repression*, just as in conversion hysteria. However, there is an evident difference: in anxiety hysteria, "the libido which has been liberated from the pathogenic material by repression is not converted (that is, diverted from the mental sphere into a somatic innervation), but is set free in the shape of anxiety" (Freud 115). Thus, for an anxiety hysteric, the repressed libido is released by way of tension whenever the subject encounters a substitute for the original repressed object of desire. In Little Chandler's case, this is the sound of laughter.

S_1's power[7] or pursuing the object *a*—the idle dream of becoming a nationalist poet one day—by the subordinating idea of S_2. Thus, Little Chandler, after he comes home, feels a certain dissatisfaction at his thrifty way of life—his castrated self in the Symbolic order: his "mean" furniture, his "little house," and even the "mean" composure of his wife's eyes; he dreams of escaping from colonial Ireland and questions whether he can publish a book and go to London like Gallaher (68). At this point, Little Chandler seeks his object *a* by identifying himself with S_1 to restore his true identity.

However, his baby interrupts him by piercing wails, reminding him of his subjective destitution; he cannot fulfill his fantasy since he is paralyzed by and tied to Symbolic, colonial Ireland. Thus, Little Chandler revolts at the Symbolic, shouting "Stop!" in the face of the baby and thinking, "if it died! …" (69). Although this attempt fails as his wife runs in and he only sheds "tears of remorse" (70), it is a significant moment where Little Chandler ceases to be obedient to the Symbolic or tries to equate himself with Gallaher, showing his willingness to figure out a breakthrough for the first time. In this sense, Little Chandler's outburst is a hysteric's proactive disobedience in the face of the Symbolic order. Moreover, the fact that his attempt to get out of the dominance of the colonial system—which comprises phonetic language—starts with his voice is also suggestive; as a hysteric, he will aim to create his own way of life (S_1).[8]

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7) In Jimmy's case earlier, one of his objects of identification in S_1 was its *speed,* which recalls the "modernism's aesthetics of motion and dissonance . . . [which sometimes] followed the routes set by European imperialism" (Kalliney 3).

8) On the other hand, Jimmy's hysteric epiphany is signaled by Villona's announcement of "daybreak" (Joyce, *Dubliners*, 38), not Jimmy's own

V. Yun's Shame as Hysteric Resistance

The tyranny of imperialism also dominates Yun's S*ky, Wind, Star, and Poetry* (published in 1948; but composed between 1939 and 1942). Like Joyce's paralyzing Dublin, colonial Korea is depicted by Yun as a burnt-out land where the colonial government governs the Symbolic; it is like a field on which a slash-and-burn procedure has been used, where its crops grow on the ashes of jouissance and in which there is only the hope of a substitute satisfaction from *plus-de-jouir*.

However, while Joyce embodies the Irish agony by staging a company of neurotic actors in his fiction, Yun, as a poet, contemplates his inner self immediately through his poetry in order to figure out and retrieve his disappeared being. In other words, he presents himself as a hysteric in his own literary sphere, instead of staging alternative literary personae. In this way, Yun expresses a form of anti-colonial sorrow more microscopically than Joyce does in the same hysteric structure. That is, Yun's poems represent a form of truthful self-examination, and at the same time, a record of medical symptoms as a subaltern in colonial Korea, as represented in Graph 3.

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utterance. This difference implies that Jimmy has just begun to awaken with "a shaft of grey light" (ibid.) percolating into his "grey eyes" (ibid., 33), which have been symbolically blind under the British colonial system. That is, Jimmy has not yet buckled down to unsilence his autonomous voice, unlike Little Chandler.

$$\frac{\text{Yun Dong-ju } (\mathit{S})}{\text{Lost Identity } (\alpha)} \longrightarrow \frac{\text{Japanese Colonial System } (S_1)}{\text{Imperialist ideology } (S_2)}$$

Graph 3. The Hysteric Structure of Yun's Poetry

These symptoms are depicted as both physical and psychical in Yun's poetry. For one thing, while Little Chandler in "A Little Cloud" seems to suffer from anxiety hysteria, Yun's poetic voice takes the form of a conversion hysteric[9] when we interpret the second stanza of "Hospital" (1940) in a literal sense. This is because the poet is viewed as suffering from "a nameless pain," a "painful ordeal," and an "agonizing fatigue" without any actual physical illness:

> My first time here to consult a doctor because of a
> nameless—even to me—pain I had long suffered.
> But my *old doctor* doesn't know this man's illness.
> He says I am normal when I am experiencing this
> painful ordeal and this agonizing fatigue. However,
> I must keep cool. (8-13)

If these lines are read symbolically, Yun appears to be someone who manifests the structure of the Lacanian hysteric discourse. Inside the colonial Symbolic, Yun is divested of his real self, which gives him

9) *Conversion hysteria* was the departure point of Freud's hysteria studies. Conversion hysterics experience physical symptoms due to the cathexis entering a "somatic innervation which acts as a substitute formation, a compromise formation permitting satisfaction" of a repressed wish, "while the conscious ego does not feel as such" (Valls 65). As a suppressed subject under the Japanese colonial government, Yun complains of severe hysteric pain with no precise etiological cause.

pain. Thus, he asks the *old doctor*, the Other (S_1), about his illness, but S_1 is incapable of giving him the answer. This non-response only further enhances the suffocating order to keep Yun calm. In other poems, Yun complains about "suffering [which] has no reason" ("Wind Is Blowing," 4) and "anger" ("The Night I Look Back after Returning Home," 10), making his anguish an essential theme of his rhetoric.

Although S_1 says his "suffering has no reason," he knows his pain is coming from his subordination to the Symbolic, as can be seen in a second poem, "The Self-Portrait" (1939):

> Walking around a hill corner, I visit a lonely well
> At a paddy field and calmly look inside.
>
> . . . . . .
>
> . . . there's a man.
> I hate him somehow and turn back.
>
> On my way back, however, I feel sorry for the man.
> I go back to look at him. The man is still there. (1-2, 5-8)

In these lines, Yun utilizes the image of "a lonely well" as the Symbolic, which both confines him and gives him a sense of existence. By symbolically identifying himself with the external gaze, Yun recognizes himself as a man imprisoned in a well. Thus, "Yun's spiritual conflicts between self-hatred and self-pity, . . . self-aversion and self-love" (Yun and Choi 11) arises due to his realization of his subjugation under the Japanese imperial system; he hates being restricted in this unjust Symbolic, feeling "sorry" for himself.

However, apart from his knowledge of Japanese colonial rule as the dominating and incompetent Symbolic, Yun agonizes over the fact that he does not know "what [he has] lost and where [he has] lost it" ("The Path," 1941; 2); nevertheless, in the end, he realizes that what has vanished in the Symbolic is his true identity—"I"—and vows to "reclaim" it:

> I walk this grassless path
> Because 'I' remain on the other side of the wall
>
> The only reason I make an effort to be alive is
> That I have a strong desire to reclaim what I've lost. (13-16)

This transition is significant because it is the moment when Yun starts his hysteric resistance, trying to find his missing self (*a*).

Besides, in "Another First Morning of the Earth" (1941), Yun resolutely states that, by "God's Word" (3), "If spring comes / Soon, / Do commit / A sin / And make your eyes clear" (5-9). This God is not the Symbolic, but the Real, who calls on Yun to disobey the imperial system (S_1) and its ideology (S_2).

A similar decision appears in the tone of command in "We Go with Our Eyes Closed" (1941). In this poem, Yun, a defiant hysteric, orders the "children" (1)—his fellow hysterics who admire "the sun" and "stars" (1-2), which are their surplus jouissance—to sow the "seeds" they have, although the "night has fallen and deepened" (3). The act of sowing the seeds at night is a search for their erased national spirit (*a*) in the Symbolic, no matter how repressed they are.

Another critical element of resistance in Yun's poetry is that the

narrator continuously refuses to be the S_1's object of jouissance. This wish appears in one of Yun's most recited poems, "Prelude" (1941), where Yun confesses his hysteric distress and yet, manifests a defiant resolution as a subaltern:

> Oh, *heaven*, may my life be
> Clear of a single particle of shame
> Till I die.
> I was afflicted
> Even by *winds* rustling tree leaves.
> With a heart that sings of *stars*,
> I will love all dying things
> And I must walk the *path* offered me.
>
> Tonight, as ever, stars are grazed by winds. (1-9)

In lines 4-5, *winds* appear as "tormentors" (Yun and Choi 5) that make the speaker "afflicted"; in other words, the winds symbolize the imperialist ideology (S_2), produced by the Japanese colonial system (S_1), which alienates the poet's existence. Thus, Yun mourns the death of his existence by "[loving] all dying things." Further, he promises to "walk the path" on which he might sing of "stars"—his lost self (*a*) in the Real. Even if he is "grazed by winds," he will not surrender to the imperialist order (S_1) nor become an object of the impotent master's jouissance because it would be a *shame* for him. Thus, he prays for his life to be "clear of a single particle of shame."

Since Yun's sense of shame results from his feebleness in the face of imperial Japan—his awareness that he is not actively contributing to the independence movement—Se Young Oh argues that Yun is not a resistant poet, based on the premise that 'knowing shame' is

not necessarily resistance itself (375). Oh further claims that Yun's poetry is a mere personal monologue about self-conviction, pointing out that Yun does not show any specific action in his poetry (377).

However, if we locate Yun's rhetoric within the Lacanian discourse of the hysteric, it becomes evident that Yun strongly defies the Symbolic order by trying to recover his suppressed identity ("The Path," "Another First Morning of the Earth," "We Go with Our Eyes Closed"), and, most importantly, by refusing to be an object of Japanese imperialism's jouissance ("Prelude"). Thus, when Yun perceives his shamefulness as in "A Poem Easily Written" (1942), saying that "They say life is hard. / Then it's a shame that a poem is written this easily" (13-14), he is showing his strong will to get out of the cruel Symbolic, not to be subjugated. Yun continues that his "final moment in life would come / When [he lights] an oil lamp, [drives] out darkness a bit / And wait for a *morning* that will come like an age" (17-19)—the morning in which he will commit "a sin" ("Another First Morning of the Earth," 8) to subvert the imperial Symbolic.

VI. Thus Spoke the Subaltern Modernists

> You talk to me of nationality, language, religion.
> I shall try to fly by those nets.
> — James Joyce, *A Portrait of the Artist as a Young Man* (1916)

The hysteric resistances in Joyce's *Dubliners* and Yun's *Sky, Wind, Star, and Poetry* take us back to the decades-old postcolonial debate regarding Joyce and Yun's modernist identity: whether these

subaltern authors' modernist writing act can be represented as anti-colonial or not. After all, neither Joyce nor Yun was the originator of this writing style. While Joyce imported a modernist writing style directly from European imperial literature, it is noticeable that Yun absorbed the modernism of an Asian empire—Japan—which ingested and appropriated western modernism.[10)]

To understand whether or not such acceptance of a writing technique developed in the age of imperialism by a subaltern modernist may count as a form of resistance, we should once more arrange Joyce and Yun's modernist rhetoric within the structure of the discourse of the hysteric. In Yun's case, it is relatively easy to

10) Although Joyce used the *stream-of-consciousness* technique or *interior monologue* "most scandalously in Molly Bloom's soliloquy at the end of *Ulysses* (1922)," the innovator of this classic modernist technique was not him, but a French writer, Édouard Dujardin, who wrote *Les Lauriers Sont Coupés* (1887) (Mahaffey 36). Joyce himself also admitted that he was a "*larron impenitent*" ("unrepentant thief") (ibid., 38), offering indirect credit to Dujardin. In a similar manner, Yun's literature is said to have been affected by the Japanese literary tradition. Oomura Masuo, the first academic to investigate the specifically Japanese influence on Yun, suggests that Yun learned about Western literature in Japanese translation (58) and that Yun was a reader of several Japanese magazines about literature and art (77). Besides, Sin-young Wang argues that Yun was heavily influenced by the 1930s modernism of both Western Europe and Japan ("Japanese Modernism," 228). In particular, as Wang points out, Yun's prose poems, including "The Boy" (1939), "Hospital" (1940), and "A Map Snow Comes Falling on" (1941), seem to have been affected by the Japanese prose poem movement, which centered around the Japanese modernist magazine, *詩と詩論* (*Poetry and Poetics*) during the 1920 and 1930s (ibid., 237). Moreover, the contemplative character of Yun's poetry, which delves into his lost self and the thingness of the Real, may have resulted from the methodology of the *Neue Sachlichkeit* (New Objectivity) brought in by Japanese modernism (ibid.).

prove that he is a writer of hysteric resistance; the psychic structure of Yun's poetry faithfully shows that he had his own volition to disobey and even subvert the Symbolic order (see the evidence of Graph 3 earlier). Thus, Yun's use of a modernist writing style should be interpreted as a hysteric's initial identification with S_1 since, as a subaltern literary elite (*$*), Yun "inevitably" must have identified himself "with the colonizing power" first (Ashcroft et al. 5) in order to gain his sense of being (*a*). What is decisive here is that Yun adopts the empire's modernist writing style to defy that very imperial order and to retrieve his genuine self, thus carrying out an act of hysteric resistance.

Moreover, during the period in which Yun was working, world literature's influence was under active discussion. For instance, Kim Gi-rim, another Korean colonial modernist influenced by T. S. Eliot and one known for his imagist poetry, wrote an article published in *Daily Chosun* about the relationship between Korean writing and transnational literary forces. In that article, Kim argued that the nation's development is possible only because of the mutual influence and interaction of Korea with foreign cultures and that "imitating" different foreign literary styles is even advisable as long as it was based on "cultural desire" and the "drive to invent" (4). In the light of Kim's argument, Yun's appropriation of Japanese and European modernism is justifiable since it reflects Yun's cultural desire to break away from the imperial order and commit a subversive "sin" by sowing seeds at night.

Meanwhile, in terms of Joyce, Stephen Dedalus, the hero of *A Portrait*, provides a useful starting point since Joyce himself is the model for Stephen's character. Joyce repeatedly expresses his own opinions about the English language and literary writing through

Stephen's voice. For instance, while speaking with the Dean of Studies, an Englishman working in Ireland, Stephen laments to himself that "the language in which we are speaking is his before it is mine" (219). In this way, Stephen shows an awareness of his subordinate status in the colonial Symbolic. That is, like Stephen, although Joyce used English to compose his works, he appears to have continuously thought of English writing in terms of "[his] soul [fretting] in the shadow of [England's] language" (ibid.).

Nevertheless, Stephen also perceives that the Dean, who emblematizes the S_1 of the British Empire, is not perfect. The best example of this is the Dean's ignorance of the English word "tundish." Taunting the Dean with the silent words, "What did he come here for, to teach us his own language or to learn it from us?" (291), Stephen declares that he shall fly by the nets of "nationality, language, religion" (235), and forge in his soul "the uncreated conscience of [his] race" (293). This transition in Stephen's attitude reflects a vital trait of Lacanian hysterics: they enjoy the defects of the master (S_1). In other words, Stephen—a colonial ruled by the Symbolic order and its imperialist ideology—is conscious of S_1's flaws. He recognizes too the fact that British imperialism has robbed him of an authentic existence and hinders him from taking it back. Thus, Stephen eventually disobeys the master signifier, vowing to escape from all the Symbolic restrictions and to "express [himself] . . . as freely as [he] can and as wholly as [he] can" (286).

If we choose to identify Stephen with his creator, the novel is virtually Joyce's hat thrown into the ring, a proclamation that he intends to create a whole new language and restore the burnt being, the stolen jouissance of the Irish. Thus, although Joyce accepts the language of the imperial center and the modernist techniques of the

continent, this can be interpreted as a hysteric's initial identification with S_1 in order to restore the full existence, as in Yun's case.

What is more, *A Portrait* represents just the beginning of Joyce's literary journey to reveal the invisible—the erased identity in the Symbolic—through his *colonial english*.[11] That is, Joyce later deconstructs English and mixes it with Irish and the languages of numerous other cultures in order to invent a postcolonial english. For example, in *Finnegans Wake*, many words that Joyce himself created appear, including "sowlofabishospastored" (612), "allbeleaved" (625), and "bussoftlhee, mememormee" (628). This somewhat illegible language is Joyce's way of "[recovering a] lost Irish language," which "has taken the form of an almost vengeful virtuosity in the English language, an attempt to make Irish English a language in its own right rather than an adjunct to English itself" (Deane 10).

By devising a new Irish English, Joyce scratches the Symbolic and gets close to the Lacanian *tuché* (facing the abyss in the Real). Ironically, the imperial modernist technique—the interior monologue—also suits the purpose of excavating the authentic identity that is suppressed in the Symbolic since it focuses on describing the shadow of the Real. Joyce uses this to resist the imperial order. For this reason, the Joycean text provides an appropriate vehicle with which to transform the English canon into a "new paradigm of international english studies," as Bill Ashcroft, Gareth Griffiths, and Helen Tiffin suggest in *The Empire Writes*

11) Bill Ashcroft, Gareth Griffiths, and Helen Tiffin distinguish *English* from *english* in *The Empire Writes Back* (1989): *English* is the English of the metropolitan space, whereas *english* is the English of the colonial space. This passage also follows their orthography by indicating these two senses using italics.

Back (1989; 221). This transformation offers itself as an obvious example of a subaltern hysteric modernist's peculiar resistance.

VII. Conclusion: "*Il faut être absolument moderne*"

> I most certainly should not be despondent.
> "*Per aspera ad astra.*"
> — James Joyce, *A Portrait of the Artist as a Young Man* (1916)

Beyond every dispute concerning Joyce and Yun's nationalist identities, the lesson from their modernist writing is evident: Joyce and Yun do not passively emulate the writers of the imperialist center but struggle instead to win back their suppressed and eradicated existence as *unsatisfied hysterics.* In their texts, the landscapes of both Colonial Ireland and Colonial Korea appear as barren wildernesses of the Symbolic where Jouissance has been eradicated. Since a part of their mutually shared existence has been permanently denied and suppressed by the imperial power, Joyce and Yun's colonial subjects experience neurotic anguish, paralysis, and frustration, not being able to enjoy even a little bit of surplus jouissance within the Symbolic. However, they eventually recognize the impotence of the imperialist ideology and attempt to defy it.

What is more, like their literary personae, Joyce and Yun themselves also hysterically enjoy *Autre-jouissance*; they initially question the master signifier about the truth of their being—"Who am I? What is it to be Irish? What is it to be Korean?"—by identifying themselves with the imperial literary system. However, they fail to receive a proper answer from the imperial ideology and

discover its defects instead; as hysterics, they take pleasure from this crack in the Symbolic while seeking a vanished identity in the Real. In this way, Joyce and Yun's modernist literary technique has become a symptom of *colonial hysteria* caused by their oppressed status as subordinates; it represents a hysteric resistance against imperialist castration, an attempt to excavate their authentic identity.

Meanwhile, it is also apparent that we are all subalterns of our own civilization; as human beings, we have developed numerous types of *plus-de-jouir* as substitutes for the real jouissance that has been slipped behind the Symbolic, accomplishing civilization as a mark of their symptoms. In this process, several kinds of Symbolic networks appear, including Joyce and Yun's hysteric discourse, which is the subjects' struggle to regain the missing identity and fight back against the order that first took jouissance away.

Naturally, not everyone becomes a hysteric who recognizes their loss and attempt to swerve out of the Symbolic. For example, if a subject has a psychic structure of obsessional neurosis and thus thinks itself complete, it will feel no need to rebel. Therefore, as Terry Eagleton points out, "the *negativity* of an oppressed people—its sense of itself as dislocated and depleted—already implies a more positive style of being" since "nobody can live in perpetual deferment of their sense of selfhood, or free themselves from bondage without a strongly affirmative consciousness of who they are" (37). In other words, hysteria is progressive and productive in that it urges the subject to confront its adversity and go beyond it.

Furthermore, this positive aspect of hysteria corresponds to Frederic Jameson's definition of modernity—"the desire called Utopia" ("A Singular," 215): humankind's eternal and recurring

struggle to build an ideal society in which the dead jouissance will be resurrected, from out of 'the archaeologies of the future" (ibid.). Such an *hysteric modernity* has been the motive power of the human race since the beginning of time, literally being the *hystera* (womb) of civilization. For this reason, Rimbaud cried out, "*Il faut être absolument moderne*," and New Modernist studies acknowledge the plural modernisms in different locations and times because modernity is as old as human history.

For this reason, in order to pull ahead, to become a part of the future past, we all should become hysteric modernists like Joyce and Yun, taking intense action to resist oppression. From the point where Rimbaud's imperative echoes with the spirit of hysteric resistance, humanity will continue to struggle gallantly as it reaches for the stars: or, as Joyce put it, "*Per aspera ad astra*" (Joyce, *A Portrait*, 220).

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◈ 국문초록

히스테리증자로서의 서발턴 모더니스트: 제임스 조이스, 윤동주, 그리고 우리

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본고는 제임스 조이스의 식민치하 아일랜드와 윤동주의 일제강점기 한국을 병렬함으로써, 서발턴 모더니스트 작가들의 글쓰기 행위가 수동적 제국 모방이 아닌 능동적 저항이었으며, 동시에 “나는 누구인가?”라는 신경증적 질문의 답을 찾기 위한 투쟁이었음을 입증하고자 한다. 이를 위해 먼저 조이스의 『더블린 사람들』(1914)과 윤동주의 『하늘과 바람과 별과 시』(1948) 중 일부의 내러티브가 자크 라캉의 히스테리 담화에 입각하여 분석될 것이다. 그다음 본고는 동일한 이론적 구조를 조이스의 『젊은 예술가의 초상』(1916), 『피네간의 경야』(1939), 그리고 윤동주의 주요 시작품 전반에 담긴 작가 자신의 의식과 무의식에 적용시켜 두 사실을 밝힌다. 첫째, 이들은 반식민주의적 모더니스트로서 글쓰기를 통해 억압된 정체성을 되찾고자 했다. 둘째, 이들은 히스테리증자로서 타자적 주이상스를 누리고 있었다. 다시 말해서 조이스와 윤동주가 사용한 제국의 모더니스트 기법은 그들이 앓고 있던 “식민지적 히스테리”의 증상이었으며, 그들은 이를 통해 제국주의의 위계질서를 거부하고 실재계에서 자신의 잃어버린 존재를 회복하고자 했다. 이들의 히스테리는 프레드릭 제임슨이 주장한 모더니티—유토피아를 열망하는 인류의 문명에 대한 끊임없는 저항—을 지탱해 온 심대한 정신이라는 점에서 중요한 의의를 띤다.

☞주제어: 제임스 조이스, 윤동주, 반식민주의 모더니스트, 서발턴 글쓰기, 라캉의 히스테리 담화, 저항 문학

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