Silk Roads & Electronic Superhighways:

A Reader in Cross-Cultural Studies from Korea to Croatia

Edited by:
Ivana Dizdar
Simon Ryle

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Čitanka s komparativnim istraživanjima od Koreje do Hrvatske

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Ivana Dizdar & Simon Ryle

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INTRODUCTION

This Reader presents a representative range of the rich and diverse academic work that has been published by members of The Centre for Cross-Cultural and Korean Studies in Split, exemplifying and showcasing research conducted under the auspices of the Centre. Initiated and directed by Prof. Dr. Sc. Boris Škvorc, the Centre is an interdisciplinary centre for comparative research projects in the humanities, based at the Faculty for Humanities and Social Sciences in Split, Croatia. The Centre specializes in Euro-Asian comparative studies, the research of literature, the arts and film, and places a strong emphasis on cross-cultural approaches.

The Centre publishes the biannual journal *Cross-Cultural Studies Review*, facilitates the teaching of Korean Studies in South-Eastern Europe (with the long-term goal of including other East-Asian study programmes), and co-organizes an annual conference on cross-cultural topics. As part of its commitment to multidisciplinary approaches, the Centre supports various outreach programs such as festivals, concerts, and workshops which accompany its scholarly engagements.

Central to the Centre's work and intellectual orientation, as we describe on the Centre's webpage, we seek to contribute to a better understanding of contemporary global questions: the tensions and inequalities of the global North-South divide, ecocriticism and environmental catastrophe, Euro-Asian topics, and inter-religious and multi-ideological issues in the comparative and multi-disciplinary context of the humanities and the arts. A key goal of the Centre is to explore the multi-disciplinary potential of the humanities, as well as forging a better understanding of ideas and issues of world historical, cross-cultural, ecological and scientific change at a large scale. If the humanities have a role to play in influencing the narratives that we use to understand the contemporary world, to this end the Centre seeks to foster an exchange of ideas and art practices, simultaneously promoting dialogue and strengthening ties between scholars and artists working on cross-cultural research of the Balkans, Mediterranean basin and Korean peninsula.[1]

1 See the Centre's website for more on our mission statement and further details of our activities: https://crosscultural-korean.ffst.hr/.

Funded as a core research project at the Faculty of Humanities and Social Sciences in Split by the Academy of Korean Studies at the Ministry of Education of the Republic of South Korea, the Centre coordinates an Institute of Korean Studies and Training Plans for the Experts of Koreanology at the University of Split in Croatia, and has established fruitful and diverse partnerships with academic institutions in Europe and Korea: Yonsei University, Seoul, Inha University, Inchon, The Korea National Open University, Hankuk University of Foreign Studies, Yongin and Seoul, and the Department of Korean Language and Literature, Adam Mickiewicz University, Poznan, Poland.

The Centre has initiated cultural events that popularize Korean culture in Croatia, and that explore links between Korea and Croatian, Yugoslav, Balkan, European and western cultural movements and aesthetics. In December 2022, the Centre was co-host to a major retrospective of Nam June Paik, held at Muzej suvremene umjetnosti (Museum of Contemporary Art), Zagreb. In November 2022 and June 2023, the Centre hosted Korean Cinema Colloquia to accompany screenings of classical and contemporary Korean film at the arts cinema Zlatna Vrata Kinoteka in Split. In 2019, the centre hosted the Visit of Korean Ambassador to Centre for Cross-Cultural and Korean Studies. The Centre has co-hosted annual academic conferences held by partner institutions, including in July 2022 the Second East Europe Consortium of Korean Studies (EECKS), held online and at Yonsei University, Korea. As part of that conference, the Centre organized a one-day symposium, entitled *More than Human Worlds,* in July 2022, including work on animal studies, Korean-American science fiction, speculative economics, and the issue of genre, hosted by the Multimedia Centre Split and the Faculty of Humanities and Social Sciences, University of Split. In June 2023, the Centre hosted the Third East Europe Consortium for Korean Studies (EECKS) at the University of Split.

Silk roads and electronic superhighways (of cross-cultural studies)

In the era of globalization, neoliberalism and ecological catastrophe, the old axes of East-West, or Asia-Europe/ North America, have been brought into a new phase of history. If the road often signifies a motif across myth, literature and cinema of a voyage into the future, the ancient silk trade route that has long connected Korea and South East Asia with the Balkans and Europe has in more recent times undergone successive transformations, in the form of ever-multiplying autobahns, shipping lanes, flight-paths and information superhighways. These contemporary "silk roads" (in the plural) thus signify both specific links between Korean and Croatian, Yugoslav, European and western cultures and histories, and also a much more general sense of how, with instant and constant global networks of communication, international corporate entities, free trade and fabrication, "extrastatecraft" zones (Easterling 2014), new technologies and weapons of border control and surveillance, influxes of mass tourists, the "stack" which partitions and facilitates global telecommunications (Bratton 2016), the refugee crises, and the many thousands of immigration ports and border controls, daily global shipping, aviation and other transportation lines that link up – or seek to hold separate – diverse cultures around the planet, the experience of becoming subject in and to the futures of global capitalism is overwhelmingly cross-cultural.

This means the flightways, paths and roads (silken or otherwise) of cross-cultural studies involve or activate networks of distribution and control, assemblages (Delueze and Guattari 1987) and continual evolutions of mediation that bear vitally upon political and planetary futures. As one recent branch of media technology studies explores, discourse networks actively participate in cultural forms and subjectivity. As Friedrich Kittler's Lacanian media technics describes, "What remains of people is what media can store and communicate" (Kittler 1999: xl). A useful concept is *mediation*, the old Marxist sense of *Vermittlung*, meaning the reconciliation of two opposing social forces, and also the Frankfurt School's notion of *reification*, meaning the bodily and unconscious internalization of media systems. In Marxist media studies mediation is used with this sense to express how communication is always embedded within a "complex set of real, material, social processes" that is "facilitated by specific technological means" (Graham 2006: 3).

As Section 4 of the Reader explores, mediation is central to the analogue and digital art experimentation of Nam June Paik, exemplified by Paik's mixed-media sculpture *Ommah* ("Mother") (2005), created a year before his death. The sculpture shrouds an LCD television inside a traditional lightweight Korean silk robe, suggesting elegiacally at once cultural inheritance and change, media

technology, and subjectivity as a layering of cultural modes. A yet more visually, aurally and viscerally overpowering work, to which the title of this Reader alludes, is Paik's monumental 1985 sculpture *Electronic Superhighway: Continental U.S., Alaska, Hawaii.* Presenting a multicoloured neon grid of the United States of America, the sculpture's neon state lines are arranged to frame groupings of cathode ray tube televisions, more than three hundred in the entire work, which simultaneously flash between a melange of images and sounds: horse racing, baseball, Martin Luther King, *The Wizard of Oz* (1939), the Empire State Building, politicians, psychedelic swirls, images of Fluxus performance artworks, and colour test cards. On the one hand, the work suggests the overwhelming mediations of late capitalism and twentieth century America. Like the smaller work *Ommah*, *Electronic Superhighway* performatively recreates the layerings of mediation which determine identity and meaning in the process of overwhelming perceptive physiognomy. Yet by placing avant garde art images alongside the conventional, and at the same time subversively transforming clichéd icons of American culture, Paik insists that old roads must be traversed anew. The work's name, *Electronic Superhighway*, almost prophetically anticipates internet culture, and though ironically rooted in the iconographic past, its aesthetic of subversion refigures present meanings. The stultifying nature of TV culture is transfigured into astonishment and insight, silk roads rerouted into electronic superhighways that retravel the known in order to perform cultural insurrection upon the normative.

Likewise, cross-cultural studies also involves a rerouting of normative political, cultural and sociological concepts, to be found in a range of "undercommons" (Moten and Harney 2013), such as study areas focused on questions of disability, race, gender, trans and queer identities, postcolonialism and the global south, ecocriticism, and "world-ecology" (Moore 2015) – each of which explores in different ways how cross-cultural relations can take on exploitative or healthy, prejudicial or progressive forms, and therein how modes of cross-cultural exchange have vital bearing upon the future. Furthermore, in pioneering cross-cultural combinations of anthropology, ecology and cybernetic theory, Gregory Bateson's information systems ecology posits an "ecology of mind," which more recently Eduardo Kohn's celebrated ethnography has turned to the collective organic sentience of forest ecologies. Information systems, urban and slum studies, environmentalists and anthropologists variously teach us how each citizen, organism or message is only ever able to function within "cyborg" constellations (Haraway 1991) of the bio- or media network in which he /she/it exists. Investigating planetary catastrophe, ecology has made us aware of the ways massive interconnected systems, or "hyperobjects" (Morton 2013), challenge our ability to think the vastness of planetary relations. This means the fossil fuel that powers our passage along the contemporary silk roads, networks and mediations might also be seen to foreclose the future.

For this reason, the future is surely a cross-cultural superhighway, but cross-cultural relations also seem increasingly to involve accelerating the precariousness of the futures of various fields of cultural and biophysical life. Cross-cultural studies are pivoted on this interconnection of cultural and planetary futures.

The research of the Centre for Cross-Cultural and Korean Studies that is showcased in this Reader focuses both on the specific cross-cultural experience of contemporary and future Korean and western paths of communication, interchange and exchange, and the wider global questions of cross-cultural futures. Exploring diverse areas of cross-cultural connection, the research republished in this Reader explores how our narratives, fictions, technologies of cross-cultural relations, as well as interdisciplinary studies of culture and other areas of the humanities and science studies, economics, ecocriticism, international trade and technology, must address the vital issues of the futures (and the catastrophes) promised by the cross-cultural interactions and intersections of our long-known and contemporary (silk) roads and electronic superhighways.

In a more-than-human world, cross-cultural exchanges always include (semiotic, material, bodily) transfers across (post)human spaces and multispecies communities, and, therefore, it is the vital work of the humanities to explore these hybrid intersections, to imagine and reimagine the silken superhighways of relation alongside the alterities that remain different, distant or otherwise (in culture, customs, politics, and intersecting lifeworlds).

In this respect, the research papers in this Reader pay cross-cultural attention to historical and contemporary questions as they pertain to East-West communications, such as (but not limited to) translations, literary, pedagogical and cultural exchange, media technologies, infrastructures and ecologies, as well as linguistic, economic and other many-layered cross-cultural interactions and intersections. Organizing these rich multi-disciplinary academic intersections, we group the papers in this Reader into the study fields of translation studies, literary criticism of Korean literature and diaspora literature, and art history.

Organization of the Reader

Section 1: Translation studies

To emphasize the centrality of translation and also what Boris Škvorc terms "trans-creation" to the many forms of cross-cultural connection, networking and mediation to be found in this Reader and the wider work of the Centre, we begin with translation studies. In the section on translation studies, Boris

Škvorc's paper "Translating Culture, rather than Language: Narrating the Nation in Other Language(s); (Examples of Chang-Rea Lee, Euny Hong and Krys Lee)" deals with three topics. The first is the relationship between the global and the national, the second is national language and literature in the context of the three dislocated authors, and the third one relates to the possibility of translating literature and culture. For Škvorc, translation should be understood as a mode of trans-creation, that is the re-creation of one literary world within (an)other cultural discourse. This means, as Škvorc demonstrates, that a particular nation, the other, must be trans-created in the language of translation, and the form of that renarration can in this way be selected as a tool of counter-hegemony. As Škvorc's essay explores, how we can trans-create is of the utmost importance for interpretation, involving the negotiation of the *otherness* of authentic culture and, in the case of translation into English, the function of English as tool of trans-creating and disseminating the text as a global entity.

In the same section, Anela Ilijaš's "Problems of Korean Literature's Indirect Translation: A Case Study of Božo Kukolja's Croatian Translation of Korean Poetry" examines the issue of indirect translation via the first translated collection of Korean poetry into Croatian, Božo Kukolja's *Korejska poezija* (*Korean Poetry*), which was released as a part of the *Pjesnici i narodi* (*Poets and Nations*) series. Kukolja's translations were made directly from a Russian poetry collection of Korean poetry titled Корейская классическая поэзия (*Korean Classical Poetry*) published in 1956. Ilijaš's paper identifies the common problems and mistranslations that arise in the indirect translation of Korean literature, including problems such as: changed structure, incomplete poems (where sections were extracted from longer works), false attribution (where poets where inaccurately identified), misspelled names, mistranslation of idioms, misspelled geographical terms, omitted geographical terms, the wrong usage of grammatical gender. The difficulties and the downfalls of indirect translation are assessed, where also acknowledging the value of indirect translation in introducing literary translation between languages, such as Korean and Croatian, where there are not sufficient translators capable in both languages.

Section 2: Korean literature

The section on Korean literature starts with the paper "Experiences and Memories of Violence in Literary Works of Han Kang: A Comparison with the *Diary of Young Girl*." The author Sang Hun Kim compares Han Kang's two novels *Human Acts* and its sequel *The Vegetarian* to the *Diary of Young Girl*. Parallels are sought in the narrative structures of two Korean novels "with an epic structure of violence and madness" and the diary that also thematizes and criticizes real violence. The difference in viewpoints is shown in the fact that Anna Frank, as a direct participant in the fatal event, is actually an "outsider in

the insiderness," while Han Kang did not personally witness the violence after the uprising in Gwangju in 1980, and she is an "insider in the outsiderness."

In the same section, in the paper "Kim Eok's Translation and Han Yong-Un's *The Lover's Silence*: Interiority in 1920s' Literature," Soonmo Yang uses a "Symptomatic Identification" approach, in order to conduct archaeological and genealogical research on interiority in 1920s Korean poetry, particularly focussing on the influential translator of Rabindranath Tagore and symbolist poetry Kim Eok and poet Han Yong-Un. The paper argues that the Romantic concept of inner-self begins to become important in Korean literature with these poets in the colonial state of Joseon of the 1920s. It is demonstrated how reflection on pain, the colonial situation of 1920 Korea and the mystical poetry of Tagore allows Han Yong-Un and Kim Eok to develop a notion of interiority within the context of Korean poetics.

Also in this section, Simon Ryle's "Encounters with Xenoflesh" defines the concept "xenoflesh" and the related aesthetic and critical terms "vegan poetics," and "Capitalocene meat." It does so via a cross-cultural exploration of three recent celebrated novels that are concerned with the consumption of meat: Joseph D'Lacey's *Meat*, J. M. Coetzee's *Elizabeth Costello*, and Han Kang's *The Vegetarian*. Building from the classical distinction between *bios* and *zoē* (political and "bare life") described by Giorgio Agamben, the essay theorizes an occluded flesh that is violently excluded from discourse: xenoflesh. It shows how in East-West cultural productions alike industrial farming and meat constitute a fundamental mode of enforcing this division of the flesh across modernity. The essay argues that D'Lacey's, Coetzee's, and Han's novels forge a new mode of flesh poetics: an ethical, speculative, and ecological aesthetics that investigates how meat is one of the most deeply inscribed modes of silencing the uncanny call of xenoflesh.

Section 3: Diaspora literary criticism

In the section on diaspora literature criticism, Byoung Yoong Kang's "A Study on Chang-Rae Lee's Novel *Native Speaker*: Focus on Identity and Language" explores questions of national and Korean identity in the novel *Native Speaker* by Korea-American author Chang-Rae Lee. The paper proposes the terms "hyphenated condition" and "hyphenated being" to describe the condition of betweenness experienced by writers and other immigrants who are largely but not entirely assimilated to the nation to which they have immigrated (which occurs for individuals such as Chang-Rae Lee, who emigrate early in their lives). The paper further introduces the concept "the lesser stranger" to characterize the condition of Henry, the central protagonist of the novel, who measures and determines his own identity in relation to other characters (other Koreans and other ethnic minorities) who possess varying degrees of Americanness, and

levels of native proficiency in English. During the novel Henry has a crisis of self-esteem linked to his national identity. As Lee's novel explores, discussesed by Kang, it can be seen that Henry's obsessive relation with his own "hyphenated" Americanness comes to determine his sense of his Korean identity.

Also in this section, Brian Willems's "Bitterness and Recognition: Room for Others in The Novels of Steph Cha" explores the diasporic nature of the novels of Korean American writer Steph Cha, with an emphasis placed on the conditions of "bitterness" and "recognition." Cha's early novels revolve around the detective protagonist Juniper Song (whose Korean name is Yoon-Kyung). For Willems, Cha's third novel, *Dead Soon Enough*, introduces the concept that Juliet Hooker calls "racialized solidarity," in particular a solidarity felt between Koreans and Armenians in the context of their shared minority status in Los Angeles, and the suffering that each nation had experienced, in particular the Armenian Genocide and Japan's war crimes against Korea in WWII. These instances of historical violence are a source of the bitterness in the novels that Willems identifies, while impelling the racial solidarity of recognition. Using Jacques Rancière's sense of recognition as "the construction of the common world," Willems explore how Cha's fourth novel *Your House Will Pay* continues this same pattern of bitterness and recognition while exploring solidarity between Korean and black Americans.

Section 4: History of art

Given the major retrospective of Nam June Paik's art co-hosted by The Centre for Cross-Cultural and Korean Studies and held at the Museum of Contemporary Art in Zagreb in December 2022, the section on art history has a special focus on relations between Paik's material practices and western, European, Balkan, Yugoslav and Croatian artists. Dan Oki's paper "Nam June Paik and Similitudes with Artists from the Former Yugoslavia" explores the influences and relations of Paik to a country that no longer exists, Yugoslavia. Oki finds complementarity between Paik's film *Zen for Film* and Mihovil Pansini's anti-film *K-3, or a Clear Sky Without Clouds*, pointing to the possibility of establishing direct and indirect parallels with numerous authors from the former Yugoslavia. Parallels can also be found in research into new technologies and media during the 1970s. Oki compares the abstract video concept of Srečo and Nuša Dragan in their work *White Milk of White Breasts* with the sculptural object of the work *TV-Bra for Living Sculpture*. Multimedia artist Katarin Ladik and video artist Dalibor Martinis can be compared to Paik in terms of interest and artistic scope. In the case of the latter, Oki finds similarity in content and conceptual framework with Paik. He also finds a parallel in the work *Untitled (Cut)* by Goran Trbuljak, which "possesses a conceptually humorous and an auto/censorship aspect of recording a moving image on video," as well as in the complex organization of sound

in the film *Breath* by Andrej Zdravič. He also mentions Ivo Deković as Paik's student and Croatian representative at the Venice Biennale in 1993. In the subversive aspect, he finds similarities between the activism of Sanja Iveković and Paik, especially emphasizing the problematization of the choice and control of information on television and the relationship between organic life and technology. In the context of comparing artistic practices in the medium of television, Oki finds similarities and differences between the program *TV Gallery* curated by Dunja Blažević and Paik's project *Good Morning, Mr. Orwell*. The theme of vulnerability connects Paik's work *Cutting My Arm* and Marina Abramović's *Lips of Thomas*, and the two artists are also compared in other works, such as *Symphony for 20 Rooms* and *Five Sound Ambiences*. It is possible to look for parallels in the performing and altering the piano practiced by Paik and various artists from the former Yugoslavia, among which Oki pays attention to Ivan Ladislav Galeta. The last example given in this paper is the one that touches on the artistic interpretation of Buddhism. The video installation *Rock Garden* by Dalibor Martinis can be compared to Paik's *Global Groove* and *TV Garden*, and in the context of meditation celebrated works by Abramović and Ulay can be mentioned and linked to Paik's *TV Buddha*.

Also in the art history section, Biljana Leković's paper, "Nam June Paik and the New Spheres of Sound-Music – Effects/Resonances Within the Yugoslav Cultural Space," explores the reassessing, reconstructing, and deconstructing of music and sound, as well as related concepts and practices in Nam June Paik's multimedia opus in the context of Yugoslavian cultural space. The first contributions are shown to originate with the formation of various festival music events, in particular the Music Biennale Zagreb, founded in 1961, which sought to introduce the foremost American and European modernist (neo/avant-garde) composers and performers to the Yugoslavian cultural sphere, as well as providing a forum for avant-garde Yugoslav composer and musicians. The paper claims Paik has a direct influence on Yugoslav sound artists such as Vladan Radovanović, and is influential in the shift to the dematerialization of the art object, a focus adopted by Marina Abramović in the early 1970s. Another figure, Silvio Foretić, made experiments and "transgressions" in the Fluxusian manner – such as hammering on a piano, lying or sleeping under a piano, immersing instruments in water, banging on pans, changing clothes on stage, making various sounds such as grinding teeth, turning on an electric shaver while shaving on stage, in order to extend and resist conventional modes of thinking about art and sound performance. The paper demonstrates that "Yugoslav cultural space functioned, since the beginning of the 1960s, as a location for the encounter and networking of various influences, including progressive ones arising from the spheres of activities and interests of Nam June Paik."

The art history section also includes Miško Šuvaković's "Experiment, Rebus, And Tactical Media: Nam June Paik in Southeast Europe!?" This involves

a "curatorial re-examination" of the relationship between Paik's art among Southeast Europe, the Far East, and the political West, in particular exploring Central European concepts of freedom, "American projections of the new media image of the world, and Far Eastern gestural provocations of the autonomy of art – of the body, consciousness, and media." The paper argues that for Paik "everything is media." Paik's art is understood as provocative – via the concepts of "paradox" and "the non-thinking of anti-philosophy" – that make use of "Zen humour" as well as video art, analogue computers, assemblage robotics, light screen installations, and "sounds between music and anti-music", provoking the canon, so that Paik's focus is, ultimately, thinking. These aesthetic and political impulses allow the paper to describe specific collaborations and passages of aesthetic influence between Paik and Fluxus and various south east European artists, musicians and performers: Aleksandar Srnec, Vladimir Bonačić, Vladan Radovanović, Vladimir Petek, Zagreb Gorgona group, Nuša and Srečo Dragan and members of the Kranj/Ljubljana OHO group, Katalin Ladik, Ivan Ladislav Galeta, Bora Ćosić. Moreover, the turn from conceptual art in the areas of the dematerialization of art, post-object phenomena, and institutional criticism, towards the activation of sensory affects and bodily or spatial impact in Paik and Fluxus's art is shown to be influential in the artistic practices of Marina Abramović, Sanja Iveković and Dalibor Martinis, Goran Trbuljak, Belgrade artists and musicians Nada Kolundžija, Miodrag Lazarev Pashu, and Miša Savić, as well as Milomir Draškić, Vladimir Tošić, and Paul Pignon, and also non-musicians such as painter Zoran Belić W. or sculptor Nenad Petrović, or media artist Mihailo Ristić, and experimental performers Silvio Foretić, Andrej Zdravič, and Ivo Deković.

Also in this section, Stephan von Wiese's "'You MARTYR of July 20, 1964': Paik and Beuys in a Media Duet" explores the relation of Paik's and Joseph Beuys's art making. The paper explores the many collaborations of Paik and Beuys in Dusseldorf, New York and elsewhere, collaborations and cooperation within the context of Fluxus and Dusseldorf art circles, shared political and artistic references, references to war (such as anti-Vietnam war art), and parallel developments in their aesthetics and their use of sound art and technology, and in particular their *Piano Duet Joseph Beuys & Nam June Paik,* performed on July 7, 1978 in the auditorium of the Düsseldorf Art Academy to memorialize George Maciunas.

Finally, Sooyoung Lee's "Improvisation, In-determinism, Echoes, Feedback, and Empty Space: Nam June Paik's *Groove*" explores Paik's methods of improvisation. In particular, the paper explores Paik's memorial performance for George Maciunas, a duet with Joseph Beuys, in which he "brushed a microphone against the piano keys or tapped it on the keys in the middle of playing Korean songs and atonal pieces of music," and "Symphony No. 7," *MS-FLUXUSSUS*, in which Paik used a remote-controlled propeller to pilot a violin against the

current of a Dusseldorf river. The paper proposes improvisation, indeterminism, echoes, feedback, and empty space, described by Paik in 1984, as elements and concepts central to understanding Paik's electronic "satellite" methods and artistic production.

A note on language

As the section on translation studies in this Reader aptly explores, the question of the meetings and mediations of language are central in any publication that seeks to explore cross and extra-national hybridity, or otherwise to reach between cultures. Cross-cultural communication happens in many instances because of painstaking work of translators. And as Škvorc germanely explores in this Reader, in respect to globalizing the local paradigms of expression, the translation into the hegemonic language (so often English) must pursue a contrapunctual double movement: seeking to sustain alongside the movement towards global hegemony the otherness or "the right to remain different" of the originary linguistic expression. In this Reader we take this double function of translation seriously, while seeking to showcase research so far published in English and Croatian by members of the Centre for Cross-Cultural and Korean Studies. As a Centre, and indicative of global nature of wider trends in contemporary academic research institutions, we are used to working (writing, organizing, meeting, talking, partying) in multiple languages – sometimes multiple languages in the same sentence. For this reason, this Reader takes the (perhaps) provocative step – reflective of our key foci on hybridity, communication, mediation and cross-cultural intersection – of publishing Croatian and English research side-by-side, rather than formally dividing research outputs by linguistic divide. In order to further foster dialogue, we include extended (two page) summary translations of each research paper. For ease of reference, these summaries are situated before each research paper.

Acknowledgements

It is a truism that it takes a village to write a book, and this is perhaps even more the case with an edited collection in which multiple villages of individuals have come together. As the title of this Reader emphasizes, in our case the broad range of contributors to the global village(s) of this edited collection have both researched and studied, and themselves been connected by conceptual and actual superhighways, bicycle lanes, railway lines and flightpaths, intellectual and collegial network assemblages, and mediations in thought, print and virtual spaces.

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Ivana Dizdar & Simon Ryle, editors
Split and New York, May 2024

UVOD

Ova Čitanka sadrži reprezentativan niz bogatih i raznolikih radova koje su objavili članovi Centra za komparativne i korejske studije te prikazuje istraživanja provedena pod pokroviteljstvom Centra. Riječ je o interdisciplinarnome centru za komparativne istraživačke projekte u humanističkim znanostima koji je osnovao i vodi prof. dr. sc. Boris Škvorc, a sjedište mu je na Filozofskom fakultetu u Splitu. Centar je specijaliziran za euroazijske komparativne studije, istraživanje književnosti, umjetnosti i filma te ujedno stavlja snažan naglasak na međukulturalne pristupe.

Centar svake druge godine izdaje časopis *Cross-Cultural Studies Review*, pruža logistiku za podučavanje korejskog jezika i kulture u jugoistočnoj Europi (s dugoročnim ciljem uključivanja drugih istočnoazijskih studijskih programa) i suorganizira godišnju konferenciju s međukulturalnim temama. Opredjeljujući se za multidisciplinarni pristup, Centar podržava razne programe kojima dopire do šire zajednice poput festivala, koncerata i radionica koji prate znanstveni angažman.

U filozofskome smislu, kao što je navedeno na službenoj internetskoj stranici, Centar nastoji pridonijeti boljem razumijevanju suvremenih globalnih pitanja kao što su: napetosti i nejednakosti uzrokovane globalnom podjelom između Sjevera i Juga, ekokritika i ekološke katastrofe, euro-azijske teme, međureligijska i multiideološka pitanja u komparativnom i multidisciplinarnom kontekstu humanističkih znanosti i umjetnosti. Ključni je cilj Centra istraživanje multidisciplinarnog potencijala humanističkih znanosti kao i bolje razumijevanje ideja i pitanja svjetskih povijesnih, međukulturalnih, ekoloških i znanstvenih promjena u širem kontekstu. Vjerujući da humanističke znanosti mogu utjecati na narative koji služe za razumijevanje suvremenog svijeta, Centar nastoji poticati razmjenu ideja i umjetničkih praksi, istovremeno promičući dijalog i jačajući veze između znanstvenika i umjetnika koji provode komparativna istraživanja Balkana, Sredozemlja i korejskog poluotoka.[2]

Financijsku podršku Centru pruža Akademija za korejske studije pri Ministarstvu obrazovanja Republike Južne Koreje u sklopu temeljnoga istraživačkog projekta na Filozofskom fakultetu u Splitu, a Centar koordinira Institut za korejske studije i planove obuke za stručnjake iz koreanistike na Sveučilištu

2 Više o misiji i aktivnostima Centra nalazi se na poveznici: https://crosscultural-korean.ffst.hr/.

u Splitu te je uspostavio plodna i raznolika partnerstva s akademskim institucijama u Europi i Koreji: Sveučilištem Yonsei u Seoulu, Sveučilištem Inha u Inchonu, sveučilištem The Korea National Open University, Hankuk University of Foreign Studies u Yonginu i Seoulu te Odsjekom za korejski jezik i književnost na Sveučilištu Adama Mickiewicza u Poznanju u Poljskoj.

Centar je pokrenuo kulturna događanja koja populariziraju korejsku kulturu u Hrvatskoj te istražuju poveznice između Koreje i hrvatskih, jugoslavenskih, balkanskih, europskih i zapadnih kulturnih pokreta i estetika. U prosincu 2022. Centar je bio suorganizator velike retrospektive stvaralaštva Nam June Paika, održane u Muzeju suvremene umjetnosti u Zagrebu. U studenom 2022. i lipnju 2023. Centar je organizirao Korean Cinema Colloquia, popratni događaj uz projekcije klasičnog i suvremenog korejskog filma u umjetničkom kinu u kinoteci Zlatna vrata u Splitu. U 2019. Centar je ugostio korejskog veleposlanika, a bio je i sudomaćin godišnjih akademskih konferencija koje su održavale partnerske institucije, uključujući Drugi istočnoeuropski konzorcij korejskih studija (EECKS), održan u srpnju 2022. u virtualnom obliku i uživo na Sveučilištu Yonsei u Koreji. U sklopu te konferencije, Centar je u srpnju 2022. bio domaćin jednodnevnog simpozija pod naslovom *More than Human Worlds*, koji je pokrio teme animalistike, korejsko-američke znanstvene fantastike, spekulativne ekonomije i problema žanra. Simpozij su organizirali Multimedijalni centar Split i Filozofski fakultet Sveučilišta u Splitu. U lipnju 2023. Centar je bio domaćin Trećega istočnoeuropskog konzorcija za korejske studije (EECKS) na Sveučilištu u Splitu.

Putevi svile i elektroničke superautoceste (komparativnih studija)

U eri globalizacije, neoliberalizma i ekološke katastrofe, stare osi Istok – Zapad, odnosno Azija – Europa / Sjeverna Amerika, ulaze u novu fazu povijesti. Dok put često u mitu, književnosti i filmu označava motiv putovanja u budućnost, drevni trgovački put svile koji je dugo povezivao Koreju i jugoistočnu Aziju s Balkanom i Europom u novije je vrijeme doživio uzastopne transformacije, i to u obliku autocesta, plovnih i zračnih putova te informacijskih superautocesta koje se neprestano množe. Suvremeni „Putevi svile" (u množini) stoga označavaju i specifične veze između korejske i hrvatske, jugoslavenske, europske i zapadne kulture i povijesti, ali i mnogo općenitiji osjećaj kako – pomoću trenutnih i stalnih globalnih mreža komunikacije, međunarodnih korporativnih entiteta, slobodne trgovine i proizvodnje, „extrastatecraft" zona (Easterling), novih tehnologija i oružja za kontrolu i nadzor granica, priljeva masovnih turista, „stoga" koji dijeli i olakšava globalne telekomunikacije (Bratton 2016), izbjegličke krize i tisuća imigracijskih luka i graničnih kontrola, svakodnevnih globalnih brodskih, zračnih i drugih prijevoznih linija koje povezuju – ili nastoje odvojiti – različite kulture diljem planeta – iskustvo postajanja subjektom u i prema budućnosti globalnog kapitalizma u velikoj je mjeri međukulturalno.

To znači da putevi i ceste (svileni i drugi) komparativnih studija uključuju ili aktiviraju mreže distribucije i kontrole, skupove (Delueze i Guattari 1987) i kontinuirane evolucije posredovanja koji bitno utječu na političke i planetarne budućnosti. Prema jednoj novijoj grani istraživanja medijske tehnologije, diskurzivne mreže aktivno sudjeluju u kulturnim oblicima i subjektivnosti. Kao što lacanovska medijska tehnika Friedricha Kittlera opisuje, „Od ljudi ostaje što mediji mogu pohraniti i komunicirati" (Kittler 1999: xl). Ovdje su od pomoći pojmovi *medijacije*, u starome marksističkome smislu *Vermittlunga*, što podrazumijeva pomirenje dviju suprotstavljenih društvenih sila, te *reifikacije* Frankfurtske škole, koja se odnosi na tjelesnu i nesvjesnu internalizaciju medijskih sustava. U marksističkim medijskim studijama medijacija se rabi u tom smislu izražavajući da je komunikacija uvijek ugrađena unutar „složenog skupa stvarnih, materijalnih, društvenih procesa" koje „olakšavaju posebna tehnološka sredstva" (Graham 2006: 3).

Kao što se tvrdi u Sekciji 4, medijacija je ključna za analogno i digitalno umjetničko eksperimentiranje Nam June Paika, što je prikazano Paikovom skulpturom u mješovitome mediju *Ommah* (Majka), nastaloj godinu dana prije njegove smrti. Skulptura se sastoji od LCD televizora obavijenog tradicionalnim laganim korejskim svilenim ogrtačem, elegično sugerirajući istovremeno kulturno naslijeđe i promjenu, medijsku tehnologiju i subjektivnost kao slojevitost kulturnih oblika. Vizualno, zvučno i visceralno snažniji rad, na koji aludira

naslov ove čitanke, Paikova je monumentalna skulptura iz 1985. *Elektronička superautocesta: kontinentalni SAD, Aljaska, Havaji*. Predstavljajući raznobojnu neonsku mrežu Sjedinjenih Američkih Država, neonske državne linije skulpture raspoređene su tako da uokviruju skupine televizora s katodnim cijevima, više od tri stotine njih u cijelom radu, koji istovremeno bljeskaju između mješavine slika i zvukova: konjske utrke, bejzbol, Martin Luther King, *Čarobnjak iz Oza* (1939.), Empire State Building, političari, psihodelični vrtlozi, slike umjetničkih djela Fluxusa i kartice za testiranje boja. S jedne strane, djelo sugerira silno posredovanje kasnog kapitalizma i Amerike dvadesetog stoljeća. Poput manjeg rada *Ommah*, *Elektronička superautocesta* performativno rekreira slojevitost medijacije koja određuje identitet i značenje u procesu prevladavanja perceptivne fizionomije. No stavljajući avangardnu umjetnost uz bok konvencionalnoj, a istodobno subverzivno transformirajući klišeizirane ikone američke kulture, Paik inzistira na tome da se starim cestama mora proći iznova. Naziv rada *Elektronička superautocesta* gotovo proročanski anticipira internetsku kulturu te, unatoč tome što je ironično ukorijenjen u ikonografsku prošlost, njegova estetika subverzije transformira sadašnja značenja. Zaglupljujuća priroda TV kulture preobražava se u zapanjenost i uvid, putevi svile preusmjeravaju se u elektroničke superautoceste koje nanovo prelaze poznatim kako bi se izvela kulturna pobuna nad normativnim.

Slično tome, komparativne studije također uključuju preusmjeravanje normativnih političkih, kulturnih i sociooloških koncepata koji se nalaze u nizu onog što Moten i Harney nazivaju „undercommons", kao što su područja studija usmjerena na pitanja invaliditeta, rase, spola, trans i queer identiteta, postkolonijalizma i globalnoga juga, ekokritike i „svjetske ekologije" (Moore) – od kojih svako na različite načine istražuje kako međukulturni odnosi mogu poprimiti iskorištavačke ili zdrave, predrasudne ili progresivne oblike, i kako su načini međukulturalne razmjene od ključnog značaja za budućnost. Nadalje, u pionirskim međukulturalnim kombinacijama antropologije, ekologije i kibernetičke teorije, ekologija informacijskih sustava Gregoryja Batesona postavlja „ekologiju uma", koju je poznata etnografija Eduarda Kohna nedavno okrenula kolektivnom organskom osjećaju ekologija šume. Informacijski sustavi, studije o urbanim i sirotinjskim četvrtima, ekolozi i antropolozi na različite načine uče nas kako svaki građanin, organizam ili poruka može funkcionirati samo unutar „kiborg" konstelacija (Haraway) bio- ili medijske mreže u kojoj postoji. Istražujući planetarne katastrofe, ekologija nam je posvijestila način na koji masivni međusobno povezani sustavi ili „hiperobjekti" (Morton) dovode u pitanje našu sposobnost razmišljanja o golemosti planetarnih odnosa. To znači da fosilno gorivo koje pokreće naš prolaz suvremenim putevima svile, mrežama i medijacijama također ograničava budućnost.

Stoga je budućnost sigurno međukulturalna superautocesta, ali čini se da međukulturalni odnosi također sve više ubrzavaju neizvjesnost budućnosti

različitih područja kulturnog i biofizičkog života. Međukulturalna istraživanja uče nas kako su kulturna i planetarna budućnost međusobno povezane.

Istraživanja Centra za komparativne i korejske studije koja se nalaze u Čitanci usredotočuju se na specifično međukulturalno iskustvo suvremenih i budućih korejskih i zapadnih puteva komunikacije, izmjene i promjene, kao i na šira globalna pitanja međukulturalne budućnosti. Baveći se različitim područjima međukulturalne povezanosti, ovdje objavljeni članci istražuju kako se naši narativi, fikcije, tehnologije međukulturalnih odnosa, kao i interdisciplinarna istraživanja kulture i drugih područja humanističkih i znanstvenih studija, ekonomije, ekokritike, međunarodna trgovina i tehnologija, moraju pozabaviti vitalnim pitanjima budućnosti (i katastrofa) do kojih će dovesti međukulturalne interakcije i intersekcije naših već poznatih i suvremenih puteva (svile) i elektroničkih superautocesta.

U svijetu koji je „više nego ljudski", međukulturalne razmjene uvijek uključuju (semiotičke, materijalne, tjelesne) prijelaze kroz (post)ljudske prostore i zajednice više vrsta, stoga je ključni poziv humanističkih znanosti da istraže ta hibridna raskrižja, (nanovo) zamisle svilene superautoceste odnosa i drugosti koje ostaju različite, udaljene i drugačije (u kulturi, običajima, politici i presjecima života i svijeta).

U tom smislu, znanstveni radovi u Čitanci posvećuju međukulturalnu pozornost povijesnim i suvremenim pitanjima koja se odnose na komunikaciju između Istoka i Zapada, uključujući (ali ne ograničavajući se na njih) prijevode, književnu, filmsku, pedagošku i kulturnu razmjenu, medijske tehnologije, infrastrukture i ekologije, kao i jezične, ekonomske i druge višeslojne međukulturalne interakcije i intersekcije. Stoga su sjecišta multidisciplinarnog akademskog istraživanja koja su ovdje predstavljena podijeljena u sekcije o znanosti o prevođenju, korejskoj književnosti, književnosti o dijaspori i povijesti umjetnosti.

Struktura Čitanke

Sekcija 1: Znanost o prevođenju

Kako bismo naglasili središnje mjesto prevođenja i onoga što Boris Škvorc naziva „trans-kreacijom" u mnogim oblicima međukulturalnog povezivanja, umrežavanja i posredovanja koji se mogu naći u Čitanci i širem radu Centra, počinjemo znanošću o prevođenju. U navedenoj sekciji rad Borisa Škvorca „Prevoditi kulturu, a ne jezik: naracija nacije na drugom jeziku (drugim jezicima); (primjeri Chang-Rea Leeja, Euny Hong i Krys Lee)" bavi se trima temama. Prva je odnos globalnoga i nacionalnoga, druga nacionalni jezik i književnost u kontekstu trojice dislociranih autora, a treća mogućnost prevođenja

književnosti i kulture. Prijevod, tvrdi Škvorc, treba shvatiti kao način trans-kreacije, odnosno re-kreacije jednoga književnog svijeta unutar (jednoga) drugoga kulturnog diskursa. To znači, kako Škvorc pokazuje, da se određena nacija, kao drugo, mora trans-kreirati u jeziku prijevoda, a oblik te renaracije može se tako odabrati kao oruđe kontrahegemonije. Prema Škvorcu, način na koji možemo trans-kreirati od ključne je važnosti za interpretaciju, uključujući pregovaranje o drugosti autentične kulture i, u slučaju prijevoda na engleski, funkciju engleskog kao alata trans-kreacije i širenja teksta kao globalnoga entiteta.

Rad iz iste sekcije autorice Anele Ilijaš „Problemi posrednog prijevoda korejske književnosti na primjeru hrvatskog prijevoda korejske poezije Bože Kukolje" bavi se pitanjem posrednog prijevoda na primjeru prve prevedene zbirke korejske poezije na hrvatski jezik pod naslovom Korejska poezija u autorstvu Bože Kukolje, objavljene u sklopu izdanja Pjesnici i narodi. Kukolja je prevodio izravno se koristeći zbirkom ruskih prijevoda korejske poezije Корейская классическая поэзия (Korejska klasična poezija) izdane 1956. godine. U radu Anele Ilijaš prepoznaju se uobičajeni problemi i pogrešni prijevodi koji se javljaju u posrednom prijevodu korejske književnosti, uključujući sljedeće: promijenjena struktura, nepotpune pjesme (gdje su dijelovi izvučeni iz dužih tekstova), lažno pripisivanje (krivim pjesnicima), pogrešno napisana imena, pogrešan prijevod idioma, pogrešno napisani zemljopisni pojmovi, izostavljeni zemljopisni pojmovi, pogrešna upotreba gramatičkog roda. Procjenjuju se poteškoće i nedostaci posrednog prevođenja, pri čemu se priznaje i vrijednost posrednog prevođenja u uvođenju književnog prevođenja između jezika, kao što su korejski i hrvatski, za koje nema dovoljno prevoditelja koji vladaju obama jezicima.

Sekcija 2: Korejska književnost

Sekciju o korejskoj književnosti otvara rad „Iskustvo nasilja i sjećanje na nasilje u književnim djelima Han Kang: Usporedba s *Dnevnikom Anne Frank*". Njegov autor Sang Hun Kim uspoređuje roman korejske spisateljice Han Kang *Ljudska djela* / *Human Acts* i njegov epski produžetak *Vegetarijanka* / *The Vegetarian* s *Dnevnikom Anne Frank*. Paralele se traže u narativnim strukturama dvaju korejskih romana „s epskom strukturom nasilja i ludila" i dnevnika koji također tematizira i kritizira zbiljsko nasilje. Razlika u gledištima očituje se u tome što je Anna Frank kao izravna sudionica fatalnoga događaja zapravo „autsajderica u insajderstvu", dok Han Kang nije osobno svjedočila nasilju nakon ustanka u Gwangjuu 1980. te je ona „insajderica u autsajderstvu".

U istoj sekciji u radu pod nazivom „Kim Eokov prijevod i Han Yong-Unov *The Lover's Silence*: unutrašnjost u književnosti 1920-ih" Soonmo Yang koristi se pristupom tzv. „simptomatske identifikacije" pri arheološkom i genealoškom istraživanju unutrašnjosti u korejskoj poeziji 1920-ih, posebno se usredotočujući na utjecajnog prevoditelja Rabindranatha Tagorea i simbolističke poezije

Kim Eoka i pjesnika Han Yong-Una. U radu se tvrdi da romantičarski koncept unutarnjeg ja dobiva na važnosti u korejskoj književnosti s pojavom navedenih pjesnika tijekom kolonijalne države Joseona 1920-ih. Pokazuje se kako promišljanjem o boli, kolonijalnom stanju Koreje 1920. i mističnoj poeziji Tagorea Han Yong-Un i Kim Eok razvijaju pojam unutrašnjosti u kontekstu korejske poetike.

Rad iz iste sekcije „Susreti sa ksenotkivom" Simona Rylea definira pojam „ksenotkiva" i s njim povezane estetske i kritičke pojmove „veganska poetika" i „kapitalocensko meso". U radu se proučavaju tri slavna romana novijeg datuma koji se bave temom konzumacije mesa: *Meso* / *Meat* Josepha D'Laceyja, *Elizabeth Costello* J. M. Coetzeea i *Vegetarijanka* / *The Vegetarian* autorice Han Kang. Propitujući klasičnu razliku između *biosa* i *zoē* („političkog" i „golog života") kako ju je opisao Giorgio Agamben, rad teoretizira okludirano tijelo koje je nasilno isključeno iz diskursa: ksenotkivo. Pokazuje kako su industrijska poljoprivreda i meso temeljni način nametanja ove podjele tkiva u suvremenosti. Tvrdi se da romani D'Laceya, Coetzeea i Han stvaraju novi način poetike tkiva: etičku, spekulativnu i ekološku estetiku koja istražuje kako je meso jedan od najdublje upisanih načina ušutkivanja jezovitog zova ksenotkiva.

Sekcija 3: Književnost o dijaspori

U sklopu ove sekcije Byoung Yoong Kang u radu „Analiza romana *Native Speaker* Chang-Rae Leeja: identitet i jezik" istražuje pitanja nacionalnog i korejskog identiteta u romanu *Izvorni govornik* / *Native Speaker* korejsko-američkog autora Chang-Rae Leeja. U radu se predlažu pojmovi „stanje crtice" i „biće crtice" kako bi se opisalo stanje „između" koje proživljavaju pisci i drugi imigranti koji su se značajno, ali ne u potpunosti asimilirali s nacijom u koju su imigrirali (uključujući pojedince poput Chang-Rae Leeja koji su se odselili u ranoj dobi). Nadalje, uvodi se koncept „manjeg stranca" u karakterizaciji Henryja, središnjeg protagonista romana, koji mjeri i određuje vlastiti identitet u odnosu na druge likove (druge Korejce i druge etničke manjine) koji posjeduju različite stupnjeve amerikanstva i razine izvornog poznavanja engleskog jezika. Henry proživljava krizu samopoštovanja povezanu s njegovim nacionalnim identitetom. Kao što Leejev roman istražuje, tvrdi Kang, može se vidjeti da Henryjev opsesivni odnos s vlastitim amerikanstvom „crtice" određuje njegov osjećaj korejskog identiteta.

U sljedećem radu iz iste sekcije „Gorčina i priznanje: prostor za druge u romanima Steph Cha" Brian Willems istražuje dijaspornu prirodu romana korejsko-američke spisateljice Steph Cha, s naglaskom na stanja „gorčine" i „priznanja". Rani romani spisateljice Cha vrte se oko protagonistice i detektivke Juniper Song (korejskoga imena Yoon-Kyung). Prema Willemsu, treći roman autorice Cha *Dovoljno rano mrtvi* / *Dead Soon Enough* uvodi koncept koji Juliet Hooker naziva „rasnom solidarnošću", posebno solidarnošću između Korejaca i Armenaca u kontekstu njihova zajedničkog manjinskog statusa u Los Angelesu,

i patnje koju su obje nacije doživjele, uključujući armenski genocid i japanske ratne zločine nad Korejom u Drugom svjetskom ratu. Ovi slučajevi povijesnog nasilja izvor su gorčine u romanima koju Willems prepoznaje, a istovremeno potiču rasnu solidarnost priznanja. Naslanjajući se na priznanje u značenju Jacquesa Rancièrea kao „izgradnju zajedničkog svijeta", Willems proučava kako se u četvrtom romanu *Vaša će kuća platiti* / *Your House Will Pay* nastavlja taj isti obrazac gorčine i priznanja istražujući solidarnost između korejskih i crnih Amerikanaca.

Sekcija 4: Povijest umjetnosti

Referirajući se na veliku izložbu stvaralaštva Nam June Paika koju je suorganizirao Centar za komparativne i korejske studije u Muzeju suvremene umjetnosti u Zagrebu u prosincu 2022., sekcija o povijesti umjetnosti stavlja poseban naglasak na odnose između Paikovih materijalnih praksi i zapadnih, europskih, balkanskih, jugoslavenskih i hrvatskih umjetnika. Dan Oki u radu „Nam June Paik i sličnosti s umjetnicima iz bivše Jugoslavije" istražuje utjecaje i odnose između Paika i zemlje koja više ne postoji. Oki pronalazi komplementarnost između Paikova filma *Zen for Film* i antifilma Mihovila Pansinija *K-3, ili čisto nebo bez oblaka* ukazujući na mogućnost uspostavljanja izravnih i neizravnih paralela s brojnim autorima iz bivše Jugoslavije. Paralele se također mogu naći i u istraživanju novih tehnologija i medija tijekom 1970-ih. Oki uspoređuje apstraktni videokoncept Sreče i Nuše Dragan u radu *Belo mleko belih prsi* sa skulpturnim objektom rada *TV-Bra for Living Sculpture*. Prema interesu i umjetničkom opsegu Paiku je slična i multimedijalna umjetnica Katarin Ladik kao i videoumjetnik Dalibor Martinis. U slučaju potonjega Oki nalazi sadržajnu i konceptualnu sličnost s Paikom. Podudarnost nalazi i u radu *Untitled (Cut)* Gorana Trbuljaka koji „posjeduje konceptualno humoristični i auto/cenzorski aspekt snimanja pokretne slike na videu" kao i u složenoj organizaciji zvuka u filmu *Dah* Andreja Zdraviča. Spominje i Ivu Dekovića kao Paikova studenta i hrvatskoga predstavnika na Venecijanskom bijenalu 1993. U podrivačkom aspektu nalazi podudarnosti između aktivizma Sanje Iveković i Paika, posebno naglašujući problematiziranje izbora i kontrole informacija na televiziji i odnosa organskog života naspram tehnologije. U kontekstu usporedbe umjetničkih praksi u mediju televizije, Oki pronalazi sličnosti i razlike emisije *TV galerija* Dunje Blažević i Paikova projekta *Good Morning, Mr. Orwell*. U temi ranjivosti spajaju se Paikov rad *Cutting My Arm* i rad Marine Abramović *Lips of Thomas*, a dvoje navedenih umjetnika uspoređuju se i u drugim radovima, kao što je *Symphony for 20 Rooms* i *Five Sound Ambiences*. Paralele je moguće tražiti i u performiranju i alteriranju klavira koje prakticiraju i Paik i razni umjetnici iz bivše Jugoslavije, od kojih Oki pozornost daje Ivanu Ladislavu Galeti. Posljednji primjer dan u ovome radu jest onaj koji se dotiče umjetničke interpretacije budizma. Videoinstalacija *Kameni vrt* Dalibora Martinisa može se usporediti s

Paikovim *Global Groove* i *TV Garden*, a u kontekstu meditacije poznati se radovi Abramović i Ulaya mogu dovesti u vezu s Paikovim *TV Buddha*.

U istu je sekciju uvršten i rad Biljane Leković „Nam June Paik i nove zvukovno-glazbene sfere – efekti u jugoslavenskom kulturnom prostoru" koji istražuje preispitivanje, rekonstrukciju i dekonstrukciju glazbe i zvuka, kao i srodne koncepte i prakse u multimedijalnom opusu Nam June Paika u kontekstu jugoslavenskoga kulturnog prostora. Prvi doprinosi potječu od formiranja različitih festivalskih glazbenih događanja, posebice Muzičkog biennala Zagreb, pokrenutog 1961. godine, kojim se nastojalo u jugoslavensku kulturnu sferu uvesti najistaknutije američke i europske modernističke (neo/avangardne) skladatelje i izvođače, kao i osigurati forum za avangardne jugoslavenske skladatelje i glazbenike. U radu se tvrdi da Paik ima izravan utjecaj na jugoslavenske zvukovne umjetnike poput Vladana Radovanovića i da je utjecao na prelazak na dematerijalizaciju umjetničkog objekta, čime se Marina Abramović bavila početkom 1970-ih. Drugi umjetnik, Silvio Foretić, izvodio je eksperimente i „prijestupe" na fluksusovski način – poput udaranja čekićem po klaviru, ležanja ili spavanja pod klavirom, potapanja instrumenata u vodu, lupanja po loncima, presvlačenja na pozornici, stvaranja raznolikih zvukova kao što je škrgutanje zubima, uključivanje električnog brijača tijekom brijanja na sceni, a sve u svrhu proširenja i odupiranja konvencionalnim načinima razmišljanja o umjetnosti i zvučnoj izvedbi. Rad pokazuje da je „jugoslavenski kulturni prostor funkcionirao, od početka šezdesetih godina prošlog stoljeća, kao mjesto prelamanja i umrežavanja različitih utjecaja, pa i onih progresivnih proisteklih iz sfera djelovanja i interesa Nam June Paika".

Sljedeći rad iz navedene sekcije nosi naslov „Eksperiment, Rebus i taktički mediji: Nam June Paik u jugoistočnoj Europi!?", a autor mu je Miško Šuvaković koji se bavi „kustoskim preispitivanjem" odnosa između Paikove umjetnosti i Jugoistočne Europe, Dalekog istoka i političkog Zapada, posebno istražujući srednjoeuropske koncepte slobode, „američke projekcije novomedijske slike svijeta i dalekoistočne gestualne provokacije autonomije umjetnosti – tijela, svijesti i medija". U radu se tvrdi da je za Paika „sve medij". Paikova umjetnost shvaća se kao provokativna – kroz koncepte „paradoksa" i „nemišljenja antifilozofije" – koji koriste „zen humor", kao i videoumjetnost, analogna računala, asemblažnu robotiku, svjetlosne ekranske instalacije, a „zvukovi negdje između glazbe i antiglazbe" izazivaju ovaj kanon, odnosno fokusiranost na mišljenje. Ti estetski i politički impulsi omogućuju da se u radu opišu specifične suradnje i dijelovi estetskog utjecaja između Paika i Fluxusa te raznih umjetnika, glazbenika i izvođača iz jugoistočne Europe: Aleksandra Srneca, Vladimira Bonačića, Vladana Radovanovića, Vladimira Peteka, zagrebačke grupe Gorgona, Nuše i Sreče Dragana te članova kranjsko-ljubaljnske grupe OHO, Katalin Ladik, Ivana Ladislava Galete, Bore Ćosića. Nadalje, zaokret od konceptualne umjetnosti u područjima dematerijalizacije umjetnosti, postobjektnih pojava i

institucionalne kritike prema aktivaciji osjetilnih afekata i tjelesnog ili prostornog utjecaja u Paikovoj i fluksusovskoj umjetnosti pokazuje se utjecajnim u umjetničkim praksama Marine Abramović, Sanje Iveković i Dalibora Martinisa, Gorana Trbuljaka, beogradskih umjetnika i glazbenika Nade Kolundžije, Miodraga Lazareva Pashua i Miše Savića, zatim Milomira Draškića, Vladimira Tošića i Paula Pignona te neglazbenika poput slikara Zorana Belića W. ili kipara Nenada Petrovića i medijskog umjetnika Mihaila Ristića kao i eksperimentalnih izvođača Silvija Foretića, Andreja Zdraviča i Ive Dekovića.

„'Ti MUČENIK od 20. srpnja 1964.': Paik i Beuys – duet medija" naziv je rada Stephana von Wiesea iz iste sekcije, a koji istražuje odnos umjetničkog stvaralaštva Nam June Paika i Josepha Beuysa. Istražuju se brojne suradnje Paika i Beuysa u Düsseldorfu, New Yorku i drugdje, suradnje u kontekstu Fluxusa i umjetničkih krugova u Düsseldorfu, zajedničke političke i umjetničke reference, reference na rat (kao što je antivijetnamska ratna umjetnost) i paralelna kretanja u njihovoj estetici i korištenju zvučne umjetnosti i tehnologije, a posebno njihov *Klavirski duet Joseph Beuys & Nam June Paik*, izveden 7. srpnja 1978. u dvorani Umjetničke akademije u Düsseldorfu u spomen na Georgea Maciunasa.

U posljednjem radu „Improvizacija, indeterminizam, jeka, povratna informacija i prazan prostor – Nam June Piakov *Groove*" Sooyoung Lee istražuje Paikove metode improvizacije. Konkretno, rad istražuje Paikovu memorijalnu izvedbu za Georgea Maciunasa, duet s Josephom Beuysom, u kojem je „povlačio mikrofon po tipkama klavira ili bi njime dodirnuo tipke usred izvedbe korejskih pjesama i atonalnih glazbenih djela", kao i „Simfoniju br. 7", *MS-FLUXUSSUS*, u kojoj se Paik koristio propelerom na daljinsko upravljanje kako bi upravljao violinom odolijevajući struji rijeke u Düsseldorfu. Rad predlaže improvizaciju, indeterminizam, jeku, povratnu informaciju i prazan prostor, koje je Paik opisao 1984. godine, kao elemente i koncepte ključne za razumijevanje Paikovih elektroničkih „satelitskih" metoda i umjetničke produkcije.

Napomena o jeziku

Kao što je prikazano u sekciji o znanosti o prevođenju, pitanje susreta i posredovanja jezika zauzima središnje mjesto u svakoj publikaciji koja nastoji istražiti među- i izvannacionalnu hibridnost, ili na neki drugi način doseći prostor između kultura. Međukulturalna komunikacija odvija se u mnogim slučajevima zbog mukotrpnog rada prevoditelja. Kao što Škvorc vješto tvrdi u ovdje objavljenome radu, s obzirom na globalizaciju lokalnih paradigmi izražavanja, prijevod na hegemonijski jezik (često engleski) mora slijediti kontrapunktualno dvostruko kretanje: nastojeći uz kretanje prema globalnoj hegemoniji

održati drugost ili „pravo ostati drugačiji" izvornoga jezičnog izraza. U Čitanci ovu dvostruku funkciju prevođenja shvaćamo ozbiljno prikazujući dosadašnja istraživanja koja su na engleskom i hrvatskom jeziku objavili članovi Centra za komparativne i korejske studije. U sklopu Centra, a što je i pokazatelj globalne prirode širih trendova u suvremenim akademskim istraživačkim institucijama, navikli smo raditi (pisati, organizirati, sastajati se, razgovarati, zabavljati se) na više jezika – ponekad čak i upotrebljavati više jezika u istoj rečenici. Stoga Čitanka poduzima (možda) provokativan korak – koji odražava našu ključnu usmjerenost na hibridnost, komunikaciju, posredovanje i međukulturalnu intersekciju – paralelnog objavljivanja istraživanja na hrvatskom i engleskom jeziku te tako ne dijeli rezultate istraživanja prema jezičnom kriteriju. Kako bismo dodatno potaknuli dijalog, uključujemo prijevode dužih sažetaka svakoga znanstvenog rada (dužine oko dvije stranice). Radi lakšeg snalaženja, ovi se sažeci nalaze na početku članaka.

Zahvale

Uistinu je potrebno cijelo selo da se napiše knjiga, a to možda vrijedi i više kad se radi o uredničkoj knjizi koja spaja više individualnih sela. Vraćajući se na naslov Čitanke, u našem su slučaju brojni suradnici u globalnom selu / globalnim selima ove uredničke knjige istraživali i proučavali, a pritom su i sami bili povezani konceptualnim i stvarnim autocestama, biciklističkim stazama, željezničkim prugama i zračnim linijama, intelektualnim i kolegijalnim mrežama te posredovanjem u misaonim, tiskanim i virtualnim prostorima. Zahvaljujemo prije svega izvrsnome voditelju Centra za komparativne i korejske studije Borisu Škvorcu bez čije bezgranične energije i entuzijazma Centra ne bi bilo. Zahvaljujemo na stručnoj i institucionalnoj podršci Kim Sang Hunu, Gloriji Vickov, Ini Reić Ercegovac, Vedranu Barbariću i Antoneli Marić. Koristimo priliku istaknuti ljubaznu kolegijalnost i intelektualnu strogost naših divnih kolega u Centru: Briana Willemsa, Srećka Jurišića, Antonele Marić, Paule Jurišić, Marka Dragića, Aleksandra Jakira, Marine Marasović Alujević, Ivone Zebić Mitrović, Slobodana Jokića (Dana Okija), Lea Rafolta, Dalibora Blažine te tajnice projekta Jelene Rogošić. Posebno smo zahvalni Korean Studies Promotion Services (KSPS) na velikodušnoj financijskoj pomoći i našem korejskom partneru HUFS University Institute for Cross-Cultural Studies. Tijekom projekta uspostavili smo dragocjene i plodne veze s kolegama koje zbog brojnosti ne možemo poimence nabrojiti, a koji rade na drugim akademskim institucijama u Koreji i Europi: Sveučilište Yonsei u Seulu, Sveučilište Inha u Inchonu, The Korea National Open University, Hankuk University of Foreign Studies u Yonginu i Seoulu, Graduate School of Yeungnam University u Gyeongsanu, Nam June Paik Art Centre u Yonginu, The Academy of Korean Studies pri

Ministarstvu obrazovanja Republike Južne Koreje, Ambasada Republike Južne Koreje u Hrvatskoj te Odsjek za korejski jezik i književnost na Sveučilištu Adama Mickiewicza u Poznanju u Poljskoj.

Zahvalni smo urednicima različitih časopisa i publikacija na dopuštenju ponovne objave radova u Čitanci: *Književna smotra: časopis za svjetsku književnost*, *International Journal of Korean Humanities and Social Sciences*, *Umjetnost riječi: časopis za znanost o književnosti, izvedbenoj umjetnosti i filmu*, *Religijski-filozofiski raksti*, *Nam June Paik: In the Groove* (Muzej suvremene umjetnosti Zagreb i Centar za komparativne i korejske studije Sveučilišta u Splitu) i *Nam June Paik* (Tate Gallery, London).

Ivana Dizdar & Simon Ryle, urednici
Split i New York, svibanj 2024.

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SECTION 1. TRANSLATION STUDIES
SEKCIJA 1. ZNANOST O PREVOĐENJU

BORIS ŠKVORC

Translating Culture, rather than Language: Narrating the Nation in Other Language(s); (Examples of Chang-Rea Lee, Euny Hong and Krys Lee)[3]

Prevoditi kulturu, a ne jezik: naracija nacije na drugom jeziku (drugim jezicima); (primjeri Chang-Rea Leeja, Euny Hong i Krys Lee)

Sažetak

Rad istražuje tri teme. Prva je ideja globalizacije i univerzalnoga u odnosu na nacionalne kulturne i književne kanone. Druga je tema o tome kako nacionalni jezik i književnost mogu ostati autentični i univerzalni, kako se mogu cijeniti i kao razlika i kao artefakt univerzalne vrijednosti. Navedeno zahtijeva uvod u glavnu temu, a to je područje prijevoda, posebice prijevoda shvaćenog kao trans-kreacija, odnosno re-kreacija jednog književnog svijeta unutar (jednog) drugog kulturnog diskursa, ili na drugom jeziku, ili čak na novom lingua franca, koji je danas engleski jezik. To znači da se o drugoj naciji također može pripovijedati na engleskom, ali na engleskom koji koriste drugi za svoje vlastite svrhe, ponekad samo komercijalne, ali ponekad namjerno odabrane kao oruđe kontrahegemonije s vlastitom svrhom i načinima. Kako to možemo trans-kreirati u čitanju, od ključne je važnosti za interpretaciju. Na kraju rada vidjet ćemo kako se to odražava i na drugost autentične kulture (u ovoj studiji slučaja korejske) kao i na diskurs engleskoga govornog područja i engleski kao autentični jezik i alat za trans-kreaciju i širenje ideje književnosti kao globalnoga entiteta (ili/i sustava). Odabrani autori korejskih korijena (a živjeli su ili još uvijek žive u SAD-u te pišu na engleskom) Chang-Rea Lee, Euny Hong i Krys Lee istodobno pripadaju i ne pripadaju korejskoj i američkoj kulturi, a kao izmednici u radu se uspoređuju s drugom dvojicom korejskih autora starije i srednje generacije Hwang Sok-yonga i Kim Young-ha. Nadalje, u kontekstu prevođenja i trans-kreacije razmatra se mogućnost prilagodbe (aproprijacije) teksta drugom kulturnom okruženju i naturalizacije jednog jezičnog okruženja u drugo. Rad predlaže komparativna istraživanja u području humanističkih znanosti koja će pomoći prevoditeljima. Zaključuje se da prevođenje nije samo pitanje prijenosa iz jednoga jezika u drugi, već se različiti slojevi teksta i konotacije mogu razumjeti jedino poznavanjem druge kulture i njezinih diskurzivnih igara moći.

3 This research was financed by KSPS through the project of Further development of Centre for Cross-Cultural and Korean Studies at the University of Split (Project 20180060).

To znači da je filološki postupak točnog prevođenja teksta potrebno popratiti brojnim interkulturalnim i međukulturalnim radnjama i taktikama, o čemu se govori u relativno kratkoj tradiciji interdisciplinarne znanosti o prevođenju koja prevođenje smatra vidom interpretacije. Na primjerima iz romana trojice suvremenih korejsko-američkih pisaca prikazuju se problemi aproprijacije i naturalizacije koje se istovremeno odvijaju tijekom procesa međukulturalne komunikacije (prevođenja).

1. Introduction: Ideas of "dislocated" literature, interviewing traditions and global citizenship(s)

Before we start discussing the first topic, it would be necessary to say few words about the authors chosen as examples of this complex "dislocated" situation. They are both Korean and American, they both belong and not-belong to two cultures. As Homi Bhabha (1994) wrote, they are located "in the space in between," as it will later be discussed in connection to Chang Rea Lee who is very often considered a "typical" dislocated author who does not belong "either here" nor "there." In this respect the examples for cases of not-belonging to either literary-nation or world-literature[4] are one of the important characteristics of the Korean global literary corpus (system) which is both bilingual and bi-national. A number of authors belong to a couple of discursive marked traditions while always being other in relation to either language (usually American English and/or Korean) or the discursive marked space of literary transcreation (translating the text in an/other discourse, or the hegemonic order of a given system – being it the literature-system or world-system). The examples in this work will be from American-Korean literature and the authors are the above-mentioned Chang Rea Lee and Krys Lee and Euny Hung. In respect to globalizing the local paradigms of literary expression (the right to remain different in the globalized hegemonic order) two Korean authors will be mentioned and compared to their "in between" located counterparts. These are Kwang Sok-yok (b.1943), as the author who, in my opinion, liberated the space of Korean literature from the firm burden of tradition,[5] and the next generation author Kim Young-ha (b. 1968), who used the formal and intercultural possibilities of the tradition of western cannon (Kafka, Becket, Ishiguro) to interconnect the tradition of "dark and complex" European prose with the discursive possibilities of

4 These phrases; world-literature as a system equivalent to the system of world-system in social anthropology is introduced to literary theory by Frank Moretti (2013) and literary-nation by Pascal Casanova (2004) and reaffirmed by Vladimir Biti (2016).

5 This topic is discussed elsewhere. In the article in Književna smotra (Literary Review, Zagreb) I discuss Hwang as an author who begins a new trend in Korean literature: write in the environment of Korean tradition, but with an emphasis on globalized and politicized issues that open new possibilities for Korean literature as a part of global literature-system. Compare with Lee (2003) and Park (2016).

the Korean hegemonic order and trans-create the possibilities of one tradition into the system of another. This is very well followed by yet another generation's author (Han Kang) in the 2010's, but this is out of the scope of this research. What is important for us here is the possibility of inclusion(s) into global trends (patterns) which simultaneously survive as a locally determined agency and a factor of the ability to change one's own discursive environment, as well as the very discursive environment itself. This means that local agency always is an important factor in the determination of Korean art, but the above-mentioned authors contributed greatly to the fact that nowadays Korean literature also contributes to global world-literature, in the same way as other artefacts and popular culture outlets build the narrative of the Korean "soft power" industry including arts, new media and popular music. In that respect the Korean "cultural miracle" is now seen as global player on the "cultural market" and a global citizenship power broker as far as the influence on others goes: in film, K-pop, soap operas and video games (see Kim Y. 2016).

At this stage the argument I would like to put forward is connected with how to locate the idea of global citizenship on a wider scale, and the inclusion of difference in this concept, especially in relation to new media and the idea of transparency. This discussion of identity being simultaneously a local and global phenomenon goes all the way back to the 1960s. In Hannah Arendt's article on global citizenship and her argument and comments on how global identification works in the modern world and in an era that actually started the age of postmodernism (Jameson 2007; see also Lyotard 1979), there is an ambivalent positioning towards this dual identity politics of twofold identification (denotation). In her article where she discuss the global citizenship concept of Karl Jaspers, this famous Jewish, German and American philosopher argues the negatives and positives of contemporary technological revolution and assigned processes that are reflected in the humanities and communication in general. The means of communications, she argues, and the export of so-called "universal" (that is European) values contributed to the fact that today we can talk about the joint, universal presence of the whole planet (Arendt 1968: 73).

She said that this fact about a shared present "state of the world" is based neither on shared history nor is the guarantor of a shared future. Arendt also claims that the very technology which connected the world can easily destroy it. When writing that article in 1968, she emphasizes the fact that the means of global communication were developed in parallel with the means of possible global destruction. In that respect, she claims, the solidarity of humanity is exclusively negative; it is based on the fear and unwillingness to change. Here, we are talking about the fact that the present time is heavily burdened by the responsibility of local governments towards the world community and the responsibility of each single individual for what our governments are doing in the name of the country. This is where global responsibility starts.

That is the position from which the topics and problems of Cross-Cultural studies depart. I will now mention three of these problems in order to establish the frame for viewing locally marked paradigms in a global environment as well as denoting local discursive practices in globally connotated narratives. Firstly, solidarity carries a burden which sometimes can be very difficult to handle and deal with. This is why many nations, many groups and local religious communities opt for isolationism and apathy, rather than for using the possibilities of global networking for communication and a better understanding of others and then, indirectly, themselves. Simultaneously, this global trend of today (from United States to Poland, from Israel to Korea) has its origin in a contemporary reading of Kant and the hegemony of the school system (especially the institution of the "university") that changes the focus of its endeavor: instead of previously asked (philosophical) crucial questions about the self (and "us") we now, as claimed by Peter Sloterdijk (1987: xxvi and xxix), thanks to the "cynicism of the masters," in centre of "longing for knowledge" have the concept of power. However, parallel with this global cynicism there also should be noted the very prominent trend of (commercial?) opening towards the other; sometimes in another language (the relatively large number of Korean writers who narrate in English while exploring very Korean topics: stolen women, alienation in Korean cities, overdevelopment, struggles of a nation divided), sometime in forms previously assigned only to *others* (K-pop, or the Korean genre of horror movies which is based on well-developed patterns from other "cultural circles") and sometimes by intertextually participating in the diachronic order of system-values developed elsewhere (a substantial part of Korean literature which either uses or is trying to fit within the tradition, both formal and stylistic, of "the great canon"). While the above-mentioned openness simultaneously presumes a better understanding of ourselves – nations, genders, political options, local language communities, etc., the way isolationism works is that it always produces some type of neo-contra-hegemony that takes its forms through the processes of providing a particular, defined group (nation, gender or ideological/language community) with a certain type of selectively assembled information that contributes significantly to the development and continuous maintenance of a particular type of hegemony. In Gramsci's *Prison Notebooks* (see the 2007 edition, vol 1), the idea of hegemony is closely connected to the willingness of a particular community or society as a whole to obey a particular set of rules as natural, non-questionable, in other words "given" by some sort of "natural order." At least, that is the narrative produced by those who hold power (knowledge?) about the world and the way in which it, in any given language and discourse of contingency, works. In an environment where "going global" and "export" local culture in the wider space of cultural interdependence (as a mapping and miming of the capitalistic order itself) it is also an opportunity to "play" as a global rather than local "player." What remains a peculiar "reminder" in this transaction though, is the fact that locally produced "materials" (songs,

films, books, games) withhold some of its "internationality" in an attempt to naturalize various elements of canon for its own advances. This is happening on the level of a better understanding of one's own culture and especially traumas, but also at the level of distancing local vernacular from the uniformity of the capitalist project.

The second problem is genealogical in its essence. While in the unfounded optimism of some humanities the very idea of this superficial and artificial unity was in fact yet another imperial idea of the world market and the dominating power-driven centers imposing already introduced (Western) values, they are now a so called "unity in difference," or, as some of the most optimistic researchers put it, we are talking about "local projects" that are part of a "bigger picture." Later we will see that some of these processes of the power-struggle for ownership in spheres of local and global paradigms will best be represented in literature, especially in the literatures of *others* who usually are aware of their position on the margin. Here, I find it important to emphasize the crucial narrative assigned in literature to global contemporaneity. This is found in the fact that the global present "state of affairs" is not built on any common past. In that respect, despite the fact that followers of unconditional globalism often emphasize the importance of local identification, in the practice of the capitalistic world both individual national pasts and traditions are (re)considered as irrelevant. Instead of depth and diachronic continuity in the development of concepts, forms and ideas, we now have a collage of pieces that cannot be assembled to mimic the three-dimensional picture of "uneven" but steady development based on some sort of consensus.[6]

The third issue which will be discussed here is closely connected to the various problems of translation(s). Over the period of the last thirty years it has become an important topic of theoretical argumentation in both linguistic and literary theory. In the context of this work it is important to emphasize that the problem is closely connected to two issues: the first one dealing with problems of handling the unevenness which results in erasing a concept of solidarity, and the second is connected to the post-modernistic phenomena of the loss of depth in order to achieve a unified surface. From these three areas of discussion the questions of a transfer of cultures, meanings, and positioning in between will arise as the most important topics. When applied to contemporary Korean literature it will give a particular point of view from the "unevenly treated" part of global discourse that is fighting for both global-capitalistic and local-traditionalistic value-preservation as well as their questioning.

6 One this type of problem, concerned with the "uneven and combined development in literature as a world-system," see WReC (2016).

2. The global universality of the language(s)-literature-system, the local de/construction of a (maybe not) "shared" vernacular

The whole contemporary unity of the world is based on the premises that we do not only have a unified means of communication transfer (which produces truths, or is a maker of the idea of truth, depending on a postmodernist, or metaphysical approach) but also the differences that can be bridged via the translation and transcreation of different content (languages) which are simultaneously supposed to function as a mark of difference and a potential to become something else (in translation). That would mean that we, as a "unified" civilization, are also in a position of defending the "last frontier" of difference, which is the idea of one's own language and its grammar as one of the most prolific system of both difference and connection. This connection can be seen in various forms of comparative possibilities. And these possibilities are usually agencies of the process of translation and transcreation, but they are always framed within the limits imposed on the creation. These limits (frames) are closely connected to questions of grammar. As the saying which is attributed as an "urban legend" to Michel Foucault, goes: everything else is in dis/order, we are left with grammar as a last frontier of the mirage that is called the order of things. In same tone we can mention the anecdote describing the situation when Roland Barthes was attending a meeting of the anarchistic fraction of Maoist sympathizers gathering at the University of Paris 8. When the issue of suspending all the Laws without exception was raised by the angry crowd, with all that remained of his authority but also panic in his voice, he asked in amusement: "And what are you going to do about Grammar?" And when we talk about grammar, we are talking about one of the best organized systems that is directly related to a number of similar systems and has a development that is simultaneously unique and opposed to other(s), but also shared with these same other(s), with neighboring, genealogically related language(s)-literatures-nations, and some connections can be assigned to distant language(s)-literatures-nations/worlds. At the same time there has not been discovered and introduced any better way of language/culture transfer than the process of translation. That means that there is (still) no quality communication nor the transfer of the depth of local meaning value system(s) (produced by language and related discourses) without the inclusion of the process of translation. When tackling this issue first it is necessary to distinguish between two types of translation. The first is closely connected to the transfer from one system of signs to another, with an emphasis on Grammar, as understood by Jacques Derrida, that is an emphasis on "the self-constructing" order of a particular language. But there is also the other part of the process, especially if we are talking about the idea of Cross-Cultural studies. That is the translation of a discursive whole, the possibilities of transfer from one discursive realm to the (an)other. In this context the world made from words needs to be re-created, rather than transferred. This opens the following questions: when

we talk about translation, do we necessary only talk about the transfer of semantic and linguistic values from one language to another, or are we also looking for something more? Do we translate linguistic values or discursive possibilities? How do we translate some particular discursively connoted sets of meaning into a different discursive environment and assigned set of cultural values without losing "something" in both assigned discourses? Obviously, the answers to the questions posed here are not simple ones. This is especially the case when two cultures without a similar past (such as European and Korean/East Asian cultures) are considered.

In the contemporary environment of the humanities, we rely on two methodological approaches that deal with the issues of translation and the creation of translated discursive options (see Katan 2018). The first of them allies with the tradition of philology and the school of a translation of the "set values" of sentences, phrases and textual characteristics transferred from language to language, rather than from one to another cultural discourse. Speaking in the plain language of descriptive values, this is a traditional philological approach with strict rules applied rigorously in a process of translation as (hard) linguistically denoted labour.

The second approach is still in its development phase, even though it is now more than thirty years old. It is built on the crossroads of various disciplines in the humanities and social sciences and is closely connected to new developments across the humanities, but especially with theory.[7] It strongly relies on interdisciplinarity and the inclusion of various disciplines in a process of translating culture to culture, rather than translating linguistic values into their equivalents in another language (and its system). At the speculative level, it is very closely connected to the processes of globalization and democratization in the field of literary and artistic endeavours. "Crossing the borders" became the *buzz word* of both literary (artistic) production and the industry that drives contemporary works towards a particular type of writing, where in translations "something is lost" but "something else is gained," if not in added artistic value, then in added economic value. In the focus of such a process, opposed to scholars who are trying to locate the core problems of transcreation, is publishing and new-media industries, their marketing and possibilities to be present in another culture without the need to physically move the "product" (book). And while one process of capitalism, which is to "perpetuate change" (Jameson 2007) in its continuous pursuit for profit, is now dominating the "horizon of expectations," marginal voices are simultaneously promoting their previously

7 Here, I am thinking of theory as it was described by Richard Rorty: it is rather a genre than a discipline, a way of writing (thinking) located at the crossroads between literary theory, anthropology, psychoanalysis, philosophy and linguistics, while at the same time not being any of them in particular (see Culler 2000).

excluded sets of values to a global audience. One should not forget to mention that same goes for the allied propaganda and ideologies that also are naturalized into a different space. The difference between depth and surface is that when describing this twofold process, one should be aware of the fact that here we are on the fragile field of metaphorical in/possibilities that theory is producing as its language of description. As Rita Felski (2015) noted in her book on the limits of critique (which actually means of theory) the metaphors of space, of its depth and surface, are important ones to consider in discussions of the penetration (yet another metaphor!) of one cultural paradigm into the space of another/others. This penetration can be just the individual attempt of presenting a particular author "to the world," or launching an important book into another space, without a systematic plan to impose one nation's (culture's) "soft power" onto another space. But it can also be the systematic transfer of local world-literature (and culture in the wider sense of the word) into a wider context with the purpose of achieving some sort of advancement: as a nation, as a language, as an economy or as an ideological paradigm.

3. Transferring the local (marginal) into a global ("unevenly structured") environment: examples of (and from) contemporary Korean literature

Here we shall provide two examples of the transfer that the local (marginal), in its "uneven" position, projects onto the idea of canon. After winning the Booker Price for *The Vegetarian*, Han Kang, a Korean female author of the middle generation (b. 1970), became an overnight, internationally recognized literary star. However, her popularity was of limited scope. Only in the space of so-called "great traditions" (the environments of power of new and formerly dominant colonial entities), which means in the English-speaking world, all three of her books were promptly translated. In other cultures, for example in Croatian, Serbian or Hungarian, only a highly esteemed and awarded novel is translated. It is also worth mentioning that its popularity was of limited scope. Furthermore, to the majority of the so-called "small languages" (and their marginal positions) the novel was translated from English, and not from Korean. The question of limited success may also be coursed by the fact that all of these translations were focused on philological aspects of meaning/language transfer, rather than on trans-creations based on an adaptation of the contextual layers of the text. They are also translated by "serial professional translators" rather than devoted writer-translators. In that respect it may be said that the position of the margin managed to marginalize an otherwise fantastic novel. On the other hand, the persistence of K-pop, or new Korean film and tv-series on the international scene (market), have different references and tactics in winning

over their audience, that they are in possession of a possibility to colonize the international cultural space, which today is very often called the global market. This goes as far as to the level where formal colonizers (Japan) now became a consumer (receiver) of "soft power" cultural colonization from the south of the Korean Peninsula (Hong 2014). In both cases there is a set of problems present, always connected with some sort of limitation, which usually is the awareness of the margin from which space the penetration into the new space (of others) is undertaken. Obviously, apart from this awareness of the position of margin there exist other limitations; of the other language, of the other culture, of a non-comparable canonized tradition that stipulates marginalization, as well as the limitation of discursive knowledge and of ideological misreading.

When we talk about these limitations and therefore the effects on the acceptance of the artefact from another culture into some sort of our space, some sort of stereotypes always come into focus. Here comes the paradox: while trying to present one culture to another space, being it on surface, or with the aim to present a deeply connoted set of values into a particular and explainable context, instead of widening the discursive possibilities and stipulating a better understanding of the other, the text from the *other culture* very often reinforces the previously held and very stereotypical view of the other culture and discursive environment which already existed before the introduction of the work of art (novel, film) into the *other space*. These stereotypes stipulate the division which was forced upon us via a school system, media, new media outlets and other types of cultural hegemony (see Gramsci 2007; WReC 2015). This is not a new problem. In his book on the relationship between literature and trauma in what is now known as the "global democracy," Vladimir Biti searches for ideas connected with world literature, and opinions that may possibly include so-called non-European traditions into what is known and studied as *the great canon*. When researching the ideas of world literature, he traces the first attempts to include others (into the "family of the world of letters") in the periods of Romanticism and early materialism. This is connected to the writing of Goethe and Karl Marx. In his concept of *Weltliteratur*, Goethe in 1827 claimed that the concept of a national literature is losing its importance and that the "epoch of world literature has arrived" (Biti 2016: 133). Biti pointed that only 20 year later Marx and Engels also insist on the arrival of world literature and the idea of an international market. Both Goethe and Marx are aware of the limitations of world literature concept(s), but insist that this "planetary system" should override the narrow-minded scope of a national context (and it system of exclusive values and closed evaluation).

But Goethe on one side and Marx and Engels on the other did not have the same motivation, nor similar standing points regarding the idea of world literature. For Goethe the question of world literature was connected to the possibility to overriding narrow-minded local hegemonic orders and introducing

a wider context for the acceptance of a particular work of literature in different contexts, both natural and naturalized. He simply stated that the "epoch of world literature has arrived." At the same time his viewpoint was limited by what Jacques Derrida later named but also criticized as Eurocentric vision, or, if you want, the colonial spirit of the West. If we look into these issues from the 21st century we can see that Goethe, obviously, is thinking about French, British and German (as well as Austro-Hungarian) hegemonic paradigms. On the other side, Marx and Engels have a different motivation. According to Biti (2016) and Jameson (2007: 89), Marx insisted that what will later be considered world literature is in practice closely connected to the idea of the world market and its mechanisms. Furthermore, national one-sidedness and narrow-mindedness (as quoted by Biti 2016: 133) caused that world literature, as a market-ready product and new phenomenon that was developed from selected works from various national literatures. This is the basis for all later work in the discussions on world literature as an independent world-system, and not only a subject of the comparative study of "influences."

If we look closely at the contemporary situation in the field, it becomes obvious that there are three great advocates of the concept. They have different viewpoints, but they all agree to consider the works of Korean, Italian, Croatian or Indonesian traditions as a part of the same system, at least on the level of speculative possibility. First of these authors is Pascale Casanova with her idea of "The World Republic of Letters." We have been talking about her concept practically were talking from the very beginning of this article, while discussing problems of transferring literature and questions of inclusion and exclusion. The second one, a conservative (traditionally positioned) and with an emphasis on the great works of the past, is the concept of The Western Canon by American critic and literary theorist Harold Bloom. Despite of his exclusion of non-European, and many non-English-speaking others, his idea of canon still represents a reference point for many writers and scholars. Here, I will only mention two of the best Korean writers in the older and middle generations, first being Hwang Sok-yong (b. 1943) and the second Kim Young-ha (b. 1968). In Kim's novel translated into English as *I Have the Right to Destroy Myself* (1996) various western critics found (comparative) connections with Kafka, sometimes Dostoevsky and in one instance Italo Calvino. In the case of Hwang, often critics wrote about following the great tradition of the *Bildungsroman*, and the social novel of the American and British 1970s. His latest novel, which was translated into English as *At Dusk,* provides a play of narrative positionings and social hegemony critique that was also compared with Western works of the last three decades that are becoming the part of canon.

Let us now consider the third author who, during his long and far-reaching career, dedicated most of his research to tackle the important conceptual issues related to world literature. In his works during early 2000's, Italian comparatist

Franco Moretti not only proposed a return to Goethe and Marx's vision, but also insisted on the establishment of new methodology in the study of world literature. The first task would be to secure a position from which it would be possible to consider works of various traditions, written in various languages and translated (trans-created) differently into different languages as equally important for consideration. Moretti is aware that in consideration of the world literature corpus, one cannot use the method of close reading because the task of "mastering" the "literature of the world" is not physically achievable. Biti suggests that Moretti argues that the close reading of the texts (linguistic, conceptual, critical, historicist, intertextual and stylistic) should be left to the experts in the fields of various national literatures. Instead of close reading, in the realm of world literature, he introduces the term distant reading. In its "metaphorical sense" (see Felski 2015), this concept can be read as similar to Pascale Casanova's notion of James's idea of "the pattern/figure on the carpet" (Casanova 2007). But in Casanova's interpretation of Henry James, the particular pattern or figure represents only one element of endless composition belonging to various literary worlds, which in the end becomes one mega-system. In that respect, a close reading of all the languages in which literary works are written, as well as all the works ever published and writers ever considered by critics, is impossible to even contemplate (even Borges would not dear to contemplate this type of weaving). Instead, we should rely on a network of indirect contacts: critics and scholars in various languages, publishers, translators, the network of publishing industries, magazines, web sites, promotional brochures, book clubs. This would mean that I, as a Croatian scholar, have knowledge of Han Kang because it was mediated to me via three layers of expertise: firstly by Korean critics and scholars who are experts in contemporary Korean fiction and female (feminist) literature, then by the international publication hegemonic order, and finally by the owners of grant nomination schemes, translators (first the translator from Korean into English, and then from English into Croatian, if I want to read the interpretation of *The Vegetarian* in my own language). In this context I would like to add a footnote here, directly related to this topic. I have found out that there were three contemporary Korean novels translated into Croatian over the last two years: the above-mentioned *Vegetarian*, Shin Kyung-sook's *Please, Take Care of my Mum* and *I Have the Right to Destroy Myself*. The first two novels are translated from English into Croatian, and only Kim Young-ha's novel has been translated from the Korean, which was the work of professor Kim Sang Hun from HUFS, with the help of some of his Croatian colleagues. This means that "distant reading" sometimes goes to even more than two languages and three procedural layers.

From what has been said until now, it is obvious that there are a number of serious problems which need to be considered here. The first one is connected to the philological tradition of close reading. The second one is connected to

the question of languages. But the most important one is the third problem. It is of a theoretical nature and connected to locating the issues of the relationship between concepts of translation and trans-creation, of the appropriation of texts in another cultural environment and the naturalization of one linguistic environment (with its assigned discourse) into another one. These problems produce two reactions: first there arises an opportunity to naturalize a particular text and make it more locally embedded. This may include its title, re-creation of the play of words, the appropriation of a whole set of contextual issues (the treatment of women, particular manifestations of nationalism, ethical values, etc.) and the appropriation of a particular set of values into another environment.

Also, there are various limitations attached to the process of trans-creation. In film, there is always a risk of not understanding the ironic layers in fast moving scenes, of misunderstanding allegoric layers or intertextual connotations. In the area of novel-reading whole discursive macrostructural issues can be misinterpreted or appropriated. For example, if Croatian or Polish readers are not familiar with the problems of suicide in the contemporary Korean community, or of concept of *han*, or in some situations the still very traditional treatment of women and/or wives, for example, it would be very difficult to understand some complex connotations in *The Vegetarian* or in the novel *I Have the Right to Destroy Myself*. In that respect, a closer acquaintance with Korean literature in Croatia, Serbia, Hungary, Poland or Austria will be very much dependent on further reading and the critical texts that support the novel. But since, on the literary market, these critical issues of translation (or trans-creations) are practically non-existent, that opens yet another set of problems.

4. Limitations of "local identification" and tactics of (possible) changes: Korean and Korean-American Authors

How are the contemporary academic and cultural communities (in a wider sense) dealing with these limitations imposed by language barriers and discursive non-inclusions? In practice, works from other literatures usually are translated without any awareness of the complexity that these problems impose upon the exegesis and other types of interpretative practices (usages) of "foreign" texts/novels. Instead they are consumed in a process of appropriation, which in literature is labelled as a "control of meaning" (see Arrojo 2002) and/or the "politics of translation" (Spivak 2012). There are a number of options to approach these issues. In the 1990s the question of cultural identity (Brisset 2012) was in the centre of attention and in the mid-to-late 2000s most of the studies in the field were connected to ideas of interdisciplinarity within the humanities and transnationality in the area of global citizenship studies (Snell-Hornby 2006). One of the options that I will stipulate as relevant here is the idea of Cross-Cultural

research across the humanities that will prepare (or at least help) translators to deal with issues embedded in a particular cultural discourse where these topics are, more or less, self-explanatory. The concept is already promoted by the Germanic studies community and especially in the work of Snell-Hornby. She claims that we cannot talk about a paradigm shift in the approach to translation, but for sure we are in the age of "shifting the viewpoint" in the discipline. In a centre of Snell-Hornby's attention is the idea of "*Blickwechsel*," which in German means the "exchange of glances" (2006: 2). In her opinion the central focus of this change of viewpoint should be on the interweaving of discourse and cultural factors (2012: 134). As stipulated by Spivak, this leads towards a new type of intercultural communication which is now not Eurocentric in the consideration of the domination in space nor Anglocentric in the sphere of language ownership, but also open to views, judgement calls and manipulations from the "other side" as well (since every hegemonic order has its counter-hegemonic opponents). If a text is not conveyed (trans-created) with the thorough consideration of most of the issues discussed here, in another culture (as well as in another discourse and hegemonic order) readers/viewers may, and probably will, miss subtle suggestions[8] from some finely conveyed layers of textual possibility, and sometimes can under-interpret or over-interpret the underlayer(s) of crucial importance for understanding the textual potentials, being it in a particular novel, poem, film or television series.

In the context of what has been said so far, we first have to say a few words about trans-creation as a process that is very closely connected to cross-cultural research and teaching. This is not only a problem from a "foreign," "far away," or "unknown" culture but it represents a significant issue in connecting to a text's discursive anomalies (or un-globalized, locally connoted and suggested issues/layers of meaning). These local issues are usually not understood to the full extent in translations without footnotes, or without some sort of departing from the traditional way of translating (as described by Bandia 2018) and they engage in the process of trans-creation that we have mentioned a number of times so far. To do so we shall peruse a few works related to Korea and Koreans that are written either by Korean writers or of Korean descent living in the United States. For examples in this article I have chosen three writers of Koran descent, or, if we look from (an)other perspective, Koreans who write and live in *another language*, or we can also say discourse, cultural environment; that is – they write in English and are positioned in between two cultures. But they are still connected to their culture of origin. One of these three writers' lives in United States and writes in English, two other female writers used to live in the United

8 On the questions of "overinterpretation" and "under-interpretation" see the book co-authored by Umberto Eco and Richard Rorty: Interpretation and Overinterpretation (1992; Cambridge University Press).

States, but now they have returned to Korea while they still publish in English. Looking from the perspective of the presentation and representation of their narrated worlds, all three of them, to a certain degree, belong to what nowadays is considered to be the realm of global literature. All three of them are supporters of local, Korean themes and traditions while at the same time they remain strong advocates of de-localized, universally human issues. The writer living in the United States from the age of three is Chang Rae Lee. He has received numerous prizes in American "mainstream" literature, has been nominated for the Pulitzer Prize twice and is well respected in "mainstream" American literature, while still considered to be an ethnic writer.

In works of Chang Rea Lee these processes of delocalization are taking a few different directions in his narratives. After publishing his first novel, *Native Speaker,* he was labelled as the founder of American Korean writing school (Page 2017: 16), even though there have been a number of Korean writers in the States before him, for example there was Younghill Kang with his novels *The Grass Roof* (1931) and *East Goes West* (1937), or later Richard E. Kim with his best seller *The Martyred* (1964). Being labelled "the first Korean American writer," he was often considered an autobiographical author, and put in a position of *Being of Two Cultures and Belonging to Neither,* as Pam Belluck (1995) wrote in the *New York Times*. Many critics emphasize his "rapturous evocation of past life, viewed across a great gap of time and culture" (Page 2017: 2). Insisting on the autobiographical element, many American critics, as Amanda M. Page in her book on Chang-Rae Lee put it, undermined the author's work as a piece of creative fiction.

Sometimes it is the destiny of authors with "ethnic" names and literary topics to be simultaneously considered global and dislocated in the space between their countries of origin and the cultures of difference they are trying to bridge in their imaginary worlds. Homi Bhaba (1994) speaks about this positioning "in between" as "being neither here or there." This is the position Lee uses not only in *Native Speaker*, but in all of his later books. He will use this tactic to reconcile his double folded identity: the position of belonging to "the great western tradition" and simultaneously being the other in comparison to its mainstream topics, issues, language and created world(s). Following these tactics, he not only writes about (Korean) minorities, but also other types and modules of otherness. In my opinion this can best be seen and interpreted in two of his novels: *On Such a Full Sea* (2014) and *My Year Abroad* (2021). The first book is set in some distant future (maybe 150-200 years from now) and the division of the imagined society is very much dependent on todays' understanding of the positioning between different cultures, and the domination of one cultural paradigm over the expense of other(s). To be able to read this in such a key, the interpreter has to be able to translate not only elements of speculative space and chain of events, but the consideration of the present being transformed (or

changed) into a mostly upsetting and destructive image of the future. Many elements of contemporary Korean life and signs referring to Korean discourse are embedded into the procedures of this imagined future and its ways of handling the crises of the future to come. By not decoding these signs it is very difficult to understand some of the textual layers. For example, even though the novel is written in English and in the United States, when talking about community responsibility in the joint households of the future, one could not fully understand and appreciate the irony of this social hierarchy in if the discourse of the Korean family is not familiar.

If we take a look into Lee's latest novel, *My Year Abroad*, the motive of being Asian, or especially of Eastern Asian descent, has an important role in better understanding the motivation of the main character and some of the elements of the "Asian way of doing business," of "being entertained," which to outsiders may look unconvincing or even grotesque. In other words, the whole not-trans-created world of difference, either "in between" or of "the other," will not be understood and accepted in its complexity and there will always remain something exotic, foreign or/and excluded, that to the "outsider" (*the other*) looks and sounds artificial. This is exactly the way in which we read today famous Indian-British authors such as Salman Rushdie or Aravind Adiga. The way that British critics have appropriated and naturalized their works takes its framework from postcolonial studies and the ways in which cross-cultural issues are settled in a process of the negotiation between the so-called Centre (West) and the Otherness of what is usually called *the space of others* (sometimes the Orient, sometimes the East, sometimes the Edge or the Border, and sometimes the Third World).

East Asian positioning in relation to the idea of the West and of "being western" is different, both in the tactical approaches of authors and critics and in the way otherness is treated. This is especially visible in popular culture and film. A good example is Euny Hong. She is the author of just one novel in English which had limited success. It may even be better to say that this novel did not reach a wide audience, or even better, that it was not read in the appropriate key.[9] *Kept* is definitely a novel about *being other* in the United States, and by being other I do not only think of being Korean, but of being some sort of the third entity

9 In my opinion in Hong's novel (2006) there is more "ethnic-self-irony" by and "otherness-destructiveness" which is a driven and inscribed potential than in today the very popular and often-quoted book by Gary Shteyngart entitled The Russian Debutante's Handbook (2002) which was, on one paperback issue by Penguin, proclaimed to be a "visionary" novel about a "Russian immigrant who is trying to find himself." The Korean ex-student and pseudo-prostitute in Kept in my opinion is a better character. Nevertheless, it is an interesting fact that Shteyngart was Chang Rea Lee's student in his course of creative writing, and that Lee was instrumental in publishing Shteyngart's novel in 2002.

(similar to some of Lee's or Shteyngart's characters). This third entity of Hong's is neither Korean nor English, but also not one, but many (things and not-possibilities) at once. It is about being pure and tainted, being faithful to the family but also its black sheep. The novel is set in both the United States and Korea, but I am of the opinion that it would be read very differently in each of the cultures. Furthermore, if the cross-cultural, and even transcultural context is not an integral part of the reader's horizon of expectations, it would be very difficult to understand not only the ironic and allegorical levels of communication, but also the very nature of the otherness presented in the novel. When talking about Euny Hong, we must mention two books which, contrary to her only novel so far, are great hits worldwide. One of these books is especially popular. At the same time this book is a popular reading and reference source for scholars. That is *The Birth of Korean Cool*, with its subtitle *How one Nation is Conquering the World through Pop Culture*. The book is written from a personal perspective, in its introduction it gives Hong's personal story: after 20 years in the United States her parents decided to move back to Seoul in 1985. Hong was 12 years old at the time. That means she had a basic knowledge about American culture (in America school kids called her a "Jap," and she "never made the effort to explain that she was actually Korean"). When asked by other kids if she is Chinese, her answer was "yes," so not to complicate things. Already in this first chapter she changes the perspective and starts the narrative about Korea's journey from poverty and anonymity to being the fifteenth largest economy in the world, and discusses the scope of popularity of Korean popular culture, being it film, tv series, video games, cartoons or popular music. The style and narrative positioning in which the story about "the Korean cool" is narrated is very much located from the perspective that Bhabha would label as "in betweenness." Hong went back to the United States for her university education, and then returned to Korea for a second time. She always stipulates that her education is American, that she understands what westerners "expect" from the/her story of otherness, from distant others and their ways of living, thinking, acting. This is obvious when she discusses the vernaculars of Korean life and consciously works on a contextualization of these differences intensively using a frame of reference that would be understandable to the Westerners. In other words, she trans-creates the Korean other into the form and language (English) in a way that is going to be understandable, acceptable and palatable for this western frame of mind and its expectations; that is the preconceived idea(s) of the East Asian other.

In the chapter on irony, for example, Hong explains how irony was a foreign concept for the Korean frame of mind, while herself using irony in a process of elaboration. She also explains (in very superficial terms and with a strong ironic zest) the concept of *han*, the importance of tradition, and later in another chapter the idea of *hallyu* as a neo-politicized way of "conquering" the (at least Eastern) part of the world. She completes the story of Korean Cool by

exposing the "secret weapon" of South Korea's conquering of the world, which is video games. In her second non-fictional book (*The Power of Nunchi: The Korean Secret to Happiness and Success*, 2019) Hong continues in a same "foreign but insider" style, now writing about the idea and various perceptions of the concept of *nunchi*. At first glance, this book may be conceived as belonging to the so called "self-help" genre of "world pseudo-literature," while in fact this text is a very cleverly organized continuation of the previous book. It exploits the concept of an original Korean idea and the practice of difference as well as the usage and possible tactics through which this difference can penetrate the contemporary global environment (market). In brief, this book could be a good example of what we said at the beginning in the theoretical introduction: being locally identified, a cultural entity at the same time strives to be recognized outside of its own discursive surroundings, while also mystifying the origins and specificity of its own differentiation tactics and locally shared experience. The purpose of this "mystification" is the (post)modern urge to be different yet the same, original yet the part of the bigger picture, a user but also a contributor to the "wider course." This ambivalent concept of difference-sameness is what is "hardest to grasp" in the other cultural (or discursive) environment[10] and it is not primarily of a philological nature. It can best be denoted at the level of reading the tactics in which it can be seen how the idea of otherness is used in the hierarchy of text and its manipulative tactics, as well as in the wider practices of the poetics of the everyday.

This possibility is mastered in the prose works of Krys Lee, which are written in English. She as well was educated in the United States, but also in the United Kingdom. Just as Hong, she now lives in Seoul. While Hong is a journalist, Lee is pursuing an academic career, teaching creative writing. She is a well-respected author on the international scene, as both of her fictional books are. Her collection of short stories *The Drifting House* is situated in both the United States and South Korea. This is a socially-aware literature and all of the stories deal with problems of contemporary society. In the focus of her narrative attention is the difference between the Far East (Korea) and the West (United States). Through her narrative procedures, Lee often reminds us of the works of British sub-continent writers and their specific, sometimes ironic, but most of the time emphatic view of the difficulties with the concept of "being in between." This authorial intention is even more direct in her novel *How I Became a North Korean*. In that very complex and complexly layered prose text she is re/presenting at least two different spaces (the States and the Korean Peninsula), three nations (Koreans,

10 This process is very openly visible in Korean society because the process of modernization (and post-modernisation) in South Korea was very fast, planed and in some respects forced upon communities. That can be seen very well in the novels of Hwang Sok-jong, Kim Young-ha and Han Kang.

Chinese, and Americans) two systems (Capitalism and Socialist Dictatorship), the dichotomy between religion and agnosticism, between the North and the South (particularly in the case of the Two Koreas), but also between China and North Korea as well as between Eastern Asian communism (and the pseudo-capitalism of China) and American society (with all its complex entanglement of opportunities, repression, inclusions and exclusions). In this complex structure it is obvious that voices employed by author stipulate what Mikhail Bakhtin labelled as polyphonic consciousness. However, this is a very specific kind of polyphony. It divides, rather than intertwines voices with different discursive backgrounds and often remotely located spaces of identification. To translate intentions and tensions between various cultural paradigms and their discursive differences becomes an interpretative necessity, despite the fact that the whole novel is written in English. This unique literary work is very much embedded in the space of otherness (the border between North Korea and China) but also has a form of a contemporary global (read western, or stipulated by the western idea) novel. Lee intentionally writes with an intention to be read and accepted on the global literary scene, but even in this form that is common and acceptable by Western reader(s), there are a number of semantic and tactical layers that call for further cross-cultural references (active engagement of the reader/interpreter) in order to be understood and accepted as rounded and aesthetically completed, as "suitable" for reception in the English-speaking world.

5. Conclusion: The other language as a tool through which the "local" is becoming global (Korean literature as World-Literature)

Our examples of three Korean writers who write in English show two facts which are important for any cross-cultural studies project. The first is that the translation of the text is not simply a question of transfer from one language to another, that is an interaction with *an/other language*. In order to better grasp the various textual layers and interpret the textual connotations sometimes crucial for interpretative consensus, *the question of translation* also involves consideration of the other culture and its discursive power games. This becomes a very demanding extra-linguistic pressure, including cultural appropriation and ideological naturalization, involving a number of intercultural and cross-cultural tactics and activities that accompany the philological procedure of "accurately" translating the text. These problems have been in the focus of attention over the last thirty to forty years, especially in the domain of interdisciplinary translation studies (see Katan 2018, Spivak 2012 and Snell-Hornby 2006). I mentioned some of these problem in the description of Snell-Hornby's term "glance of the

eye" and the dilemmas between a "paradigm shift" or a "new view of looking into problem(s)."

In my opinion working with texts and the extra-textual context of Korean-American (or in of our two cases former-American, or even better: global) writers provides a very good example of this process where "cultural procedures" and "the other discourse" are not only the focus of attention, but without them it is not possible to read a text without a significant "reminder" of un-translated discursive possibilities. The beginning of this "process-solving environment" can be established as a framing discourse while the dynamic and dialectic process of interviewing one cultural and hegemonic complex with (or against) an/other starts to take place in the practice of academic and pragmatist communities. In the relatively brief tradition of intercultural translation studies it is already consensually established that translation is always also an interpretation (see Edwards 2010) and that while translating, the question of "the right interpretation" is always connected not only to the text, but also to the way in which signifiers are interconnected (Derrida 2012). There are a number of scholars from literary theory, semiotics and philosophy who have paved the way to this "turn": Umberto Eco with his book *Experience with Translation* (2010), Spivak, Derrida, Rorty and others. Coming from this type of background myself, I also argue for closer relationships between translation and interpretation but also for a comprehensive cross-cultural approach which will not only study various contextual differences and "discursive exchanges" but also a much wider series of interviewed phenomena and the models of their signification(s). The question of writers who write in the language of a dominant culture are introducing models of signification practices which are characteristic for various "cultures from the edge," or "marginalized cultural practices" could play an important role in not only understanding what in translation "is lost" and what "also can be gained," as it was cleverly written by Salman Rushdie,[11] but also what are the conceptual mechanisms in which this loss is substituted by what is gained. What type of linguistic, discursive and critical language and methodology is going to be applied here? How wide is the intervention that is going on behind the "pleasure of the text" in Barthes's sense of the word, and should it be undertaken? And last but not least: would such an interpretative action also be a political act, or only an academic exercise?

These are very complex questions and for now I suggest that they remain open to be "tackled" from various angles and methodological standpoints. At this stage I will conclude that translation (or the work of perpetual translating) is a necessary tool in a process of interpretative practices, not only for foreign texts (ones originally written in another language and another discursive

11 This quote is paraphrased from the introductory chapter of Rushdie's book Imaginary Homelands (1991).

environment) but also in works written in seemingly the same language (but in different discursive frames). Probably the major problems of the above questions can be better detected and discussed if one starts with the double fold possibilities of a text that represents some sort of "foreign object" attached to the dominant language as if it were some sort of weight. For trans-creation from language to language things will become more complex and multi-layered.

It now becomes obvious that in the process of cross-cultural communication (translation) we are dealing with two processes that take place simultaneously. The first one is the process of appropriation. That in fact is translation from language to language, but at the same time it is a translation (interpretation?) from one culturally and hegemonically distinguished discursive environment into another one. This involves not only the traditional philological procedure of translating words and sentences, but also knowing both the discourses and cultural differences between them. The appropriation of the cultural paradigms of another culture into the space of dominant others is one of the major macrostructural tools in Chang-Rea Lee's novels. By transferring cultural patterns from "excluded" cultures (Chinese, Korean) into post-apocalyptic America, Lee also appropriates these patterns into a possible world of speculative reality. With that tactic he opens the possibility of viewing the other in imagined forms of interaction and domination, offering alternative possibilities that in different circumstances may not look convincing.[12] The second process is naturalization. This is also a process where adapting the "content" of the text into another environment is taking place. However, it also mimes the re/creation of the situation and spirit of another language and/or culture into the other environment. Instead of being introduced to another culture as a text that can be understand to the maximal extent, here the written utterance also has an ironic dimension. It is seemingly adapting into the realm of (an)other space (and language) but also tends to remain purposely different, at the same time tamed and untamed (but not wild). How misleading that can be is obvious in the novel *Kept*. I am aware of the series of metaphors with which I am trying to describe metaphorical language, narrative tactics and the imagined world of fiction. However, what is produced in the attempt to answer the questions posed in this conclusion is yet another metaphorical realm. Rita Felski in her above-mentioned chapter on metaphors produced as an answer (interpretation) of other metaphors claims that this prolonging, or deferring of definite answer(s) is in fact the true nature of our job as literary critics and interpreters. Nevertheless, I think that the question of margin and the "edge" (as understood by WReC 2016) is better seen and it is easier to approach it from the perspective of the usage of the same

12 French hermeneutician Paul Ricoeur distinguishes the difference between the convincing and the true in literary work. According to him, the major characteristic of a fictional world should be persuasiveness (to be convincing), and not to speak the truth.

language for the purpose of fighting one's owns battles, being it the preservation of a hegemonic order (in the imagined and imposed order of "Global Culture"), or a counter-hegemonic resistance fought in the language of one's own *other*(s).

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ANELA ILIJAŠ

Problems of Korean Literature's Indirect Translation: A Case Study of Božo Kukolja's Croatian Translation of Korean Poetry

Problemi posrednog prijevoda korejske književnosti na primjeru hrvatskog prijevoda korejske poezije Bože Kukolje

Sažetak

Kako korejska kultura osvaja cijeli svijet, različiti aspekti korejske kulture postaju sve više i više popularni. Jedan je od takvih aspekata i korejska književnost, o čijoj popularnosti svjedoči i činjenica da se svake godine broj prijevoda korejske književnosti na strane jezike znatno povećava. Budući da korejska književnost steče veliku popularnost, potreba za prevođenjem javlja se i u zemljama gdje koreanistika još ne postoji kao zasebna akademska disciplina. Što se tiče situacije u Hrvatskoj, kod nas se koreanistika nalazi tek u začecima, stoga u državi još nema dovoljno prevoditelja koji bi mogli prevesti korejsku književnost direktno s korejskog jezika. Zbog toga većina korejske književnosti prevedena na hrvatski jezik rezultat je posrednog prijevoda, tj. prijevoda koji je napravljen preko posredničkog jezika. Prvo djelo korejske književnosti prevedeno na hrvatski jezik, zbirka korejske poezije prevedena Božom Kukoljom 1960. godine, također je rezultat posrednog prijevoda. Većinu pjesama iz zbirke Korejska poezija (1960.) Kukolja je preveo koristeći se zbirkom ruskih prijevoda korejske poezije Корейская классическая поэзия (Korejska klasična poezija) objavljene 1956. godine. Pjesme u toj zbirci bile su prvo prevedene s korejskog na ruski sovjetskim koreanistom Aleksandrom Holodovičem, a poslije bile pjesnički preoblikovane pjesnikinjom Anom Ahmatovom, koja je promijenila strukture pjesama i zamijenila neke pjesničke motive da ruski čitatelji mogu lakše uživati u poeziji. Tako je već dosta udaljen od izvornih djela ruski prijevod korejske poezije postao još dalji od originalnih pjesama u prijevodu Kukolje koji je prevodio pjesme s ruskog jezika, nekad kopirajući greške iz ruske zbirke, a nekad i radeći greške samostalno. Zbog toga se u Kukoljinoj zbirci pojavio velik broj nepravilno prevedenih pjesama te odsustvo ikakvih pojašnjenja potrebnih za razumijevanje korejske poezije. Naprimjer, jednim od problema Kukoljine zbirke bilo je i odsustvo pojašnjenja povijesnog konteksta poezije. Pogledajmo Kukoljin prijevod pjesme „이별하던 날에" („Na dan našeg rastanka") korejskog pjesnika Honga Seo-bonga.

Pa zar su se vode Amnokkana
Zato prestale plaviti,
Što je u času našega rastanka
Iz mojih očiju potekla krv?
I reče sjedokosi veslač:
„Svašta vidjeh na svijetu, ali ovako nešto doista prvi put!

(Kukolja 1960)

Bez predznanja povijesnog konteksta, ova pjesma će hrvatskim čitateljima izgledati kao ljubavna pjesma gdje je glavna tema rastanak dvaju ljubavnika. Međutim, ova pjesma opisuje značajan povijesni događaj: mandžursku invaziju. Kad su Mandžurci osvojili Joseon (tadašnji naziv Korejskog kraljevstva), odveli su dva korejska princa kao zarobljenike. Rastanak opisan u ovoj pjesmi jest rastanak korejskog naroda sa svojim prinčevima. Rijeka Amnok vrlo je važna u tom kontekstu jer je to rijeka koja je razgraničavala Joseon i Kinu gdje su tad vladali Mandžurci. Vode rijeke Amnok koje su pocrvenile zbog krvavih suza simboliziraju tugu i poniženost korejskog naroda tijekom te povijesne tragedije. Tek znajući taj povijesni kontekst, čitatelji mogu shvatiti osjećaje koje je pjesnik uložio u ovu pjesmu, međutim, u Kukoljinoj zbirci nema ni jednog objašnjenja. Ovaj rad provodi detaljnu usporednu analizu izvornih pjesama, ruskog i hrvatskog prijevoda te na temelju provedene analize otkriva probleme posrednog prijevoda korejske književnosti na primjeru Kukoljina prijevoda. Najznačajniji otkriveni problemi Kukoljina prijevoda jesu nepravilno napisana imena pjesnika, pogrešno pripisano autorstvo, izmijenjena struktura pjesama, djelomični prijevod, pogrešno interpretirani idiomi, netočni ili izbrisani geografski nazivi, neispravno korištenje gramatičkog roda, odsustvo bilo kakvih objašnjenja specifičnih korejskih kulturnih pojmova te povijesnog konteksta poezije. Predstavljeni problemi dokazuju da posredni prijevod nije adekvatan za prevođenje strane književnosti, pogotovo književnosti poput korejske koja dolazi iz kulture koja se vrlo razlikuje od hrvatske kulture i za koju je potrebna interpretacija stručnjaka.

Introduction

As the Korean Wave spreads around the world, various aspects of Korean culture are becoming popular abroad. One of these aspects is Korean literature, and while it is still not as popular as Korean music or Korean film culture, the number of Korean books translated into foreign languages is increasing every year. According to the Literature Translation Institute of Korea, 180 Korean literary works were translated into 29 different languages with assistance from the Literature Translation Institute of Korea in 2021. This marked the largest number of works translated in a year since LTI Korea was established in 1996 (Song 2021). As Korean literature gains more and more attention, the need for translations of Korean literature arises even in small countries where Korean

Studies still do not exist as a separate discipline, and there are no experts in the field of Korean language translation. In such cases, the absence of Korean language translators forces publishers to resort to the so-called indirect translation. Indirect translation involves translating from a translated version of the ultimate original source text (e.g., source language – Korean, intermediary language – English, target language – Finnish).

At the time of writing this thesis, there are almost no experts in the field of Korean Studies who can introduce Korean culture in Croatia. The lack of translators fluent in Korean has resulted in the fact that as of 2023, only a handful of Korean fiction books have been translated into Croatian. The oldest of them is a collection of Korean poetry published in 1960, which remains the only Korean poetry collection available in Croatian. This poetry collection was the first attempt to introduce Korean literature to Croatia, and its significance is immense. However, upon closer examination, several issues with this book become apparent. Croatian translations significantly differ from the original poems. The structure of the poems has been altered, geographical names in the poems are misspelled or omitted, and even the main message of some poems is lost. Identifying the authors of these poems is challenging because the names of the poets are not Romanized according to the standard Korean romanization. The reason behind these mistranslations in the poetry collection is that Božo Kukolja, the translator of Korean poems in this book, did not know the Korean language. He primarily relied on Russian translations of Korean poetry to produce the Croatian translations. Therefore, the mistranslation problems in this book can be attributed to the practice of indirect translation.

In this research, we aim to explore the types of mistranslations and problems that can arise as a result of indirect translation of Korean literature, using Božo Kukolja's Korean poetry translation as a case study. Given that Kukolja's poetry collection marked the initial endeavor to introduce Korean literature in Croatia, the author of this thesis hopes that this study will exert a significant influence on the translation of Korean literature in Croatia and, more broadly, on the translation of Korean literature into foreign languages.

Historical background

In 1960, the first and only collection of Korean poetry translated into Croatian was published. The book *Korejska poezija* (*Korean Poetry*) was released as a part of the *Pjesnici i narodi* (*Poets and Nations*) series, which aimed to introduce poetry from exotic countries to Croatian readers. Some of the books in this series were translated by Božo Kukolja, a Croatian literary translator and author. While Kukolja originally specialized in translating Russian and French

literature, he also ventured into translating works from other countries, relying on Russian and French translations as intermediaries. For his collection of poems titled *Korejska poezija*, Kukolja primarily relied on Russian translations.

Kukolja's collection of poems can be roughly categorized into "traditional poetry" (84.6%) and "modern poetry" (15.4%). It's important to note that when Kukolja compiled this collection, he based it on Russian translations from the 1950s. During this period, Russia was part of the Soviet Union and had friendly relations with the newly established North Korea. Consequently, the "Korean modern poetry" in Kukolja's collection is North Korean poetry. As most of the original texts of North Korean poetry translated by Kukolja cannot be found in South Korea, where this research took place, this paper will focus solely on the analysis of the translation of traditional poetry.

All the traditional poems in Kukolja's collection were sourced from a Russian poetry collection of Korean poetry titled Корейская классическая поэзия (*Korean Classical Poetry*) published in 1956. This was the first-ever collection of traditional Korean poetry published in Russia. The Russian translation was meticulously prepared by the Department of Korean Language Studies at Leningrad State University. Alexander Holodovich, the department's professor and dean, oversaw the verbatim translation process with the assistance of department staff and graduate students. Holodovich entrusted this translation to Anna Akhmatova, a renowned Russian poet, requesting her to edit the poems in a literary manner. Although Akhmatova is now known as one of the most important European poets of the 20th century, in the 1950s Akhmatova couldn't publish her poems due to political conflicts with the Soviet government, so she was only able to make money by doing part-time jobs such as editing the literary translations. Later, Akhmatova would tell her friends that she really hated doing editing part-time jobs, but Korean poetry was an exception because it had its special mysterious charm (Kozubovskaya and Malysheva 1998).

In 1956, a collection of traditional Korean poetry edited by Akhmatova was published. She edited the poetry to make it resonate naturally with Russian readers. Akhmatova removed several geographical names unfamiliar to Russian readers, employed epithets and metaphors characteristic of Russian poetry, and adjusted some words to establish a poetic rhythm. Additionally, owing to the relative length of Russian words compared to Korean words, Akhmatova altered the structure of the poems, converting one line in the original poem into two lines in the Russian translation. For instance, three-lined sijo were transformed into six-lined poems. (However, contemporary Russian translators like M.V. Leonov and Roman He tend to preserve the three-lined structure of sijo, demonstrating that it is indeed possible to maintain this structure when translating sijo into European languages.) Given that Božo Kukolja did not have access

to original poems, in his translation he followed all the modifications made by Akhmatova.

Methodology

To investigate the types of mistranslations and issues that can arise from the indirect translation of Korean literature, our research focused on Božo Kukolja's Korean poetry translations. We employed a comparative analysis approach to identify and describe discrepancies between the original texts in the source language (Korean poems) and the translations in the target language (Kukolja's versions of the poems). Additionally, our comparative analysis included the translations from the 1956 Russian poetry collection. This was crucial to determine whether some of Kukolja's mistranslations were directly inherited from the inaccurate Russian translations or if they were a result of Kukolja's own translation choices.

Kukolja's poetry collection includes various types of Korean traditional poetry: goryeo gayo, gasa, hanshi, and sijo. It is important to explain each of these genres. Goryeo gayo (고려 가요) is defined by Lee and Kim (1995) as a folk song with the rhythmic unit of three syllables which was derived from the singing and dancing that was performed during the rituals. Gasa (가사) is defined by Go (2017) as a poetic form with the rhythmic unit of four syllables which is characterized by repetition and parallelism. She also mentions that while gasa does not have a defined length, it tends to be a very long poetic form. Hanshi (한시) is described by J. Kim (1984) as a Korean poetry written in Chinese characters. He explains that before the invention of Hangeul, classical Chinese was the primary written language in Korea, and even after the invention of Hangeul, Chinese remained the primary medium of record and expression among Korean intellectuals, which led to creation of numerous poems written in Chinese. Sijo (시조) is defined by J. Kim (1993) as a traditional Korean poetic form of three lines averaging 45 syllable counts in a stanza, each line made up of four phrase-groupings with a major pause after each grouping. He explains that the word sijo consists of two Sino-Korean characters meaning "time" and "rhythm"/ "harmony," so it is sometimes called "the song of seasons," but exact etymology of the word still remains a matter of debate. A poetic form that includes more than one sijo in a row is called yeonsijo (연시조).

The research process was divided into four main steps: 1) identifying the poets, 2) search for the original poems, 3) comparative analysis of original poems and their Croatian translation, and 4) summarizing problems of the indirect translation based on the comparative analysis. In the first step of the research, it was important to find out poets' original names (names written in Hangeul),

because knowing poets' original names was crucial in finding original texts of Korean poems. The comparative analysis was designed as compare-and-contrast work where we investigated how precise Croatian translations are and how well they reflect the main message and motifs from original poems. The last step was to summarize the results of the comparative analysis in order to see what common mistranslations happen in the indirect translation.

Results of the comparative analysis

The mistranslations in the analyzed poems could be classified into the following categories: a) changed structure, b) incomplete poems, c) false attribution, d) misspelled names, e) mistranslation of the idioms, f) misspelled geographical terms, g) omitted geographical terms, h) wrong usage of grammatical gender, i) absence of explanatory footnotes, j) absence of historical background's explanation, k) uneven number of different types of poetry. Let us examine each of these categories.

Changed structure

All the translated poems' structures were different from the original poems' structures. In the case of sijo, the three-lined structure was replaced by the six-lined structure, with each line from the original poem translated into two lines. Let us compare the three-lined structure of Yu Eung-bu's poem "간밤에 부던 바람" with Kukolja's six-lined translation.

Original poem:

간밤에 부던 바람 눈서리 치단 말가.
落落長松(낙락장송)이 다 기울어 가노매라.
하물며 못다 핀 꽃이야 일러 무삼하리오.
(Sim 1972: 29)

Božo Kukolja's Croatian version:

Prošle je noći padao snijeg,
Duvao vjetar i sipilo inje.
I čvrsta su borova stabla
Oborena sva nice.
A što tek da kažem o cvijeću,
Koje više ne će procvasti?
(Kukolja 1960: 13)

The same principle was applied during the translation of gasa, where one line in the original gasa was translated into two lines. The three-lined verses of two Goryeo gayo appearing in this poetry collection were translated unevenly. In some cases, there was a five-lined structure, sometimes a seven-lined structure, at times an eight-lined structure, and even a nine-lined structure. In the case of four-lined hanshi appearing in that collection, it was translated into six lines, which is also illogical. Let us compare the four-lined structure of Jeong Chol's hanshi with Kukolja's six-lined translation.

Original poem:

渚鷺雙雙白
江雲片片青
世間無別恨
吾亦一杯停
(Cheonggudaehak 1961)

Božo Kukolja's Croatian version:

Ždralovi – napustivši moju topolu,
Odletješe, i ne će se dugo vratiti.
Tko zna, hoću li se ja ikada još vratiti,
Otputovavši u daleku zemlju?
Odlazak, dolazak – nije li sve to isto?
Pijmo, dakle, prijatelji.
(Kukolja 1960: 14)

While the changed structure of sijo and gasa could be justified to some extent, as doubling the number of lines was not uncommon in Western translations of Korean traditional poetry in the past (see Jaihiun J. Kim (1993) and Peter H. Lee (2002)'s translations of sijo), the altered structure of goryeo gayo and hanshi lacks logic and disrupts the poetic harmony of the poems. Modern translators of Korean poetry emphasize the importance of preserving the original structure of the poem, and, who knows, maybe Kukolja would have also translated these poems while maintaining the original structure if he had access to the original Korean poems. Unfortunately, the only resources available to him were already translated poems with altered structures.

Incomplete poems

Božo Kukolja presents four yeonsijo in his poetry collection: Yi I's "고산구곡가," Yun Seon-do's "오우가," Yi Hwang's "도산십이곡," and Yi Hyeon-bo's "어부단가." However, none of these yeonsijo is translated in its entirety. Let us

compare Yi Hyeon-bo's yeonsijo "어부단가" with Kukolja's incomplete translation of this poem.

Original poem:

<제1수>
이 듕에 시름업스니 漁父(어부)의 生涯(생애)이로다.
一葉片舟(일엽편주)를 萬頃波(만경파)에 띄워 두고,
人世(인세)를 다 니젯거니 날 가는 주를 안가.
<제2수>
구버는 千尋綠水(천심녹수) 도라보니 萬疊靑山(만첩청산)
十丈紅塵(십장 홍진)이 언매나 가렛는고
江湖(강호)에 月白(월백)하거든 더옥 無心(무심)하얘라.
<제3수>
靑荷(청하)에 바블 싸고 녹류에 고기 께여,
蘆荻花叢(노적화총)애 배 매아두고,
一般淸意味(일반청의미)를 어늬 부니 아르실고.
<제4수>
山頭(산두)에 閑雲(한운)이 起(기)하고 水中(수중)에 白鷗(백구)이 飛(비)이라.
無心(무심)코 多情(다정)하니 이 두 거시로다.
一生(일생)애 시르믈 닛고 너를 조차 노로리라.
<제5수>
長安(장안)을 도라보니 北闕(북궐)이 千里(천리)로다.
漁舟(어주)에 누어신니들 스치 이시랴.
두어라, 내 시름 아니라 濟世賢(제세현)이 업스랴.
(Sim 1972: 846, 102, 1077, 512, 906)

Božo Kukolja's Croatian version:

Nagneš se i vidiš: plave se vodeni bezdani.
Osvrneš se natrag – zelene se planine.
I crna prašina ovoga zlog svijeta
Ne doseže nikad do tih blaženih mjesta,
Jasan je nad vodama mjesec,
Bezbrižna mi je duša.

Šaku riže zaviti u list lotosov
I na vrbovu grančicu nanizati riba.
Svoj čamac laki privezati za trstiku,
Što raste iznad dubokih voda.
Recite, kome je dano da spozna
Čar zanosnijega života?
(Kukolja 1960: 20, 21)

Each of Kukolja's translations is missing some verses, and in the case of Yi Hwang's "도산십이곡," only one verse is translated. In the case of "도산십이곡," it was not Kukolja's fault since in the Russian poetry collection, the verses from Yi Hwang's "도산십이곡" are published in an order that is very different from the original order, and there is no mention that these verses are not separate poems but are all parts of "도산십이곡." Therefore, Kukolja could not have known that this sijo is a verse from a yeonsijo. However, in all other cases, he deliberately translated only a few verses from each yeonsijo. Even though a yeonsijo consists of many sijo, it is a single poetic unit, so translating only a few verses from yeonsijo is completely incorrect and changes the whole meaning of the poem. Kukolja repeated the same mistake when he was translating goryeo gayo: he translated goryeo gayo "동동" and goryeo gayo "청산별곡," and in both cases, he missed some verses. Just like yeonsijo, goryeo gayo is a single poetic unit, and an incomplete translation of it is a translator's mistake. Also, Kukolja's poetry collection features one gasa: "사미인곡" by Jeong Chol. This gasa also was not translated completely; Kukolja only translated the seosa (서사 序詞) – the first part of the gasa. Of course, just like in the case of yeonsijo and goryeo gayo, gasa is a single poetic unit and should be translated in its entirety.

False attribution

Two false attributions were identified in Kukolja's poetry collection. The first occurred in the case of the gasa "사미인곡," which was erroneously labeled as a folk song, and "Čon Čholj" (a misspelling of Jeong Cheol) was incorrectly attributed as the title of the poem. In reality, Jeong Cheol is the author of this gasa, and the correct title is "사미인곡." The second attribution issue arose with the sijo "말하면 잡류라 하고." In Kukolja's poetry collection, this sijo was attributed to Kim Sang-yong, while the actual author is Ju Ui-sik. In the first case, it was an inadvertent error on Kukolja's part, and in the second case, it was a false attribution that initially appeared in the Russian poetry collection, which Kukolja adopted.

Misspelled names

Since Kukolja did not know Korean, he attempted to transliterate the Cyrillic versions of poets' names from a Russian poetry collection into the Croatian Latin script. Consequently, the names of numerous poets became highly distorted, making it challenging to identify them. In the languages where the main

writing system is Latin script (like in the case of the Croatian language), Korean names should be romanized according to Revised Romanization of Korean, because this standardized system ensures a more accurate and consistent representation of Korean names. The table below illustrates the disparity between the names in Kukolja's poetry collection and the names romanized according to the Revised Romanization of Korean.

Poets' names in Kukolja's poetry collection	Cyrillized versions of poets' names in Russian poetry collection	Original names of the poets written in hangeul	Poets' names romanized according to revised romanization of Korean
Nam I	Нам И [Nam I]	남이	Nam I
Kim Čon So	Ким Чон Со [Kim Chon So]	김종서	Kim Jong-seo
Son Sam Mun	Сон Сам Мун [Son Sam Mun]	성삼문	Seong Sam-mun
Ju In Bu	Ю Ын Бу [Yu Yn Bu]	유응부	Yu Eung-bu
Čon Čholj	Чон Чхоль [Chon Chhol′]	정철	Jeong Cheol
Li I	Ли И [Li I]	이이	Yi I
Jun Son Do	Юн Сон До [Yun Son Do]	윤선도	Yun Seon-do
Sin Him	Син Хым [Sin Hym]	신흠	Sin Heum
Li Hvan	Ли Хван [Li Hvan]	이황	Yi Hwang
Li Hjon Bo	Ли Хён Бо [Li Hyon Bo]	이현보	Yi Hyeon-bo
Li Sun Sin	Ли Сун Син [Li Sun Sin]	이순신	Yi Sun-sin
Kim Sam Hjon	Ким Сам Хён [Kim Sam Hyon]	김상헌	Kim Sang-heon
Ču Ji Sik	Чу Ый Сик [Chu Yy Sik]	주의식	Ju Ui-sik
Li An Nulj	Ли Ан Нуль [Li An Nul′]	이안눌	Yi An-nul
Čo Hon	Чо Хон [Cho Hon]	조헌	Jo Heon
Čhon Kim	Чхон Кым [Chhon Kym]	천금	Cheon Geum
Kim San Jon	Ким Сан Ён [Kim San Yon]	김상용	Kim Sang-yong

Son In	Сон Ин [Son In]	송인	Song In
Li Von Ik	Ли Вон Ик [Li Von Ik]	이원익	Yi Won-ik
Hon So Bon	Хон Со Бон [Hon So Bon]	홍서봉	Hong Seo-bong
Li Van	Ли Ван [Li Van]	이완	Yi Wan
Hvan Čin I	Хван Чин И [Hvan Chin I]	황진이	Hwang Jin-i
Kim Jon	Ким Ён [Kim Yon]	김영	Kim Yeong
Kim Su Čžan	Ким Су Чжан [Kim Su Chzhan]	김수장	Kim Su-jang
Kim Čhom Thek	Ким Чхон Тхэк [Kim Chhon Thek]	김천택	Kim Cheon-taek
An Mun En	Ан Мун Ён [An Mun Yon]	안민영	An Min-yeong

Table 1: Comparison of original poets' names, its Revised Romanized versions, and versions in Kukolja's poetry collection and Russian poetry collection

Mistranslations of the idioms

What we often encountered during the analysis were mistranslations of Korean idioms that led to a misinterpretation of the poem's meaning. One such mistranslation can be observed in Kukolja's translation of Yi Hwang's "산전에 유대하고."

Original poem:

山前(산전)에 有臺(유대)하고 臺下(대하)애 有水(유수)로다
떼 만흔 갈며기는 오명가명 하거든
엇다다 皎皎白駒(교교백구)는 머리 마음 하는고
(Sim 1972: 519)

Verbatim translation of the original poem:

There is a pavilion in front of the mountain, and water flows under the pavilion.
Flocks of seagulls fly back and forth.
Why does the white colt*'s heart is so far away from here?
*white colt = metaphor for "a man of virtue"

Božo Kukolja's Croatian version:

Ispred brda, gle, stoji sjenica,
A ispod sjenice protječe rijeka.
Jato galebova, bijelih kao snijeg,
Kruži i igra se nad vodom.
O ptice! Zašto se vi nikada
Ne ćete poigrati sa mnom?
(Kukolja 1960: 20)

Verbatim translation of Kukolja's version:

Look, here is a pavilion in front of the mountain,
And the river flows under the pavilion.
Flocks of gulls, white as snow,
Fly in circles and play above the water.
Oh birds! Why do you never
Want to play with me?

In the last line of the original poem, the poet uses the idiom 皎皎白駒 (교교백구), which could be literally translated as "white colt," but it carries a metaphorical meaning of "a man of virtue." The poet is pondering why a man of virtue sets his heart so far away from nature. In other words, he criticizes wise men who only concern themselves with the mundane world, disregarding the beauty of the surrounding nature. However, in Kukolja's translation, the meaning is completely altered. This mistranslation can be traced back to the Russian translation of the poem ("Отчего же эти чайки/ Не хотят со мной играть?" – "Why don't these seagulls/ Want to play with me?"). It is plausible that the idiom 皎皎白駒 confused Holodovich, who was preparing the verbatim Russian translation, as the Chinese character for the colt 駒 in the idiom 皎皎白駒 somewhat resembles the Chinese character 鷗, which means seagull and shares the same pronunciation as 駒 in Korean, both pronounced as [구]. Since seagulls were already mentioned in the second line of the original poem, Holodovich might have mistakenly thought that those setting their hearts far away were seagulls. Consequently, he interpreted the last line as the lyrical subject's sadness over the seagulls' neglect. Kukolja, not knowing Korean, couldn't verify the original text and thus replicated the mistake from the Russian translation.

Another good example can be seen in Kukolja's translation of Kim Yeong's sijo "소년 십오 이십시를."

Original poem:

少年(소년) 十五二十時(십오이십시)을 매양만 너겨더니
三四五六十(삼사오륙십)이 어언간의 지나거다

남은 해 七八九十(칠팔구십)으란 秉燭夜遊(병촉야유)하오리다
(Sim 1972: 583)

Verbatim translation of the original poem:

When I was a boy, I always counted only tens and twenties,
So thirties, fourties, fifties, sixties have passed before I knew it
The rest of my years: seventies, eighties, nineties, I will ravel day and night.

Božo Kukolja's Croatian version:

Kada mi je bilo dvanaest godina
Mislio sam, da mladost nema kraja
Ali godine su neprimjetno prolazile
I ispunilo se pola stoljeća.
Pa što onda? Zapalit ću svijeću,
Da probančim ostatak života.
(Kukolja 1960: 26)

Verbatim translation of Kukolja's version:

When I was twelve years old
I thought that youth has no end
But the years passed imperceptibly
And half a century has passed.
So what? I'll light the candle
To revel for the rest of my life.

In the original poem, Kim Yeong uses the word 秉燭夜遊 (병촉야유), which consists of four Chinese characters: 秉 – to take, 燭 – light of the lamp or a candle, 夜 – night, 遊 – have fun. However, the word 秉燭夜遊 has the following meaning: "when the atmosphere is good, the excitement of having fun during the day is insufficient, so one continues to have fun until midnight" (Naver Hanja Dictionary 2018). It is probable that Holodovich, who was preparing the translation of the original poem into Russian, was unfamiliar with the meaning of this idiom. Consequently, he translated each character literally, resulting in the motif of lighting the lamp in the Russian version. Kukolja replicated this mistranslation in his version. This illustrates that even when translating directly from the original language, such mistranslations can occur if the translator is not familiar with the language's idioms. In the case of indirect translation, these mistranslations can become even more pronounced.

Misspelled geographical terms

Many Korean and Chinese geographical terms were misspelled in Kukolja's translation because he was transliterating Russian names for those geographical terms. For example, in the poem "군산을 삭평턴들," poet Yi Wan mentioned the Chinese lake Dongting. Let us compare his poem with Kukolja's translation.

Original poem:

君山(군산)을 削平(삭평)턴들 洞庭湖(동정호) 너를랐다
계수를 버히던들 달이 더욱 밝을 것을
뜻 두고 이루지 못하니 늙기 설워하노라
(Sim 1972: 109)

Verbatim translation of the original poem:

If I could raze Junshan Island* to the ground, the Dongting Lake* would be wider,
If I could cut down the cinnamon tree*, the moon would be brighter,
It is sad to grow old without achieving that even though I have a will!

* Junshan Island – an island in China on Dongting Lake
* Dongting Lake - a large lake in Hunan Province (China), often mentioned in Chinese history and literature
* cut down the cinnamon tree – according to Chinese legend, there is a cinnamon tree on the moon. The man named Wu Gang (吳刚) received a punishment of endlessly cutting down a self-healing cinnamon tree on the moon.

Božo Kukolja's Croatian version:

O, da je sva brda izravnati sa zemljom,
Bilo bi više mjesta za jezero Duntin.
O, da je na mjesecu posjeći sva stabla,
Bila bi jače obasjana noć.
Ali kako je gorko spoznati vlastitu nemoć
I htjeti, a ne moći ništa učiniti!
(Kukolja 1960: 25)

Verbatim translation of Kukolja's version:

Oh, if I could raze all mountains to the ground,
Duntin Lake would become more spacious.
Oh, if I could cut down all trees on the moon,
It would brighten the night.
But how bitter it is to realize one's own powerlessness
And to want, but not being able to do anything!

While Croatian spelling of this lake is also Dongting, Kukolja misspells it as "Duntin," which is a mistake that happened because he copied Russian name for this lake – "Дунтин (Duntin)."

Also, in his poem "이 몸이 죽어 가서," Seong Sam-mun mentions the mountain 蓬萊山 from Chinese mythology. The Korean pronunciation of that mountain is Bongnae, but in the Russian translation, this mountain was rendered as "Pynlaj," which is a Chinese pronunciation of these characters. This likely happened because Holodovich was also proficient in Chinese, and he accidentally used the Chinese pronunciation instead of the Korean one. Kukolja repeated this mistake, using the Chinese pronunciation instead of the Korean one. As an indirect translator, Kukolja lacked sufficient knowledge of the geography and mythology of the region from which these poems originate, which led to such misspellings in his translations.

Omitted geographical terms

In some of Kukolja's translations, geographical terms are completely omitted. Let us examine Kukolja's translation of the sijo "장검을 빼혀 들고" written by Nam I.

Original poem:

장검을 빼혀 들고 백두산에 올라보니
대명천지에 성진이 잠겼어라
언제나 남북풍진을 헤쳐 볼까 하노라
(Sim 1972: 896)

Verbatim translation of the original poem:

When I climbed the mountain Baekdu with a long sword,
A big bright world has sunk in battle dust.
When will we overcome the war of the South and North?

Božo Kukolja's Croatian version:

Na vrhu brda stojim sam
Sa golim mačem u ruci.
Listiću s drveta – Korejo moja!
Stisnuta između dvaju neprijateljskih plemena,
Kada, o kad ćemo mi
Raspršiti prašinu sa sjevera i juga.
(Kukolja 1960: 12)

Verbatim translation of Kukolja's version:

I stand alone on the top of the hill
With the drawn sword in the hand.
A leaf from a tree – my Korea!
Trapped between two hostile tribes,
When, oh, when will we
Scatter the dust from the north and south.

Nam I's sijo begins with the following line: "장검을 빼혀 들고 백두산에 올라보니" ("When I climbed the mountain Baekdu with a long sword"). The mountain Baekdu mentioned in the original poem is the tallest mountain in the Korean Peninsula, and it holds special strategic significance. The poet conveys that he is atop the highest mountain in Korea, implying that he can see the entire country from that vantage point. In Croatian translation, however, it is translated as a nameless mountain, so readers can not understand just how high and important that mountain is.

Yi Wan's sijo "군산을 삭평턴들," which we already mentioned in the previous section, starts with the line "君山(군산)을 削平(삭평)턴들 洞庭湖(동정호) 너를랐다" ("If I could raze Junshan Island to the ground, the Dongting Lake would be wider"). However, in the Croatian translation, Junshan Island is not mentioned; it was replaced by the general term "mountains." This translation does not make sense to Croatian readers because there are no reasons for Dongting Lake to become wider if mountains are razed to the ground. The original line, however, does make sense because Junshan Island is located directly in Dongting Lake, so removing Junshan Island would actually affect the size of Dongting Lake. Moreover, most Croatian readers would not even know what Dongting Lake is and where it is located. While the Russian translation provides readers with a footnote saying that Dongting Lake is "a large lake in Hunan Province (China); it was often praised in Chinese poetry" (Holodovich 1956), the Croatian translation does not have any footnotes, making it difficult for readers to understand which lake is mentioned in the poem and why it is important for the poem.

Excluding some of the geographical terms from translations was not done by Kukolja intentionally, he just copied Russian translations where these toponyms were already excluded. If he could check the original texts of the poems, he probably would not exclude these geographical terms from his translations.

Wrong usage of grammatical gender

This problem of indirect translations is a specific one and could be applied only to the languages that have a grammatical gender system. In the Korean language, there is no grammatical gender system, so the genders of the narrator and the

object of narration about could not be known, or could only be guessed from the context. However, grammatical gender system exists in the Croatian language, so it is easy to determine the gender of the narrator, object, etc. Kukolja translated some of the poems using male grammatical gender both for the narrator and the narrator's beloved one, making the poems look like they address the topic of the homosexual relationships, which they do not. For example, his translation of Jeong Chol's sijo titled "내 마음 버혀내여" looks like this:

Original poem:

내 마음 버혀내여 뎌 별들을 밍글고져
九萬里長天(구만리장천)의 번드시 걸려 이셔
고은 님 계신 고뒤 가 비최여나 보리라.
(Sim 1972: 198)

Verbatim translation of the original poem:

I want to cut my heart and make stars from it.
Floating in the broad sky that spreads for tens of thousands of li,
I want to shine above the place where my love is.

Božo Kukolja's Croatian version:

Htio bih u komadičke razbiti svoje srce,
Kako bi svaki djelić postao sjajnom zvijezdom.
Pa neka se te zvijezde zapale na nebeskoj visini,
Što se prostrla nad nama u desecima tisućâ li.
Neka se zapale nad mjestom, gdje živi moj dragi,
I neka zasvijetle, diveći se, ljepoti njegova lica.
(Kukolja 1960: 14)

Verbatim translation of Kukolja's version:

I *(male gender)* want to break my heart into pieces
So that every piece can become a bright star
So let these stars light up in heavenly heights
That spread over us for tens of thousands of li.
Let them rise above the place where my beloved *(male gender)* lives,
And let them shine, admiring the beauty of *his* face.

Kukolja also used the male gender for both the lyrical subject and his beloved one in the translation of Kim Sang-yong's poem "사랑이 거짓말이." Such gender mistranslations probably happened because Kukolja was not familiar with Korean poets' genders.

Absence of explanatory notes

Korean traditional poetry often references Asian mythology, Chinese classical literature, mentions strategic Korean mountains and rivers, etc. For Croatian readers, understanding these references can be challenging, making additional explanations necessary. The Russian poetry collection provides readers with footnotes that explain specific terms from Korean mythology, history, and geography. However, Kukolja's poetry collection lacks any footnotes. This omission is a significant oversight because providing explanatory notes is crucial when translating literature from a culture that most readers are not familiar with.

Absence of historical background's explanation

Most Korean traditional poems have a historical background. Either they are written by important historical figures, or are referring to important historical events like Manchu invasion of Joseon, Imjin War, etc. Knowing the historical background of the poem is crucial for understanding its meaning. Nevertheless, there are no explanatory notes accompanying any of the poems in Kukolja's poetry collection. Let us compare Hong Seo-bong's poem "이별하던 날에" and Kukolja's translation of this poem.

Original poem:

離別(이별)하던 날에 피눈물이 난지 만지
鴨綠江(압록강) 내린 물이 푸른빛이 전혀 없네
배 우에 허여센 沙工(사공)이 처음 보롸 하더라.
(Sim 1972: 833)

Verbatim translation of the original poem:

I'm not sure is it because bloody tears were shed on the day of our breakup,
But waters flowing in the Amnok River have no blue light at all.
The gray-haired boatman on the boat said he saw this for the first time.

Božo Kukolja's Croatian version:

Pa zar su se vode Amnokkana
Zato prestale plaviti,
Što je u času našega rastanka
Iz mojih očiju potekla krv?
I reče sjedokosi veslač:
"Svašta vidjeh na svijetu, ali ovako nešto doista prvi put!"
(Kukolja 1960: 25)

Verbatim translation of Kukolja's version:

Did the waters of Amnokkan
Ceased blueing
Because at the moment of our parting
Blood was shed from my eyes?
And the gray-haired rower said:
"I saw everything in the world, but something like this – for the first time!"

This sijo was written after the historical events known as the Manchu invasion of Joseon occurred. When the Manchus defeated Joseon, two of Joseon's princes, Crown Prince Sohyeon and Prince Hyojong, were taken as captives by the Manchus to Shenyang, the capital of the early Qing Dynasty. Therefore, the parting described in this sijo is the parting with the princes. The Amnok River is very important in this context as it served as the border between Joseon and the Chinese Empire (ruled by the Manchus' Qing Dynasty at that time). The waters of the Amnok River, which turned red because of the bloody tears, symbolize the Korean nation's pain and humiliation. However, without historical context, this sijo looks like a love poem describing parting with a lover to Croatian readers.

A lot of Korean poems in Kukolja's poetry collection have deep historical significance. However, without annotations describing the historical background, they lose their original meaning. In the case of Korean traditional poetry, providing a short explanation that describes the historical period in which the poem was written and why it was written is necessary. This can aid readers in comprehending the poem in its entirety and grasping the emotions conveyed by the poet.

Uneven number of different types of poetry

Most of the poems translated by Kukolja were sijo. However, in the collection, there were two goryeo gayo, one gasa, and one hanshi as well; therefore, the ratio of different types of traditional poetry is very unbalanced. It would be better

to include more goryeo gayo, gasa, and hanshi, or to exclude them altogether, making this poetry collection exclusively a sijo collection. If we take a look at anthologies of Korean traditional poetry in other foreign languages, they usually include an equal or similar number of poems of different genres or introduce only one genre of Korean traditional poetry. Unfortunately, Kukolja could not add more poems of different types because he was limited by the resources available in the languages he could translate from.

Conclusion

In this research, we attempted to identify the common problems and mistranslations that arise in the indirect translation of Korean literature. Indirect translation often occurs due to a lack of competent translators in the source language, making it somewhat inevitable in such cases. While Božo Kukolja's Korean poetry collection contains numerous mistranslations and mistakes, credit must be given for his effort to introduce Korean poetry to Croatian readers. When no other options are available, indirect translation can be used to introduce foreign literature, but it may not provide the most accurate representation.

As demonstrated in this research, indirect translation can lead to a significant number of mistranslations, making it challenging for readers to understand the literature or creating a distorted image of the literature they are reading. This study reaffirms the importance of employing a direct translation approach to produce high-quality literary translations. Through the example of Korean literature translation, we have witnessed how the vast cultural differences between the source and target languages lead to a layer of unfamiliar concepts appears, so in order to interpret them adequately, a translator with not only a deep knowledge of a source language, but also a deep knowledge of source language's culture is needed.

As more people become interested in the Korean language and choose to major in Korean studies, we can anticipate an increase in the number of Korean language translators in the future. The author of this thesis hopes that translations of Korean literature overseas will improve over time, and direct translations of Korean literature will become more prevalent.

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SECTION 2. KOREAN LITERATURE
SEKCIJA 2. KOREJSKA KNJIŽEVNOST

SANG HUN KIM

Iskustvo nasilja i sjećanje na nasilje u književnim djelima Han Kang: Usporedba s *Dnevnikom Anne Frank*[13]

Experiences and Memories of Violence in Literary Works of Han Kang: A Comparison with the *Diary of Young Girl*

Summary

The paper compares Anne Frank's Diary of a Young Girl with the novels Human Acts and The Vegetarian, both by the Korean female author Han Kang. Parallels are sought in the narrative structures as both authors deal with the reality of violence exerted by political forces and systems on ordinary citizens. The difference is explored concerning the narration of the personal experience of violence and remembering. Han Kang, who was born and raised in Gwangju in 1970 and left in January 1980, could not have witnessed the tragedy of the Gwangju uprising firsthand. Yet she is known as the "Daughter of Gwangju," who spoke about the tragedy as an adult writing independent memory literature. She recounted the horrors of the tragedy, saying that she heard the full account of the tragedy in Gwangju as a "story" and has seen it in a "photo book" her father saved two years after the incident. A literary production of such indirect experience culminated in the publication of Human Acts in 2014. Compared to The Vegetarian trilogy, published in 2007, it is difficult to find a link to Human Acts in terms of an epic context. This is because The Vegetarian lacks a realistic description of the Gwangju tragedy. The Vegetarian, however, is considered in this argument to be an epic extension of Human Acts because it uses the aftermath of visible violence that is homogeneous to the Gwangju tragedy as the motif of the novel. Additionally, it represents the clash with the "daily fascism," which has spread like chaos through micro-violence. As she did not personally witness the violence after the uprising in Gwangju, Han Kang thus becomes an "insider in the outsiderness" and her characters are multipersonified. On the other hand, Anna Frank was a direct participant in the fatal event of the Holocaust and is an "outsider in the insiderness" who narrates her story in the first person singular. Moreover, it is argued that the Diary thus gets a new literary value because of the critique of the (relativity of) real violence. Special emphasis is put on the animalistic and vegetative nature of madness as a source of violence. Anne offers bizarre images of violence

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within the Jewish collective thus showing that madness is both an external and internal phenomenon. While self-criticism, rationality, and introspection are much present in the Diary, Han Kang's hero in The Vegetarian remains in the position of a rationally paralyzed victim. In conclusion, the paper recognizes that the fundamental problem in Han Kang's novels is in her trying to grasp the concept of violence which cannot be done only from an emotional perspective. Important is also rational thinking which questions and looks for reasons for love and hate.

1. Uvod

Dok su nacizam i Drugi svjetski rat bili uzrok i posljedica strukturalnog nasilja državne moći u modernoj njemačkoj povijesti, za korejsko je društvo to bio ideološki sukob ljevice i desnice te Korejski rat potpirivan stranim utjecajima. Za razliku od Njemačke, koja je nakon Drugog svjetskog rata nastavila rad na denacifikaciji pa se 1990. uspješno ujedinila, južnokorejsko je društvo u svibnju 1980. svjedočilo Gwangju ustanku i nasilju na nacionalnoj razini, kao zemlja podijeljena Korejskim ratom koji još nije bio gotov.

Fatalni događaj koji je modernoj Njemačkoj ostavio neizbrisivu traumu bio je nacistički pokolj Židova, dok je za modernu Koreju to bio pokolj građana Gwangjua koji je izvršila nova vojna sila. Slični oblici nasilja potiču na razmišljanje u dihotomijama nasilja i nenasilja između agresora i žrtve, kao i na prijepor oko pitanja koja je sila jača: dobro ili zlo? Pa ipak, prema riječima Georgesa Sorela (Arendt 1999: 62), nasilje je inherentno mnogostruko i zbog toga ga nije lako uočiti. Nasilje nije samo makroskopske nego i mikroskopske prirode, zlobno je i može se čak doimati i dobrim. Drugim riječima, ono je neprekidan lanac kaosa koji se širi i reproducira trajnu kontroverzu o granicama zla, štete, pravde i nepravde u stvarnom životu. Isto vrijedi i za ludilo, koje nerijetko unilateralno doprinosi nasilju. Michel Foucault, u djelu naslova *Ludilo i civilizacija: Povijest ludila u doba razuma,* tvrdi da su ludilo i razum trajno isprepleteni (Foucault 2003: 87). Ludilo je bivalo subjektom moći i drugog u društvenom smislu te je, baš poput nasilja, podjednako pripadalo žrtvi i agresoru.

Kao epitoma prokazivačke književnosti, djelo Anne Frank objavljeno nakon nacističkog poraza u ožujku 1947, izravno kritizira činove nacističkih agresora iz perspektive židovske žrtve. *Dnevnik Anne Frank* poprima danas novu književnu vrijednost upravo zbog kritike zbiljskog nasilja, koja dovodi u pitanje dihotomna promišljanja nasilja i nenasilja. Umjesto da ga se čita kao diskurs o prevladavanju prošlosti, kako nalaže suvremena literatura sjećanja, valja ga promatrati kao djelo o prevladavanju zbilje autokritikom relativnosti nasilja.

U ovom članku, *Dnevnik Anne Frank* bit će uspoređen s romanima *Ljudska djela* i *Vegetarijanka* korejske spisateljice Han Kang, rođene 1970. u Gwangjuu, koji napušta u siječnju 1980. zbog čega nije osobno svjedočila tragediji ustanka u Gwangjuu. Korejsku spisateljicu, unatoč toj činjenici, krasi nadimak „Gwangjuanska kći",[14] a svoj je obol dala u odrasloj dobi kroz nezavisni oblik književnosti sjećanja. Uhvatila se u koštac s tragedijom o kojoj je slušala u Gwangjuu, kroz „priče" (Han Kang 2014: 193) i fotografije koje je njezin otac prikupljao dvije godine nakon tragedije (Han Kang 2014: 199). Književna obrada sličnog neizravnog iskustva dovršena je 2014. objavom romana *Ljudska djela*. Za razliku od navedenog romana, u trilogiji *Vegetarijanka*,[15] koja je izašla rane 2007., teško je uočiti poveznicu s epskim kontekstom obrađenim u *Ljudskim djelima*. Razlog leži u manjku realističnih opisa Gwangju tragedije u istom. Ipak, u ovom se radu *Vegetarijanka* razmatra kao epski produžetak *Ljudskih djela*,[16] kao roman koji se osvrće na posljedice vidljivog nasilja identična onome u Gwangju tragediji, pretvarajući ga u glavni motiv. *Vegetarijanka*, k tome, predstavlja razdor sa „svakodnevnim fašizmom" koji se, poput kaosa, prenosi mikro-nasiljem.

Svrha ovog rada usporediti je *Dnevnik Anne Frank* s „epskom strukturom nasilja i ludila" svojstvenom romanima spisateljice Han Kang, prikazati njihove sličnosti i razlike kroz prizmu participativnog i vrijednosnog suda književnosti. Narativna struktura nasilja i ludila zastupljena u djelima korejske spisateljice istražuje se kroz oblike poimanja i utjelovljenja teme nenasilnog mira u unutarnjim narativnim strukturama.

2. Iskustvo i pamćenje nasilja

Razumijevanje Holokausta koji je za Drugog svjetskog rata provela nacistička Njemačka i vojnog nasilja nad građanima Gwangjua tijekom Ustanka slični su izazovi. Agresori su, u oba slučaja, posjedovali strogu kontrolu nad medijima kako objektivne informacije o njihovom nasilnom djelovanju ne bi procurile u javnost. Drugim riječima, informacije su se širile gnusnim glasinama koje je državna vlast zataškavala, ali pronosili su ih svjedoci koji su uspjeli umaći

14 Nadimak su joj nadjenuli korejski mediji nakon osvajanja Man Booker International Award nagrade 2016. za roman *Vegetarijanka*.

15 Prvi dio, *Vegetarijanka*, objavio je Changbi Publishers u ljeto 2004., drugi dio, *Mongolska pjega*, objavio je Literature & Society u jesen 2004., a treći dio, *Plamteće drveće*, objavljuje MunhankPan u zimu 2005. (Han Kang 2007: 248).

16 Iako je *Vegetarijanka* objavljena prije *Ljudskih djela*, zbog narativnog ju je konteksta razumno promatrati kao nastavak *Ljudskih djela*. Sjećanje je, baš poput nasilja i ludila, reverzibilno.

teroru. Ova je varijabla, stoga, odlučujući faktor koji doprinosi značajnoj razlici svjesnosti o situaciji „insajdera" koji su bili dobro upoznati sa zbivanjima i „autsajdera" koji događajima nisu svjedočili iz prve ruke. Štoviše, posrijedi je učinkovita strategija širenja rasizma i diskriminacije kojom se određene skupine i regije izoliraju, kao da su otoci, a izravna posljedica sličnog djelovanja upravo su negativna poimanja antisemitizma i anti-Honam sentimenta koji su uokvireni kao uzroci nasilja.

Sa slične točke gledišta, posebnost situacije Anne Frank upravo je u činjenici što je bila „insajder" primoran na skrivanje i život u golemom strahu i tjeskobi, uslijed kojih je i nastao dnevnik, ali istodobno i „autsajder" jer o koncentracijskim kampovima slušala samo indirektno. Mjesto znano kao „*Versteck*" (skrovište), unutarnji kuće, ali istodobno i izdvojeno odjeljenje, igra jedinstvenu ulogu u Anninom ambivalentnom osvrtu na vlastitu situaciju, odnosno situaciju nekog tko je istodobno izložen nacistima i primoran na skrivanje od istih.

Han Kang je na glasu kao spisateljica s vrlo izraženim osjećajem srodništva, gotovo genetski zapisanog, s Gwangjuem i njegovim građanima, s vlastitim rodnim gradom i njegovim susjedstvom, gradom koji je napustila kao dijete. Iako tragediji nije osobno svjedočila, ova ju je spisateljica nanovo kreirala kao da ju je sama proživjela. Glavni okidač bila je činjenica da je sin tadašnjeg im najmodavca, koji je naslijedio dom u kojem je Han Kang živjela kao dijete, i sam bio učenik njenih godina, a postao je jednom od žrtava tragedije u Gwangjuu. Njena sjećanja, koja se preklapaju s onima dječaka s iste adrese i iste vršnjačke skupine, nagnala su je na poistovjećivanje s njime.

Dnevnik Anne Frank napisan je u prvom licu. Riječ je o klasičnim dnevničkim zapisima, o „mojoj" priči koja se otvara zamjenicom „ja". Pa ipak, u ovom se djelu govornik svom dnevniku obraća sa „ti", nazivajući ga imenom „Kitty". Drugim riječima, riječ je o ispovjednoj formi u kojoj govornica dijeli „moje" nutarnje misli s „tobom". Zanimljivost je u tome što je „ti" iz djela tek drugo ime za „ja", a Anne ga koristi obraćajući se samoj sebi, u formi dnevnika koji je samo „moj" i sadrži „moje" misli. S druge strane, Annin „ti" postaje i vlastito joj ime i prijatelj s kojim će kritički razmjenjivati misli.[17] Riječ je o obliku introspekcije golemih razmjera u kojem se jastvo ogleda u zrcalu vlastite unutarnje svijesti, kao i o načinu ostvarivanja osjećaja zajedništva kojim se jastvo tipizira kroz prizmu autsajdera.

17 Prilikom revidiranja originalnog dnevnika, Anne je dnevničku narativnu strukturu objedinila narativom u drugom licu jer je odlučila reorganizirati originalne dnevničke zapise, ili originalni tekst, ne bi li ih objavila kao knjigu nakon rata (Pressler 1991., 1995.) Citat iz *Dnevnika Anne Frank*, s navedenim datumima preuzet je iz *Die Tagebücher der Anne Frank*, Frankfurt a. M (1988), a slovo "a" pored teksta ukazuje da je riječ o izvornom tekstu, dok "b" ukazuje da je riječ o tekstu koji je Anne revidirala.

Suprotno navedenom, glavni likovi *Ljudskih djela* množinski su likovi koje autorica multipersonificira. U romanu bivaju označeni zamjenicama „ti", „ja", „ona" i „ja".[18] Likovi prikazani u *Ljudskim djelima* izravne su žrtve gwangjuanske tragedije koje su život izgubile zbog podrške civilnoj vojski, što je dovelo do njihova uhićenja i mučenja ili je pak riječ o onima koji su izgubili djecu „besprijekorna zdravlja". Osnovna je odlika navedenog romana autoričin tretman granica između zamjenica „Ja" i „Ti", a, budući da je autorica ujedno i narativni subjekt, sama proživljava intersubjektivno iskustvo u kontekstu Diltheyijeva koncepta ponovnog proživljavanja. U sličnom procesu, likovi ne bivaju objektivizirani svrstavanjem u grupu i svakom je pojedincu dozvoljena intimna razmjena ili stapanje vlastite svijesti s autoričinom. Interakcija jedan na jedan s pojedinačnim likovima legitimnih egzistencijalnih vrijednosti i prava, kao sa suvremenicima, jedan je od načina ostvarivanja osjećaja zajedništva koje nadilazi shematski kolektivizam i korak je ka zrelom individualizmu.

Unatoč tome, deskriptivna perspektiva prisutna u djelima, perspektiva koja otkriva postojanje onog „ja" uslijed zbiljskog nasilja, više naglašava razlike negoli sličnosti. Navedeno proizlazi iz oprečnih gledišta Anne kao „autsajderice u insajderstvu", Anne koja pokušava javno ogoliti vlastitu samosvijest i Han Kang, „insajderice u autsajderstvu" koja pokušava ojačati individualnu intimu samosvijesti.

> *Ponekad mogu, na čudan način, vidjeti sebe nečijim tuđim očima.*[19] (Frank 12. siječnja 1994.-b)

> *Kad živi pogledaju mrtve, hoće li i duša, stojeći uz žive, pogledati svoje lice?* (Han Kang 2014: 13)

Potonji citat vrlo je simboličan prikaz razlike u gledištima. U prvom citatu, pripovjedačko „gledaju 'me' 'tvojim' očima" pruža mogućnost introspekcije i problematiziranja nasilja relativističke prirode. Drugi pak citat ostaje u području jednostrane samospoznaje barbarstva nasilja. Drugim riječima, izrečeno ne prelazi fazu emocionalnog učvršćivanje stava žrtve naspram nasilja. Drugi je citat unutarnji monolog Dong-ho-a, kojeg autorica oslovljava s „ti" pred mrtvim tijelima koje prenose u mjesnu dvoranu. Dong-ho ondje, kao još uvijek živući lik, obara svoj pogled na mrtve. Mrtvi se Dong-ho, kao živući „ja" suočava s mrtvim „tobom". Za to vrijeme, živući „ja" i mrtvi „ti" ne ukazuju na ambivalentnu perspektivu kroz koju se živući „ja" ogleda u živućem „tebi", kao što se slučaj sa zapisima Anne Frank. Ovdje nailazimo na jednostranu perspektivu prilaženja

18 Zamjenica „ti" u poglavlju 1 odnosi se na Dong-hoa, zamjenica „ja" u poglavlju 2 odnosi se na Jeong-dae, dok se zamjenica „ona" u poglavlju 3 odnosi na Eun-sook. Zamjenica „ja" u poglavlju 4 jest „dvadesettrogodišnja studentica koja se vraća", a zamjenica „ti" u poglavlju 5 odnosi se na Seon-ju dok je „ja" u poglavlju 6 Dong-hoova majka.

19 Na hrvatski prevela Giga Gračan (1990) Zagreb, Mladost.

„tebi" koji si već mrtav i objektiviziran. U jednosmjernu prostoru poput ovoga, govornik zamišlja „duh" mrtvaca koji će se prije zagledati u „svoje mrtvo lice" negoli u lice živućega.

Jedan od onih koji je spomen na Gwangju tragediju uspio sagledati u kontekstu korejskog društva upoznatog s tragedijom pokušavajući shvatiti značaj relativnosti nasilja bio je Moon Boo-sik, čovjek osuđen na smrt zbog predvođenja vatrenog ustanka protiv Američkog kulturnog centra u Busanu 1982. Moon je upozorio na diskurs „političke memorije" koji bi morao nadići pozicioniranje samog sebe onkraj „politike zaborava" i pružanje povijesnog prosvjetljenja kroz oživljavanje prošlosti jer bi se, u suprotnom, mogao pretvoriti „tehnologiju obmane" (Moon, Bu-sik 2002: 7). S tim u vidu izjavljuje:

Ipak sumnjam u izjavu da smo „oduvijek žrtve nepravedne moći". Jesmo li uistinu bili žrtve povijesti u prošlosti (i sadašnjosti)? (Moon, Bu-sik 2002: 8)

Kritičar Kim Hyun, autor knjige *Structure of Violence*, uspomenu na gwangjuansku tragediju iskoristio je kao odskočnu dasku za određenu vrstu autorefleksije. Urednik knjige *The Literature Collection of Kim Hyun* ističe kako Kimova analiza nasilja razotkriva činjenicu da „nasilje u sebi sadrži kolektivne želje te da smo, naposljetku, svi na određeni način sudionici istoga" (Kim, Hyun 1992: 4). Ki Hyung-do, koji je zažalio zbog svoje promatračke uloge u gwangjuanskoj tragediji,[20] otvorio je temeljna pitanja o dihotomnoj vrijednosti nasilja izražavajući strahove od napada na uspomenu na Gwangju kroz kafkijanski simbol u svojoj pjesmi *Black Leaf in the Mouth* (Ki, Hyung-do 1999: 72-73).

U svom *Dnevniku*, Anne Frank, predstavljajući se potencijalnim prijateljima diljem svijeta, poseban naglasak stavlja na nacističko nasilje. Govori o nehumanom nasilju koje Židove definira kao „neprijatelje carstva" i negira im osnovna prava zagarantirana svim njemačkim građanima. Anne se sjeća Jacqueline, školske prijateljice Židovke koja je jednom izjavila „Bojiš se bilo što učiniti jer je to možda zabranjeno" (Frank 20. lipnja 1942.-a), izrazivši tako dubok očaj zbog brojnih prohibicija nametnutih Židovima.

Anne se, unatoč svemu, koristi eufemizmima kad kaže „osuđeni smo na život u zbunjenosti" (Frank 20. lipnja 1942.-a), a humorističnim frazama poput one „naša je obitelj uvijek dobro, evo nas ovdje, slavimo veliko otvaranje dnevnika" ulijeva tračak nade u turobnu zbilju. (Frank 20. lipnja 1942.-a)

Ironično, iskustvo skrovišta iz prve ruke, skrovišta koje postaje pozornicom dnevnika ne biva okarakterizirano nasiljem koje nadire izvana koliko nasiljem

20 Svoje hodočašće na gwangjuansko groblje Mangwol-dong, Ki Hyung-do zabilježio je i prozom: „Što *sam ja? Odvratan* čovjek *kamena srca?* Što *je za me nacionalni teritorij? Uživao sam slobodu bestjelesne utvare.* Što *sam ja na ovom mjestu? Ti, metafizičar, svetac koji lebdi i gazi zemljom.*"

koje dolazi iznutra. Židovska zajednica u skrovištima nastavlja vlastitu apsurdnu i nasilnu svakodnevnicu, otvoreno pokazujući koliko si međusobno zavide. Na to nam ukazuju primjeri poput onog: čovjek „šamara, udara i gura" vlastito dijete pred Annom; neka ju žena tjera da jede hranu koju ne voli pa ju odrasli potom proglase razmaženim i tvrdoglavim djetetom, naređujući joj da bude mirna dok je vrijeđaju. Anne i sama ima nasilne misli o osveti za tuđe ponašanje, a vlastitu majku i sestru prezire toliko da ih priželjkuje vidjeti mrtve.

Pa ipak, agresija koju Anne pokazuje razlikuje se od nasilja kakvom pribjegavaju ostali jer nije izražena direktnim djelovanjem niti je eksternalizirana, Annina je agresija tek tok emocija unutar vlastite svijesti. Anne kontrolira njenu ekspresiju i nadjačava ju racionalnim promišljanjem, u čemu se pokazuje iznimno jakom. Junakinja u sličnim trenucima shvaća da je uzrok svih oblika nasilnog ponašanja u svijesti koja nastoji sakriti najdublja nagnuća koja ne bivaju racionalno sagledana nego prikrivena kao lažni uzroci.

> *(…)pitam se, možeš li mi reći zašto ljudi uvijek toliko nastoje prikriti svoje prave osjećaje? Zbog čega se, u društvu s drugim ljudima, uvijek ponašam posve različito od onoga kako bih se morala ponašati?* (Frank 22. siječnja 1944.-b)

Emocionalno stanje prikazano kroz svojevrsnu koprenu u gornjem citatu odraz je osjećaja, nevidljivih izvan dnevnika, koji su u dijalogu s jednako skrovitim razumom. Annin je dnevnik stoga opravdano promatrati kao javni forum samosvijesti, u kontrastu s nasilnim mehanizmima stvarnog svijeta naoružanog tajnom koja sputava inteligenciju. Posljedično, racionalni razlozi Anninih djela vode do internalizacije nasilja, procesa suprotnog prilagođavanju vanjskom doživljaju nasilja.

> *Stalno sam mislila da Van Daanovi imaju krivo, ali i nas valja djelomično okrivljavati.* (Frank 22. siječnja 1944.-b)

U nagovještaju slične promjene, izraženo je nanovo rođeno samorazumijevanje nasilnih činova drugih: „Sad se međusobno borimo za vlastite živote bez imalo milosti jer smo okruženi tamom i strahom" (Frank 8. studenog 1943.-b).

U epilogu *Ljudskih djela*, naratorica priznaje da se u njoj "slomilo nešto čijeg postojanja nije ni bila svjesna dočim je u fotografskoj knjižici ugledala prizore nasilja u Gwangjuu" (Han Kang 2014: 199). Olakšanje koje osjeća zbog činjenice da je „na sigurnom i nitko od moje rodbine nije ozlijeđen, ubijen ili uhićen" (Han Kang 2014: 208) pretvara se u osjećaj zajedništva poput onog u lirskoj pjesmi „Preživjeli" njemačkog dramatičara Brechta. Riječ je o pjesmi u kojoj se jasno iščitava osjećaj zahvalnosti i zajedništva, mentalne spone između živih i mrtvih. Sličan je osjećaj direktno zastupljen u posljednjoj sceni u kojoj „oči", kao simbol duše mrtvog Dong-hoa, prodiru u naratoričinu „kožu u mokrim čarapama" (Han Kang 2014: 2015). Što se formalne strukture tiče, ovaj bi prizor trebao predstavljati epilog epa, ali zapravo funkcionira kao prolog koji označava

početak epa. Pa ipak, navedenim prizorom, autorica pokazuje kako sjećanje na nasilje kao izvor inspiracije sličnih opisa dokazuje odsutnost onog „ja" čija je egzistencija vezan uz objektiviziranu srž onog „ti". U sličnom prostoru sjećanja, jedina realna mogućnost upravo je jednosmjeran pogled živućeg „mene" ka mrtvom „tebi".[21]

Ova vrst jednosmjernog pogleda naratora može imati negativne posljedice poput autoblokade racionalnog promišljanja o problemu nasilja unutar svijesti.

On samo otkriva krhku senzibilnost koja se, suočena s istinskim strahom i besmislom smrti, brani zatvaranjem. Proces je u romanu ilustriran prizorima tijela raznesenih strojnicama, bajunetama i toljagama, fragmentima objektiviziranog jezika, fragmentima raspoređenima u topose.

> *Podigla se čudna i nasilna sila, ne iz smrti nego iz nezaustavljivih misli. Tko me je ubio, tko je ubio moju sestru i zašto? Što sam dulje o njoj mislio, čudna je sila bivala sve snažnijom. Pretočila se u krv koja je neprekidno tekla dupljama bez očiju i obrazima, postajala sve gušća i ljepljivija.* (Han Kang 2014: 51)

Gornji je citat imaginarni monolog Jeong-daea kojeg je vojska već ubila. U njemu se nazire racionalno promišljanje onog „mene" koji se pita zašto je mrtav no zapravo je riječ o materijaliziranom jeziku od kojeg krv u tijelu postaje sve gušća i ljepljivija. Sjećanje na nasilje prikazano u ovom djelu, stoga, dočarava ograničenost spoznaje zbilje, ne uspijeva nadići fazu „borbe za društveno priznanje" (Moon, Bu-sik 2002: 8) pokušavajući „odvući mrtve onamo gdje je cvijeće u cvatu." (Han Kang 2014: 213).

3. Životinjska priroda i vegetativna narav ludila

Kratka priča (kurzgeschichte) o *Wursttagu*, iz *Dnevnika Anne Frank*, ocrtava stvarnu narav ludila kao izvora nasilja.

> *Bilo je zgodno promatrati, najprije kako komadi mesa dva-tri puta prolaze kroz stroj za mljevenje, onda kako se dodatni sastojci miješaju s mesom, a potom kako se crijeva pune štrcaljkom i nastaju kobasice. Ispržili smo meso od kobasice i jeli ga za večeru s kiselim zeljem, ali je kobasice na gelderlandški način valjalo najprije osušiti pa smo ih objesili preko štapa pričvršćenoga*

21 Perspektiva zastupljena u *Ljudskim djelima* još se više razlikuje od one u Schlinkovom Žena *kojoj sam* čitao, koja potiče „bogatstvo sjećanja" kao novu formu književnosti pamćenja nakon Anne. Hannino prisustvo prožima Michaela i porobljava ga, ali ono što je u romanu postignuto jest dvosmjerno zajedništvo živućih „mene" i „tebe". Ovaj je oblik interakcije Michaelu omogućio da shvati kako je i sam kriv je je „zaljubljen u zločinku", a slični se mehanizmi ne daju svesti na dihotomiju nanesenog zla i štete.

uzetom za strop. Tko god bi ušao u sobu počeo bi se smijati vidjevši izloženi red kobasica. Izgledale su strašno smiješno! Soba se nalazila u veličanstvenom neredu. Gospodin Van Daans imao je jednu pregaču svoje žene obavljenu oko svoje omašne osobe (izgledao je deblji no što jest!) i bio je zaposlen oko mesa. Ruke umrljane krvlju, crveno lice i zamazana pregača davali su mu izgled mesara. (Frank 2003: 26)

Ujak Van Daans koji stavlja meso u stroj i melje ga simbolizira ludog „mesara", a raskomadano životinjsko meso predstavlja tijelo brutalno osakaćene žrtve dok se kobasice koje vise sa stropa daju iščitati i kao obezglavljena tijela pogubljenih žrtava. Problem ne leži u dihotomnom prizoru klanja i žrtvovanja nego u Anninom racionalnom poimanju istog, poimanju s kritičke distance. Svoje osjećaje izražava njemačkim pridjevima „komisch" i „drollig". Navedeni leksemi u rječniku imaju dvostruko značenje, „smiješan" i „čudan". Svi se pak smiju kobasicama koje vise sa stropa. To je dokaz da im je prizor uistinu smiješan. Anne, s druge strane, izražava ambivalentne osjećaje suočavajući se sa ludilom zbilje te izbliza promatra meso koje biva raskomadano i ljude koji okružuju mesara.

Dussel je imao upalu jednoga oka i ispirao ga je kamilicom pored peći. Pim, koji je sjedio na stolici osvijetljen sunčanom zrakom što je dopirala kroz prozor, bivao je guran ovamo-onamo. K tomu, čini mi se da ga muči reuma, jer je sjedio sav zgrbljen, s bijednim izrazom lica, i gledao kako gospodin Van Daans radi. Izgledao je točno poput nekakvog oronulog starca iz staračkog doma. Peter se natezao s mačkom po sobi, mama, Margot i ja gulile smo krumpire; i naravno, svi smo radili sve naopako jer smo bili zaposleni promatrajući gospodina Van Daansa. (Frank 2003: 26)

Među onima koje Anne opisuje kao promatrače našli su se ljudi koji pate od očnih bolesti, reume, nezrele osobe i malograđanski soj koji pokušava spojiti kraj s krajem. Anne nam servira „bizarne" slike bezobzirnih ljudskih bića, nepomičnih pojedinaca i ostalih sugrađana koji su spremni podržavati i potpomagati nasilje u svijetu. Pretvarajući žrtvu nacističkog režima u sumanutog počinitelja ili nekog tko pomaže i podupire nasilje, Anne suptilno poručuje da je ludilo, kao temeljni uzroka nasilja, istodobno vanjski i unutarnji fenomen. Pojedinac se, poput glumca na pozornici, distancira i „defamilijarizira" od samog sebe koji promatra prizore epske drame u koju je aktivno uključen. Drugim riječima, jedan je to od oblika kritičke introspekcije „nas", introspekcije koja uključuje i „mene", sve kroz prizmu autsajdera u insajderskom prostoru.

Bojim se. Hladno mi je. Na suprotnoj strani zaleđene gudure, crvena građevina nalik na štagalj. Na vratima tromo lepršа rogožina. Podižem je i ulazim unutra. Dugi bambusovi štapovi na koje su nanizani veliki krvavocrveni komadi mesa iz kojih još uvijek kapa krv. Pokušavam se progurati pokraj mesa, ali mesu nema kraja, a nema ni izlaza. U ustima osjećam okus krvi, krvlju natopljena odjeća zalijepila mi se za kožu. Nekako uspijevam pronaći izlaz.

Dugo trčim dolinom, i najednom se šuma širi. Prolistala stabla, zeleno svjetlo proljeća. Obitelj na izletu u prirodi, mala djeca trčkaraju naokolo, i onaj miris, onaj slani miris. Meso se peče na roštilju, čuje se pjesma i radostan smijeh. (Han Kang 2007: 19)[22]

U gornjem citatu vidljiv je snažan odgovor protagonistice *Vegetarijanke* na narativnu strukturu *Wursttaga* Anne Frank. I u ovim se prizorima „krvavocrveni komadi mesa" klate sa stropa. Pa ipak, za razliku od potonjeg, scene iz *Vegetarijanke* stvaraju turoban i zastrašujuć ugođaj. Ona koja sanja čuje smijeh koji dopire s rubova šume, daleko od grada. K tome, krv nije na mesarovim rukama, kao što je to slučaj u *Wursttagu*. Krv je ovdje na rukama i odjeći same protagonistice, na „mojim" rukama. Drugim riječima, krv, indirektan dokaz pokolja, služi kao direktni dokaz žrtvovanja. U ovom djelu, autorica ukazuje na tragičnu posljedicu nasilja, fenomen ludila koji prodire u svijest žrtve.

Valja primijetiti da u snovima protagonistice *Vegetarijanke* nema ludog mesara. Tu je tek komadić krvavog tijela, a objašnjenja se ne nude. U *Ljudskim djelima*, civilna vojska povjerava Dong-hou zadatak rezanja pamučne tkanine i pokrivanja tijela. Kako bi pomogao u identifikaciji žrtava, morao je u posebnu knjigu bilježiti tjelesne karakteristike svake žrtve. U tom je procesu Dong-ho iz prve ruke svjedočio nebrojenim tijelima raskomadanima poput mesa, brutalno osakaćenima vojnim bajunetama (Han Kang 2014: 13). Kroz sličnu prizmu, zagonetne noćne more u *Vegetarijanki* daju se iščitati i kao manifestacija protagonističine zaposjednutosti osvetničkim duhom Gwangjua. Roman se pak ne bavi uzrocima sličnih noćnih mora nego njihovim posljedicama, kao što je to slučaj i s jednosmjernim pogledom u *Ljudskim djelima*. Shodno tome, odbijanje mesa, koje ju podsjeća na krvavo tijelo iz vlastitog sna, protagonistica *Vegetarijanke* zapada u anoreksiju koja ju vodi u smrt na zatvorenom bolničkom odjelu.

Nadalje, *Vegetarijanka* slične oblike ludila ocrtava prizorima vegetabilnosti, a ne animalizma. Prikaz ludila, koje se može promatrati i kao animalistički patogen u ljudskom mozgu, slikama vegetabilnosti simbolična je tehnika kojom se uspješno prenosi proces samouništenja, poput uvenuća bolesnih biljaka. Kroza nj, djelo dihotomizira pasivno ludilo kao posljedicu nasilja i agresivno ludilo kao uzrok nasilja. Vegetabilno ludilo može se, unutar ovog djela, promatrati i kao umanjenu želju za izražavanjem vlastitih namjera. Glavni se lik, u ovom djelu, služi tihim govorom, iščitava ga se između redaka, ne progovara u standardnim rečenicama.

Jezik protagonistice, k tome, ne odlikuje se visokim simbolizmom koji komprimira značenje nego praznim stanjem uma koji je prebrisan. Prema Freudovoj psihoanalitičkoj teoriji, liječenje trauma zahtijeva samorazumijevanje uzroka noćnih mora, što je moguće jedino kroz osvještavanje podsvjesnoga

22 Na hrvatski prevela Mirna Čubranić (2018), Hena com.

(Freud 1976: 214-220). Proces osvještavanja u tom stadiju nije ništa drugo doli spoznaja i racionalizacija vlastitih skrivenih misli. Riječ je o procesu koji zahtijeva aktivno treniranje racionalnog procesa razmišljanja.

Vegetarijanka donosi opise protagonističine unutarnje svijesti koja degradira u vegetativno stanje i oslikava vanjsko nasilje koje doprinosi destrukciji njezine svijesti u vidu iracionalnog sukoba. Nasilje u romanu počinili su protagonističini bližnji, ponajviše otac, šogor i doktor. Nasilje koje je nad njom izvršio otac simbol je patrijarhalnog autoriteta, ono koje je nad njom počinio šogor estetski je simbolično dok je oblik nasilja koje nad protagonisticom izvršava doktor simbol javnog interesa za liječenje bolesti. Svatko od njih vodi se očinskom ljubavi, smislom za estetiku i umjetnošću iscjeljenja, a navedeno ujedno postaje i opravdanjem za nasilje koje su odrasli počinili nad Annom Frank u skrovištu. Ustraju na uvjerenju da je njihovo nasilno ponašanje odraz vlastite im ljubavi prema drugoj osobi. Pa ipak, *Vegetarijanka* u tom pogledu kategorički isključuje mogućnost racionalnih pojašnjenja inherentne dvosmislenosti nasilja. Do sličnog fenomena dolazi jer, za razliku od autokritične Anne Frank koja je, u vlastitom poimanju, istodobno objekt i subjekt ambivalentnog nasilja, protagonistica *Vegetarijanke* do kraja ostaje u svijesti žrtve nasilja. Roman doseže tek fazu razotkrivanja lukavštine agresivnog nasilja prerušenog u dobronamjerni uzrok.

U drugom snu, protagonistica *Vegetarijanke* doživljava poremećaj svijesti u pogledu dihotomije nanošenja nepravde i štete i nemoguće je razlučiti je li sama nekog ubila ili je netko ubio nju. Slična problematika, na prvi pogled, otvara mogućnost samosvijesti o relativnosti nasilja. Pa ipak, kad se lik budi iz sna osjeća se „jezivo, prljavo, užasno“ (Han Kang 2007: 37). Iako joj se san čini „čudnim“, kritička joj introspekcija ne polazi za rukom, kako to biva slučaj s Anne Frank. Upravo zbog toga, ovdje se ne radi o racionalnom promišljanju uzroka nasilja nego o iracionalnom odbijanju fenomena nasilja koji dominira u ovom djelu.

Simbol koji u *Vegetarijanki* najsnažnije dočarava vegetativnu narav ludila jest prikaz nagog tijela protagonistice kao cvijeta u drugom dijelu romana koji nosi naslov „Mongolska pjega“. Govoreći o narativnim idejama, roman uvelike podsjeća na Michel Tournierov *Vendredi*. Riječ je o romanu u kojem su zastupljeni seksualni odnosi čovjeka i stabla pa čak i čovjeka i zemlje, sve to na udaljenom pacifičkom otoku Speranza. Navedeni elementi, u kombinaciji s autorovom erotskom imaginacijom, odraz su želje s za prijateljstvom i zajedništvom ljudi i prirode. Pa ipak, djela protagonističinog šogora u „Mongolskoj pjegi“ nisu odraz želje za zajedništvom s prirodom, poput seksualnog sjedinjenja cvijeća ili pak seksualnog sjedinjenja čovjeka i cvijeća. Njen je šogor čovjek iz velikog grada koji “svoj mlohavi trbuh prekriva širokim džemperima“ (Han Kang 2007: 71). Seksualne fantazije sredovječnog snoba natjerale su ga

na seksualne odnose s bratovom suprugom, koja je postala cvijet. Cvijet iz „Mongolske pjege", nadalje, nije dio prirode nego virtualni prikaz oslikan na ljudskom tijelu. Riječ je, dakle, o abnormalnom odnosu dvoje ljudi, od kojih je jedno prerušeno u cvijet. Štoviše, junakinja luči tjelesne tekućine, kao prirodan odgovor na šogorov zahtjev za seksom nakon što se preobrazila u stablo u cvatu, ali njene se izlučevine bitno razlikuju od sokova drveća, koji su znak zdravlja i vitalnosti krošnje. Odraz je to paralize racionalnog prosuđivanja i osjetila u stanju zbunjenosti, jer nije u stanju razlučiti sokove drveta od vlastitih tjelesnih izlučevina.

U *Dnevniku Anne Frank*, Anna kroz uska vrata promatra cvijeće i drveće, razočarana neslogom i sukobima u skrovištu. Tada shvaća da u cvatu može uživati samo u snovima. Pa ipak, Anne se ne predaje sanjarenjima nego se vraća u unutarnji prostor u kojem se skriva. Shvaća da ljudima nije suđeno da budu cvijeće i drveće. Žudeći za slobodom kakvu uživaju cvijeće i drveće, Anne i dalje uočava žive ljude. Sličnim procesom, Anne promatra cvijeće kao aktivna bića i obećanje nade u budućnost. Najreprezentativniji prikaz ove tendencije upravo je slika zvončića (njem. „Glockenblume") u kratkoj priči naslova *Evas Traum*.

Glockenblume je opojan, divan i jednostavan. Nosi radost svijetu. Kao što crkvena zvona zvone ljudima, tako i ovaj cvijet zvoni drugom cvijeću. Pomaže drugom cvijeću i tješi ga. Glockenblume nikada nije usamljen jer mu je srce puno glazbe. Ovaj je cvijet mnogo sretniji od ruže. (Frank 2003: 74)

Spoznaja da znakovi slobode od nasilja ne dolaze izvana nego iznutra postaje estetikom unutarnje svijesti, svijesti koja pojedinca oslobađa od beznadna sna o sadašnjosti i nudi obećanje nade u bolju budućnost kroz pokušaje autokritičnog pročišćenja, dok pojedinac radi na vlastitom pročišćenju. (Frank 2003: 77)

4. Zaključak

Narativne strukture zastupljene kod Anne Frank i Han Kang pokazuju duboke sličnosti jer se obje autorice bave zbiljom nasilja koje političke sile i sistemi koji kontroliraju društvo provode nad običnim građanima. Iste pak pokazuju i duboke razlike po pitanju naracije osobnog iskustva nasilja i sjećanja. U *Dnevniku Anne Frank* zastupljena je naracija u prvom licu dok u *Ljudskim djelima* sveznajući pripovjedač personificira mnoštvo likova. Anne Frank, istodobno vani i unutra, iz pozicije nalik komori Kleinove boce smještene, vanjsko i unutarnje nasilje proživljava u realnom vremenu i reflektira ga iznutra. Hank Kang se, s druge strane, uranja u sjećanje na žrtve nasilja i personalizira ga sukladno Diltheyovom poimanju intersubjektivnog proživljavanja. Narativne

strukture na djelu ukazuju na specifičnost narativa izmještanjem lokacije atributa prokazivačke književnosti i autorefleksivnog sjećanja.

Dnevnik Anne Frank sustavno kazuje „moju" priču no djelo je ujedno i tipičan primjer autorefleksije, „moje" refleksije u „tvom" odrazu. Na taj način, junakinja ukazuje na postepenu evoluciju svijesti. *Vegetarijanka*, s druge strane ne podržava mogućnost promjene svijesti junakinje koja zapada u ludilo. Tragično uništenje lika, bez nadilaženja njezina plošna mentaliteta žrtve uistinu je neizbježan ishod književnog djela koje se nasiljem bavi slijedeći sličan narativni format.

Koncept „banalnosti zla" kojim Hannah Arendt izražava ideju o nasilju koje raste ondje gdje prestaje racionalno razmišljanje. Unatoč tome što je bila žrtva nacističkog režima i svakodnevnih, vanjskih i unutarnjih, mikro-režima, Anne se do samog kraja trudila zadržati racionalan stav. Junakinja *Vegetarijanke*, s druge strane, utjelovljenje je „iracionalnoga" pa, bespomoćna, suočena s dvoličnim nasiljem, zapada u vegetativno ludilo.

Iako je Anne, izvan *Dnevnika*, tragično skončala, u njegove je stranice ipak pohranila snažne geste osobe sposobne za promišljanje. Tim je procesom zagušljivo i zatvoreno okruženje pretvorila u otvoren prostor nade. Junakinja *Vegetarijanke* sjećanju na nasilje pristupa na drugačiji način i sudjeluje u tragičnom ritualu žrtvovanja samo kako bi postala zarobljenicom ludila u labirintu nasilja bez „Ariadnine niti".

Temeljni problem romana autorice Han Kang leži u činjenici da ista pokušava uhvatiti u koštac s nasiljem koje je suštinski nejasno i teško ga je definirati koristeći se isključivo jednosmjernom emocionalnom perspektivom. Kao što je njemački dramatičar i romanopisac Carl Zuckmayer svojedobno ustvrdio, „Na svijetu ne može biti previše ljubavi, imamo je tek malo, ali kada ju ne koristimo ili ju pak pretvorimo u predmet svađe, ljubav brzo oslabi i umre" (Ayck 1977: 11). Ono što je možda još važnije upravo je vrijednost racionalnog promišljanja kojim propitkujemo i tražimo razloge za ljubav ili mržnju, ne kako bismo nekog mrzili nego kako bismo sve više voljeli, „kako bi ljubav rasla i nanovo se rađala kad nam je ponestane" (Ayck 1977: 11). Na svijetu nema mnogo racionalnog promišljanja, jedva da ga uopće ima, ali kada ga ne koristimo ili ga pak pretvorimo u predmet svađe, racionalno promišljanje brzo oslabi i umre.

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SOONMO YANG

Kim Eok's Translation and Han Yong-Un's *The Lover's Silence*: Interiority in 1920s' Literature

Kim Eokov prijevod i Han Yong-unov *The Lover's Silence*: unutrašnjost u književnosti 1920-ih

Sažetak

Ovaj rad istražuje unutarnje jastvo na početku moderne korejske poezije 1920-ih. Konkretno, proučava koncept unutarnjeg ja u djelima Kim Eoka, koji je prevodio stranu poeziju na korejski, poput djela francuskog simbolizma, te u djelima Han Yong-una, koji se smatra rodonačelnikom moderne korejske poezije, s ciljem utvrđivanja njihovih sličnosti i razlika. Kako tvrdi Charles Taylor, kultura autentičnosti koja danas sveobuhvatno definira suvremenu kulturu i sliku o sebi, polazi od romantizma, a time i od unutrašnjosti. U njegovoj raspravi, današnja sveprisutna kultura autentičnosti u Koreji i njezina popratna slika o sebi također potječu iz umjetničkih djela objavljenih u kolonijalnoj državi Joseonu tijekom 1920-ih, koje se smatraju pravim početkom književnosti romantizma. Stoga će ovaj rad kritički definirati unutarnje jastvo u djelima Kim Eoka i Han Yong-una, koji su bili vrlo istaknuti autori u kolonijalnom Joseonu 1920-ih. Ovime se nastoje posložiti referentne točke koje mogu pružiti kritičko čitanje uz određenu usmjerenost, što je značajno za koncepte kao što su samoodnos i drugi odnosi koji sačinjavaju pojedinca čak i danas. Prema prethodnom istraživanju koje ukazuje na Kim So-wola i Han Yong-una kao dva glavna ishodišta moderne korejske poezije, Han Yong-un veže se uz pojam „misticizma osobe koja poriče gubitak". Navedeno je stav koji negira gubitak i poraz te trpi i pobjeđuje bilo kojom sablasnom metodom. To se može generalizirati preispitivanjem intelektualne povijesti, a ne pukim prosuđivanjem individualnog stava. Kao što su mnoge prethodne studije pokazale, stav „misticizma osobe koja poriče gubitak" opetovano se izražava u svakoj značajnijoj fazi korejske moderne književne povijesti. Nadalje, utvrđuje se da je stav „misticizma osobe koja poriče gubitak" vrlo sličan „perverznoj strukturi ličnosti" u psihoanalizi. Prema raspravama o aspektu moderne književnosti u skladu sa sekularizacijom, misticizam osobe koja poriče gubitak i perverzna struktura ličnosti stavljaju se u istu fazu. Ukratko, religiozna se imaginacija u procesu modernizacije klasificira ovisno o stavu prema transcendenciji, ali osoba koja poriče gubitak i osoba s perverznom strukturom ličnosti na razini su vanjske transcendencije, koja transcendenciju ne internalizira u potpunosti. Njihova religijska mašta nije potpuno modernizirana. Za osobu koja poriče gubitak i osobu s perverznom strukturom ličnosti, misteriozni objekt i fetiš igraju ulogu

u vanjskoj transcendenciji. Rad počinje referiranjem na istraživanje koje prepoznaje Han Yong-una kao korisnika „misticizma osobe koja poriče gubitak" te kroz rasprave o aspektima moderne književnosti u skladu sa sekularizacijom treba ispitati propise o unutarnjem jastvu 1920. kao simptome. I s ove točke gledišta, kada promatramo unutarnje ja u rađanju korejske moderne književnosti, možemo predložiti sljedeći argument. Prvo, Kim Eokovo unutarnje ja u njegovim prijevodima pjesama koji ne samo da su objavljeni prije Han Yong-unove Ljubavnikove šutnje / The Lover's Silence, već su imali i presudan utjecaj na nju također je smješteno u genealogiju „misticizma osobe koja poriče gubitak". Drugo, unutrašnjost osobe koja poriče gubitak, odnosno unutrašnjost osobe s perverznom strukturom ličnosti, ipak se može različito oblikovati i mijenjati ovisno o stavu prema misterioznom objektu, pa ovaj rad ponovno prisvaja „unutarnje ja" koje se u žargonu naziva laboratorijem.

1. Introduction

This paper examines the inner self at the beginning of modern Korean poetry in the 1920s. Specifically, it examines the inner self in the works of Kim Eok (김억), who translated foreign poetry, such as works of French symbolism, into Korean, and the works of Han Yong-un (한용운), who is regarded as the progenitor of modern Korean poetry, with the goal of identifying their similarities and differences.

As Charles Taylor put it, the authenticity culture that comprehensively defines contemporary culture today, and the self-image, start from romanticism and accordingly from interiority (2001: 40). In his discussion, today's pervasive culture of authenticity in Korea and its accompanying self-image also originate from works of art published in colonial Joseon in the 1920's, when romantic literature is considered to have started in earnest.

Therefore, this paper will critically define the inner self that appeared in the works of Kim Eok and Han Yong-un, who were very prominent in colonial Joseon of the 1920's. With this, I want to arrange the points of reference that can provide a critical reading along with some directivity, which is meaningful to concepts such as self-relation and the other relations that construct the individual.

There are two things to point out before the full-scale discussion. First, it is a matter of confusion about the use of the term "the inner self." The inner self is used as "mystery itself" as a kind of inner "God," or it is used as "I (spirit)" which is related to such "mystery itself." In many discussions, it has been used confusingly without being sufficiently arranged, but this paper defines the latter as the inner self.

Next, it is necessary to briefly review existing representative discussions on the inner self. Karatani Kojin has searched for the inner self of modern Japanese literature in his book *The Origin of Japanese Modern Literature* and criticized its anti-politicism. Adorno also criticized the inner self as a space escaping the contradictions and hostility of capitalism in his book, *The Jargon of Authenticity*. But the inner self is the key mechanism that cannot be abandoned in self-truth culture, the dominant culture of today (Taylor 2001: 27) and the inner self can be a kind of "laboratory" that can renew both "me" and "world." Following this existing discussion, this paper examines the inner self that appears in the works of Kim Eok and Han Yong-un. In this way, this paper will identify the critical points of today's subjectivity and try to assess the possibility of overcoming them.

2. Mysticism of the person who denies loss: The perverted self

Let us begin the discussion of important preliminary studies of modern Korean poetry in the 1920s. According to a previous study (정명교 Jeong Myeong Kyo 2013: 28) pointing to Kim So-wol (김소월) and Han Yong-un as the two main origins of modern Korean poetry, Han Yong-un is classified as "mysticism of person who denies loss." Mysticism of the person who denies loss is an attitude that denies loss and defeat, and endures and overcomes by any phantasmal method. This can be generalized by rethinking the intellectual history rather than simply judging an individual attitude. As many previous studies have shown, the attitude of "mysticism of the person who denies loss" is repeatedly expressed in every major phase of Korean modern literary history.

The phases are usually a cross between hope and frustration. For example, the following situations can be applied to this: the situation in the 1920s after the failure of the March First movements, and the liberation period after the darkness (pro-Japanese era) of the 1940s, and the frustration of the 1960s following the May 16th coup d'etat, and the 1990s after the failure of the Communist nation experiment. According to these phases, the attitude of "the mysticism of the person who denies loss" is repeatedly found in Korean modern and contemporary literature: Han Yong-un's *The Lover's Silence* (the 1920s), Lee Tae-joon's *Before and After Liberation* (liberation period), Changbi's literary magazine movement (1960s), reminiscences literature (1990s). Each overcame the desperate situations by creating a mysterious object out of a lover, the socialist state, the people (민중 / 民衆), and interiority.

Before further evaluation, one must first look at what is hidden within such an attitude. In short, the "mystical object" of "the mysticism of the person who denies loss" is created and sustained by the "inner self" called "I."

The mysterious object is highlighted in the foreground, but the "I – interiority" existing on the side of it is a truly mysterious existence. Here, more than a strong belief in the object, there is found a strong belief in the "I" that sustains that belief. We find these beliefs and attitudes in "perversion."

Unlike the terminology used in everyday life, perversion is not a perversive phenomenon but a "perverse structure" (Dor 2005: 71). It should reject certain images that the term immediately evokes before a full discussion. According to the classification of psychoanalysis, human subjects are categorized into three categories of "neurosis," "perversion," and "psychosis," which means that human subjects necessarily belong to these three categories, and also means that it can be symptomatically overlapped at various levels. If so, what is the perversion as the structure that psychoanalysis explains?

The three structures of symptoms categorized by psychoanalysis are briefly described according to the Oedipus complex (Dor 2005). First, "psychosis" is a structure of "*forclusion* (foreclosure)" in which the subject does not admit that the mother does not have a phallus. In short, it refers to the attitude of rejecting the situation in which utopia does not exist. The fantasy of a perfect mother overwhelms reality. There is no oppression or unconsciousness to the subject in such a situation in which the subjectivity overwhelms the objectivity.

In contrast to "psychosis," the perversive structure is contested with subjectivity and objectivity. The subject in the perversive structure accepts the fact that the mother does not have a phallus, but makes another strategy by which the loss can be overcome by fetish. The subject accepts reality but denies at the same time. Psychoanalysis calls it the structure of denial. Finally, the subject within the neurotic structure is in the situation where the objective reality that the utopia is absent overwhelms the subject. The subject accepts the fact that there is no utopia by "repression" and expects an alternative reward in the world the father controls. However, every time the world of the father is at risk, symptoms develop. In summary, depending on the attitude toward castration (the absence of utopia), the structure of symptoms are divided into psychosis (*forclusion*), perversion (denial), and neurosis (repression).

This paper finds that the attitude of "mysticism of the person who denies loss" is very similar to the "perversive structure" in psychoanalysis. According to discussions on the aspect of modern literature in accordance with secularization, the mysticism of the person who denies loss and the structure of perversion are placed in the same stage. In short, in the process of modernization, religious imagination is classified according to attitude toward transcendence, but the person who denies loss and the pervert are at the level of external transcendence, which does not fully internalize transcendence. Their religious imagination is not fully modernized. For the person who denies loss and the person

in the structure of perversion, the mysterious object and the fetish play a role in external transcendence.

This paper began by referencing the study that identifies Han Yong-un as a utilizer of "mysticism of the person who denies loss," and via the discussions on the aspects of modern literature in accordance with secularization, the regulations on the inner self of the 1920s as symptoms should be examined. And from this point of view, when looking at the inner self at the birth of Korean modern literature, we can suggest the following argument.

First, Kim Eok's inner self in his translation poems which were not only published before Han Yong-un's *The Lover's Silence*, but also had a decisive influence on *The Lover's Silence* is also placed in the genealogy of "mysticism of the person who denies loss." Secondly, however, the interiority of the person who denies loss, that is, the inner self of the pervert, can be variously shaped and changed according to the attitude toward the mysterious object, so this article would re-appropriate "the inner self" which was regarded as jargon as a laboratory. These claims are no more than answers to the following questions: Why is the translation and creation of Kim Eok not the beginning of modern Korean literature? Why is Han Yong-un the beginning? What is the decisive difference between the inner self of Kim Eok and inner self of Han Yong-un?

This paper intends to address the questions above through a study of the Indian poet, Tagore. Tagore showed a ripe lyricism. And this article examines the modern Korean literature of the 1920s, which showed different interpretations of Tagore. Kim Eok and Han Yong-un, who are the object of this study, are related to Tagore in the following ways. Three books of poetry of Tagore were translated by Kim Eok from 1923 to 1924, and Han Yong-un included the poem *Reading Tagore's Poem "Gardenisto"* in his *The Lover's Silence*. The following sections will look at the interpretation of Tagore by Kim Eok and Han Yong-un and identify their interiority.

3. Kim Eok's Translation

> "Prisoner, tell me, *who was it that bound you*?"
>
> "*It was my master*," said the prisoner. "I thought I could outdo everybody in the world in wealth and power, and *I amassed* in my own treasure-house the money *due to my king*. When sleep overcame me I lay upon the bed that was for my lord, and on waking up I found I was a prisoner in my own treasure-house."
>
> "Prisoner, tell me, who was it that wrought this unbreakable chain?

"It was I," said the prisoner, "who forged this chain very carefully. *I thought my invincible power would hold the world captive leaving me in a freedom undisturbed.* Thus night and day I worked at the chain with huge fires and cruel hard strokes. When at last the work was done and the links were complete and unbreakable, I found it held me in its grip."

Gitanjali 31 (1914: 24)

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그래서 밤이나 낮이나 불을 흠뻑 피워놓고 애를 쓰며
두드렸습니다. 마지막에 그 사슬이 다되어 철환이 깨트릴 수 없게
쯤 완성되었을 때에는 저는 벌써 그 사슬에 얽히어 있었습니다.
기탄자리 31 (Translated by Kim Eok 1923: 31)

Looking at the original poem by Tagore and Kim's translation together, the first point that is the key to the interpretation of poetry is the so-called "invincible power." Kim says that "the king loved me and gave me that strength," but Tagore's says that although "I" do not have invincible power, but "we" are believed to have that power. Because "I" loved the perfect king so much, and "I" believed that I was in love with him." This difference in interpretation makes the translation by Kim Eok more and more distant from the original.

The first stanza of Tagore's poem answers the reason for being bound by the king. Kim translated the first stanza as an extension of the interpretation of invincible power. He translated it that way because of his pride in power, "the king punished me." So, "when sleep overcame me I lay upon the bed that was for my lord" was translated as "잠이 오기에 저는 임금님이 주무시는 자리에서 잤습니다" ("When it was time to sleep, I slept in the place where my lord was sleeping.") omitting the meaning of "for my lord." There is no indication of waiting for love in his translation.

However, Tagore's poem is far from "pride." The "I" of Tagore loved the king so much that "I" waited for him and accumulated money in the treasury for the king, but the king was not at his side. Although "I" have a lot of money, the world without a king is like a prison, and as a result, I become a prisoner.

Therefore, as an answer to the reason for being "bound," the first stanza is nothing more than a metaphorical expression that the world is like a prison, and the suffering caused by the absence of the king. The second stanza is formed by the answer to the question that "who was it that wrought this unbreakable chain?" Kim Eok translated it as, "I thought my invincible power would hold the world captive leaving me in a freedom undisturbed," as in freedom according to invincible power. This translation was an extension of the first stanza, and he continued to develop this interpretation. In other words, although the king has punished the subject, the "I" is ultimately confined to itself for being responsible for such punishment.

However, Tagore's poem is also distant from such reflective confession. Let's look at the second stanza as an extension of the first. "I believed and desired the world only a king and I could exist." So, "I" has a wall around "us" for a world that allows only two people's freedom, thereby separating "the world and us." However, the answer is given by the first stanza, "I" realized that the king is absent. There was no king in such "us" and "love." In fact, there is only "I" separated from the world. So, the desire to possess the king entirely makes the subject bound by an unbreakable chain.

We can see through this argument that, unlike the original poem, the subject in the translated poem of Kim Eok appears as "I," thus confessing his pride. And after such a confession, a reflective and introspective "I-interiority" is emerging. Though "I" was foolish, it can expect a "new I" in the future, through reflection. However, the original poem is very different. The subject who appears in his poem appeals to the pain of an impossible passion and appeals to the suffering of responsibility for pain. In other words, the desperately suffering "I" appears with concrete context. We can see in the preface of Yeats that Tagore's poems are recognized in the world literature chapter as follows, "Lovers, while they await one another, shall find, in murmuring them, this love of God a magic gulf wherein their own more bitter passion may bathe and renew its youth." (1914: XV). However, Kim in translating the book of poetry omitting the preface above.

We can summarize these differences into the following simple distinctions. In the case of Kim, the "I," which is suffering from reflection, is highlighted in front. But, in the case of Tagore, the "pain" itself becomes a subject of reflection rather than the "I." The painful "I" of Kim Eok only evokes a new "I" after "I"'s confession, omitting sadness and mourning. It is a poem of interiority that reflects and introspects, and through such reflection, the "I" goes through a defeat. On the other hand, Tagore's poem is already experiencing the defeat itself and is lamenting it. There is no obvious alternative, such as the "new I."

The first argument, that is, whether Kim Eok is in the genealogy of the "mysticism of the person who denies loss," is summarized as follows. The

primitive poem of Tagore reveals the sadness and pain of responsibility of loss. On the other hand, Kim accepts the suffering caused by loss while translating it, but by putting responsibility for it to himself and immediately reflecting on himself, he sets up a new alternative interpretation with the "new I." There is "rejection" and "fetish" in psychoanalysis, and there is "mysticism of the person who denies loss" that is able to find new alternatives even in defeat.

In addition to the translation of Tagore, Kim translated the French symbolism poets such as Paul-Marie Verlaine. However, this translation seems to conflict with the claim mentioned above because the majority of the poems appeal to sadness in suffering rather than a "new I" after reflection. However, in Kim Eok's translation, the grief of "I" is highlighted. In contrast, Paul-Marie Verlaine's sadness and sorrow are based on impersonality, as French critic Jean-Pierre Richard revealed (1984: 193), and Michel Foucault supports this (1964: 997). Even though "sadness" is emphasized more than in the poems of Tagore, "I," which is rarely found in the original, appears repeatedly. We can call it "the poetry of the sublime" (최호영 Choi Ho-Young 2014: 296) in relation to the expression of this grief. In Kim's translation, the expression of pain results in the subject's ability to deal with pain.

4. Han Yon-un's *The Lover's Silence*

As mentioned earlier, Han Yong-un is placed first in the genealogy of "the person who denies the loss." Han Yong-un is the owner of "the force that makes all things, at least the traces of yours" (정명교 Jeong Myeong Kyo 2013: 29). However, we find some discrepancies in the preface of *The Lover's Silence*: "Don't you also have a nim (lover)? If so, it's only your shadow." (Han 1926: 1). The following is Han Yong-un's poem, entitled *Reading Tagore's Poem "Gardenisto"*:

> *My friend, you make me weep like flowers blooming on the grave of a lost lover.*
> *You gladden me like love met unexpectedly in desert darkness without a single bird.*
> *You're the scent of blanched bones that break out of an ancient grave, floating skyward.*
> *You're a song of hope within despair, sung while picking fallen flowers for a garland.*
> *My friend, you weep over broken love.*
> *Your tear can't bring back scattered flowers to the bough.*
> *Sprinkle your tears beneath flowering trees, not on fallen flowers.*
> *You say the scent of death is sweet, but you can't kiss the lips of dry bones.*

Don't spread a web of golden song over the grave, but plant a bloodstained banner.
(But) The spring breeze tells how the poet's song stirs the dead earth.
My friend, when I hear your song I'm unspeakably ashamed – because I hear it along, far from my beloved.
Reading Tagore's Poem "Gardenisto" (Translated by Cho 2005: 80)

벗이여, 나의 벗이여, 애인의 무덤 위에 피어 있는 꽃처럼 나를
울리는 벗이여.
적은 새의 자최도 없는 사막의 밤에, 문득 만난 님처럼 나를
기쁘게 하는 벗이여.
그대는 옛 무덤을 깨치고 하늘까지 사모치는 백골의
향기입니다.
그대는 화환을 만들랴고 떨어진 꽃을 줏다가, 다른 가지에
걸려서 줏은 꽃을 헤치고 부르는 절망인 희망의 노래입니다.
벗이여, 깨어진 사랑에 우는 벗이여.
눈물이 능히 떨어진 꽃을 옛 가지에 도로 피게 할 수는
없습니다.
눈물을 떨어진 꽃에 뿌리지 말고, 꽃나무 밑의 띠끌에 뿌리서요.
벗이여, 나의 벗이여.
죽음의 향기가 아모리 좋다 하야도, 백골의 입설에 입맞출 수는
없습니다.
그의 무덤을 황금의 노래로 그물치지 마서요. 무덤 위에 피 묻은
깃대를 세우서요.
그러나 죽은 대지가 시인의 노래를 거쳐서 움직이는 것을
봄바람은 말합니다.
벗이여, 부끄럽습니다. 나는 그대의 노래를 들을 때에, 어떻게
부끄럽고 떨리는지 모르겄습니다.
그것은 내가 나의 님을 떠나서, 홀로 그 노래를 듣는
까닭입니다.
타고르의 시(*GARDENISTO*)를 읽고 (Han 1926: 131)

At first glance, Han Yong-un is criticizing Tagore in this poem, which can be seen as a conversation with Tagore. As you can see in, "sprinkle your tears beneath flowering trees, not on fallen flowers," Han's "I" tells Tagore not to shed tears in the "fallen flowers," but "beneath flowering trees" that are likely to reproduce. According to this aspect, "the inner self" of Han Yong-un is very similar to "I" of Kim Eok. Just as Kim Eok's "new I" is evoked as a kind of alternative, Han Yong-un's active inner self can also be expected to provide some new alternative. However, as can be seen from the conversion of, "the spring breeze tells how the poet's song stirs the dead earth," the aspect of "inner self" appearing in the Han Yong-un's poem begins to change. Han Yong-un reflects that is because of the

useless tears that make this dead world come alive. Han Yong-un also reflects in a manner similar to Kim Eok. However, the object of the reflection in Han's poem is the "reflective I" rather than "I" who is simply wrong. In short, Han Yong-un is "a person who denies loss," but at the same time, he clearly knows his own attitude and wants to reflect on it again.

Han Yong-un's reflection work is repeated in throughout the book of *The Lover's Silence*. Han Yong-un succeeds in such reflection by destroying the relationship between "I" and the "lover," that is, the relationship between the mysterious inner self and mysterious objects, when saying, "don't you also have a nim (lover)? If so, it's only your shadow." In other words, a farewell is required between lover (nim) and me. But such a separation I not easy." As Jacques Alain Miller points out, some perverts will try to escape their symptoms, but it is not easy. For example, abandoning the ultimate utopia may be theoretically possible, but perhaps practically impossible (Miller 1996: 314).

This impossibility is repeatedly appearing in Han Yong-un's *The Lover's Silence*. Along with the declaration of the farewell, the wandering which cannot accept the farewell coexists at the same time. The wandering is similar to the poems of Kim Eok. However, there is room for Han Yong-un as another way of describing this wandering as it is. Han Yong-un confesses "shame" with the failure of his reflection at the poet's note at the end of the book. However, he exposes and publishes something shameful. He goes on to another project by confessing and revealing the failure of planning. This can be called "symptomatic identification" (Kim 2017: 92).

Han Yong-un tried to reflect on "the mysticism of the person who denies loss" from the first introduction of poetry. But such reflection shows failure throughout it. In other words, the aspect of "the mysticism of the person who denies loss" is repeated. Such apparent contradictions appear throughout the entire book so that it is difficult to say that it a simple failure. A new interpretation begs the question. In psychoanalysis, "symptomatic identification" is a cognitive act that accepts the structure of symptoms, such as neurosis and perversion, as opposed to repressing or denying them. It does not suppress or deny the symptoms which are difficult to accept in the social personality, which is the so-called normal. This "identification" is very meaningful in the sense that it accepts the "other," something that is difficult to accept.

Han Yong-un accurately records his failure point. "The mysticism of the person who denies loss," which was intended to overcome by separation from a lover, cannot be overcome and is repeatedly recorded. However, the honest record of this failure gives us a meaningful aporia. Of course, "symptomatic identification" does not immediately lead to proper coexistence of the other. Opening the body to the other and rebuilding it as a new entity is as rare as a mutation in evolution. Nevertheless, the "symptomatic identification" is significant because

the questions continue to be asked. The secularization is ongoing despite its slowness, and one defies their inner self by leaning on fetishes. In a modern society based on individuals as its nuclei, this tendency leads to excessive subjectivity, and the impossibility of society and community arises.

5. Conclusion

In philosophical history, Kant introduced the concept of a "thing-in-itself," and was followed by romantic philosophy and literature. The notion of impossibility (a thing-in-itself) not only made humans aware of humility but at the same time inspired desire to overcome the impossible. Yet the two are mutually exclusive. It is only necessary to prevent the destruction of human beings due to a certain result. We cannot afford both extreme imprisonment and freedom.

Let's get back to the first question. Why is the translation and creation of Kim Eok not the beginning of modern Korean literature? Why is Han Yong-un the beginning? In this regard, some answers were provided by looking at the "inner self" of Kim Eok and Han Yong-un, which have been revealed through their interpretations of Tagore. Both are a "reflecting I," that go on without knowing defeat in the face of the impossible.

The disclosure of such failures acknowledges certain limitations that are obvious to us. But at the same time, it promotes a desire to overcome the failure. Han Yoon-un has tried to overcome the "I" who pursues too much freedom but revealed that it is also difficult to moderate that desire. Thus, Han Yong-un informed us of two limitations. He is both alert to the pursuit of freedom and at the same time an attitude of giving up such freedom. In other words, it is impossible to give up "I" and also to pursue "I" alone. And this limit-setting causes the phenomena of swinging between the "I" and the "other." The above effect is different from the romanticism of Kim Eok, who ultimately tried to go beyond the "I," but finally ended up with "I" anyway. After reading Han Yong-un's poem, the desire to endlessly go back and forth between the "I" and the "other" is felt. And this desire leads to a deepening and broadening of "the inner self."

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SIMON RYLE

Susreti sa ksenotkivom
Encounters with Xenoflesh

Summary

This essay defines the concept "xenoflesh" and the related aesthetic and critical terms "vegan poetics," and "Capitalocene meat." It does so by exploring three recent celebrated novels that are concerned with the consumption of meat: Joseph D'Lacey's Meat, J. M. Coetzee's Elizabeth Costello, and Han Kang's The Vegetarian. Building from the classical distinction between bios and zoē (political and "bare life") described by Giorgio Agamben, the essay theorizes an occluded flesh that is violently excluded from discourse: xenoflesh. It shows how industrial farming and meat constitute a fundamental mode of enforcing this division of the flesh across modernity. The essay argues that D'Lacey's, Coetzee's, and Han's novels forge a new mode of flesh poetics: an ethical, speculative, and ecological aesthetics that investigates how meat is one of the most deeply inscribed modes of silencing the uncanny call of xenoflesh. Prefixing the flesh of creaturely being with the Greek "xeno-" (from xenos, meaning "stranger," "other," "foreign," "alien," and "guest"), xenoflesh conceptualizes the strange and obscured continuum of our own fleshy alterity-to-ourselves with that of other flesh creatures. Developing cross-species kinships, as Donna Haraway theorizes, is a vital task of the Capitalocene.[23] Xenoflesh names the uncanny fleshiness that arises when the human-animal-meat distinction fails. Often brought to light by scenes of violence to the flesh, xenoflesh seeks to usher in a new phase of flesh kinships by constituting an assault on the repressive subjective identities and political infrastructures that divide humans from other creatures. Alert to the way narratives frame meaning, literary fiction helps us perceive the epistemological and industrial mechanisms that serve and sustain meat production. The characters of Joseph D'Lacey's dystopian horror novel Meat, for instance, live in a town centered on and controlled by an enormous slaughterhouse. They eat meat in order to prove that they themselves are not meat: "meat gave you status; it meant that you weren't meat yourself. It meant that you were above cattle. The townsfolk ate meat to stay human."[24] They eat in order to mark a boundary, to ward off flesh transition, and to close their eyes to the uncanny, unthinkable proximity of xenoflesh. The second section

23 Haraway, Donna (2016) *Staying with the Trouble: Making Kin in the Chthulucene*. Durham, NC, Duke University Press, 99-103.

24 D'Lacey, Joseph (2013) *Meat.* London, Bloody Books, 69.

explores how, in Elizabeth Costello, Coetzee explores literature's potential to invoke a more empathetic flesh pity. Fiction, claims Costello's son in the novel, "takes us out of ourselves, into other lives."[25] *And the novelist Costello herself, Coetzee's eponymous and semi-autobiographical protagonist, states: "I know what it is like to be a corpse... What I know is what a corpse cannot know: that it is extinct, that it knows nothing and will never know anything any more."*[26] *Fiction in this reckoning is a portal for stepping beyond the bounds of the self, and even beyond life. Fiction, like xenoflesh, situates itself in a transitional passage – it reaches between the phenomena and realities upon which we conventionally base identity. The third section explores Han Kang's* The Vegetarian *and the traumatic consequences that arise when Yeong-hye, the novel's central protagonist, decides to stop eating meat. Organized into three sections that are narrated, successively, by her husband, her brother-in-law, and her sister, Yeong-hye is made into the mostly voiceless center of the novel, an object of fascination, desire and horror in the eyes of the other characters. In Han's poetics, subtle linguistic displacement of human and nonhuman affects are central to the characters' comprehension of the novel's events, so that at the level of poetics and affect Yeong-hye's minimal resistance to food normativity somehow works to expose the proximity of human and animal flesh. By the act of Yeong-hye stepping outside of meat normativity, Han shows us, the animal as kin flesh crouches at the site of an imaginary dissolution of human identity, replaced by the uncanny substance of xenoflesh.*

Žalite meso!
—Gilles Deleuze (2003) *Francis Bacon: Afektivna logika*

1. Ušutkivanje

Ksenotkivo je neklasificirano tkivo ili tkivo koje se ne može klasificirati. Isključeno iz diskursa, ograničeno na pukotine industrijske logistike, u antagonističkom je odnosu prema konvencionalnoj podjeli tijela živih bića što mu pridaje aspekt jezovitog.[27] U fusnoti svoje studije iz 1919., *Das Unheimliche*, Freud oprimjeruje jezovito opisujući neugodno osobno iskustvo samoneprepoznavanja:

> Sjedio sam sâm u kupeu osvjetljenom samo svjetlima iz hodnika vagona kad je vrlo nasilni udarac vlaka širom otvorio vrata susjednog kabineta za kupanje, a unutra stupio postariji gospodin u kućnom haljetku i putnoj kapi. Pretpostavio sam da je netom napustio kabinet za kupanje između dva

25 Coetzee, J. M. (2004) *Elizabeth Costello*. London, Vintage, 23.

26 Coetzee, 2004: 76-7.

27 Za prijevod Freudovog koncepta *Das Unheimliche* (eng. *uncanny*) u ovom radu korišteni su pojmovi jeza, jezovito i jezovitost, prema hrvatskom prijevodu Freudovog teksta iz 2010.: *Pojam jeze u književnosti i psihologiji.*

> kupea i krivo skrenuo, ušavši pogreškom u moj kupe. Skočivši s namjerom da ga otpravim, odjednom sam užasnuto shvatio da je provalnik nitko drugi nego moj vlastiti odraz u zrcalu otvorenih vrata. Još uvijek se sjećam kako mi se uopće nije sviđao njegov izgled. (Freud 1955: 220)

Jezovitost je prema Freudu oblik užasa „koji vodi natrag do nečega što nam je odavno poznato i što nam je nekad bilo vrlo blisko" (Freud 1955: 248), a uključuje kratki trenutak prepoznavanja koji prelazi iz neugodne bliskosti čudnog predmeta ili afekta, u dublju svijest o čudnosti poznatoga. Kao što pokazuje Jacques Lacan raspravljajući o ovom Freudovom konceptu, jezovitost otkriva drugost tijela sebstvu koje utjelovljuje. Jezovitost prijeti erozijom odnosa tijela i subjektivnosti kako bi razotkrio krhkost ove koagulacije ili represivnih struktura uključenih u njezino održavanje. Evo kako Lacan interpretira Freudov poznati san o Irminoj injekciji iz *Die Traumdeutung* na temelju kojeg bečki doktor ustanovljava princip „ostvarivanja želja" svoje tek rođene znanosti psihoanalize. Gledajući u snu niz Irmino grlo, Freud se čudi „neobičnim, nabranim tvorevinama koje su očigledno rađene prema nosnim školjkama" (Freud 1970: 112). Povezujući Freudov san s njegovom kasnijom studijom o jezovitom, Lacan piše: „Ovdje je prisutno užasavajuće otkriće, otkriće nikad viđenog tkiva, temelja stvari, druge strane glave, lica […] tkiva iz kojeg sve proizlazi […] *Ti si ovo, koje je tako daleko od tebe*, ovo koje je konačna bezobličnost" (Lacan 1978: 154-5).

Lacanovo užasnuto „*Ti si ovo, koje je tako daleko od tebe*" približava se ksenotkivu. No, ksenotkivo ide dalje od Freudove noćne more i Lacanovih poststrukturalističkih teza o raspadu ego identiteta. Ksenotkivo izvlači politiku „nikad viđenog tkiva", drugost najdublje poznatog ne samo kao osobnog, traumatičnog, subjektivnog uvida nego radije kao prepoznavanje drugosti nečijeg tjelesnog bića utemeljenog na mesnatosti koju sva stvorenja dijele. Postavljajući predmetak kseno (grčki „*xeno-*„ od *xenos*, u značenju „stranac", „drugo", „strano" i „gost") pred riječ tkivo, kojom se upućuje na biće nekog stvorenja, ksenotkivo konceptualizira čudni i zamračeni kontinuum naše vlastite mesnate drugosti-samima-sebi i drugosti drugih tjelesnih bića. Razvijanje zajedništva koje premošćuje vrste, kako je Donna Haraway nedavno teorijski postulirala bitan je zadatak kapitalocena (Haraway 2016: 99-103). Kako često izlazi na vidjelo u scenama nasilja nad tijelom, ksenotkivo nastoji uvesti novo razdoblje tjelesnih zajedništava konstituiranjem napada na represivne subjektivne identitete i političke infrastrukture koje dijele ljude od drugih stvorenja. Prema procjeni Giorgija Agambena, „Politika opstoji jer je čovjek živo biće koje u jeziku odvaja i protustavlja sebi vlastiti goli život te se istodobno održava u odnosu s njim u isključivoj uključenosti" (Agamben 2006: 14). Kao što je Agamben primijetio, grčka razlika između ljudskog ili političkog života (*bios*) i „golog života" (*zoē*) ima temeljne implikacije na upravljanje životom i smrću diljem zapadne kulture. Za Agambena, „životinja" imenuje jezovito blisku vitalnost čije pozicioniranje na mjesto drugoga dopušta konstituiranje ljudskog identiteta. Ali kako

svjedoče strahovita ulaganja državnog kapitala, upravljanje smrću ovog „golog života" također je značajno. Ksenotkivo imenuje jezovitu mesnatost koja nastaje kada razlika između ljudskog, životinjskog i mesa ne uspije.

Djelomično je to pitanje posredovanja. McKenzie Wark, prerađujući Aristotelov *xenikon* za doba medija, teoretizira „ksenokomunikaciju" kao „posredovanje stranoga" (Wark 2014), što ujedno označava drugost izvan komunikacije koja omogućuje posredovanje kao i uznemirujuće nepoznate erupcije drugosti koje s vremena na vrijeme uzrokuju disrupcije u medijima. Ovaj se rad nadovezuje na ideju Wark, kao i na klasičnu razliku između *biosa* i *zoē* kako bi teoretizirao pogledu nepristupačno meso nasilno isključeno iz diskursa, tj. ksenotkivo. Označavajući mjesto nemoguće politike izvan političkog, *zoē*-politike apolitičnog tkiva, ksenotkivo predstavlja duboko problematičnu tvar. Ksenotkivo vraća kontinuitet *biosa* i *zoē* koji se briše ovim isključenjem. Ono predstavlja, prema riječima Jacquesa Derride, tjelesnu utvaru pogledu nepristupačne „heterogene mnogostrukosti živog" (Derrida 2004: 124). Možda nije toliko zastrašujuća nježna, hrskavičava, jezovita materija ksenotkiva, koliko beznadni poremećaj u našem stvaranju sebe u ovoj dugotrajnoj kategorizaciji tijela stvorenja koji ono predstavlja.

Potkopavajući središnju ulogu koju igraju ekonomske i narativne podjele tkiva kroz suvremeno doba, ksenotkivo priziva alternativnu politiku ogoljelog mesa. U ukupnosti kapitalizma, ubrzanje složenih metaboličkih obrazaca, procesa potrošnje i industrijske proizvodnje ovisi o tjelesnim narativima i logističkim infrastrukturama kojima institucionaliziramo i kapitaliziramo odnose između ljudi i životinja, te ih ujedno i konstituira. Marx izjavljuje, „Proizvodnja… proizvodi ne samo objekt nego i način potrošnje" (Marx 1973: 92). Za Freda Motena i Stefana Harneyja u logistici „se radi o mjestu, načinu i svrsi pokreta, o toku i njegovu poboljšanju, o postupcima koji to osiguravaju"(Moten i Harney 2021: 2). Logistika „pruža iluziju samostojećeg subjekta", ali „zapravo je degradacija sredstava, opća devaluacija sredstava kroz individuaciju i privatizaciju", tako da se treba smatrati „regulatornom silom koja nam se suprotstavlja, koja se suprotstavlja zemlji" (Moten i Harney 2021: 15-16). Ksenotkivo možda nagoviješta rastapanje ovih represivnih, nasilnih logistika mesa. U intervjuu s Davidom Sylvesterom, vizualni umjetnik Francis Bacon izjavljuje „naravno, meso smo, potencijalna smo trupla. Kad god idem kod mesara uvijek mislim kako je iznenađujuće da ja nisam tamo umjesto životinje" (Sylvester 1988: 46). Baconovo viđenje približava se ksenotkivu jer prepoznaje potencijalnu ljudsku mesnatost. Ponavljajući Freudovu scenu jezovitog u vlaku, Bacon ide preko granica vrsta, i zamjenjuje ubijeno truplo životinje za svoje vlastito meso. Ksenotkivo nosi sa sobom iznenadni uvid da, kako to Cary Wolfe opisuje, „znamo da 'ljudsko biće', nije sada niti je ikad bilo, ono sâmo" (Wolfe 2003: 9). Granice, infrastrukture i gospodarski uvjeti koji podržavaju identitet i vrste otapaju se i samo na trenutak vidimo svoja (*post-* ili *infra*ljudska) sebstva kako vise s mesareve kuke.

Ksenotkivo narušava ušutkivanja i industrijski procesuirana isključenja golog života. Kao zabranjena tvar ili abjekt (Kristeva 1989) pojavljuje se u vidokrugu u ograničenim zonama i trenutcima poput prolaska između onoga što filozofi i mnogi pripadnici čovječanstva zovu „životinjom“[28] i nasilnog egzistencijalnog prestrojavanja ovog istog stvorenja u proizvod koji je moguće konzumirati, „meso“. Ovo čini ksenotkivo ontološki moćnom tvari, tvari kakvu opisuje Deleuze kada piše: „Nešto na svijetu tjera nas na razmišljanje. To nešto je objekt, ali ne objekt prepoznavanja, već objekt temeljnog susreta“ (Deleuze 1994: 139). Kao što tvrdi Matthew Calarco: „Ako postoje ikakvi pravi filozofski ulozi na polju životinjskih studija, rekao bih da oni leže ovdje, u otvaranju prostora za izum onoga što zovemo ‘životinje’“ (Calarco 2008: 4). Ksenotkivo se nalazi iza izmišljenih režima i marketinških tehnika koji zatvaraju opreke *ljudsko biće / životinja / meso*. Ono konceptualizira, riječima Jean-Francois Lyotarda, tkivo „koje nije moguće uskladiti“, odnosno „raznolikost, nesuglasje, događaj, stvar“ (Lyotard 1992: 4) stvorenja zapetljanog u ovu drevnu podjelu. Zato, kad ga primijetimo, traži od nas da preispitamo slike, ideologije i ušutkivanja koja sačinjavaju fenomenološki svijet ljudsko-životinjskih odnosa, kao i svakodnevne fenomenologije pomoću kojih naši potrošački izbori održavaju prakse i institucije patnje i smrti stvorenja. Ksenotkivo unosi nemir u našu samospoznaju, navike, kapital i politiku. Izranjajući iz pukotina tih izmišljenih slika-struktura, biopolitike i *zoē*-menadžmentskih praksi koje oblikuju ljudsku subjektivnost kao i industrijsku farmersku proizvodnju, ksenotkivo sačinjava prijeteći ili zastrašujući otpor kako represivnim formacijama identiteta tako i kapitalističko-industrijskom životinjskom poljoprivrednom kompleksu, u velikoj mjeri financijski povezanom s državnom moći.

Kao sirovina kapitalističke stvarnosti, ksenotkivo je dijalektično u svojoj materijalnosti jer je istodobno „nevidljivo“ i sveprisutno. Ksenotkivo je ujedno ono što (vjerojatno) može postojati samo za stvorenje, ljudsko biće, koje stvara kategoriju „životinja“ kao alternativu vlastitoj tehničkoj, povijesnoj i lingvistički zavisnoj konstruiranosti i ono što poništava „ljudsko biće“ kao kategoriju. Možda zbog toga registriramo ksenotkivo bolje na razini afekta. Ksenotkivo je prisutno gdje god se meso doživljava kao krvavi spomenik patnji i pogaženom životu jedinke. I ako prevladavajući društveni poredak uvelike blokira naš afektivni odnos s ksenotkivom, osjećaji tjelesnog užasa i suosjećanja izazvani određenim umjetničkim djelima otvaraju prolaz koji omogućuje da se taj odnos komunicira.

28 Kako Derida tvrdi, to je leksem koji sužava beskrajno različita stvorenja svijeta u antonim „ljudskog bića“. Kao što Cary Wolfe kaže, slijedeći Mary Midgley, „odrasla čimpanza vjerojatno ima više toga zajedničkog s nama nego s pastrvom ili cikadom s kojom dijeli generičku klasifikaciju ‘životinje’“ (Wolfe 2003: 34).

Međutim, posljednjih godina ksenotkivo je mutiralo, njegova mesnatost postala je gadljivija i jezovitija, spekulativnija i etički nabijenija. Vjerojatno je ova nova faza sirovije, afektivnije empatične veganske poetike[29] dovedena u prvi plan zbog sve većeg nasilja biopolitičkih intervencija suvremene industrijske poljoprivrede u život stvorenja. Naše je povijesno razdoblje, za Lauru Wright, ono u kojem je „veganstvo [...] u oštroj suprotnosti s potrošačkim mandatom američkog potrošačkog kapitalizma i iz tog razloga postupci pojedinih vegana predstavljaju značajnu, iako simboličnu, prijetnju" (Wright 2015: 22). Subvencije za stočarsku poljoprivredu kodificirane su u samom središtu političkog projekta Europske unije, čineći jednu od tema o kojima se ne može pregovarati, na kojima je utemeljena Zajednička poljoprivredna politika Europske ekonomske zajednice iz 1962. godine. Ukupne intervencije EU-a i izravne subvencije za stočarsku industriju iznosile su oko 30 milijardi eura 2010., što je otprilike četvrtina cjelokupnog proračuna EU-a. UNESCO štiti i financira konzumaciju mesa i uzgoj životinja diljem svijeta kao „nematerijalnu kulturnu baštinu". Eksternalizirani troškovi mesne industrije za SAD iznose 414 milijardi dolara godišnje, uključujući analizu stvarnih troškova zdravstvene zaštite i štete za okoliš. Ova golema državna kapitalna ulaganja u meso razlog su zašto su aktivisti za životinje sada službeno i zakonski teroristi u američkom zakonodavstvu, a stroge kazne, uključujući zatvaranje i prijetnju višemilijunskim sudskim sporovima, rutinski se koriste kako bi se blokirali pokušaji da se pozivi ksenotkiva saslušaju. Suvremeni državni kapitalizam crpi moć i pravni autoritet iz stalnog korištenja životinje kao antonima za čovjeka, što je možda razlog zbog kojega se nedavno pojavio podžanr fikcije o mesu. Ovaj rad analizira tri poznata suvremena romana koji se bave konzumacijom mesa: *Meso* (*Meat*) Josepha D'Laceyja, *Elizabeth Costello* J. M. Coetzeeja i *Vegetarijanku* (*The Vegetarian*) Han Kang. Svaki od ovih romana defamilijarizira konzumaciju mesa, kao zabrinjavajući susret s abjektnom tjelesnom materijom te stoga svaki oslikava pojavnu političku i etičku poetiku tijela.

Obraćajući pažnju na način na koji pripovijesti oblikuju značenje, književna fikcija pomaže nam uočiti epistemološke i industrijske mehanizme koji služe i održavaju proizvodnju mesa. Primjerice, likovi distopijskog horor romana Josepha D'Laceyja *Meso* žive u gradu koji je pod kontrolom ogromne klaonice. D'Laceyjevi likovi jedu meso kako bi dokazali da oni sami nisu meso: „meso je davalo status, značilo je da ti nisi meso. Značilo je da si iznad stoke. Građani su jeli meso da bi ostali ljudi" (D'Lacey 2013: 69). Oni jedu kako bi označili

29 Za Evu Giraud, veganstvo je oblik „afirmativne biopolitike": „veganstvo intervenira u ispoljavanje biomoći, naglašavajući biopolitičku dimenziju konzumacije mesa i denaturalizirajući nesvodivi skup odnosa između ljudi i životinja koji su iskovani praksom" (2019: 72). Moj izraz „veganska poetika" označava oblik kritike koja centralizira ta biopolitička pitanja u analizi književnih i estetskih djela.

granicu, kako bi spriječili tranziciju mesa i kako bi zatvorili oči pred jezivom, nezamislivom blizinom ksenotkiva.

Roman bi se mogao promatrati kao užasna revizija „tkiva svijeta" fenomenologije Mauricea Merleau-Pontyja, koja opisuje „subjekt koji opaža" dakle kao „u biti tijelo u svijetu, dio svijeta" (Dufourcq 2022: 17) – tako da se tkivo svakog bića mora shvatiti u kontinuitetu s materijom svijeta – D'Laceyjevo ksenotkivo opisuje nasilno obezvrijeđeno meso užasnog podzemlja. Meso je jezivo, ksenotkivo u romanu traži od nas da progledamo. Njegov je užas previše poznat, njegova mesnatost tvori kontinuum s tijelom svakog subjekta, dok je u isto vrijeme taj mesnati kontinuum pokošen i iskomadan kako bi se nahranili subjekti, a time se njegov kontinuitet poriče u ovoj komodifikaciji. Isto tako, prema tvrdnji Jacquesa Derridae, subjektivnost je ovisna o zadovoljstvu ovog poricanja, a tkivo svijeta transcendirano „muževnom" subjektivnošću (Derrida 1997: 281), koja se pokazuje u neugodnoj dekompoziciji predmet želje koji je meso. Kao tvar bez simboličkog doma, ksenotkivo konceptualizira stvar-po-sebi stvorenog bića i pokazuje se u neugodnom raspadanju objekta žudnje koji je meso.

Meso koje odbija grčku podjelu između *biosa* i *zoē* i koje preispituje industrijsko upravljanje mesom koje se temelji na ovoj podjeli, glavni je izvor D'Laceyevog jezovitog. Postupno se pojavljuje neugodna bliskost sa zaklanim bićima u romanu. D'Lacey dopušta da do njegovog čitatelja tek vrlo postupno tijekom prve polovice romana dođe spoznaja da „stoka", „bikovi" i „krave" mesne industrije romana, njihova „vimena" i „parenje" i drugi aspekti njihovih života i smrti u uzgoju, dani rječnikom tehničke industrije, zapravo opisuju ljudska tijela. Ljudsko tijelo polako izranja iz mesnatosti D'Laceyeve zaklane „stoke". Njihovo meso, u spoznaji koju D'Lacey brižljivo odgađa, postaje nepodnošljivo prijelazno, opisano i smješteno u poljoprivredno-industrijski registar, ali se postupno udaljava od riječi likova romana kako nastaje potpunija slika. Brzina je ključna. D'Laceyjev roman prvo daje brutalnu gradsku pripovijest o mesu, a zatim ga polako skida s tijela stvorenja koja klasificira. Poput hibridnih stvorenja na skulpturi Patricije Piccinini *Mlada obitelj* (2002. – 2003.) koja su uhvaćena između simboličnih domova, D'Laceyeva bića s farme remete granice između „ljudskog" i „životinjskog" mesa. Međutim, za razliku od izravnog i trenutnog ksenotkiva visceralno mesnatih stvorenja Piccinini, postupno pojavljivanje pogledu nepristupačne ljudske biologije D'Laceyjevih uzgojenih stvorenja predstavlja sasvim drukčiji tempo užasa. Ako Piccinini oduzima dah, D'Lacey polako guši.

D'Laceyev je roman, valja naglasiti, uglađena i kvalitetna žanrovska fikcija, ali je ne krasi visoki književni stil. Ako su neka modernistička „minorna" umjetnička djela, u Deluezovom smislu estetike kao „revolucionarne sile" (Delueze 1983: 106) skrenula pozornost na tranziciju mesa, ipak ostaje nešto neugledno u ovom motivu, nešto što iz temelja budi jezu. Nastojeći lišiti etički

komunikacijski status privilegije koja se dodjeljuje (navodnoj) kanonskoj i visokoj kulturi, McKenzie Wark piše o potrebi za

> brzim i prljavim sredstvima razotkrivanja kontrole nad portalima i artefaktima ksenokomunikacije, naglašavanja protokola neravnopravnog posredovanja i njihovog obilaženja mobiliziranjem drugih putova kroz labirint, puteva koji se mogu pronaći zalaženjem u algoritme roja. (Wark 2014: 195)

U sljedećem dijelu teksta raspravljam o širem odnosu „ksenokomunikacije" i ksenotkiva. Temeljna ulaganja kulture i državne moći u biopolitiku mesa su tolika da su možda „brze i prljave" mobilizacije žanrovske fikcije, kako kaže Wark, spremnije poslušati poziv ksenotkiva. D'Laceyjev roman koristi svoj vlastiti žanrovski status i okluziju stvarnog koja je podržana normalizirajućim jezikom klanja mesa, a koje konstituira vlastitu verbalnu komunikaciju, kako bi priredio zagušujuće razotkrivanje ksenotkiva.

Jedna od glavnih tehnika kojom se „životinje" iz romana, takozvani „Odabrani", označavaju kao različite od građana gradića je brutalni niz fizičkih intervencija koje trpe u najranijem djetinjstvu: kastracija mužjaka, kemijsko odstranjivanje dlake s tijela, podrezivanje prstiju sve do drugog zgloba, uklanjanje palčeva na rukama i nogama, uklanjanje jezika i glasnica (D'Lacey 2013). Zanimljivo je da su te intervencije usmjerene na dijelove tijela koji se tradicionalno povezuju s ljudskošću. U Heideggerovoj poznatoj frazi humanističke iznimnosti, 2Majmuni [...] imaju organe koji mogu hvatati, ali nemaju ruku" (Derrida 2000: 173), tako da, u tom kontekstu, jezoviti užas romana odvaja čovječanstvo od njegovog tjelesnog bića. Status Odabranih, karakteriziran brutalnim upisivanjem njihove različitosti od ljudi na njihova tijela, u njihovo tkivo, pak (u slučaju njihovih odstranjenih glasnica) osigurava njihovu jezičnu šutnju. Granicu ove male razlike rigorozno provodi mesni tajkun Magnus koji kontrolira klaonicu i cijeli distopijski gradić, iako, što je ključno, na prilično paradoksalan način. Kad je Snipe, šef mljekare, uhvaćen kako siluje jednu od mliječnih „krava" pod svojim nadzorom, to se kosi sa zakonom upisanim u svetoj knjizi grada koja propisuje smrt za spolne odnose između ljudi i Odabranih. Ocrtavajući i zakonski nametnuti nemoguću simboličku podjelu između ljudi i Odabranih, zabrana spolnih odnosa pod prijetnjom smrti u ovoj svetoj pravnoj zabrani predstavlja nasilno provođenje *biosa* koji se razlikuje od *zoē*. Međutim, ako se razlika između „čovjeka" i „Odabranog" nasilno i sveto održava, prilično paradoksalno, Magnusova kazna, za koju saznajemo da je podosta uobičajena u gradu, osuđuje Snipea podvrgavanju strašnim postupcima koji stvaraju meso Odabranog. Snipe postaje, prema riječima svog mučitelja, „jebeni, beskorisni komad mesa" (D'Lacey 2013: 60).

U prvom planu Snipeove kazne je ušutkivanje koje jest postajanje mesom, odstranjivanje glasnica koje Magnus sa sadističkim užitkom sluša:

> Prvi rez je bilo najlakše podnijeti, ali svi su vrištali. Baš svi. A onda bi vrisak prestao kao da je netko udario sjekirom po bloku. Učinkoviti g. Nož. Nasmiješio se. A nakon vriska začuo bi se drukčiji zvuk, jednako intenzivan. Možda i intenzivniji. Očajničko sibiliranje koje se borilo kako bi ga se čulo. Magnus je mogao zamisliti kako se Snipeove usne miču dok njegove riječi više nisu dolazile. Tiho preklinjanje i šištanje bez riječi preobrazbe. (D'Lacey 2013: 66)

Osim svog mesnatog užasa, ovo ušutkivanje nudi instinktivnu alegoriju načina na koji se proizvodnja mesa održava praksom „epistemičkog nasilja". Nasilje kao norma ili epistema održava naturaliziranu podjelu stvorenja na životinje, a životinje smješta među stvari. U lukavoj povratnoj sprezi, hijerarhijski odnosi, „legitimirani suverenitet" (Wadiwel 2015: 36) i status životinja kao pravnog objekta održavaju se upravo nasiljem koje ti hijerarhijski odnosi opravdavaju. Kao što Wadiwel piše,

> Epistemičko nasilje proizvodnje „životinje" kao inferiornog entiteta, i stoga podložnog svim oblicima ljudske koristi poput reprodukcije, smrti, zarobljeništva, lova, držanja za društvo, mučenja i eksperimentiranja [… ograničava] svaku mogućnost životinjskog odgovora i otpora na proces dominacije. (Wadiwel 2015: 34)

Normalizirajući nasilne odnose između ljudi i životinja, klaonica ušutkuje vlastiti nasilni napad na živo biće. Nakon svoje transformacije i upoznavanja sa stadom, Snipe je uveden u mehanizirani industrijski žlijeb koji Odabranog dostavlja u prostoriju za klanje. Tolika je nasilnost i brzina ove preobrazbe te Snipeova dezorijentacija i nesposobnost sporazumijevanja sa stadom zbog nasilnog oduzimanja glasa, da Snipe u potpunosti shvaća tek u posljednjim trenutcima svog života što se događa. Pištolj mu je prislonjen na čelo, a shvaćanje i samospoznaja dolaze kao njegova posljednja misao: „Meso sam." (D'Lacey 2013: 71). U ovom izuzetnom odlomku, D'Lacey ponovno koristi „čudnu" i pretjeranu žanrovsku retoriku horor fikcije u lovecraftovskoj tradiciji kako bi oblikovao gotovo nepodnošljiv pristup mesu koje prelazi između kategorija *bios* i *zoē*. Svojom posljednjom misli Snipe potvrđuje Magnusovu prosudbu da je on meso. Tako D'Lacey zapravo organizira svoju pripovijest kako bi nakratko dao mesu samosvijest.

Ovdje je korisna „logika senzacije" koju Deleuze opisuje u odnosu na slikarstvo Francisa Bacona. Za Deleuzea, Baconove slike ne obraćaju se gledateljima na razini njihove subjektivnosti, već na razini tkiva. Miješajući distorzije i povrede tkiva i reprezentacije, njegove slike hvataju i usmjeravaju „*nevidljive i intenzivne sile*, one koje djeluju na tijelo i penju se kroz njegovo tkivo" (Voss 2013: 114). Drhtaj prepoznavanja tkiva koji izazivaju Baconova umjetnička djela u središtu je „intenzivne stvarnosti" senzacije: „Umjesto formalnih korespondencija, ono što Baconovo slikarstvo konstruira je *zona nerazlučivosti ili*

neodlučivosti između čovjeka i životinje" (Deleuze 2003: 23). To čini deleuzeovsku senzaciju dubljom od subjektivnosti, ona je nadmoćno sažaljenje prema drugome zbog povrijeđenog tkiva koje se osjeća u tkivu i koje je „dublje od bilo koje sentimentalne identifikacije: čovjek koji pati je zvijer, zvijer koja pati je čovjek. To je stvarnost postajanja" (Deleuze 2003: 25). „Žalite meso!" Deleuze piše, gotovo anticipirajući D'Laceyjevo samosvjesno meso:

> Meso nije mrtvo tkivo, ono zadržava sve patnje i poprima sve boje živog tkiva […] Meso je zajednička zona čovjeka i zvijeri, njihova zona nerazlučivosti; ono je „činjenica", stanje u kojem se slikar poistovjećuje s objektima svog užasa i suosjećanja. (Deleuze 2003: 23)

S ovim objektom užasa i suosjećanja, ovim „senzacionalnim" tkivom, deleuzovsko postajanje više se približava ksenotkivu od većine estetskih i filozofskih kritika. Identiteti tkiva rastaču se pod pritiskom estetske senzacije: „čovjek koji pati je zvijer, zvijer koja pati je čovjek. To je stvarnost postajanja" (Deleuze 2003: 24). I, kao što ću pokazati u sljedećem dijelu rada, usporavajući tempo Baconove logike senzacije, D'Laceyevo ksenotkivo ostvaruje raspadanje identiteta koje Deleuze smatra političkim, pobijajući kapitalocenske pripovijesti koje podupiru industrijsko meso na razini tjelesne senzacije.

Ovaj pripovjedni angažman možda je jedan od razloga zašto se ksenotkivo nagovještava u D'Laceyjevom pisanju, dok u konačnici za Deleuzea ostaje samo perifernim. Primjerice, usprkos Deleuzeovom razumijevanju senzacije, u njegovom iščitavanju Bacona također se može otkriti otpor prema ksenotkivu. Uzmimo način na koji Deleuze inzistira, usprkos očitom tkivnom zajedništvu među vrstama koje iznosi u detalje, da ovo estetsko meso mora ostati funkcionalno odvojeno od svojega utjelovljenja kao organizma: „Bacon ne kaže 'Žalite zvijeri', nego da je svaki čovjek koji pati komad mesa" (Deleuze 2003: 23). Patnja pretvara „čovjeka" u meso, ali „zvijeri" neće primiti sažaljenja. „Nevidljive sile" destratifikacije su ovdje razgraničene. Stvorenja koja se miješaju u osjetilnoj estetskoj „zoni nerazlučivosti" strogo su regulirana, a sažaljenje prema neljudskim stvorenjima suzdržano od tijeka senzacije. Zašto Deleuze inzistira na ovom ograničavanju destratifikacijskog transtjelesnog tijeka senzacije? Možda zato što njegov pojam radikalne imanencije materije koji odbija podjelu na organski i anorganski život počiva na tihoj, ali konstitutivnoj podjeli i kategorizaciji ljudskih i neljudskih tijela. Kao i kod toliko različitih antropocentričnih filozofija radikalne drugosti, deteritorijalizacijska sila radikalne imanencije sekundarna je ovoj pogledu nepristupačnoj prvobitnoj diferencijaciji *biosa*. Nevidljive sile afekta su sputane, a središnji deteritorijalizacijski potisak Deleuzeova estetskog angažmana zaustavljen je, čini se, kako bi izbjegao ksenotkivo.

Jednosmjerna transakcija deleuzovskog mesa, istovremeno prepoznavanje drugosti ljudskog tkiva i okretanje od neljudskog, replicira instrumentalizaciju živih bića preko deleuzovskog „postajanja", u kojem meso živih bića, kao što je

„poziv da se postane vukom [...] čopor ili vuk“ (Deleuze i Guattari 1987: 32) opetovano služi kao koncept ili amblem koji će olakšati ljudsko samoostvarenje. Kao i s fordističkom masovnom montažnom proizvodnjom, koja se i sama nalazi u vertikalnim klaonicama Cincinnatija i Chicaga (Sanbonmatsu 2011: 22), Deleuzeovo izvlačenje viška filozofske vrijednosti tijela instrumentalizira, fragmentira i porobljava metabolizme živih bića. Ovaj virtualni Deleuzov vuk, kao apstraktni model višestrukosti, može se razlomiti na dijelove, konceptualizirati kao „tijelo bez organa“ po hirovima filozofa: „tijelo na kojem se ono što služi kao organi (vukovi, vučje oči, vučja čeljust?) razmješta […] u obliku molekularnih mnogostrukosti“ (Deleuze i Guattari 2013: 40). No, kao i kod kapitalističke proizvodnje, vuk kao koncept, kao metabolizam podložan fragmentaciji, konceptualizira jednosmjernu ulicu. Usprkos obilnoj vrijednosti koji stvara za ljude, ima malo utjecaja na odnose između ljudi i vukova ili na hitne praktične obveze kapitalocenskih ljudi da očuvaju neka minimalno zaštićena divlja područja u kojima mogu živjeti sve manje populacije vukova (Haraway 2008: 27-30). Kad bi „postajanje vukom“ dovelo ljude općenito do boljeg načina života, to nam ništa ne bi govorilo o biologiji vuka i ne bi podrazumijevalo nikakve posebne etičke obveze ili odgovornosti prema stvarnim vukovima. Ljudsko postajanje zasjenjuje možda čak i potiče izumiranje vukova. To znači, dok nam Deleuzeova senzacija pomaže prepoznati „zonu nerazlučivosti“ u D'Laceyevoj fikciji, u kojoj se spajaju ljudsko i životinjsko tkivo, ona ne ide dovoljno daleko u teoretiziranju o tome kako etička snaga veganske poetike razgrađuje kapitalističke fikcije mesa koje olakšavaju industrijsko klanje i, šire, ljudsko iskorištavanje i zanemarivanje života.

Možemo ovdje usporediti potencijal za izazivanje više empatije nad tijelom koji se pripisuje fikciji u Coetzeejevoj *Elizabeth Costello*. Fikcija, tvrdi Costellin sin, „vodi nas izvan nas samih, u druge živote“ (Coetzee 2007: 21). I sama romanopisac, Costello, Coetzeejeva istoimena i poluautobiografska junakinja, izjavljuje: „Znam kako je to biti leš [...] Ono što ja znam leš ne može znati – da ga više nema, da ne zna ništa i nikada više neće ništa znati“ (Coetzee 2007: 59). Fikcija je u tom smislu portal za iskorak izvan granica sebe pa čak i izvan života. Fikcija se, poput ksenotkiva, nalazi na mjestu prijelaza, ona seže između fenomena i stvarnosti na kojima konvencionalno temeljimo identitet. Costello ovdje polazi od antičke filozofske teme dobre smrti. Kao što Montaigneov dobro poznati argument glasi: „Ciceron kaže da filozofiranje nije ništa drugo doli pripremanje za smrt. Naime, proučavanje i razmišljanje na neki način odvajaju našu dušu te se ona bavi izvan tijela, stanje koje u isti mah nalikuje na smrt i predstavlja neku vrstu pripreme za nju“ (de Montaigne 1998: 105-106).

Ako meditativna tišina i stoicizam filozofije predstavljaju neku vrstu smrti, fikcija prema mišljenju Costello može dati duši mesnatiji, utjelovljeniji privremeni boravak izvan života. Fikcijska misao nas potencijalno vodi ne u kontemplativnu tišinu apstrakcije „smrti“, kakvu traže stoici, niti u strogo razgraničeno

meso koje opisuje Deleuze, već na uznemirujuće nepoznata, mesnatija mjesta, kao što je mrtvo bivanje leša koji opisuje Costello ili svijest o mesu koju D'Lacey organizira.

Ovo *zoē*-poetsko otvaranje prema senzaciji mesnatosti temelj je etike fikcijskih prijelaza Elizabeth Costello. Zlo dolazi, za Costello, iz odsutnosti te osnovne empatije za drugo tkivo svijeta, iz nemogućnosti da se zamisle prijelazi tkiva i obrnuta sposobnost od one da se tkivo razlikuje i podijeli u kategorije koje zaslužuju i ne zaslužuju nasilje. Odmah povećavajući uloge svoje tvrdnje, na način tipičan za njezin dobronamjeran, ali pomalo „histeričan" način argumentacije (da posudim dijagnozu Davida Lodgea [2003]), holokaust je, prema procjeni Costello, bio moguć, ili barem podnošljiv za njegove svjedoke zbog nedostatka empatije tkiva koju fikcija omogućuje: „Nisu rekli: 'Kako bi meni bilo da sam ja u tim stočnim vagonima?' Nisu rekli: 'Ja sam taj u stočnom vagonu.' Rekli su: 'Sigurno su danas opet spaljivali mrtve, i usmrdjeli zrak, a sad mi pepeo pada na kupus'" (Coetzee 2007: 61).

Za Costello, odsutnost empatične sposobnosti da se iskorači izvan vlastitog tijela pozicionira žrtve holokausta kao već mrtve za seljake koji uzgajaju kupus uz željezničke pruge koje ih prevoze. Tijelo drugoga, odsječeno od čovječanstva, od života koji zaslužuje, već je ubijeno i spaljeno. Bez empatičnih fikcijskih prijelaza toleriramo potpuno uništenje tkiva drugoga, a s ovim zatvaranjem naše afektivno prepoznavanje drugoga otvrdne i otupi, nepodnošljivo ksenotkivo postaje sivo i beživotno, padajući pepeo.

Prateći sličnu etiku prijelaza tijela, D'Laceyjevo ksenotkivo razotkriva i odvaja od svojih nježnih tijela fiktivne strukture koje održavaju industrijsko meso. U nastojanju da se ultra-nasiljem popravi razlika između kategorija „ljudska bića" i „Odabrani", kazna za prijestup ovih kategorija također otvara mogućnost fluidnog prijelaza između kategorija. Obraćajući više pozornosti od Deleuzeovog „sažaljenja" prema rječniku i pripovijestima koje se klasificiraju i uređuju tkivo pripremajući ga za nasilje kojem će biti izloženo, D'Laceyjevo samosvjesno meso razotkriva nasilnu mrežu epistemičkih (simboličkih, industrijskih i pravnih) postupaka nametnutih stvorenjima. Njegovo ksenotkivo priziva radikalnu empatiju afekta u tijelu i za tijelo koje seže izvan zajedničke ljudskosti, ili čak zajedničke živosti stvorenja. Eric Santner piše o različitosti tijela u svojoj knjizi o njemačkom romanopiscu i psihogeografu W. G. Sebaldu. Obraćajući pozornost na politiku tijela u velikom dijelu svoga opusa, Santner dirljivo piše o „životu stvorenja" i „radikalnoj drugosti 'prirodnog' svijeta" (Santner 2006: xv). U isto vrijeme upisujući i poričući, i premošćujući i komplicirajući Santnerovu „radikalnu drugost", D'Laceyjevo ksenotkivo moglo bi se prije smatrati nezaustavljivim naletom nepodnošljive familijarnosti, izbijajući u trenutku *smrti stvorenja* iz karotidne arterije „viška života" koji još uvijek trza (Beldo 2017: 110), a

koji sačinjava industriju uzgoja životinja, okovanih za drhtećihe stražnje noge iznad poda prostorije za klanje.

U ksenotkivu se zgušnjava zajedništvo koje premošćuje vrste svih stvorenja i duboka tjeskoba zbog neizrecive patnje koju svijetu bez prestanka donose infrastrukture i episteme mesa. Pišući o djelovanju i živosti našeg neorganskog ja, Bennett izjavljuje, „mi samo također ne-ljudi" (Bennett 2010: 4). Ovo je važan i neophodan uvid, tipičan za imanentnu antropocensku geofilozofiju koja se može naći u raznim strujama suvremenih teorija objekata pod utjecajem Deleuza. Pa ipak, govoreći u ime čovječanstva i o čovječanstvu, njezino „mi" ponovno upisuje iskonsku ontološko-biopolitičku podjelu između ljudske i neljudske materije, koju također možemo pronaći kod Deleuzea. Jestiva tvar tvori skupove s ljudskim mesom za Bennett: „Hrana, kao samopromjenjiva, raspršena materijalnost, također je igrač. Ulazi u ono što postajemo" (Bennett 2010: 51). Ali opet, „mi", ljudi, smo agenti koji jedu, dok druge nediferencirane tvari (životinje, biljke, možda čak i minerali) nude svoju pasivnu živost našem „postajanju". Bennett je u detalje zabrinuta za „zdravlje", „zadovoljstvo", „vitamine", „Omega 3 kiseline" koje ljudska tijela unose putem „živahne" hrane (Bennett 2010: 39-51), ali ne izražava nikakvo zanimanje niti etičku predanost prema neljudskim tijelima koja su zatočena, požnjevena radi svoje živosti i koja žive bijednim životima i umiru beskrajnim neizrecivim smrtima kako bi olakšale ljudsko „zadovoljstvo" (tijekom svog života prosječni mesojed pojede 7000 uzgojenih životinja (*Vegetarian Calculator*)). Podupirući kontinuirano zapadnjačko isključivanje golog života, teorije imanentne materije prečesto ušutkuju i neugodne posebnosti i političke zahtjeve ksenotkiva. Moglo bi se, također, sugerirati da je ravnodušnost Bennett prema neljudskom životu konvencionalna, središnja značajka filozofije barem od kartezijanskog dualizma (prve istinski kapitalističke metafizike) koja je postavila životinje kao automate i kao temeljnu osnovu kapitalocenske degradacije i iskorištavanja prirodnog svijeta protiv kojeg se Bennett navodno želi boriti.

Za razliku od ovog opetovanog filozofskog izbjegavanja, veganska poetika pokazuje kako ksenotkivo treperi kao senzacija ili se zgušnjava poput zabranjenog industrijskog otpada u tekstualnim međuprostorima kapitalocenskog mesa, poput empatije Costello za mrtve ili drhtaju svijesti o mesu koju D'Lacey opisuje kada drugo tijelo postane jezovito blisko u metaboličkom obliku, proporciji i kariotipskoj genetskoj predispoziciji kako bi ponovno kalibriralo naše predodžbe o stvorenju kao biću. Nadilazeći Deleuzeovu tvrdnju da je „svaki čovjek koji pati komad mesa", usporedo radeći na raspadanju fikcijskih struktura koje održavaju simboličku, pravnu i kulturnu isključenost golog života, Coetzee i D'Lacey razotkrivaju povratnu spregu epistemičkog nasilja i industrijski propagiranih fikcija koje podržavaju i potiču kategorije *ljudi / životinje / meso*. Pripovijedajući onkraj mesa koje je odvojeno od postojanja tvorenja raznolikim izvorima diskurzivne i geopolitičke moći poput državne biopolitike,

kapitalističko-industrijske poljoprivrede i antropocentričnih filozofija, veganska poetika otvara transgresivni i prijelazni prolaz prema ksenotkivu.

2. *Xenikoi*, ksenokomunikacija i ksenotkivo

Ksenotkivo je zabrinjavajuća različitost tkiva koje se ne uklapa u simboličke kategorije koje industrijska proizvodnja konstruira kako bi sadržavala život stvorenja. U potrazi za ksenotkivom logično je krenuti prema mračnim i liminalnim mjestima na kojima kapitalizam ostvaruje i šalje masovne prijelaze tkiva, prema tlu gdje se leševi koje nazivamo mesom proizvode u stvaranju viška kapitala, u CAFO-vima i klaonicama. Kao što Derrida opisuje, ova u osnovi kapitalistička mjesta uvelike nadilaze sve prethodne kulturne norme, proizvodeći i iskorištavajući „umjetan, pakleni, gotovo beskonačan opstanak" tkiva stvorenja, u uvjetima koje bi prethodne generacije ocijenile čudovišnima, izvan svake pretpostavljene norme laži svojstvene džungli" (Derrida 2004: 120).

Kao mjesto nikad prije viđenog nasilja crpljenja resursa, klaonica je mjesto prijelaza tkiva, pogledu nepristupačna, uglavnom nepoznata „zona zatočeništva", kako je opisuje Timothy Pachirat, „nedostupna običnim članovima društva" (Pachirat 2011: 4). Ipak, ona je također intimni dio svakodnevnog života, ključan u svakodnevnoj konzumaciji hrane većine ljudi. Ući u klaonicu stoga znači ponovno razmotriti misterij najintimnije poznatog ili, kako Pierre Bourdieu opisuje svoju znanost: „razmišljati na potpuno zapanjen i uznemiren način o stvarima za koje ste mislili da ih oduvijek razumijete" (Bourdieu 1991: 207).

Ksenotkivo klaonica bježi od nas, a samo klanje je fino izbrušeni mehanizam prijelaza tkiva, pažljivo usavršen kroz eone kulturne evolucije kako bi glatko nadzirao brisanje ksenotkiva. Izraz Carol Adams „odsutni referent" opisuje industrijske i kapitalističke potrošačke procese kojima se meso odvaja od živog bića koje je bilo njegov izvorni referent. „Funkcija odsutnog referenta je da naše 'meso' drži odvojenim od svake ideje da je on ili ona nekoć bilo životinja" (Adams 2010: 13). Mnogi profinjeni mehanizmi opskurantizma olakšavaju i nadopunjuju tu odsutnost, poput sjajnih reklama koje prikazuju valovita polja travnatih pašnjaka u kojima zadovoljne krave preživaju ili slike nasmijanih svinja koje rado nude svinjske kotlete na plastičnim pakiranjima u supermarketima. Kao što Erica Fudge opisuje izbjegavanje koje olakšava konzumaciju mesa, „ono često dolazi plastično zamotano, otkošteno, narezano na komade. Ne izgleda kao njegovo podrijetlo. Na ovaj način možemo jesti pljeskavice od

govedine ne razmišljajući o kravama ili kobasice ne razmišljajući o svinjama" (Fudge 2002: 36).

Ipak, biopolitika i industrijska *zoē*-prerada mesa sežu dublje od ovih priopćenja na razini potrošača. Strukture koje sustavno brišu nasilje nad životinjama povezane su strašnim simboličkim, subjektivnim, kulturnim, teološkim i kapitalističkim mehanizmima koji održavaju podjele na *ljudsko biće/ životinje / meso*. „Društvena sponaza je jezična", kako kaže Lyotard, „ali ne čini ju samo jedna nit" (Lyotard 1984: 40). „Odsutni referent" jedna je u nizu simboličkih prepreka koje se množe i konstruiraju protiv prijetnje ksenotkiva. Sastavljajući važan dio ovog fantastičnog obrambenog sustava i kao prvenstvene zone prijelaza mesa, klaonice ipak teoretski otkrivaju tehnike kojima upravljaju nestankom ksenotkiva. Ove zabranjene zone konstruirane su tako da olakšaju prijelaz tkiva. Uzmimo kao vrlo jednostavan primjer zakrivljeni obor, koji čini lučni uski metalni žlijeb koji doprema krave ili svinje u jednom nizu do prostorije za klanje. Zakrivljeni obor smanjuje tjeskobu životinja skrivajući od pogleda smrt stvorenja ispred njih, povećavajući učinkovito kretanje. Kao što Wadiwel opisuje, ovaj instrument prilagođava tijelo stvorenja smrti prema kojoj se kreće:

> Ovo arhitektonsko rješenje prilagođava se autonomiji samih životinja, sukladno je odlukama koje životinje donose unutar horizontalnog suženog prostora (koji vodi do klanja), ne ide protiv njih. Tijela su oblikovana proizvodnjom, a proizvodnja je gotovo simbiotski oblikovana tijelima u razmjenu. (Wadiwel 2015: 14)

Kao i njezine krivulje, „sama rijeka smrti" stvorenja koja „odlučno idu prema svojoj sudbini" (Sinclair 2001: 27), prema riječima utjecajnog romana Uptona Sinclaira *Džungla* (*The Jungle*), smanjuje tjeskobu i volju kod stoke i radnika podjednako zbog načina na koji tijela životinja u uskom metalnom hodniku uvijek ili već napreduju duž pažljivo vođenog prijelaza mesa. Mehanizam čini njihovu buduću mesnatost neizbježnošću, njihova tijela predmetom mehaničke obrade koja već funkcionira. U svom protoku mesa, kao jedan mali segment niza fino izbrušenih procesa i institucija, narativnih struktura i kulturnog naslijeđa koji pažljivo čuvaju ksenotkivo, obor lišava bića koja se uzgajaju (i potlačene tvorničke radnike) singularnosti njihovog živog bića.

Unatoč tome, ponekad se ostatci tkiva stvorenja oslobode iz celofanskih pakiranja, metalnih žlijebova i simboličkih sustava koji reguliraju njihovu materiju. Uzmimo narativni prikaz Ticea, radnika u klaonici dovedenog do bjesnila ultra-nasilja zbog frustracija, depresije, tjelesnih ozljeda, lošeg zdravlja i traumatskog stresa uzrokovanog radom u prostoriji za klanje, objavljenog u etnografskoj studiji Gail A. Eisnitz *Klaonica: Šokantna priča o zanemarivanju i nehumanom postupanju unutar američke mesne industrije* (*Slaughterhouse: The Shocking Story of Neglect and Inhumane Treatment Inside the US Meat Industry*):

> Jedanput sam uzeo svoj nož, dovoljno je oštar, i odrezao vrh svinjskog nosa, baš kao komad bolonjske kobasice. Svinja je poludjela na nekoliko sekundi. Onda je samo sjedila tamo i izgledala nekako glupo. Uzeo sam šaku slane soli i samljeo joj je u nos. Sada je ta svinja stvarno poludjela, gurajući svoj nos na sve strane. Još uvijek mi je ostala hrpa soli na ruci jer sam nosio gumenu rukavicu i zabio sam tu sol svinji u guzicu. Jadna svinja nije znala da li da sere ili da oslijepi. (Eisnitz 1997: 93)

Ovakvo nasilje je reprezentativno za mesnu industriju. Eisnitz pojašnjava da je Ticeov ispad i previše uobičajen u američkim klaonicama. Može li se reći da njegova sadistička svrha predstavlja improviziranu daljnju diferencijaciju mučenog, iskorištavanog mesa operativca klaonice od stvorenja koje obrađuje? Ovo nasilje nekako je koncentrirano i zgusnuto u jezovitom komadu odrezanom od svinjskog nosa koji podsjeća na komad bolonjske kobasice. Zašto je ovaj „jadni" mali komad tkiva stvorenja toliko problematičan? Dogodio se prijelaz tkiva poput onog koji se događa tisuće puta dnevno u tvornici mesa, ali prebrzo i izvan kodificiranih propisa mehanizma obrade. Ksenotkivo je zatreperilo u vidokrugu u ovom malom komadiću tkiva koje u potpunosti zgušnjava institucionalno nasilje klaonice, ali i izbjegava sustav proizvodnje mesa.

Ako eksploatatorsko davanje prioriteta kapitalističkoj proizvodnji viška vrijednosti stvara epistemičke uvjete koji normaliziraju industrijsko meso, nevidljivi društveni subjekti industrijskog mesa fino su podešeni u onome što Norbert Elias naziva *procesom civiliziranja* koji je usporedan s usponom kapitala. Analogno stratifikaciji klasa i specijalizaciji rada koje su svojstvene kapitalu, prema Eliasovim nalazima, dijalektika senzibiliteta i neviđenog kod civiliziranog društva raste, proporcionalno njegovoj udaljenosti od uzgoja i klanja životinja. Mnogo je manje građana uključeno u svakodnevne procese uzgoja kako se civilizacija razvija, a kako se životinjski svijet povlači iz vidokruga, noževi su sve manji, meso se odvaja od lešine životinje, poslužuje se u manjim porcijama, a obroci se sve više uklanjaju iz konteksta klanja i smrti (Elias 1996: 166-176). Paradoksalno, sve veća osjetljivost nekih na stradanje životinja proizlazi iz naše udaljenosti od njihovih života na farmama pa je popraćena sve brutalnijim tehnikama uzgoja životinja. U procesu civilizacije, i brutalne industrije i dijalektički prostor životinjske etike otvaraju se i unapređuju kapitalom koji potiče sve veće odvajanje rada od poljoprivredne prakse. Povijest civilizacije, kako je Walter Benjamin ironično primijetio, je povijest barbarstva.

Ne vidjeti je normalno jer građanske društvene konstrukcije mogu postati najžešće, najintimnije ugrađene svjetske orijentacije i traumatizirati, otuđivati i energizirati one koji ih odbacuju. Uzmimo opipljivi, ali nesigurni užas koji osjeća Coetzeejeva Elizabeth Costello kad se suoči s naturaliziranim nasiljem

karnističke[30] svakodnevice, užas hiperbolične histerije, nesigurne je li to samo privid i ima li uopće pravo oblikovati se u misao:

> Da više ne znam gdje sam. Čini mi se kao da se savršeno opušteno krećem među ljudima, da s njima imam savršeno normalne odnose. Je li moguće, pitam se, da su svi oni sudionici u zločinu stravičnih razmjera? Ili ja to izmišljam? Mora da sam luda! Ipak, svakodnevno nailazim na dokaze. Ti ljudi koje sumnjičim proizvode dokaze, izlažu ih, nude ih meni, iznose ih, nude mi ih. Leševe. Komade leševa koje su kupili novcem.
>
> Kao kad bih prijateljima došla u posjet i rekla nešto uljudno o njihovoj svjetiljci u salonu, a oni odgovorili: Da, lijepa je, zar ne? Načinjena je od poljskoždovske kože, ta je najbolja, koža poljskih Židovki koje su još bile djevice. A zatim odem u kupaonicu, a ondje na omotnici sapuna piše: 'Treblinka – 100 % ljudski stearat'. Zar sanjam, pitam se. Kakva je to kuća?
>
> Ali ne sanjam. Gledam u tvoje oči, u Normine oči, u dječje oči, i vidim samo blagost, ljudsku blagost. Smiri se, govorim sebi, iz buhe praviš slona. To je život. Svi se pomire s time, zašto ti ne možeš? Zašto ti ne možeš? (Coetzee 2007: 87)

Zamišljajući sebe kao tkivo drugih bića, Costello je izolirana od svoje najbliže obitelji i prijatelja. Samo je malo izašla iz normativnosti mesa i osjeća se izgubljenom. U fundamentalno jezoviom momentu, užas životinjskog mesa, kože i sapuna proizvedenih i naturaliziranih industrijskom poljoprivredom znači da se ksenotkivo jezovito zgušnjava iz poznatog okruženja obiteljskog doma do te mjere da Costello sumnja u vlastitu sposobnost da točno razmišlja ili čak živi učinkovito.

Dolazak ksenotkiva poništava nasilne pripovijesti o tkivu, pokazuje Costello, ali je time otuđuje od svakodnevnog života. Zbunjena svojom najbližom rodbinom, gledajući u njihovo neviđenje, ona vidi „samo dobrotu, ljudsku dobrotu". U ovom strmoglavom trenutku, „ljudski" kao pridjev koji modificira i reducira „dobrotu" sugerira istovremeno najbanalniji i najstrašniji od svih nedostataka. Kao kod Orfejeva pogleda, Costello se suočava s noći u noći, mračnom noći ljudske dobrote, natjerana da napusti društveno konstruirani svijet zovom ksenotkiva. Teresa de Lauretis tvrdi: „Ono što je konačno u igri nije toliko kako 'učiniti vidljivim nevidljivo' koliko kako proizvesti uvjete vidljivosti za drukčiji društveni subjekt" (de Lauretis 1984: 8-9). Posredovanjem ksenotkiva, prizivanjem patnje drugog tkiva u tjelesnim senzacijama čitatelja, veganska poetika predstavlja put do oslobođenja od brutalne logike industrijskog mesa. Costellino otuđenje utjelovljuje jezovito ksenotkivo koje nas otvara zajedništvu

30 Melanie Joy je skovala neologizam „karnizam" (*carnist*) kojom opisuje ukorijenjeni sustav vjerovanja koji utječe na nečiju prehranu.

tkiva živih stvorenja i na taj način premošćuje vrste. Karnoinfrastruktura proizvodnje mesa znači da ksenotkivo prianja uz svaku dimenziju ljudskog života. Ono oblaže normativnost mesnatošću. Meso, u odbijanju Costello da ne vidi, „djeluje poput privida, jednoga od privida koji preživljavaju samo zahvaljujući usredotočenim pogledima svih u prostoriji" (Coetzee 2007: 19). Jednom kada se iluzija odbaci, ksenotkivo rekonstruira sve što smo mislili da znamo.

Ako je veganska poetika također proizvod civilizacijskog procesa, prolaz koji ona otvara prema ksenotkivu dijalektički se suprotstavlja barbarstvu koje je omogućeno civilizacijom. Drugim riječima, ako kapitalizam ubrzava brutalnost, možda također pojačava izobličenja bijelog šuma ksenotkiva. Veganska poetika jedno je takvo pojačanje. Veganska poetika forsira, u doslovnom smislu, metaforu metaforu „golog ručka" Williama Burroughsa: „zamrznuti trenutak u kojem svatko vidi što se nalazi na vrhu svake viljuške" (Burroughs 2000: 7). Ako Costellina otuđena kontemplacija ljudskog neviđenja predstavlja upravo takav goli trenutak ručka, D'Laceyjev užas djeluje kao alternativno ogoljavanje normativnosti mesa. Ovdje bismo se mogli vratiti na Snipeovo silovanje jedne od svojih „krava", odlomak seksualnog nasilja koji je visceralno alegoričan za industrijsku proizvodnju mlijeka i „seksualnu politiku" životinjske proizvodnje koju opisuje Carol Adams, u kojem „objektivizacija dopušta tlačitelju da gleda drugo biće kao objekt" (Adams 2010: 73). Uranjajući u srž ove objektivizacije, D'Laceyev roman prikazuje nasilno ušutkivanje tijela koje oblikuje epistemičke mesne fikcije, konstituirajući svoje ksenotkivo kao tjelesnu pozornost usmjerenu na komunikacijske strukture golog života, „tiho preklinjanje i siktanje bez riječi" Snipeovog sakaćenja i pretvaranja u jednog od Odabranih. U kontekstu ovih „siktanja", korisno je ponovno se okrenuti konceptu „ksenokomunikacije" McKenzie Wark. Wark piše o ovom neologizmu: „Svaki prikaz onoga što jest uvijek će biti neuspješan. Ono što je izvana neopisivo je. Ali možda se može opisati onim što nije. Zapanjujuće je da ksenokomunikacija uvijek lebdi na rubu opisivanja (ili neopisivanja) nečega što se roji" (Wark 2014: 163).

Ksenokomunikacija opisuje koliko je drugosti imanentno svako posredovanje, pri čemu svaki prijenos sadrži kao isključenu vanjskost i zatvorenu unutarnjost bijeli šum, distorziju na liniji, pikselaciju ili kašnjenje koji bi, čini se, smetali koherentnosti ili fiktivnom značaju svoje poruke da se taj alteritet tehnički ili perceptivno ne ignorira i ne potiskuje. Wark predlaže ksenokomunikaciju kao opis načina na koji su tehnologije i tehnike posredovanja neprestano vezane uz vlastita ograničenja. Ksenokomunikacija konceptualizira „posredovanje stranoga", što znači i različitost izvan komunikacije koja posredovanje čini mogućim, i uznemirujuće nepoznate erupcije drugosti koje s vremena na vrijeme ometaju medije.

U razmatranju tjelesne etike veganske poetike, produktivno je pratiti aristotelovsko nasljeđe neologizma što ga predlaže Wark. Ksenokomunikacija

osuvremenjuje Aristotelov koncept *ksenikona* za doba masovnih medija, tj., stranu, nepoznatu ili otuđujuću leksičku strukturu koju bi poetika, tvrdi Aristotel, povremeno trebala unijeti u jezik kako bi njegovu dikciju podigla iznad svakodnevice. *Xenikoi* mogu doći u obliku *glotte* (rijetke riječi), *metaphora* (metafore) i *epektasis* (produživanja) i kao takvi dodati egzotičnost književnom jeziku. „On stoga predlaže kombinaciju (*krasis*) dviju komponenti, *xenikona* i *kyriona* (obična riječ)", Zacharoula Petraki piše o Aristotelovoj poetici, „Prva daje izvanredan karakter, dok potonja uspostavlja jasnoću" (Zacharoula 2011: 95). Međutim, ta je izmjena poznatog i stranog, kod Aristotela, prelazak granice pod strogim policijskim nadzorom. Otvaranje civilizacije prema strancima mora biti pažljivo regulirano. „Ako netko implementira te značajke i sklada isključivo u ovom obliku", piše Aristotel u svojoj *Poetici*, „njegove će tvorbe biti ili *ainigmata* (zagonetke) ili *barbarismoi* (barbarizmi)" (Aristotle 2013: 1458a). Čudno predviđajući sadašnju retoriku krajnje desnice koja se ponovno uzdiže, za Aristotela, ako pustimo previše stranaca u nju, naša će civilizacija postati barbarska. Kao što David Simpson kaže: „Metafora-stranac je genij koji će, dakle, uvijek biti dobrodošao sve dok zna svoje mjesto i ne pretvara nas u barbare" (Simpson 2013: 41). Postoji strogi sustav kvota koji regulira može li i kako *xenikon* dobiti vizu ili zelenu kartu i biti dobrodošao u civilizaciju. I kao u neoliberalnim ekonomskim modelima, pitanje useljeničke vize ovisi o volji stranca da radi. *Xenikon* može ući ako će težiti semantičkoj inovaciji ili uvoziti leksički egzotizam. Kao što Aristotel kaže u svojoj *Retorici*: „kao što se ljudi odnose prema strancima (*xenoi*) i prema građanima (*idiōtēs*), tako se oni također drže prema dikciji. Iz tog razloga [govornik] treba svoj govor učiniti stranim (*xenikon*). Jer ljudi su oduševljeni stvarima izdaleka, a oduševljenje je ugodno" (Aristotle 2006: 8-12).

Kao što Wark opisuje, ksenokomunikacija je uvjet koji omogućuje komunikaciju, a da je istodobno iz nje i isključena. Ona je nemogućnost alteriteta koja progoni glatko funkcioniranje svih medijacija: „da bi postojala komunikacija, mora postojati ksenokomunikacija [...] mora postojati vanjski, drugi prostor ili vrijeme, s kojim komunikacija zapravo nije moguća, ali čija se nemogućnost nekako ipak mora komunicirati" (Wark 2014: 163).

Ksenokomunikacija je distorzija na liniji koja ostaje kao pozadina i uvjet koji omogućuje komunikaciju. Isto tako, stvaranje mesa kao koherentne poruke u D'Laceyevom romanu primarno je usredotočeno na ušutkivanje, ali dolazi još jedan zvuk, sve intenzivniji zbog tišine. Alegorizirajući ultra-nasilje koje regulira poravnanje mesa i tkiva mrtvih stvorenja, Snipeovo siktanje predstavlja *xeno*-soniku ljudskog kao mesnate različitosti, „očajničko slovkanje" i „siktanje bez riječi" na rubu komunikacije koji prenose izvan jezika užas ovog sustava industrijske smrti. Ucrtavajući i narušavajući vanjske semantičke i slikovne granice mesa, siktanje Odabranih predstavlja ksenokomunikaciju koja je pozadinska buka nasilnog epistemičkog ušutkivanja proizvodnje mesa koja održava klaonicu kao operativnu industrijsku fikciju. Alegorizirajući D'Laceyjevu horor

poetiku koja pojačava šištanje, protagonist Richard Shanti donosi revolucionarnu novu etiku suosjećanja otvarajući komunikaciju njezinoj *xeno*-drugosti. Zadržavajući mjesto za budućnost tjelesnije etike, veganska poetika prati i pojačava ksenokomunikacije ksenotkiva. Kao što nam D'Laceyeva fikcija pomaže uočiti, u korištenju „životinje" kao antonima kojim se definiramo, *xeno*-siktanje povrijeđenog bića okružuje i prožima svu „ljudsku" komunikaciju. Prenoseći siktanje, stavljajući nas na mjesto gdje ga čujemo ili čak gdje smo mi to siktanje, fikcija može konstituirati moćnu etiku. To su zvukovi koje Richard Shanti, protagonist romana, dešifrira i razumije na kraju romana, što ga navodi da Odabrane odvede iz klaonice u novi život.

Ako ksenotkivo ima aristotelovsko naslijeđe, onda nadilazi gradske granice Atene i, doista, granice čovječanstva i pritom odbija ograničenja koja Aristotel zahtijeva. Baš kao što roj skakavaca ili štakora ne obraća pažnju na imigracijsku kontrolu, tako i ksenotkivo preopterećuje dobar aristotelovski stil, opovrgavajući podjelu tkiva opresivnih fikcija o mesu. Kao što nam D'Lacey pomaže prepoznati, civilizacija koju bi Aristotelov sustav kvota branio sama je konstantna i dijalektički sve veća brutalnost prema „životinji" koju stvara kao kategoriju kako bi održala i odvratila prepoznavanje svojeg nasilja i tako omogućila prisutnost građanskog. Strašna nepoznanica nije izvana, već je sastavni dio našeg bića. *Barbarismoi* ne lupaju na vrata, već su beskrajna bezbrojna nasilja, farme pilića i svinja, CAFO-ovi i klaonice koje podižemo i uspostavljamo na tajnim i pogledu nepristupačnim mjestima kako bismo olakšali svoju glad za mesom koja nam potvrđuje našu civiliziranost. Kao što Horkheimer i Adorno pišu, „Ideja čovjeka u evropskoj povijesti izrazuje se u razlikovanju od životinje […] kao malo koja ideja sastavni [je] dio zapadne antropologije" (Adorno i Horkheimer 1974: 269). Ovdje je korisna tvrdnja koja se ponavlja, a može se pronaći i u Derridinim i u Agambenovim radovima, da „životinja" imenuje jezovitu blizinu čije izbacivanje i otuđenje omogućuje konstrukciju ljudskog identiteta. Agamben zaključuje svoju značajnu studiju o načinima na koje je stvorena razlika između ljudi i životinja kroz povijest zapadne misli, *Otvoreno: čovjek i životinja* (*The Open: Man and Animal*) (2003.), razmišljajući o tome kako je „čovjek uvijek bio rezultat istodobne podjele i artikulacije životinjskog i ljudskog" (Agamben 2004: 92). Postoji „praznina koja, unutar čovjeka, razdvaja čovjeka i životinju" (Agamben 2004: 92). Za Agambena, zbog te praznine je nesvjesno odbacivanje sličnosti između ljudi i životinja osnova svih rasizama i predrasuda. Dok *zoē*političko siktanje D'Laceyjevih Odabranih zvučno utjelovljuje i ksenokomunikativno se izražava, ksenotkivo progoni Agambenov hijatus, prekidajući episteme nasilja, uvodeći distorzivni bijeli šum u najtemeljnije zapadne fikcije o tkivu. Veganska poetika odbija i remeti aristotelovski projekt granične kontrole, podjele stvorenja koja se masovno ubrzala u industrijskom kapitalizmu. Kao dijalektička suprotnost građanskom barbarstvu i ksenokomunikacijskom otporu fikciji

ljudske iznimnosti, ksenotkivo obećava skoru promjenu u pregovaranju i priznavanju stvorenja.

3. Karnosubjektivnost

Vegetarijanci i vegani su dosadni, iritiraju normativnost mesa, ometaju njegov mir. Potiču ismijavanje ili opovrgavanje. Kad dođe vrijeme obroka, ljudi se osjećaju nelagodno ili razgovor zapne na dosadnom ispitivanju njihovih prehrambenih izbora. Zašto jednostavno ne mogu biti kao svi ostali? Takav je učinak kada Yeong-hye, protagonistica *Vegetarijanke* Han Kang, odluči prestati jesti meso. Kroz tri dijela koja sukcesivno pripovijedaju njezin suprug, njezin šogor i njezina sestra, Yeong-hye se pretvara u uglavnom bezglasno središte romana, u predmet fascinacije, želje i užasa u očima ostalih likova. A o svojim prehrambenim izborima uglavnom šuti. Poput Bartlebyja Hermana Melvillea, ona je jasna u izražavanju svojih namjera, ali suzdržava se od ulaska u raspravu. „Neću to jesti", kaže ona o jelu od mungo graha s govedinom donesenom skupini poslovnih suradnika njezina supruga koji su se okupili za obrok. „Ne jedem meso." (Han 2018: 29), a onda, „zurenje[m] koje je zaprepastilo sve prisutne" (Han 2018: 32), i unatoč brojnim izazovima, zašuti. G. Cheong, njezin muž, žuri objasniti dijetu svoje žene izmišljenom pričom o gastroenteritisu, što među gostima izaziva određeno olakšanje. U redu je ne jesti meso iz pragmatičnih razloga, ali etičko odbacivanje mesa bilo bi za likove romana nepodnošljivo. „Mrzila bih objedovati s nekim tko jedenje mesa smatra odvratnim", kaže jedna gošća, „Zamislite da hvatate štapićima migoljavu malu hobotnicu i žvačete je do smrti, a žena sučelice vama strijelja vas pogledom kao da ste životinja. Sigurno je takav osjećaj sjesti za stol s vegetarijancem!" (Han 2018: 30-31). U ovom se odlomku očituje ključna značajka autoričine proze, neka vrsta jezičnog premještanja ljudskog i neljudskog, kojim se suptilno naznačuje svjetonazor njezinih likova. Uznemirenost zajednice koja jede (da posudimo Eliasov izraz) koje izaziva hipotetski vegetarijanac čini, ili bi moglo činiti, da se jedač osjeti poput „neke vrste životinje". Tako zajednica koje jede istovremeno odjekuje, izbjegava te je posve ravnodušna prema mesu „mogoljave male hobotnice", koju govornik zamišlja kako „žvače [...] do smrti". Ono što je indikativno za neugodno ontološko tlo uvedeno Yeong-hyeinim etičkim vegetarijanstvom jest da tu životinja kategorizira tkivo koje može legitimno biti izloženo nasilju i opisuje krivca za nasilje nad tijelom.

Izdaju zajedničkih vrijednosti zajednice srednje klase suvremenog Seula, koji je mjesto radnje romana, najakutnije osjećaju patrijarsi u njezinom životu, Yeong-hyein otac i njezin suprug. Poslovni objed nastavlja se u nelagodnoj tišini, kako opisuje kazivanje njezina supruga, prema kojem je „Pozorno […]

promatrala usta drugih gostiju zaposlena brzim žvakanjem, i sve ih proučavala kao da ne želi propustiti ni najmanju pojedinost" (Han 2018: 31). Iako je ostali likovi ne mogu prestati gledati i razmišljati o njoj, a roman je strukturiran upravo na njihovom neprestanom pogledu, ipak je pogled Yeong-hye onaj koji se osjeća kao nepodnošljiv. Poput Bartlebyja Hermana Melvillea, „sama: i golih grana" (Han 2018: 74), ona se pozicionira izvan zajednice koja jede kao uznemirujuća prisutnost koja propituje. Na kasnijem obiteljskom ručku Yeong-hyeino odbijanje dolazi do izražaja. Podivljao od bijesa zbog njezine nepopustljivosti, otac je udara i gura joj meso među stisnute zube, što je izazove da se zareže nožem. Opet je jezična izmjena između ljudi i neljudi ključna za razumijevanje ovih dramatičnih događaja između likova, kao da Yeong-hyein minimalni otpor prema normativnosti djelatno razotkriva bliskost ljudskog i životinjskog mesa. Cary Wolfe predlaže,

> „životinja" na Zapadu […] dio je kulturne i književne povijesti koja potječe barem od Platona i Starog zavjeta, podsjećajući nas da je životinja uvijek bila posebno, zastrašujuće blizu, uvijek čekala u samom srcu konstitutivnih odricanja i pripovijesti koje se same konstituiraju, a koje donosi ta fantazijska figura zvana „čovjek" (Wolfe 2003: 6)

Ipak, Han nam pokazuje da možda čak i izvan „Zapada" životinja kao srodničko meso čuči na mjestu još šireg imaginarnog raspada. To može biti zbog načina na koji Han odražava aspekte globalnog kapitalizma koji su donijeli zapadnjački *epistemai* u Koreju, ili radije odražava nešto geografski ili ontološki temeljnije u vezi s tim kako „životinja" imenuje neobičnu blizinu čije je protjerivanje i stvaranje drugih omogućilo da se konstituira ljudski identitet izvan granica Zapada.

Kao što Yeong-hyein šogor opisuje u drugom dijelu *Vegetarijanke*, čini se da Yeong-hye gubi svoju ljudskost kada se suprotstavlja prehrambenim navikama u svojoj kulturi. Prvo je „gnjevno jednog za drugim pogledala sve članove svoje obitelji, očiju unezvijerenih kao životinja satjerana u kut" (Han 2018: 77). Zatim je napala vlastito tijelo, „pokušala ga rasjeći kao komad mesa" (Han 2018: 77). Opisujući Yeong-hye u prijelazu između životinje i mesa, u ovim varljivo ležernim usporedbama, Han predstavlja Yeong-hyein otpor zajednici koja jede kao nepodnošljivo ocrtavanje granica ksenotkiva. Umjesto da ova epizoda njegove žene u njemu izazove suosjećanje, g. Cheong je zgrožen: „Sav sam se naježio. Jednostavno mi se nije činilo stvarnim. U tom trenutku, razmišljanje o mojoj supruzi nije me toliko šokiralo ni zbunjivalo, koliko mi se duboko gadilo" (Han 2018: 53). Konformist g. Cheong također osjeća ženinu jezovitu abjektnost u svom tijelu, prikazujući tako strašne i intimne afektivne obveze kojima se ksenotkivo kao senzacija kulturno i subjektivno izbjegava.

Eliasova „zajednica koja jede" opisuje kako je primitivna društvena grupa usredotočena na zajedničku konzumaciju hrane. Zajedničko primalno

uzimanje hrane znači da svaki od članova grupe ima prvenstveno zajednički identitet. Grupa ostaje, a pojedinac je rastočen u grupi za stolom. A na stolu je, kao što Yeong-hye vidi, najčešće lešina stvorenja, češće nego bilo što drugo. Ovo je gramatološki mehanizam dominacije koji Derrida opisuje kao „karnofalogocentrizam" (Derrida 1991: 112-3). Primalnim kulturološki upisanim činom konzumacije zajednica koja jede sebe čini slikom jedinstva, integralnom ili plemenskom ukupnošću, pretvarajući životinju u apsolutnu drugost. „Prestani jesti meso i svijet će te cijelu proždrijeti!" g. Cheong upozorava svoju ženu (Han 2018: 57). Ono što mu smeta je način na koji, iskorakom izvan konvencionalnih granica, ona postaje odvratno dvosmisleno meso, roba za konzumiranje umjesto konzumenta. Pišući o karnofalogocentrizmu Calarco tvrdi da „postajanje subjektom nije moralno i pravno neutralan proces, već proces strukturiran brojnim simboličkim i doslovnim ograničenjima koja su potencijalno nasilna i isključujuća prema svim bićima koja se smatraju ne-subjektima a osobito prema životinjama" (Calarco 2008: 133).

Životinja je stvorena kao kategorija koja konotira inferiornu stvorenost, koja zauzvrat funkcionira kao logocentrično mjesto za hijerarhijska upisivanja identiteta, morala i politike. Pleme se okuplja oko različitosti životinje, potvrđujući dominaciju ili grupni identitet, ono konzumira njezinu drugost (potvrđujući tu drugost njezinim unošenjem u svoja tijela) kako bi članovi plemena ostvarili svoje društveno ja. Njihovo biće ovisi o tome da je životinja ono manje, potrošno, drugo, što je zakonom propisano i emotivno nametnuto u konzumaciji. Karnofalogocentrizmom Derrida utvrđuje kako je jedenje životinja glavni mehanizam za održavanje ljudskog identiteta. Derrida tvrdi, riječima Calarca „da je biti mesožder u samoj srži postajanja potpunim subjektom u suvremenom društvu" (Calarco 2008: 132). „Jesti meso je deklaracija ljudske dominacije", riječima Fudge, „konzumirati životinjsko meso znači izjaviti, zubima ako ne i glasom, da su ta stvorenja niža od nas, da imamo moć nad njima" (Fudge 2012: 160). Ove tvrdnje mogu se povezati s načinom na koji likovi D'Laceyeva romana jedu meso kako bi dokazali sebi i drugima da nisu meso. Isto tako zabrinuta za prijelaznost granica tijela, Yeong-hye je nakratko u odvratnoj blizini ksenotkiva jer narušava red ovog iskonskog mehanizma.

Ovu subjektivnost koja počiva na konzumaciji drugih životinja označavam terminom karnosubjektivnost. Karnofalogocentrizam je represivan i nasilan mehanizam, to je proces, a subjekt projiciran u svoju subjektivnost mesom, karnosubjekt, njegov je proizvod. Spajajući prefiks *carno-* (latinski: meso) i sufiks *-ject*, od latinskog *jacere* (baciti, vezati), karnosubjektivnost opisuje one koji su potaknuti na i vezani za svoj identitet konzumacijom mesa. Kao što nam Derridin karnofalogocentrizam pomaže uočiti, karnosubjekt nije sasvim isto što i karnist Melanie Joy. Karnizam je možda pretjerano optimističan u pogledu mogućnosti promjene. Karnosubjektivnost prije opisuje kako je meso sam temelj ljudskog identiteta. Jedenje mesa nije samo izbor životnog stila ili tradicija

jer nesvjesne iskonske asocijacije koje ono aktivira podupiru najintimnije aspekte bića. Karnosubjektivnost podupire stvarnost svijeta mesa kako bi se zaštitila od ksenotkiva.

Ksenokomunikacija kako ju Wark definira pomaže postaviti diskurzivne granice karnosubjektivnosti. Ksenokomunikacija pokazuje kako se „Komunikacija definira negativno, bukom koju komunikatori pokušavaju isključiti" (Wark 2014: 173). Isto tako, s karnosubjektivnošću identitet ovisi o isključivanju ksenotkiva. A ovo isključenje prožima poruke koje se šire u višestrukim područjima ljudske djelatnosti. Uzmimo uzbuđenje dokumentarnog filma *Cowspiracy* (2014.) Kipa Andersena, koje proizlazi iz otkrića mesa kao neizrecive i politički nedodirljive osnove modernosti SAD-a, koju se svaki ogranak američke vlade pa čak i brojne ekološki angažirane organizacije trude pod svaku cijenu izbjeći spomenuti. Ono što *Cowspiracy* i nastavak *What the Health?* (2017.) pokazuju je nedodirljivi, karnosubjektivni status mesa u javnom diskursu SAD-a, čak i među navodnim aktivističkim organizacijama. Manje činitelji vlastitih prehrambenih izbora nego što teoretizira Joyin karnizam, karnosubjekti poput g. Cheonga u *Vegetarijanki* i karnosubjektivne organizacije poput Sierra kluba u *Cowspiracy* prisiljeni su unutarnjom dinamikom vlastitih profesionalnih i osobnih statusa održati konvencionalne nasilne kategorizacije stvorenja.

4. Postajanje ksenotkivom

Postoji li način da se iziđe iz karnosubjektivnosti? Veganska poetika govori nam da je to ono što ksenotkivo zahtijeva. Primjetno je da analizirani tekstovi prikazuju nastajanje ksenotkiva, svakako ne kao model koji treba oponašati, niti nužno kao veganske polemike, već prije kao prostor iz kojeg bi se, umjesto podložnosti imperativu mesa, moglo prepoznati zajedničko tkivo živih stvorenja.

Veganska poetika govori nam da postati ksenotkivo nije transcendentno, uzvišeno ni lijepo. U gotovo svim aspektima karnosubjektivnost je lakša. Postati ksenotkivo je mučno, ružno i ponižavajuće. Uzmimo mučenje i pogubljenje Snipea u *Mesu* ili iscrpljeno tijelo Yeong-hye u *Vegetarijanki*. „Migoljenja" Yeong-hyeinih udova u terminalnoj fazi anoreksije „kao da sa sebe pokušavaju otresti ljudsko biće" (Han 2018: 179). U svojoj smrti Yeong-hye postaje ksenotkivo. S druge strane, klaoničkog radnika Ticea iz studije Eisnitz kapitalistička proizvodnja dovodi u blizinu svinja o kojima skrbi. I njihovo i njegovo tijelo stavljeno je u pogon industrijskom proizvodnjom, a njegova ultra-nasilnost odbija blizinu svinjskog mesa i metaboličko iskorištavanje koje on podupire i dijeli sa svinjama raslojavanjem i hijerarhiziranjem mesa. Podvrgava svinje užasnom mučenju kako bi izbjegao vlastitu pretvorbu u ksenotkivo.

Uzmimo također umornu, ostarjelu i neurotičnu Elizabeth Costello: „ona izgleda zbunjeno, sivo, umorno“ (Coetzee 2007: 68). U jednom trenutku, nakon što je utonula u mučan san, njezin sin „vidi njezine nosnice, unutrašnjost usne šupljine, dubinu njezina grla“, i ustukne s gađenjem: „Ne, govori samome sebi, nisam potekao iz toga, ne, ne, to nije to“ (Coetzee 2007: 29). S obzirom na Coetzeejevo veliko zanimanje za psihoanalizu, ovaj pogled na unutarnje tijelo možda upućuje na Freudov slavni san o Irminoj injekciji kojim ovaj rad počinje, Freudov pogled iz noćne more u uznemirujuće nepoznato tkivo i hrskavicu Irminih usta na kojima temelji psihoanalizu. Nesigurno koračajući prema psihoanalitičkoj metodi, Freudova noćna mora istiskuje njegovu tjeskobu u vezi s pogrešnom dijagnozom kao što otkriće užasnog tkiva i njegova psihoanaliza istiskuju bezobličnost unutarnjeg „tkiva koje nikad nije viđeno“, prema Lacanovim riječima, pronalazeći u njegovoj noćnoj mori temeljna načela njegove znanosti. Ako Freud rasprostire ksenotkivo kao znanje, slijedeći putanju koju su davno zacrtale aristotelovske klasifikacije tkiva, Coetzee radije naglašava kako ubrzano kartezijansko ušutkivanje ksenotkiva olakšava karnosubjektivnost. Zbunjena i boreći se prisjetiti se izvora ili sadržaja svojih uvjerenja u završnoj raspravi koja se bliži kraju romana, Costello zaključuje s neviđenim stupnjem slabosti: „To se ne može pokazati“ (Coetzee 2007: 128). U ovom prividnom odbacivanju komunikativnosti, ovom zaključivanju s onu stranu izrecivog, Coetzee uokviruje uvjerenja Costello, koja čine osnovu istraživanja mesa u njegovom romanu, nečim poput ksenokomunikacije. Costello, u konačnici, nije metoda za širenje veganske polemike, već prije krhko tijelo, izmoreno i iscrpljeno naporom prevođenja senzacije, ili tjelesnog uvjerenja, u racionalni diskurs koji od Aristotela isključuje goli život. Čineći to, Coetzee oblikuje vegansku poetiku iscrpljenih pokušaja Costello da prenese ksenotkivo. *Elizabeth Costello* otkriva se kao konstrukcija ljuske, postmoderni „roman ideja“ koji prati granice znanja prepuštajući vlastiti sadržaj djelomičnom brisanju unutar neklasificiranog postojanja stvorenjskog tkiva.

A ta iscrpljenost pred dijalektičkom oprekom znanje / ksenotkivo prikazana je u postskriptumu romana. Čini se da Coetzee tvrdi da je postati ksenotkivo nepodnošljivo jer diljem suvremenog doba karnosubjektivnost koristi neobičnu mješavinu nasilja i znanja kao bedem protiv vlastite slabosti. U ovom kratkom završnom dijelu Coetzee odaje počast Hofmannsthalovoj kanonskoj epistolarnoj priči *Pismo* (*Ein Bref*), koju pripovijeda dezorijentirani mladi lord Chandos. Dajući glas Chandosovoj ženi, Coetzee ponovno oblikuje lik Elizabeth Costello s njezinom imenjakinjom Elizabeth Lady Chandos. Poput svog muža, Coetzeejeva Lady Chandos opisuje visceralno iskustvo otkrića Barucha Spinoze da smo „složena tijela“ (Spinoza 1983: 62), neprestano u fluktuaciji s materijom svijeta. Ali Elizabethino otkriće razlikuje se od otkrića njezina supruga. Ona ne opisuje jedinstvo bića koje on nalazi u materiji svijeta: „Vrč, drljača ostavljena u polju, pas na suncu, zapušteno groblje, bogalj, seljačka koliba, sve to može postati

posuda mog otkrivenja" (von Hofmannstahl 1952: 139). Mladi lord Chandos predviđa život uobičajenih predmeta na koje se poziva Jane Bennett otvarajući svoju knjigu *Vibrant Matter* (*Živahna tvar*). U svojoj eko-materijalističkoj raspravi o međusobnoj povezanosti sa svijetom, Bennett opisuje krhotine koje pronalazi u odvodu u Chesapeake Bayu: „Rukavica, pelud, štakor, kapa, štap" (Bennett 2010: 4). Kao i s pozornošću koju Han, D'Lacey i Coetzee posvećuju ksenotkivu, Bennett pokušava razmišljati o „živosti materije" (Bennett 2010: ix). Ti su se objekti „vrtili naprijed-natrag između krhotina i stvari [...] ne mogu se u potpunosti svesti na kontekste", te su stoga predstavljali neku vrstu „žive prisutnosti" (Bennett 2010: 5). U pokušaju da uđe u trag složenom i živopisnom materijalizmu prešućenom i u aristotelovskoj klasifikaciji i u scijentizmu prosvjetiteljstva, Bennett kanalizira Spinozu kako bi pristupila fenomenologiji otkrivajuće materije kakvu Hofmannsthal daje Chandosu.

Međutim, primjetno, strateški, štakor Bennett je izrazito i namjerno nerazdvojen od druge materije jer nema ničeg posebnog u živosti tkiva. Živost uzurpira osjete, patnju, ranjivost, osim naravno one ljudskog promatrača, tako da se čini da živost počiva na antropocentričnim pretpostavkama o ljudskoj izuzetnosti i podržava ih. Za Elizabeth, s druge strane, tvar koja joj se suprotstavlja nije toliko „živahna" u metaforičkom smislu, koliko se zapravo roji. Lady Chandos piše: „tumačimo i tumače nas tisućama brojna srodna nam bića. No kako, pitam vas, mogu živjeti sa štakorima i psima i kukcima koji plaze mojim danima i noćima, tjerajući me sve dublje i dublje u otkrivenje [...]" (Coetzee 2007: 164).

Meso koje se roji povlači i guši njezino tkivo u nasilna nova razumijevanja vlastitog fluktuirajućeg sastava. Podvedena pod „postajanjem-štakorom, postajanjem-kukcem, postajanjem-vukom" koje Deleuze i Guattari lociraju u Hofmannsthalovoj priči (Deleuze i Guattari 2013: 268) ona je također okružena stvarnim štakorima, psima i kornjašima. Ako njezin muž povezuje materiju sa živim tijelom, Elizabeth radije opisuje vlastitu neodvojivost od ksenotkiva. I nastojeći spriječiti ovo nepodnošljivo postajanje, ona piše, kao što to čini i njezin suprug, Francisu Baconu, čovjeku kojeg ovako opisuje: „vama koji ste među svima znani da birate svoje riječi, stavljate ih na njihova mjesta i podižete svoje prosudbe onako kako neimar podiže cigleni zid" (Coetzee 2007: 165). Elizabeth želi neviđenje koje briše ksenotkivo diljem modernog doba i koje će kartezijanska racionalnost konstruirati kako bi podijelila tijelo u epistemičke kategorije. Ona moli za utjehu pisca čija je vizija utopije, *Nova Atlantida* (*The New Atlantis*) (1627.), možda prvi tekst koji je zamišljao i promicao izrabljivačke kapitalističke ideje vivisekcije, industrijskog uzgoja, žetve organa, genetske hibridizacije i sintetičke biologije i čija je racionalna prosudba bila temelj nastupnog kartezijanskog doba razuma koje bi filozofiralo i omogućilo neizmjerno karnosubjektivno humanističko nasilje: „Utapajući se, pišemo vam, svaki iz svog osobnog usuda. Spasite nas." (Coetzee 2007: 165). S ovim, posljednjim riječima romana, visi

neizgovorena genealogija prosvjetiteljstva i kapitalocenog mesa kao utišavanje uznemirujuće nepoznatog poziva ksenotkiva.

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U biografskom dokumentarcu *Derrida* (2002.) redateljica Amy Ziering pita francuskog poststrukturalista što bi želio vidjeti u filmu o Kantu, Hegelu ili Heideggeru. Derrida odgovara: „Njihov seksualni život." Ziering je iznenađena. Pita: „Zašto?" Derrida objašnjava da ga nedostatak tijela u njihovim filozofijama i aseksualna šutnja o tijelu čini znatiželjnim. Nadilazeći politizaciju privatnog, Derrida locira epistemologiju tijela koje je sustavno i programski brisano diljem zapadne filozofije. A u svijetu u kojem postaje sve jasnije da ljudska materija izaziva neviđenu destrukciju i nasilje u svom složenom fluktuiranju s materijom svijeta, filozofiranje tijela je vjerojatno sve hitnije. Ipak, nije me briga za seksualne živote filozofa koji su, može se naslutiti, često konvencionalno banalni. Reci mi što jedu.

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SECTION 3. DIASPORA LITERARY CRITICISM
SEKCIJA 3. KNJIŽEVNOST O DIJASPORI

BYOUNG YOONG KANG

A Study on Chang-Rae Lee's Novel *Native Speaker*: Focus on Identity and Language[31]

Analiza romana *Native Speaker* Chang-Rae Leeja: identitet i jezik

Sažetak

Ovaj rad svojevrsni je pokušaj dubokog zarona u književni ocean, istražujući zamršene slojeve Izvornoga govornika / Native Speaker Chang-Rae Leeja. Ne drži se uobičajenih etiketa i kategorija, već osporava status quo, tvrdeći da nisu u potpunosti obuhvaćeni bogata složenost glavnog lika, Henryja Parka, i njegovo identitetsko putovanje. Rad ima ulogu vodiča kroz labirint granica i nacionalnih rasprava. Tvrdi se da zastarjeli načini razmišljanja – „ovdje" i „tamo" – više ne vrijede. Pojmovi kao što su „hibridni" ili „treći identitet" također ne uspijevaju obuhvatiti pravu bit Henryjeve borbe za identitet. Rad uvodi svježu perspektivu nazivajući Henryja „manjim strancem", što bi se moglo usporediti sa stavljanjem novih naočala kako bi se vidjelo na drugi način. Ovaj izraz priznaje Henryja kao autsajdera, ali također prepoznaje kako je zamršeno utkan u okolno društveno tkivo. To je nijansiraniji način razumijevanja njegova mjesta u društvu. Usvajanjem koncepta „manjeg stranca", rad nas vodi na putovanje u složenost Henryjeva identiteta. Poput seciranja slagalice, proučava se njegov ples na društvenom terenu, suočavanje s odnosima i kulturnom dinamikom koja oblikuje ono što će on postati. Ali ne radi se samo o Henryju. Rad se bavi promjenjivim pogledima na granice i nacionalnost u našem međusobno povezanom svijetu. Zastarjeli način razmišljanja o „ovdje" i „tamo" više ne vrijedi. Henry postaje svojevrsno ogledalo koje odražava globalnu dinamiku koja se razvija i tjera nas da preispitamo vlastito poimanje identiteta. Izraz „manji stranac" također baca svjetlo na dinamiku moći u društvu. Henryjeva pozicija „manjeg stranca" otkriva suptilne načine na koje ljudi bivaju marginalizirani i tretirani kao autsajderi unutar vlastitih zajednica. Ne radi se samo o Henryju, već se potiče i nas da preispitujemo svoje pretpostavke o identitetu i pripadnosti. Na široj razini rad promatra „izvornog govornika" u kontekstu književnog univerzuma. Analizira kako postupci Chang-Rae Leeja u pripovijedanju i karakterizaciji likova daju nijansiraniju sliku identiteta. Roman postaje platno koje čitatelje poziva na razmišljanje o fluidnoj i složenoj prirodi individualnih i kolektivnih identiteta. Zaključno, ovaj je rad poput detaljne karte koja nas vodi kroz zaokrete i preokrete

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identiteta u „izvornom govorniku". Odbacivanjem starih etiketa i prihvaćanjem koncepta „manjeg stranca", dodaje slojeve našem razumijevanju načina na koji se identitet odvija u svijetu u kojem se granice i nacionalnost neprestano pomiču. Ne radi se samo o romanu – pokreće se širi razgovor o tome kako naši identiteti plešu s društvenim strukturama.

Introduction

Chang-rae Lee can certainly be viewed as an American author despite his Korean name, since his nationality is American. Lee is one of the acclaimed authors in the Anglophone literary scene. Rising interest in South Korea might seem relatively less than America, but it has been never little. For instance, his five novels, including *Native Speaker* (1995), *Gesture Life* (1999), *Aloft* (2004), *The Surrendered* (2010) and *On Such a Full Sea* (2014) have all been translated in South Korea. His life has inspired a Hong Kong-American director Wayne Wang and was made into a film of a drama genre, "Coming Home Again," in 2019. In an interview given at the 24th Busan International Film Festival in 2019, Wang admitted he made the film after being deeply touched by Lee's essay for New Yorker Magazine in 1995. The writing depicts a male protagonist's complicated feelings, a writer modelled after Lee when he nursed his mother with stomach cancer for about a year. The protagonist has the same name as Lee, and the author himself participated in the screenwriting process (Bak, Jae-hwan 2019).

The booming interest in Lee in South Korea in addition to the popular culture is also reflected in scholarship. According to the Naver scholar service, there have been 132 academic articles on Lee's literature, written from 2000 to 2020. 41 degree theses have been published on Lee. The studies are found in many disciplines, including English literature, Korean literature and social science. Lee has been considered exceptional as a contemporary writer of our time. He has been a subject of academic interest right after the debut and has drawn a steady interest amongst postgraduate researchers. Lee is a writer representing an unusually persistent phenomenon for the last 20 years in Korean scholarship (Naver 2021).

What would make Lee an interesting academic subject in South Korea? The most evident and foremost reason would be the quality of his literature. Undeniably, well-composed literature becomes a subject of interest and gains acclaim. Another reason would be the uniqueness of his works. Although it is generally acknowledged that great literature appeals to both universality and particularity, the reader's interest is captured by the particulars in his writing. Indeed, it is worth looking at Lee as a particular writer in Korean literary scene. His literary works are characterized by "Koreanness" – sometimes indicative

and sometimes connotative – which, it seems to me, has impressed Korean readers and critics. The writings that represent his ethnic roots may have appealed to the inner realm of the Korean reader. Reading him, the reader considers the author as different or unique from other Korean or American authors. It is the point of encounter where the idea of Koreanness manifests itself. His works cannot be discussed without considering Koreanness, especially his early works such as *Gesture Life* and *Native Speaker*. In the same manner, one cannot address his literary works without examining the details of Koreanness from the perspective of a Korean reader.

Here, I would like to point out the difference between the writer's selfawareness and the reader's reception. Whereas Lee sees himself as a person who has "come (오다)" from Korea in America, just like his characters including Henry in Native Speaker, the Korean readers and critics see him as a person who has "gone (가다)" to America. This paper explores the distinctive aspect in Lee's position that makes him stand out amongst other writers. The Korean reader's view of him as an American writer is universal yet particular, which distinguishes him from the other readers in other countries such as America.

A stranger and a lesser stranger

이방인 (*i-bang-in*, 異邦人): a person from other countries

The translation of a Korean term *I-bang-in* (이방인) in English is a stranger. A stranger can also mean someone one does not know. There is a nuanced difference in the definition of *I-bang-in* between Korean and American culture. It is important for Koreans to consider a person's origin or orientation to set the idea of *I-bang-in*. Here, the origin does not merely include the place of birth; the idea reaches to the root of family ancestry, and race. Regardless of the strength of the bond, one could think of or refer to their friend or acquaintance as an *I-bang-in* if the person is outside their group. One could even 'confine' someone to that category. After all, in Korean culture, the sense of 'coming from the outside' constitutes the significance of the term: *i-bang-in*, a stranger who has come from the outside to the inside.

On the other hand, according to the literal standard of the Anglophone context, the term is no longer valid once you get to know the person; they no longer are a stranger. Whether a person is regarded as a stranger or not is subject to "I," the one who makes a relationship with them. Therefore, the concept pertaining to the term is based on the stance of the individuals who define the term. What matters is the one who sees the stranger, not their origin. In short, to understand the idea of a stranger in Anglophone culture, the notion of "I" plays a crucial

role. If Korean culture tends to define *I-bang-in* by positioning them in accordance with specific criteria, the standard in Anglophone culture is often made by a personal judgement. To make a claim short, whether a person is an *I-bang-in* or not depends on the subject who makes the decision; it can be "us" as the majority or "I" as an individual.

G. Simmel's account of a stranger offers an idea to negotiate the two different approaches to the definition. In his essay "The Stranger," Simmel rejects the old concept of the term as the wanderer who "comes today and goes tomorrow." According to Simmel, the stranger is rather "the person who comes today and stays tomorrow." The phrase can be interpreted in two ways: it could mean a person from the outside as defined in Korean culture, or a person inside, hence, someone I could know or not, according to Anglophone culture. Simmel claims the stranger as an incomplete being who has not yet overcome the distinction of coming in and going out of the group although they remain in the group. They are connected to the individual elements in society, including local community and relatives, but they are "inorganically appended" to the group. Because of the trait, the stranger can obtain objectiveness. He is free from preconceptions of what is given in the group, due to his distance, hence, he is careful in evaluation and perception. The stranger is not tied to a fixated idea, and therefore, his position assures freedom to think and express (Simmel 2005: 79-83). To interpret Simmel's words through the rhetoric of "we" and "I," the stranger is someone who has departed from the "us" from the other group they used to belong to, and who can still make a relationship with "me" in his new group where I belong. Yet, he is who has not assimilated as one of "us" in my group.

Despite its insightful observation, Simmel's discussion lacks a crucial aspect of the notion, which is, as this paper argues, the stranger's viewpoint. The stranger's viewpoint is derived from his origin, or orientation. His view is based on the point of their departure, not the point of remaining and wandering. For the members inside the group, the view would be appreciated as an objective one due to his particular position, but in fact, it is just another view of another person. In a way, it could be a subjective view of someone. For instance, if a person left Korea and moved to America, it would be natural for him as a stranger in America to compare things about Korea and America. For Americans, the person's view could appear as objective, as the stranger in America does not apply the traditional American way of thinking, while, in fact, it could be a Korean's personal view of America.

What is essential in these bizarre relations is that the stranger's view does not only direct to the place he stays; it comes back to himself. To reiterate this through the rhetoric of "we" and "I," the stranger's view starts from "us" in the group over there, for example, Korea, and is then directed to 'myself' in

the group over here, say, America, through "us" in the group he remains. He or she first looks at America, that is, us inside the group, through his Korean perspective. Then, he surveys himself; the object of surveillance now directs his sight to the one who looks at America through a Korean perspective. In short, a stranger cannot wholly belong to us in the group. Such a process constructs a trait of the stranger that is self-reflective. Seeing what he essentially lacks in the group, he then looks back on himself as he cannot completely form a unity with either group – the group over here, where he is staying, or the other group over there, whereof he has originated.

One could state that the stranger's position works as a mirror of his own self. The mirror is hardly an object through which he can comfortably observe a group from a distance. Yet it can show the true self, whereas it can also give a wrong image of the essential aspect of self. Even though the mirror reflects the objective image of self, one may perceive the image as distorted. The stranger's fate may be then to realise the difference between his old and current self in the group he remains in, and to look back on it, and then, finally, to profoundly contemplate the true self. A stranger is not a single concept. Depending on where he stands, the characteristics and identity vary, and this should not be overlooked.

Lee is a Korean-American novelist who emigrated to America with his family when he was three. Born in Seoul, Korea in 1965, he moved with his mother and other family members after his father, who was a psychiatrist, went to settle before them (Bang 2009: 135). As many other immigrants, he initially found it difficult to communicate with people. His mother gave him an English name Chuck instead of his Korean name Chang-Rae, hoping he would overcome the language barrier and make friends. Having an English name is one of the most common means how Korean immigrants escape their status as a stranger as quickly as they can. However, his mother's attempt ultimately was gratuitous, as his American friends had already become familiar with his unique Korean name by the time he was given another name. In contrast to his mother's concern about him, a child from another country, Lee was neither a stranger nor someone their friends did not know. Since then, Lee has used his Korean name as his official name. (Constantakis 2017: 6). After studying English literature at Yale University, Lee worked in finance in Wall Street. Later, in 1993, he pursued MA in creative writing at Oregon University, followed by the publication of his first full-length novel *Native Speaker* in 1995. The novel was also his degree dissertation. As the protagonist of *Native Speaker*, all of his protagonists in *Gesture Life* (1999), *Aloft* (2004), *The Surrendered* (2010), *On Such a Full Sea* (2014) are characterised as not only Korean American but also other nationalities such as Japanese American, Italian American and Chinese American.

His writing explores one's identity such as home-coming, ancestry and history usually in a retrospective manner, but in his recent work, he also chose to set the near future in *On Such a Full Sea* (2014). The standpoint of the narrator also varies. In *Gesture Life*, a novel that depicts Korean comfort women during the Japanese colonisation of Korea, he sets a narrator as a Japanese man and takes an offender's point of view. Since Lee explores the characters in a wide range, his novels appeal to the reader's interest in ethnic minorities, even those who used to be indifferent to the subject. By expanding the extent of the particulars in his writing, Lee has achieved the universal. His books' fame has resulted in rewards despite the specificity of an ethnic minority as a literary theme; it was awarded 1995 Discover Great New Writers Award, 1995 Oregon Book Award, 1996 Hemingway Foundation/PEN Award. It was a finalist for the 2014 National Book Critics Circle Award and the 2011 Finalist for the Pulitzer Prize in Fiction for *The Surrendered* and is frequently mentioned as a Nobel Literary Prize Nominee (Park 2019: 1).

The translation of *Native Speaker* has been published in the same year when the novel was published. Jin Man Hyun's translation, which was based on the fact that Lee is Korean (Chon 2017: 125), earned some criticism regarding translation quality (Koh 2002: 619). This paper refers to Young Mok Chong's translation (2015), which was published under the title *A Constant Stranger* (영원한 이방인).

Studies on *Native Speaker* can be summarised into two strands. One strand is concerned with the topic of language that includes the characters' language presented in the novel and its translation. Another strand is the topic of identity that includes multiculturalism. The premise of Lee's literature is the exploration of identity, and language is the key to it. Critics and scholars have stressed the subject's importance through their writing and speech, and the writer himself has mentioned it. He admits that identity matters (to himself) and that he takes the issue as a life question. Although born in Korea, Lee says, he is not a Korean in America. He lives a virtually similar life to Americans, but he regards himself as Korean, feeling a "strong connection" to his birth country (Kim 2014: 336). However, the phrase "strong connection" should not be taken as an entirely positive concept. As Ji (2004) points out, the bond can be a result of negotiation, after one's exhaustive process of identification and counter-identification in everyday life. Ji observes a condition that is neither Korean nor American in the novel and argues that one should construct the concept of a "third identity," that is, a hybrid identity, when reading *Native Speaker* (Ji 2004: 316). Despite the appealing claim, Ji's idea is not new in academia.

Writers from the East – the so-called stranger writers – have been often understood in the frame of "hyphenated condition," which means a condition unable to fit perfectly in any group (Ling 1999: 13). Ironically, the impasse

reveals that the writers unwittingly wish to belong to any groups. Although the writers, who have left their country at a young age and are educated in America, believe they are used to thinking in an American way, others in the group do not regard them as American. The same idea applies the other way round. In their birth country, people treat them as Americans due to the linguistic and cultural traits they have, which distinguish them from Koreans. One could call this situation a "demand to belong somewhere." Either way, they are forced to be categorised. In Korea, they are those who left their home for other countries, and in America, they are still unknown. We see an irony here, as they are treated as strangers in both groups. This comes as a conundrum to the writers themselves, causing a profound struggle with the problem of belonging.

The writers preceding Lee tend to have this trait more saliently; one can arrive at this conclusion by looking at the content of their work. The first (or 1.5) generation writers include Yonghill King and Hak Kyung Cha, who, for instance, set the focus of their writings on the root-finding and assimilation. Kang's *The Grass Roof* and Cha's avant-garde style writing, *Dictee*, a postmodern approach to the essence of her quest for roots, are compelling examples of this phenomenon.

Both Kang's and Cha's works present a sense of belonging to their birth country. The sentiment could also be seen as an attitude that the characters, or the writers themselves, take in the hyphenated condition. They try to find their true self in their original notion of "us," that is, Korea. As American society puts them into a hyphenated condition, they attempt to locate themselves based on the beginning of their life: the home country. The two writers' case bears witness to the adapted notion of "the stranger's view" originally proposed by Simmel. In these Korean-American writers' literary work, we can observe a view that eventually returns to themselves for self-reflection. However, one should bear in mind that this proposition might have been popular in Korean scholarship due to the critics' approach to them that was simply based on ethnicity. The critics might have put too much emphasis on the "Koreanness" in their works.

Another way of interpreting the phenomenon is to understand the writer's work as an autobiographical journey to find their place as members of society, as Kim (1982: 32) argues. They no longer consider themselves as guests or visitors of America, and finally reach the last stage of exploration to find out their own sense of "belonging." Still, the writers are not entirely free from the forceful demand to ultimately belong somewhere. This means that the Korean-American writers before Lee have exhaustively questioned whether they or their characters are Korean or American; in other words, if each of them was a member of a group over here or there. They tended to name and interpret their work as an exploration of identity. However, this kind of approach could also be

seen as a manifestation of the Korean "we-ism," which demands that one must belong to a certain group (Jin 2002: 79-101).

This paper proposes to read Lee's literature beyond the dichotomous limit that would categorise a person according to a group either on this or that side. Although Lee acknowledges the stranger's undeniable existence in his writing, he goes further and deeper to explore the matter of identity. When he presents the problem of one's identity, he does not limit the answer to the boundaries of roots that often are manifested as nationality and ancestry.

His technique and characterisation can be explained through a notion of "a lesser stranger." I would propose the term as Lee's character shows a state that is not entirely alienated from a group. Although the character is situated in a "hyphenated condition," he is closer to the group he has come to and remained in, rather than the group he has left. If the hyphenated beings tend to derive their identity from "us" in the group they left, a lesser stranger shows more complex aspects in this tendency. He still has the self-reflective view of a stranger, but he is subjective and interested in personal matters. He tends to draw his identity from "us" in the group in which he remains. Consequently, the language of a lesser stranger is the language of the group he stays in, and the relationship he aims for is also directed towards "us" in the group he remains in. He even tends to view the previous relationships he has made in the group he left behind from the new perspective of the new group he is in. To take a metaphor of a diagram: us in the group over there one has left – less of a stranger – us in the group over here, where one remains. Although it could certainly be said that Lee belongs to the group he remains in, that is, America, the characters in his novels, especially the ones like Henry in his early works, should be read as a lesser stranger.

The language of a stranger and "Henry's fallacy"

Language: the method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way.

The idea of language, particularly that of a stranger, and language itself holds significance in *Native Speaker* (Kim 2019: 7). Not only is language related to the self-identity, the characters in Lee's works, such as Henry in *Native Speaker* are correctly aware of the relationship. Although Henry, the character this paper calls a lesser stranger, believes that every human being has a different identity, and, in order to construct it, one needs to make one language settled inside the self. Therefore, Henry is persistently conscious of the language of his group: English. I would argue that such a habit puts him into what I propose to call "Henry's fallacy."

Henry is a Korean-American who has been educated in America and married an American wife. Although he has mastered a virtually perfect English at a native level, he is always conscious of his pronunciation. Pronunciation, as it is known, is the most ostensible component of language fluency. Henry's exaggerated consciousness creates a stark contrast with another essential character of the novel, his wife Lelia, whose job is a speech therapist. Henry's fallacy can be defined as his misbelief about the concept of identity. He thinks that he can be an American if he speaks the language correctly. He is a being who is fixated on the idea of language.

The fallacy can be observed through the relationships he makes with other people and the language he uses therein. First, we see the language Henry speaks with his father. The two characters demonstrate how English can be a power beyond a mere communication method in American society. Henry knows this precisely and uses it thus. He dismisses his father, who has spoken broken English since he moved to America. His father also dismisses his South American employees who do not speak English.

Distinctively, Lee characterises Henry's father as a husband who is verbally abusive toward his wife by speaking English. Also, the novel features another interesting character, quintessentially Korean, Ahjuma. Ahjuma is a paid maid who helps Henry's mother with housework. She hardly ever speaks Korean with Henry in the house, and it seems to Lelia, Henry's wife, that Henry is not treating her with respect. The readers see a metaphorical pyramid of power which takes a measure of language, in this context, English. To advance the claim, as Kim, Jin Kyeong argues, Lee sets English as a yardstick for Enlightenment that divides light and darkness, just as it divides civilisation and savagery (Kim 2019: 10).

American as a non-stranger is located on the top of the pyramid in Henry's household. Henry, a young 1.5 or second-generation immigrant, has his place underneath. His father, a first-generation intellectual immigrant whose English is rather imperfect, stands on the level below the son. The bottom of the pyramid is comprised of strangers from Asia and South America. The potential hierarchy allocated by language is represented as the characters' jobs. Henry is "ostensibly" a professional and "internally" a spy. His father is a shop owner whose regular customers are lower-class people. The South Americans are the shop employees. Lastly, Henry's mother is a housewife isolated from the society. None of the characters appear as an object of envy.

I would offer my account of "a lesser stranger" to clarify the character map. On the top of the pyramid stand "us in the group over here," whereas below – Henry as a lesser stranger, and his father as a hyphenated condition, and further down we see his mother and Ahjuma as those psychologically regarded as "us in the group over there." Henry's family takes being American as a desirable

identity, hence it tends to worship English. There is also an undercurrent agreement in the family that a person with broken English can never become an American, one must speak English to be compatible. The agreement is where Henry's fallacy originates. However, it can also be considered a relative matter, because the significance of language and the relationship between language and identity differs according to subject's position. In the same manner, speaking one language is not necessarily equivalent to having a single identity.

Next, we see the language between Henry and Lelia. Although the couple has no problem communicating in English, it is crucial to notice the difference in how Henry and Lelia consider language. Lelia's character, a native English speaker whose job is a speech therapist, speaks fluent language and teaches it to others. However, Lelia's understanding of English is contrasted with Henry's. The way Lelia educates the couple's son, Mitt, demonstrates their difference. Henry wants Mitt to have a single concept about a homogenous life. This reveals another example of Henry's fallacy through his belief; it is a belief that one language forms one identity, hence, makes him engrossed in one language. He insists that his son speak one language perfectly and thinks in that language only, which is represented as English in the novel. He even does not read a book to his son, as he thinks his pronunciation does not help Mitt's language development at all.

In contrast, Lelia, a fluent English speaker, is generous about the matter. She wants her son to attend a Korean school. Her idea of English is not as strict as Henry's. For the native speakers like Lelia and Mitt, English is not a subject to overcome through practice but something that one acquires naturally. Lelia is not as demanding as Henry toward her son, because her English is not a result of an utmost endeavour as Henry's is. Henry overlooks that a multilingual can also be a part of "us" within the group he remains in, the group that he wishes to belong to. In contrast to his thoughts, the people inside the group in America do not even fall into Henry's fallacy, that is, a tendency to get fixated in one language.

Lelia's address of Henry as a "False Speaker of Language" shows Lelia's understanding of Henry. She knows that Henry's verbal fluency does not indicate the expression of truth. For Lelia, what matters is not the language itself but whether there is truth when one speaks. Henry's job as an industrial spy and his individual identity as a stranger in America consistently complicates his relationship with his wife, as he does not open his inner mind towards his wife. In contrast, Lelia has a more flexible and profound understanding of a human. She has an insight into distinguishing what is true or false, and an awareness of the role of language as a medium. Again, we see Henry's fallacy in their relationship. Henry is obsessed with the notion of language as it is, so much so that he neglects the truthfulness of the content.

Lastly, we can observe the language between Henry and John Kwang. The two communicate in English. Both of them are as fluent as natives. They also share the same Korean ethnic background. However, from the moment John loses his power, his language begins to collapse. His voice changes during the speech, and his pronunciation is no longer clear. Henry, seeing John's change as such, wishes he could speak with John in Korean. This reflects Henry's assumption that speaking one's mother tongue language, the language he has spoken before becoming a stranger, would deepen their relationship. One could read Henry's empathy for John from this scene; Henry would have felt his life was somewhat similar to John's, since he hid his true self from Lelia by speaking English. Henry believes that underneath English as a medium of their communication, there must be another language that can capture something more essential and more original from the speaker. Perhaps Henry wanted to talk to John Kwang in Korean in the hope that he could find out the sincere side at the bottom of his mind, even if their conversation in Korean is not as polished as English.

Here again, we see Henry's fallacy, a conception that one language constructs one identity. Henry wanted to confirm John's true identity through his mother tongue, Korean. Later on, Henry's attempt fails. The novel shows that the language fluency has nothing to do with the revelation of true identity or sincerity. Instead, the incident reaffirms how difficult it is to convey one's heart and soul even in his native language. John's language, either English or Korean, is powerful when he is in dominant social position. However, it fails to perform its primary function as a medium of communication after losing the power. Such a shift in John's status demonstrates that the power of language is derived not from the language itself but from the social position of the speaker. The main language the characters speak is English. However, the way the speaker uses the language varies according to the relationship he makes. Language is meant to be used depending on the particularities of relationship in society. The same language would embed different tones and manners, depending on the situation.

Language is not only the core of communication but also the first appearance of self toward others. Language plays a vital role, as it continually constructs and reconstructs the self through the complex relationships we make with others (Bang 2009: 146). However, it would be dangerous to claim that language is identical to self. One language can hardly represent the self as I have exemplified when explaining the phenomenon of Henry's fallacy. If a lesser stranger like Henry acquires an additional language, one could become more prone to Henry's fallacy.

It could be a colonialist ideology to claim that one language forms one identity. Forcing all of those who can be deemed the stranger in a group to speak one language perfectly is a consequence of colonial culture. It is crucial to look critically at whether it can be justified that a community forces strangers to acquire

the ruler's language and divides power by classes. (Korea has experienced this during the Japanese colonisation). As Henry's example shows, fluency does not lead to assimilation in a new culture. It can become another barrier. If language acquisition means a perfect unity, the phrase 'bamboo ceiling' should not exist. After all, we, the ones who use the same language, still understand one another imperfectly. We are in a way another Henry (Bang 2009: 151).

Conclusion: Henry, a stranger of the identity[32] and a lesser stranger

As discussed, the studies dedicated to *Native Speaker* have produced a particular focus on the matter of identity. Presumably, the unique characterisation of Henry, or furthermore – the uniqueness of the author Chang-rae Lee, would have led the tendency. Identity is a challenging concept. It is difficult because the idea of subjectivity as a fundamental notion to understand the term requires a clear understanding. Subjectivity, according to Tak's definition, is an attitude that treats a phenomenon internally rather than superficially (Tak 2000: 103-114). Understanding identity is linked to understanding interiority. The only chance for the other to notice it is through the observation of the relationship. Language or behaviour exposes the particulars of relationships.

Henry is an industrial spy who hides his professional identity and observes other people or things. The spies invariably have two tasks: they should not be detected, and they should extract something that others do not want to reveal. Both tasks call for concealment of the spy's own identity. Because of this, Henry's self-esteem sinks lower and lower, as he treats his life as the other; he remains estranged, from the periphery (Bang 2009: 139). His identity is close to an observer or an outsider who lacks the will to belong. This makes him into a lesser stranger. From a conventional perspective, self-identity is known as an idea that is fixed and unchanging. However, from the postmodern perspective, identity is not a homogeneous concept; it exists as diverse, reproductive and multilayered. It is neither fixed nor absolute, but instead – relative and empirical. Therefore, identity exists in multiple dimensions.

Studies on "Native Speaker" in South Korea have focused on identity from a conventional perspective. The existing arguments consider identity within the distinctions of society and discuss whether Henry is American or Korean. It is important to read Henry from a modern perspective. Reading how he understands himself through the mirror he has formed with his own personal traits is as important as questioning whether he belongs to a group or category of society. Given the postmodern aspect of contemporary culture that is bound to

32 Identity: the fact of being who or what a person or thing is.

be inclined towards hybridity, the conventionally favoured frame to read *Native Speaker* calls for revision because it often applied a dichotomy of East/West, self/other, colonising/colonised and mainstream/minority. A revised concept would be pluralism or hybridity, which can be used to explain matters that are inexplicable by dichotomy.

Kim, Jin Kyeong's (2019) discussion is worth noting, as she takes a postmodern approach to *Native Speaker* (Kim 2019: 24). She suggests to read Henry's identity as a combination of hybridity and tolerance, or as a principle in the age of transnationalism. According to Kim, claiming Henry's identity through the rhetoric of dichotomy is an old value, and one should understand it as a representation of hybridity. A hyphenated condition is one of the examples to interpret Henry's case, though he has another identity in addition to it, as I would argue; he is a lesser stranger who does not perfectly fit in the group over here, where he remains. Although Henry tries to define himself as a complete stranger, he is not a perfect fit for it either. Therefore, this paper concludes by offering the phrase "Henry's fallacy" to elucidate the character's ironic circumstances. The phrase demonstrates the symptom of him as a lesser stranger. His over-immersion in English beyond the effort to master it, his apathy towards the rupture from the place he originally resided in, and lastly, his firm belief that a new language in a new place can give him a new identity bear witness to it.

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BRIAN WILLEMS

Bitterness and Recognition: Room for Others in the Novels of Steph Cha[33]

Gorčina i priznanje: Prostor za druge u romanima Steph Cha

Sažetak

Romani Steph Cha naglašavaju dvije ključne karakteristike otvorenosti prema drugima: gorčinu i priznanje. Ovaj rad tvrdi da obje karakteristike moraju biti prisutne da bi se uspostavila otvorenost. Autoričini detektivski romani o Juniper Song (2013. – 2015.), kao i njezin samostalni roman Your House Will Pay (2019.), stavljaju u prvi plan ulogu koju gorčina i priznanje igraju u otvorenosti korejskih Amerikanaca prema drugim zajednicama u Americi i svijetu. Naslanjajući se na Jacquesa Rancièrea i Axela Honnetha, gorčina se smatra karakteristikom koja sprječava da priznanje upadne u opresivne zamke jedne skupine, priznajući samo unaprijed utvrđene načine identiteta drugoga. Romani Steph Cha naglašavaju trenutke gorčine unutar scena priznanja, pokazujući tako da obje karakteristike, zajedno, omogućuju pozitivnu otvorenost prema drugome. U radu se spominju i druge korejsko-američke autorice, Cathy Park Hong, Caroline Kim i Theresa Hak Kyung Cha. Teza je ovoga rada da dijasporna priroda romana korejsko-američke spisateljice Steph Cha omogućuje otvorenost nekorejskih američkih imigranata prema problemima, mjestima i ljudima. Njezini romani smatraju se modelom jer prikazuju korejsko-američke likove koji polaze od pozicije ljutnje, koja na kraju dovodi do otvorenosti prema drugima i promjene. Način na koji se ova otvorenost izražava jest spajanjem karakteristika gorčine i priznanja. Gorčina je karakteristika koja sprječava da priznanje upadne u opresivne zamke koje su često povezane s njime. Gorčina, u smislu gorkoga i ugriza, u sprezi je s priznanjem jer stavlja u prvi plan vezu između onoga što je Rancière nazvao uobičajenim i filozofskim značenjima priznanja/prepoznavanja. Uobičajeno značenje odnosi se na prisjećanje na nešto ili nekoga od prije i zahtjev da se prema nama postupa kao ravnopravnim s nekim ili nečim drugim, dok se filozofsko značenje odnosi uopće na mogućnost razumijevanja drugoga. Gorčina pokazuje da se uobičajena i filozofska definicija priznanja ne razlikuju toliko. Gorčina apstrahira uobičajenu definiciju u nešto temeljnije, dok u isto vrijeme postvaruje filozofsku definiciju. Sama spisateljica slično opisuje kako

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funkcionira Your House Will Pay. U intervjuu iz sredine 2021. autorica naglašava i gorčinu i priznanje. Prvo kaže: „Pretpostavljam da će se [sukobi između korejskih i crnačkih zajednica] nastaviti gdje god se crnci nađu s Korejcima, posebno kada se Korejce hvali kao uzornu manjinu kako bi se crnce posramilo", a zatim: „Također mislim da postoji velika solidarnost između crnih i korejskih Amerikanaca, posebno među mlađom generacijom. Nije sve ružno, niti je sve dobro" (Choi, Jae-bong 2021). Kada čitamo Chaine romane, ova kombinacija gorčine i solidarnosti ne iznenađuje, već se prije pokazuje kao nužnost. To je bitno za moguću pozitivnu otvorenost prema drugome.

1. Openness to Others in Korean American Literature

In *The World Republic of Letters*, Pascale Casanova mentions Korean literature almost randomly, saying that it is an example of *the small literatures* (Casanova 2004: 191), meaning, in the words of Jongyon Hwang, "a literature created to serve the cause of nation and people," thus occupying "a dominated position in the international world order" (Hwang, Jongyon 2010: 50). Although there may be an element of truth in this statement, perhaps in relation to writers responding to a perceived need to define language, state, and identity, some of the literature written by Korean diaspora in America does much to counter this claim.

The thesis of this work is that the diasporic nature of the novels of Korean American writer Steph Cha allow for an openness to the issues, places, and people of non-Korean American immigrants. In other words, put far too bluntly and much too simply here at first, there is something about being in the position of an immigrant that creates an openness to other immigrants. Initial arguments against this thesis might be based on the isolation to which certain diaspora (especially women) might be subject (Cho 2008: 2-3). Disagreement can also come from the violence enacted by one minority group on another, for example on Asian Americans in the wake of the COVID-19 pandemic. On the other hand, initial support for the thesis might be based on an "ethic of collaboration" (Nkhoma 2008: 96) that has been especially developed by the oppressed. However, a more specific route is taken here in order to delineate the mechanics of such an openness to the other. The novels of Steph Cha are taken as a model because they portray Korean American characters who are inspired and angered by events affecting other American minorities outside their immediate situation. The manner in which this openness is expressed is by coupling the characteristics of *bitterness* and *recognition*.

In other words, when the diaspora are oppressed, this is not only traumatic, but also a potent position from which to enact change. This argument is similar to one found in Cathy Park Hong's collection of essays, *Minor Feelings*, in which she takes the immigrant's "unmastering of English" as a rallying cry, finding

inspiration in those who use their lack of mastery of the language as a mode of questioning. She is interested in those "who queer" the language, "twerk it, hack it, Calibanize it, *other* it by hijacking English and warping it into a fugitive tongue. To *other* English is to make audible the imperial power sewn into language, to slit English open so its dark histories slide out" (Hong 2020: 97).

A powerful example of this can be found in "Mr. Oh," the first story in Caroline Kim's collection *The Prince of Mournful Thoughts and Other Stories* (2020). Told in the first person, Mr Oh is an immigrant who speaks in a stereotypical Asian-English, as seen in the story's first sentences: "The doctor say he no can help me. He don't find any problem. He say:" (Kim, Caroline 2020: 3). Yet despite being at a linguistic disadvantage when talking to his American doctor about his neck pain, Mr Oh does not give in to pressure to accept a psychological reason for it. "No, I shake my head. I know what he talking about. He don't believe this pain in my neck. Almost, I can no longer swallow. He think I'm crazy, have some kind of mental problem. What he know anyway? Doctors, they just suppose to find place where pain start and fix it" (Kim, Caroline 2020: 3). This is what Mr Oh thinks at the beginning of the story, and it is also what he thinks at the end. At least in part it is Mr Oh's "unmastering of English," in Hong's words, that allows him the stubbornness to insist on his pain and expose the weakness of a medical system that will not take the time to examine the real cause of his discomfort. There are other examples of a similar theme in Korean American literature,[34] and the books delineated below also engage in such a linguistic hacking, although using various narratological techniques.

That said, first there should be a note on methodology. My argument will not be historiographical, although some references to history will be made. What I will not argue, for example, is that the novels under discussion mirror a current reception of the historical relation of Korea to its immediate neighbors of China and Japan, say beginning in the early years of the Three Kingdoms, thus arguing that the country's relative independence or dependence on its neighbors (Hwang, Kyung Moon 2017: 13-4) has had an influence on narrative strategies. Instead, I approach the texts of Steph Cha and a few other Korean American writers from a narratological perspective, noting how *textual space* is made for one minority within another.

34 A key example is Chang-Rae Lee's first novel *Native Speaker* (1995), in which even the main character, who has lived in the US since he was a child, and who speaks English fluently, can still be identified as a non-native speaker: "You look like someone listening to himself. You pay attention to what you're doing. If I had to guess, you're not a native speaker" (Lee, Chang-Rae 2013: 13). Although there is a minor character called Mr Oh in Lee's novel, it bears no resemblance here. Another example can be found in Cathy Park Hong's first collection of poetry, *Translating Mo'um* (2002), which is in part concerned with the various ways the word "mother" can be translated into different linguistic contexts.

Examples of an openness to others is of course found in Korean literature as well, yet within an immigrant experience the stakes of such an openness are sometimes different, as shown in a number of works from some of the most prominent Korean American authors. For example, Theresa Hak Kyung Cha's experimental novel *Dictée,* from 1982, published just days before the author's tragic murder, not only features stories of Cha's childhood, her mother's forced immigration, and a biography of activist Yu Guan Soon, but also the stories of Joan of Arc and Demeter and Persephone. The book also includes non-textual elements: family photographs, newspaper images, medical illustrations, and handwriting. In addition, the way the text is presented is also full of interruptions. For example, in the part on Joan of Arc, some pages end abruptly, mid-sentence, only to continue on pages later. It is up to the reader to piece the elements together. It is as if the narration had to be torn apart in order to make room for the other to enter. Or, in Juliana Spahr's words, "By destabilizing reading practices that seek to conquer or master, a reader-centered work like *Dictée* calls attention to – rather than elides – all that is least assimilable about a reader's connection to a work, making it an integral part of what must be 'read'" (Spahr 1996: 24).

And there are other examples. The poetry of Cathy Park Hong, who was mentioned above, reverberates with both a Korean American experience and many others outside that experience as well. Her second poetry collection, *Dance Dance Revolution* (2007), is both centered on the 1980 Gwangju Uprising and, although written in English, contains words from over 300 emigré language groups. In her most recent book of poetry, *Engine Empire* (2012), the horrors of American Manifest Destiny and the greedy indulgence of China's voracious construction industry are also given prominent roles (cf. Willems 2020). In a more recent example, Don Mi Choi's National Book Award winning collection of poetry *DMZ Colony* (2020) features a similar openness to multiple forms, including oral history, scribbles, memoir, and translation, although all with much more of a focus on Korean American relations.

The novels of Steph Cha, the main writer under discussion here, both fit and do not fit into the above examples. Formally they are not as experimental. Cha's first three novels are quite standard detective stories, and her last book is more of a historical reconstruction. However, some of her work features interruptions by others just the same.

2. Early Cha

Cha's first three detective novels form a continuous series, all featuring the main protagonist Juniper Song (whose Korean name is Yoon-Kyung, although only

her mother uses it). Song is a young woman in Los Angeles who accidentally gets involved in a murder investigation, which turns her into a budding detective. Although all of the novels feature a wide variety of themes and topics, from the perspective of this work, as the series continues, the novels gradually begin to incorporate more and more issues outside of Korean- or Asian-American concerns, until Cha's most recent novel (as of this moment), *Your House Will Pay* (2019), is both not a part of this detective series and is equally divided between Korean American and African-American issues. A discussion of this novel will take up the largest portion of this essay.[35]

Looking back at Cha's detective fiction however, the first novel in the series, *Follow Her Home* (2013), is the most "internally focused." It tells the story of how Song became a detective. She is obsessed with Raymond Chandler and his Philip Marlowe, and when a friend of hers suspects his father of having an affair with his employee, Lori Lim, Song is more than ready to try and find out the truth. However, when Song is attacked outside of Lori's apartment, and then later finds the dead body of one of Lori's colleagues in her car trunk, her career as a bonafide detective truly begins.

Most of the social issues addressed in the novel relate to the manner in which Asian women are sexualized, as in this passage about Lori and Song's dead sister Iris: "Over the city was the miasma of sexual predation, with submissive young Asian women as it eroticized target. Iris with her small feet and long, almond eyes was a fetishist's snack, and dollish Lori suited similar tastes" (Cha 2013: 126). Later in the novel, when an erotic photograph of Iris is discussed, a similar comment is made (Cha 2013: 238). While both of these passages highlight some of the strengths of the story Cha is telling, they do not explicitly refer to an other outside of an Asian-American experience. "She was so young, and she was putting herself on display as this Asian-schoolgirl archetype. It made me feel sick, as her sister, of course, but I felt like it reached and grabbed on to the Asian girl in me, too" (Cha 2013: 238).

Cha's second novel, *Beware Beware* (2014), is somewhat similar. Now working as an apprentice in a private investigator's office, Song is starting to take on actual cases. A woman named Daphne Freamon calls asking for a tail to be

35 Of course Cha is not the first Korean American author to deal with such issues. Younghill Kang's *East Goes West* (1937), which is generally considered to be the earliest example of Korean American literature, features many African American characters, and Leonard Chang's *The Fruit 'n Food* (1996) and Yongsoo Park's *Boy Genius* (2002, as well as his other works) are just a few other examples of novels which deal with Korean American and African American relations. From an academic standpoint, Claire Jean Kim's *Bitter Fruit: The Politics of Black-Korean Conflict in New York City* is essential, as is Jeehyun Lim's 2013 article "Black and Korean: Racialized Development and the Korean American Subject in Korean/American Fiction."

put on her boyfriend who is a Hollywood screenwriter. While this novel does include a number of aspects of the Los Angeles movie industry, it is not until the third Song book that we really start to find the mechanism of incorporating the other into a text which is already about a diasporic situation.

3. *Dead Soon Enough*

The novel that will take up this third section, *Dead Soon Enough* (2015), features the two main characteristics for openness to others: bitterness and recognition. The novel also introduces two of its major themes in the first chapter: motherhood in an Asian-American context and the recognition of the Armenian Genocide. Song is in trouble financially and she sees an Article in the *New York Times* that seems promising. It is about "Asian-American egg donors. Apparently, our eggs commanded high premiums for rarity on the market – Asian-American women waited longer than average to have babies, chasing those professional dreams with their biological clocks ticking softly in the background. It was like a help wanted ad singing my name" (Cha 2015: 2).

Yet the solution to Song's financial problems do not lie in donating her eggs, although this is not so far off the mark. At the same moment that she is reading the paper a new client walks through her detective office door. Rubina Gasparian wants Song to check up on her cousin Lusig, who is the gestational surrogate mother for Rubina's child and seems to be leading a less-than-restful life. It is in this initial get-to-know-you session that the first textual strategy for the intrusion of otherness appears: *recognition*. Song wonders why adoption is not an option for Rubina and her husband, but then realizes that her new client's last name gives the game away: Gasparian. "'You're Armenian,' I said. Armenian names were almost as easy to spot as Korean ones" (Cha 2015: 4). Yet this is not just a moment of the recognition of the origin of a name, but rather the recognition, in "Armenian names" being "almost as easy to recognize as Korean ones," of the position of a minority in one group by another.

This scene represents a moment of solidarity that is on the one hand similar to Grace Kao's call for thinking strategies of solidarity in America outside the politics and the history of the white oppression of native peoples (Kao 2015: 121). It also showcases an awareness of what Juliet Hooker calls "racialized solidarity," meaning "how the social fact of race shapes the practice of solidarity and the challenges this poses to the project of achieving racial justice" (Hooker 2009: 4). The first technique that Cha's novel posits for such solidarity is *recognition*.

And recognition is at the heart of the role of the Armenian Genocide in the novel. The Ottoman Empire's murder and deportation of Armenians during

and then after World War I has been recognized by many countries, although Turkey remains an important exception, and there the event is often viewed quite differently (Suny 2009). In Cha's novel, Lusig, who is Rubina's surrogate mother, does not lead the quietest of lives since she is an activist for the Turkish recognition of the genocide. The character of Tanner Kaymak, an assistant professor of history at the University of Southern California, is a rare Turkish supporter of the recognition of the genocide. "This word – 'genocide,'" the professor says, "it was coined by Raphael Lemkin in 1943, to describe what had happened to the Armenians of the Ottoman Empire. It's fascinating that there's a question today about whether this term defines the phenomenon it was conceived to define" (Cha 2015: 207).

Yet the question then becomes, to put it quite crudely, what is the question of the Turkish recognition of the genocide "doing" in a detective novel that is also about Korean American issues? In an interview with the author, when asked why she was interested in such an event, Cha says:

> Two of my good friends are Armenian Americans, and my husband and I ended up getting into a long conversation with them about the genocide during a weekend trip to Lake Arrowhead. The genocide happened a hundred years ago, but it has yet to be recognized by the Turkish government or, for political reasons that have nothing to do with truth or justice, by the United States.[36] I'm Korean American, and despite being born well after World War II and having never lived in Korea, every now and then, I get extremely angry about Japan's denial of its war crimes. I know the feeling of rage in the blood, and I guess this conversation just called something out of me.
>
> Later, when I interviewed them about their experiences growing up in Armenian immigrant households, I was struck by the parallels in our upbringings. The emphasis on education and family, the obsession with food, our truly exemplary mothers. (Pochoda 2015)

Here Cha is referring to the Japanese killing of hundreds of thousands of Koreans after it annexed the country in 1910 (Hwang, Kyung Moon 2017: 129-37), although this was not the first time Japan had invaded Korea.[37] Two failed attempts during the late 16th and early 17th centuries, which, according to historian Kyung Moon Hwang, were the beginning of "a poisoning of relations with Japan that would never disappear" (68).

36 At the time of the novel's writing the United States did not recognize the Armenian Genocide, although President Joe Biden did so in April of 2021. This interview was given in 2015.

37 Probably the most famous example of treating the theme of the Japanese annexation of Korea in Korean American literature is Min Jin Lee's *Pachinko* (2017), which begins in 1910.

Thus, we reach the second textual strategy for incorporating the other into an already decentered position: *bitterness*. And bitterness, coming from the Old English *biter*, meaning *to bite*, resonates with the Cathy Park Hong quote mentioned above about the immigrant's ability to queer and hack the language they use in order to expose the dark sludge underneath. The inclusion of the Armenian Genocide in Cha's novel thus strikes a resonance with the Korean American experience: both foster a need to bite back.

And there is some bitterness in *Dead Soon Enough*. For example, Song mentions the "bitter truths" (Cha 2015: 46) that came out in relation to her sister's death (her sister committed suicide after becoming pregnant as a teenager), and Song wonders a number of times if she is becoming a "bitter" old hag. But more importantly for this discussion, in the conversation with Professor Kaymak quoted above, when he expresses the uncommon view for a Turk to support the recognition of the genocide, the word bitter has an important role to play. Discussing the how pro-Turkish supporters show up at almost every Armenian rally for recognition, the professor: "laughed, loud and bitter, opening his mouth wide to a view of mashed batter and onion. 'Of course,' he said. 'Of course of course of course! It's like the Turkish government has a Google alert for the phrase 'Armenian genocide.' And whenever it pings, they get their people ready'" (Cha 2015: 210).

Although the word "bitter" is not foregrounded in this passage, it does indicate the anger of someone in opposition to prevailing opinions, much like both Korean- and Armenian-American immigrants in relation to those who oppress them.

Thus, both *recognition* and *bitterness* stand as the first two characteristics which are necessary for the inclusion of the other in a narrative. It will take more time to develop the other strategies in play in this novel from Cha, as well as those found in her next and most important novel, *Your House Will Pay*.

4. *Your House Will Pay*

On March 16, 1991, 15-year-old Latasha Harlins was shot and killed by 51-year-old Soon Ja Du in Du's convenience store in Los Angeles. Harlins was African American and Du is Korean American. Du's light sentence of paying funeral expenses and 300 hours of community service enraged many (Stevenson 2013: 18), and coming only 13 days after the videotaped abuse of Rodney King, it was influential in starting the 1992 riots in LA (Stevenson 2013: 278). While Cha's first three novels form a continuous story following Juniper Song's development as a private detective, her fourth novel, *Your House Will Pay*, deviates from that

trajectory by presenting a stand-alone story that lies outside of this series. In fact, it fictionalizes the murder of Harlins as well as the ramifications of this event on both African American and Korean American communities in 2019. This multi-generational story addresses the concepts of both reception and bitterness in the recognition of others within the potentially violent relations between various minority groups.

The first chapter of the novel takes place in 1991 and tells the story of a day one week before the murder of Harlins, who is given the name Ava Matthews in the novel. Ava, her brother Shawn, and their cousin Ray are waiting to get into the first-day showing of the film *New Jack City* (1991). As they wait in the crowd they begin to feel something strange: "There was something new and heavy in the air" (Cha 2019: 7). The movie gets cancelled because an uprising is starting, but the kids do not know what it is about. "Didn't you hear about Rodney King?" a man nearby asks, and "Shawn nodded like he knew all about it," but not really. "Rodney King – he did know the name. A black guy the cops beat on last week or something" (Cha 2019: 8). This "or something" is an indication of the distance between Shawn and the concerns of the African Americans around him. This is a distance that will be crossed through the combination of bitterness and recognition. Coming back to this scene, Shawn and his sister and cousin are more worried about seeing the movie than the riots, although when people begin breaking storefronts Ray does get a nice stereo.

Actually, it is in the breaking of glass of one of the storefronts that we get a description of one of the most important elements of the novel, that is of *a breach*. Shawn had "seen glass break plenty of times before, but never a pane so large and clean, so invisibly solid. This was a breach between worlds, a pried-open passage to another dimension" (Cha 2019: 10). The breach between worlds is one of the key aspects of the book. It will be seen in the Korean American characters struggling to truly emphasize with the Black Live Matter movement and with Shawn's eventual niece and nephew trying to comprehend fully the murder of their cousin Ava, who died long before they were born. This division between words is all the more difficult to cross because it is both invisible and solid, thus *a prying open* is necessary, a violent penetration of one world into the other, here symbolized by the breaking of storefront glass in what is often trivialized as mere looting, but now taking on a more important dimension.[38]

38 In the scene describing Ava's murder, a glass partition which is not broken is a symbol of worlds which remain estranged from each other. Accused of stealing some milk she probably intended to pay for, Grace's mom reaches across the convenience store counter and grabs Ava's collar: "She pulled her like she might drag her over the barrier between them, the wall of glass and plastic that was supposed to keep them safe, one from the other" (Cha 2019: 107). The glass barrier here is a false barrier, separating two groups of people while keeping neither of them safe.

In 2019, Grace Park is with her sister Miriam at a rally protesting the police shooting of a young black man named Alfonso Curiel. Miriam has been estranged from her and Grace's mother for years. Grace does not know that this is because Miriam has learned that their mother, back in 1991, was the woman who shot and killed Shawn's sister Ava Matthews. When their mother was let off with a light sentence, that, along with the aftermath of the Rodney King beating, lead to the LA Uprising of 1992. Yet since their mother had changed her name and kept a low profile, her identity was kept secret for years, at least until a day in 2019 when she is shot and killed outside the pharmacy where she works with Grace.

As mentioned above, this story is based on the real-life murder of Latasha Harlins. Although names and a number of details have been changed, the basics of the story have remained. One of the reasons that Cha chose this tragedy as the basis for her novel is that it directly addresses the violent tensions that can exist between immigrant groups in the United States, and between African Americans and Korean Americans in particular. As Cha has said in an interview about the novel, "I'm Asian American, and I feel solidarity with people of color in this country. But I'm also aware that it's not the same struggle. And I think there's an impulse to consider it the same struggle, or part of the same thing, but the reality is that Asian Americans are treated differently from black Americans. It certainly shows up in the criminal justice system" (Chang, Ailsa 2019). The task here is to develop the narrative strategies for incorporating such otherness in her novel.

The first chapter ends with Grace getting drunk after the Curiel memorial and having to be picked up from the bar by her parents. On the car ride home Grace's "head hurt, pounding with shame and gratitude, bitterness and love" (Cha 2019: 31). Here it seems that perhaps if love was not enough to enact an openness to others, indicated by Grace losing the initial rapture she felt at the memorial, bitterness might be the missing ingredient that could, when coupled with love, make the connection with another last. This idea is given some support by the end of Chapter Four. Grace knows that there is something unsettling about her mother's past, but she does not know what it is. Her sister Miriam has been estranged from the family, after having a fallout with her mother, but there has been no really satisfactory answer as to why (they last had a quarrel when Miriam brought home a black boyfriend, but Grace does not feel like that is the whole story (Cha 2019: 58)). At the end of the Chapter Grace does not get any truth out of her mother. Instead, her mother tries to console her with food, in fact, even feeding Grace like a child in order to keep her quiet. Grace consents: "She opened her mouth and received the sweet bite" (Cha 2019: 61). Here the key descriptive detail is the word *sweet*, which is the opposite of *bitter*. If bitterness is supposed to be one of the necessary components for getting at the truth, then sweetness here is being posited as its opposite, as a means for concealing, hiding, smoothing over a hard truth that needs to come out, in this case that Grace's mother is a murderer.

4.1. *Distance and Forgiveness*

However, before we get to the role of bitterness and recognition in the novel, a number of other characteristics are put forth which are considered a hinderance to openness to the other. One of the most important, as seen above, is that of *distance*.[39] One reason that Grace has a hard time keeping up her anger about Curiel's murder is that she never met him: "she couldn't force herself to keep caring about this boy she'd never met, not with any passion, not when it seemed like the rest of the world was moving on" (Cha 2019: 53). The same issue happens with Shawn's family. Dasha and Darryl, Shawn's niece and nephew, are angry about the death of their Aunt Ava, but Shawn feels that their anger comes from too far a distance: "Darryl and Dasha were angry, sure, but their anger was inherited, abstract and bearable. They could indulge it without getting burned" (Cha 2019: 69). The issue of distance comes to the fore when Grace's mother is shot outside of her pharmacy and it is learned that Darryl is the one responsible. In confronting his nephew Shawn asks, "She was my big sister… When she died, everything I knew fell in on itself. I used to dream about finding that woman, making her look at me. Humiliating her. Killing her. Are you gonna sit there and tell me you wanted that more than I did?" (Cha 2019: 260), thus showing that the closer connections to father and uncle are the real causes of the violent act, rather than a sense of justice for a young woman who died many years before Darryl was born.

39 In addition to showing the inadequacy of forgiveness, in the first part of the book Cha shows another problematic strategy for connection. Grace is listening to the speeches at the Curiel memorial, one of them given by Shawn's Aunt Sheila. At first, Grace is filled with a feeling of connection: "Her heart swelled with wretched humility and righteous, motivated passion. It was a familiar feeling, one she knew from her church days, the feeling of Christian revival. She was full of love, abundant and pure and impersonal, enough to reach every fallen soul, to take part in the sorrow of all" (Cha 2019: 19). Initially this seems like a perfect quote for an article on the way in which openness to others is enacted in fiction, with its "reach every fallen soul" and "to take part in the sorrow of all." The mechanisms for this openness would then be *humility, righteousness, passion, Christianity,* and *impersonal love*. Yet we should not move so quickly. This is an example of Cha setting up some assumed characteristics for openness only to shut them down, which can be seen just a few pages later, when Sheila is giving a speech: "It took an effort" for Grace "to make sense of her words over the noise of the crowd, and after a minute, Grace stopped trying. She couldn't find her way back to her rapture; she was already starting to forget the feeling. It was like trying to fall back asleep to dream the rest of a promising dream" (Cha 2019: 14). Grace not being able to go back to the rapture that was caused by humility, righteousness, passion, Christianity, and impersonal love, shows that those are not the characteristics that lead to a lasting openness.

Yet the difference between positive and negative characteristics in relation to openness toward others really comes to the fore in the two moments in the novel when Grace and Shawn meet. The first time is 'unsuccessful' because it is based on a false characteristic for openness: *forgiveness*. The second is 'successful' because it is based on bitterness and recognition, the combination of characteristics outlines in Cha's early detective novels.

The first time Grace and Shawn meet, Grace seeks Shawn out. Grace's sister Miriam, who had previously learned about their mother's past, reached out to Shawn and his family but they did not take her up on it. But that means that Miriam had their address and Grace used it to come over unannounced once she also learned that their mother killed Ava. But Shawn is having none of it. He does not understand why she has come. He is not angry at her because she has nothing to do with what her mother did. On the other hand, just as Shawn knew Darryl shot Grace's mother because of his relationship to his dad (who just got out of prison) rather than Ava, Shawn also knows that Grace's visit is not what it seems on the surface. "You want me to forgive you, don't you? That's why you came" (Cha 2019: 191), Shawn says, but when Grace says that no, she just came over to help, Shawn says "You did me no wrong, and I have no reason to forgive you" (Cha 2019: 191), thus indicating that forgiveness, even if it is something that Grace feels she needs, is not the correct path to connection. Forgiveness here is problematic. It is, in the words of Jacques Derrida, "addressed from the top down, it confirms its own freedom or assumes for itself the power of forgiving, be it as victim or in the name of the victim" (Derrida 2005: 58), and Grace is quickly shown the door.

4.2. *In Defense of Bitterness*

The second meeting between Grace and Shawn takes place the day after Grace buries her mother. She goes to City Hall where there is a protest against the arrest of Shawn's brother Ray for the murder of Grace's mother. Grace knows that Ray did not do it. She has video showing that it was Ray's son Darryl. However, she has not gone to the police. Ray seems to be taking the blame in order to keep his son out of jail.

It is here that Grace and Shawn have their final interaction, and it is the scene in which the characteristics for being open to another are finally given form.

Grace is the one who wanted to come to City Hall, but the reason is not to ask for forgiveness, or to prove that Ray is innocent: "She wasn't here to set him free. She was here for the boy. He had to be here" (Cha 2019: 285). The boy is

Darryl, and the whole reason Grace came is to see the young man who killed her mother. Not to put him in jail, but just to see him.

And see him she does. He is standing in front of the crowd with his uncle Shawn and great-Aunt Sheila. Aunt Sheila. is speaking to the crowd, and the first thing she does is offer forgiveness to Grace's mother (Cha 2019: 290), but this is not the end of the scene. It is not really what connects Grace and Shawn.

Shawn sees Grace in the crowd. Shawn's main motivation is to protect Darryl. He comes down and meets Grace. He says he is sorry about the death of her mother, Grace's sister says she is sorry about the death of Shawn's sister. But this is not the point. Grace says that she wants to talk to Darryl, otherwise she will submit the evidence she has that he killed her mother to the police. Shawn freaks out. He goes down on his knee to beg Grace for mercy, even though he is incredibly angry (Cha 2019: 292). Grace is not sure that this is what she wants: "She remembered the way he'd denied her before, withholding his forgiveness, turning her away. Was that what she'd wanted? To make him cough it up, now that she had the power? ,

5. Recognition

Yet recognition is a very heated concept. It encodes and disguises a number of important assumptions. One way to approach this is through the thought of Jacques Rancière, who puts "the denial of recognition experienced by the dominated" (Deranty 2003: 137) at the heart of his thought. This falls in line with Rancière's demand for his particularly pragmatic demand for a universal principle of equality, which, for example, "confronts the discourse of the bourgeois denying the workers the right to express their rights with the universalistic discourse of the declaration of human rights" (Deranty 2003: 145), demanding that this inequality be addressed. For example, the philosopher describes the way that the common notion of recognition emphasizes "a relationship between already existing entities" (Rancière and Honneth 2016: 83). This is where the "re-" of recognition comes into play, since recognition in this sense is about both "the coincidence of an actual perception with a knowledge that we already possess" as well as being a response "to the claim of other individuals who demand that we treat them as autonomous entities or equal persons" (Rancière and Honneth 2016: 84). At first this seems to be where this final scene from Cha's novel lies. Grace wants to confirm that Darryl is the young man she saw in the video, Miriam wants to apologize for her mother not remembering Ava's name.

However, Rancière goes beyond this position, and I will argue that Cha does too. For Rancière, recognition has another meaning, a philosophical one, which "focuses on the conditions behind such a confirmation" (Rancière and Honneth 2016: 85). In this sense recognition is "not the confirmation of something

already existing but the construction of the common world in which existences appear and are validated" (Rancière and Honneth 2016: 85). Philosophical recognition is something which comes first, not after. It is about two entities meeting and making sense to each other, not recognizing each other from a previous meeting. Philosophical recognition is when someone addresses me and I actually respond, rather than my knowing this person from a previous encounter. Philosophical recognition "is what allows us to know, to locate and identify anything in the first place" (Rancière and Honneth 2016: 85), rather than being a confirmation of an identity previously understood.

Here Rancière finds himself in the company of many others who have taken the concept of recognition to task. For example, the quotes from Rancière are from a dialogue he has with Axel Honneth, German philosopher and recent director of the Institute for Social Research, for whom recognition is central to moral philosophy and any thought on power (through his readings Michel Foucault and others). In *The Struggle for Recognition* from 1992, Honneth seeks a way to retain individual self-realization within the broader need to recognize different groups in the development of an ethical life, mainly through readings of Hegel and George Herbert Mead (Honneth 1995: 175). However, in his later dialogue with Rancière, Honneth calls for a need to go beyond Hegel in the construction of an idea of social recognition, in which it is no longer enough to extend the same notions of freedom in the same way to every member of society, but rather there is a need for individuals to be "equally able to participate in the institutionalized spheres of reciprocity, that is to say, in families and personal relations, in the labor market, and in the process of democratic decision-making" (Rancière and Honneth 2016: 175-6).[40]

On the one hand, Rancière and Honneth aim to uncover some of the important underpinnings and assumptions involved in the politics of recognition, and these can have serious consequences. As argued by Glen Sean Couthard in *Red Skin, White Masks: Rejecting the Colonial Politics of Recognition*, "in situations where colonial rule does not depend solely on the exercise of state violence, its reproduction instead rests on the ability to entice Indigenous peoples to identify, either implicitly or explicitly, with the profoundly asymmetrical and nonreciprocal forms of recognition either imposed on or granted to them by the settler state and society" (Couthard 2014: 25). In the Korean context, recognition can

40 Both Rancière and Honneth are in dialogue with a classic text on the issue, Charles Taylor's "The Politics of Recognition" from 1992, in which he divides recognition into three main types, a universal recognition of all people, a differential politics where only one aspect of an individual is recognized, and a recognition of concrete individuality (Taylor 1994: 25-73). However, Rancière takes issue with the manner Honneth defines recognition in terms of an individual's ability to contribute to society when that society is hierarchical (cf. Deranty 2003: 151).

also be seen as a political tool, as North Korea to this day refuses to recognize the country South Korea, considering the whole peninsula to be under its own jurisdiction.

Just like her previous detective novels, this second scene between Grace and Shawn is not just about recognition, but also about bitterness. This is important because bitterness is a characteristic that keeps recognition from falling into the oppressive traps outlined by the thinkers above. Bitterness, meaning to bite, is an essential coupling with recognition because it foregrounds the connection between what Rancière called the common and philosophical meanings of recognition. Remember, the common meaning was both remembering something or someone from before and a demand to be treated as an equal to someone or something else, while the philosophical version was about being able to make sense with someone else at all in the first place. Bitterness is a way to see how the common and philosophical definitions of recognition are not so far away from each other. Bitterness abstracts the common definition into something more fundamental, while at the same time grounding the philosophical definition in something more real. And it works like this:

Grace is bitter because her mother is dead. No matter how terrible an act her mother committed, Grace still hangs onto the fact that she can mourn. She hates Darryl, as quoted above: "Grace hated him. This fragile, pathetic, sobbing boy who'd had strength enough to shoot to kill" (Cha 2019: 295). Yet at the same time, she reaches out to Darryl: "She reached both arms out toward the weeping boy. She found his hands and took them in her own. They were warm and wet, and she felt the life pulsing through the meat of his palms. She wrapped her fingers around his and waited for something to happen, for some indication of how she was meant to go on" (Cha 2019: 296). The combination of bitterness and recognition turns Grace's feelings into a kind of "*politicized anger*" (Couthard 2014: 110), they become part of a "social struggle" (Fraser and Honneth 2003: 199). This is not bitterness as failure, such as Albert Camus, through his reading of Scheler and Nietzsche, sees it, meaning a "resentment against oneself" (Camus 1991: 18). In Cha's work, bitterness has a different function. It keeps recognition real, so to speak, meaning that it keeps the oppressive and colonialist aspects of recognition in play. Bitterness functions as a "breach," as described above, or an intervention into the potentially destructive aspects of recognition.

This is similar to the manner in which Cha herself describes how *Your House Will Pay* works. In an interview the author conducted in mid-2021, she stresses both bitterness and recognition. She says first that "I imagine [conflicts between Korean and Black communities] will continue wherever Black people are thrown into close quarters with Korean people, especially when Koreans are praised as a model minority in order to shame Black people," and then she says that "I also think there's a lot of solidarity between Black and Korean Americans,

especially among the younger generation. It's not all ugly, and it's not all good" (Choi, Jae-bong 2021). When we read Cha's novels this combination of bitterness and solidarity does not come as a surprise, but is rather shown to be a necessity. It is an essential way for a positive openness to another to be possible.

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SECTION 4. HISTORY OF ART
SEKCIJA 4. POVIJEST UMJETNOSTI

DAN OKI

Nam June Paik i sličnosti s umjetnicima iz bivše Jugoslavije

Dan Oki: Nam June Paik and Similitudes with Artists from the Former Yugoslavia

Summary

Nam June Paik lived through an interesting historical and social series of events located in global geographic chronotopes that naturally determined the framework of his biographical and discursive artistic identity. Speaking of the first person from Asia who became an indispensable part of Western art history, it is necessary to emphasize Nam June Paik's feeling for the dialectics of dominant narratives produced by the authorities of states, finances, and the media. He understood very well the fictional logic of narratives that enforce dominance, but also those that refute that dominance, so as an artistic subject, through the processuality and objectivity of media artworks, he managed to build a parallel narrative of his own. He consciously participated in the construction of the fiction of global necessity, at the same time most often siding with those who live within the time of knowledge that provides correctness, against the time of guilt that is surrounded by the ignorance of the dominant narrative's fiction. In this sense, Paik embedded himself in the avant-garde artistic system of the West and remained there for the rest of his life. The influence or intertwining of artistic processes or parallelisms between one artist (Nam June Paik) who is no longer alive and the territory of a country that no longer exists (the Socialist Federal Republic of Yugoslavia), starts from the point of the beginnings of media art with Nam June Paik as a global artistic figure of that time, and with the phenomenon of the media art of the former Yugoslavia within the framework of countries with a socialist social and state system. Similarities and differences, counterpoints and parallelisms, are intermediately conditioned by artistic personalities, political and technological discourses, the communication environment, complementary conceptual approaches, and autoethnographies. The exhibition titled Nam June Paik – In the Groove, which was held at the Museum of Contemporary Art in Zagreb, preceded this text both in the curatorial and research sense. Along with experimental film and screenings of film installations from the 1960s, artists in the gallery-articulated contexts of the 70s increasingly exhibited video art, first with TV monitors, and then in the 80s with video projectors. The application of new technologies affects the social, aesthetic, and conceptual aspects of newly created media work. The solar

principle of the light imprint of warm celluloid film will be replaced in the next few decades by a cool lunar video image. Exploring the nature of the new media that is just emerging is the logical task for artists interested in expressing themselves in that same medium. In the 70s, Nam June Paik researched video feedback, the graphical aspects of the video signal, the manipulation and performativity of the video image, closed circuits, the sculpturality of TV monitors, as well as TV broadcasting as an artistic event and process. In the 70s artists in the former Yugoslavia also explored media art, often questioning the video camera/recorder as an artistic tool and other motifs in accordance with their own artistic conceptions and the available technology. In addition to Nam June Paik's works, paper analyzes the works of Marina Abramović, Srečo and Nuša Dragan, Ladislav Galeta, Sanja Iveković, Katalin Ladik, Dalibor Martinis, Goran Trbuljak, and Andrej Zdravič. These artists not only used the same technology as Nam June Paik, but their motifs are intertwined in the newly globalized world of media and art. Some of the most significant motifs are spirituality and technology drawn mostly through Buddhism, the relationship between nature and media technology, the questioning of the media-political hierarchy against the artistic dissemination of content, the manipulation of video and graphic images in time, and other motifs in accordance with individual artistic conceptions. And finally, let's conclude. Nam June Paik's utopian subversive technological anarcho-dadaism is quite comparable to the constructivist conceptual and even political and personal performative autoethnographies of some important artists from the former Yugoslavia. Just as the avant-garde artists from the 1920s were incorporated into an integral part of the visual design computer programs of the 1990s, which they preceded in terms of performance, formality, and content, so have the artistic media concepts of the 1970s and 1980s been incorporated into today's social networks and AI databases and protocols. What remains in this context as the most fascinating questions are precisely the works and documents of actualized artistic personalities that are realized through the simultaneous development of new media languages and the struggle to achieve individual and collective freedoms against the technologies of domination, subjugation, and control in different life discourses.

Utjecaji ili isprepletanja umjetničkih procesa ili paralelizmi između jednog umjetnika (Nam June Paika) koji više nije živ i područja jedne zemlje koja više ne postoji (Socijalistička Federativna Republika Jugoslavija) kreću iz ishodišne točke začetaka medijskih umjetnosti s Nam June Paikom kao globalnom umjetničkom figurom toga vremena i fenomenom medijskih umjetnosti bivše Jugoslavije u okviru zemalja socijalističkog društvenog i državnog uređenja. Sličnosti i razlike, kontrapunkti i paralelizmi intermedijalno su uvjetovani umjetničkim osobnostima, političkim i tehnološkim diskursima, komunikacijskim okolišem, komplementarnim konceptualnim pristupima i autoetnografijama. Izložba naziva *Nam June Paik – In the Groove* koja je održana u Muzeju suvremene umjetnosti u Zagrebu prethodila je ovom tekstu kako u kustoskom tako i u istraživačkom smislu.

Zen for Film naziv je Paikova eksperimentalnog i ontološki zamišljenog filma iz 1964. godine koji je posveta konceptu *tišine kao Ne-zvuku* kako ga je shvaćao američki kompozitor i umjetnik John Cage (prakticirajući budist), koji je imao veliki utjecaj na mladog Paika. *Zen for Film* prikazuje (*loop*) samu površinu filmske role na kojoj nikad ništa nije snimljeno, pa je nerazvijeni negativ osvijetljen svjetlom projektora uz nešto ogrebotina i prašinu na filmskoj traci. Gledatelja se izaziva da vidi vlastite slike umjesto da ih gleda na projekciji. U Zagrebu je na Međunarodnom festivalu eksperimentalnog filma (GEFF) 1963. premijerno prikazan *antifilm* Mihovila Pansinija *K-3, ili čisto nebo bez oblaka.* Ovaj film, koji je prazna obojena traka bez filmskih sadržaja, komplementaran je Paikovu filmu *Zen for Film*. Vrlo je zanimljivo da se paralelni procesi u eksperimentalnom filmu odvijaju u Zagrebu i kod Paika. Riječ je o utjecaju određenog broja modernističkih elemenata koji su se uspostavili unutar okvira tadašnje socijalističke kulture. To se posebno odnosi na eksperimente u vizualnim umjetnostima i ondašnjoj suvremenoj glazbi, kao što je to, na primjer, slučaj Novih tendencija i Muzičkog bijenala (Turković 2009). Mogućnost usporedbe Nam June Paika i Mihovila Pansinija zorno prikazuje širinu mogućnosti i spektar uspostavljanja paralela s nizom autora iz bivše Jugoslavije koji se izravno ili neizravno odnose prema radovima Nam June Paika nastalima u SAD-u i zapadnoj Europi.

Riječ je o mogućnosti usporedbe većeg broja različitih umjetnica i umjetnika s fokusom na Paikovu vizionarsku i procesualno umjetničku produkciju toga vremena. Tako je Paik pod nazivom *Zen for Film: Variations on a Theme by Robert Breer* izveo i performans na prvom *New Cinema Festivalu* u *Filmmakers Cinematheque* u New Yorku 2. studenog 1965. U toj izvedbi Paik se nonšalantno iz ležećeg položaja ispod projekcije filma *Zen for Film* igra sa sjenom svoga kažiprsta koji pratimo na projekciji (Hanhardt 1982: 37). U ovom performansu Paik prati „uskraćeni filmski zapis" kao ogledalo stvarnosti, pri tom dodavajući filmskoj projekciji minimalnu koreografiju pokreta kažiprsta, a istovremeno se referira prema indonezijskom *wayangu*, odnosno kazalištu sjena. Paikov primarni interes za prikazivanje svjetla i sjene kao zaslona tehnološki posredovane pokretne slike doveo ga je do alteriranja televizije kao umjetničkog objekta. Naravno, ne kažiprstom i filmom, već konceptualno tehnološkim postavljanjem magneta na TV monitore, što je rezultiralo distorzijom različitih TV prikaza. Početkom 1960-ih nije bilo videorekordera, nego je TV bio isključivo medij uživo. Motiv Mjeseca predstavlja vrlo dobar primjer Paikova umjetničkog djelovanja od njegova jednostavnog prikaza Mjeseca na jednom TV-u sredinom šezdesetih do instalacije *Moon is the Oldest TV* (Mjesec je najstarija televizija) iz 1976. godine u kojoj je na 12 televizora prikazano dvanaest mjesečevih mijena. Mjesečeve mijene interplanetarne su igre svjetla i sjene, tisućljećima urezane u mentalne slike *Homo sapiensa* koji upravo 1969. godine prvi put hoda po Mjesecu, a što je za 600 milijuna ljudi diljem svijeta

prikazivano upravo pomoću televizijskog sustava pod nazivom USB (*Unified S-band*), posebno napravljenog za ovu svrhu.

Uz eksperimentalni film i projekcije filmskih instalacija iz šezdesetih godina, umjetnici u galerijskim kontekstima u sedamdesetim godinama sve češće izlažu videoumjetnost; najprije preko TV monitora, a zatim u osamdesetim godinama i pomoću videoprojektora. Primjena novih tehnologija utječe i na socijalne, estetske i konceptualne aspekte novonastalih medijskih radova. Otisak svjetla toplog celuloidnog filma kao sunčeva principa u sljedećih će nekoliko desetljeća biti zamijenjen hladnom lunarnom videoslikom. Istraživanje prirode novog medija koji se upravo pojavljuje logičan je slijed izričaja za umjetnike zainteresirane za izražavanje u tom istom mediju. Sedamdesetih godina prošlog stoljeća Nam June Paik istražuje *video feedback*, grafičke aspekte videosignala, manipulaciju i performativnost videoslike, *closed circuit*, skulpturalnost TV monitora, ali i TV emitiranje kao umjetnički događaj i proces. U sedamdesetim godinama umjetnici u bivšoj Jugoslaviji također razvijaju ovu vrstu istraživanja medija, propitujući često videokameru/rekorder kao umjetničko sredstvo, kao i druge motive u skladu s vlastitim umjetničkim koncepcijama i dostupnom tehnologijom.

Srečo i Nuša Dragan, umjetnički par iz Ljubljane, snimaju u Ljubljani 1969. godine prvi videoumjetnički rad u bivšoj Jugoslaviji pod nazivom *Belo mleko belih prsi*. U videu se na statičnoj fotografiji dojke uparenoj s grafikom u nastajanju događa vizualni element vremenitosti videoregistracije potkrijepljen montažom zvukova. Bijelu videografiku što proistječe iz ženske dojke moguće je povezati s radom drugog umjetničkog para, Nam June Paika i Charlotte Moorman, odnosno s radom iz 1969. godine *TV-Bra for Living Sculpture* premijerno izvedenim 17. svibnja 1969. godine u Howard Wise Gallery u New Yorku (Hanhardt 1982: 47). Za razliku od apstraktnoga videokoncepta Sreče i Nuše Dragan, *TV-Bra for Living Sculpture* skulpturni je objekt koji se otjelovljuje kroz nošenje. U konceptualno funkcionalnom smislu ovaj koncept služi performativnoj izvedbi. Ovo je prvi od ukupno četiri radova koje je Paik napravio specijalno za njegovu dugogodišnju umjetničku suradnicu i čelisticu Charlotte Moorman (Hanhardt 1982: 95). Evo kako sam Paik piše o odnosu umjetnosti i tehnologije u tako zamišljenom kontekstu: „Pravo pitanje u vezi 'Umjetnosti i Tehnologije' nije izrada još jedne znanstvene igračke, nego pitanje kako humanizirati tehnologiju i elektroničke medije, koji napreduju brzo – prebrzo. Napredak je već premašio mogućnosti programiranja" (Hanhardt, Zinman i Decker-Phillips 1982: 33).

Umjetnica koja je u šarolikom umjetničkom presjeku slična Paiku, a posebno u performativnim aspektima, jest Katalin Ladik. Ladik je u pravom smislu multimedijalna umjetnica koja uz likovni izričaj, glazbu, glumu u kazalištu, na radiju i na filmu također piše knjige poezije. Njezin umjetnički rad sadrži

specifičan ritualni anarhizam iz ženske pozicije, usmjeren protiv „stabilnog mnoštva konstruiranog po uzoru na idealizirani maskulinitet“ (Šuvaković 2010: 118), ali anarhizam koji slavi vitalnost i emancipaciju kako nje same, tako i mnogostrukosti i hibridnosti života. Iz ove široke umjetničke medijalizacije u ovom kontekstu svakako treba izdvojiti aspekte njezina rada vezane uz fonopoetsku izvedbu zvuka i slike, pri čemu video i zvučni performans *Poemin* (1978) na ovoj izložbi zauzima središnje mjesto. U ovom radu Ladik spaja preparaciju lica šminkom sa zvučnim performansom glasa koristeći se istovremeno konceptualizacijom rekvizita u likovnim i kompozicijsko glazbenim elementima ovog rada zabilježenog na videu. U *Poeminu* se komplementarno spajaju njezini vizualno performativni, glazbeni, pjesnički, glumački i redateljski aspekti djelovanja u jedan cjeloviti umjetnički dokument. Za razliku od Paika, Katalin Ladik nije se koristila visokom tehnologijom danog vremena, ali je njezin interes i umjetnički opseg vrlo nalik Paikovu.

Jedan od videoumjetnika koji je u bivšoj Jugoslaviji također na više razina rezonirao s Nam June Paikom jest Dalibor Martinis. Martinis je umjetničku praksu od 1970-ih dominantno razvijao kroz medij videa i medijskih instalacija pa su veze s Paikom u tom smislu brojne, ali još je važnija podudarnost u sadržajnom i konceptualnom presjeku. U videoradu pod nazivom *Open Reel* (Otvoreni kolut) iz 1976. Dalibor Martinis u performansu pred kamerom simulira *video head* (videoglavu) tako što si omotava videovrpcu oko glave vrteći se na stolici. Ovaj rad implicitno se bavi identitetom autora kroz sam umjetnički diskurs koji se manifestira kao regulator sadržaja u okviru zadanog medija i referentnosti na društveno tehnološke aspekte tadašnjice. Čitano unatrag, Martinis je u ovom radu derivirao odnos prema videu kao prema mediju kojim će se baviti cijeloga života, ali istodobno ostvarujući projekciju okoline kao šireg diskursa na njega kao autora (Foucault 2015: 48). Zanimljivo je uz Paikov *Zen for Film* za usporedbu ovdje spomenuti i konceptualni performans u kojemu Paik odmotava traku za pohranu računalnih podataka na događanju *Seventh Annual New York Avant-Garde Festival* 1969. godine (Hanhardt 1982: 47). U ovom radu Paik se referira na stvarnost kao bazu podataka koja se performansom učitava na računalnu traku. Računalna se traka ovdje razvija osvjetljavanjem i odmotavanjem stvarajući imaginarnu kinematografsku, ali isto tako i drugu bazu podataka određenu prostorom u kojemu se performer kreće, a kompjuterska traka odmotava. Kod obojice autora događa se preskakanje kamere ili računala kao dijela tehnološkog i umjetničkog procesa, te istovremeno problematiziraju i samo autorstvo kao identitet i diskurs. Martinis je u desetljećima koja su slijedila razvijao specifični medijski proces pod nazivom *Data Recovery* koji se zasniva kako na analognim, tako i na digitalnim aspektima pohrane podataka i njihove reizvedbe i reinterpretacije. Za razliku od Paika, sadržaj Martinisovih radova od 1990-ih godina do danas ostao je medijski konceptualan, premda kod njega, kao i kod Paika, autobiografske reference postaju sve više smještene u

koncepte samih radova. Nam June Paik ovu vrstu konceptualno medijske usredotočenosti nastavio je do početka 80-ih godina, da bi ono kasnije ustupilo mjesto crtežima, skulpturalnim i prostornim aspektima tržišta medijske umjetnosti, isto tako i autoetnografskim sadržajima kao nastavku linije radova iz njegovog fluxus korijena djelovanja.

Untitled (Cut) iz 1976. rad je Gorana Trbuljaka u kojemu se rezanje videovrpce suodnosi prema istodobnom snimanju *open reel* videosustava (točnije rekordera koji je u to vrijeme kabelom bio povezan s kamerom), sve do konzekventnosti bijelog šuma koji nastaje kao posljedica rezanja videovrpce. Ovaj rad istodobno posjeduje konceptualno humoristični i auto/cenzorski aspekt snimanja pokretne slike na videu. Bitno je spomenuti da je Goran Trbuljak, osim toga što je likovni umjetnik, također i renomirani filmski snimatelj, što ovom radu s neodadaističkim konceptualnim humorom daje i određenu osobnu dimenziju: moglo bi se reći da Trbuljak autoironično *reže granu na kojoj sjedi*.

Film Andreja Zdravića *Breath* (Dah) snimljen 1976. u New Yorku u produkciji *Anthology Film Archives* prikazuje novine koje lebde u zraku nošene vjetrom, poput informacija, misli i slika koje dolaze i odlaze kroz ulice Manhattana otpuštajući se u procesu filmske meditacije organski zvukom iz kadra u kadar, što se može poistovjetiti s udahom i izdahom. Film je konceptualno reduciran na jedan motiv, ali je organizacija zvuka složenija i pod jednakim je utjecajem fluxus kompozitora i tonskog komponiranja avangardnog filma. Nam June Paik izveo je u Anthology Film Archives dva performansa: *Fluxus Sonata 2* 1974. godine i *Fluxus Sonata 4* 1975. godine, oba u organizaciji Georgea Maciunasa (Hanhardt 1982: 56-57).

Iste, 1976. godine kada Andrej Zdravič radi film *Breath*, Nam June Paik postaje profesor na Likovnoj akademiji u Düsseldorfu, gdje njegov inauguracijski performans pod nazivom *Video Venus* između ostalih snima i Ivo Deković kao Paikov student prve generacije. Ivo Deković razvio je u godinama koje su slijedile poetski i autoetnografski videoopus zasnovan na *ready made* kolažima u videoskulpturi i čestim motivima dalmatinske etnografije i djetinjstva. Ivo Deković predstavljao je hrvatsku na Venecijanskom bijenalu 1993. godine s radom pod nazivom *Movar* (uvala u blizini Šibenika), gdje je u njegovoj ribarskoj mreži veliki broj TV monitora na kojima je predstavljena grmljavina. Iste godine Nam June Paik bio je u Zagrebu u povodu izložbe dokumenata i grafika u Klovićevim dvorima, a tom su prigodom Sanja Iveković i Dalibor Martinis napravili s njim drugi videointervju, prvi je put to bilo u New Yorku za vrijeme Paikove izložbe u Whitney Museum 1982. godine. Oba su intervjua postavljena kao sastavni dio izložbe *Nam June Paik – In the Groove* u MSU-u u Zagrebu.

Premda je Sanja Iveković svjetski poznata kao feministička medijska umjetnica, u ovom kontekstu usmjerit ćemo se na njezin aktivistički umjetnički aspekt u širem političkom kontekstu. U videu *Looking at* (*Gledanje u*) iz 1974.

Sanja Iveković koristi se statičnom snimkom kamere koja snima donji desni kut TV slike tijekom udarnih večernjih vijesti na nacionalnoj televiziji. Nesklad između iznimno važnog tona vijesti i neodređenog segmenta televizijske slike stvara napetost i upućuje gledatelja na snalaženje u slici u odnosu na televizijski narativ. Haptički rezultat medijski subverzivnog koncepta u potpunom je raskoraku s isključivim i stereotipno ideologiziranim pravcem distribucije informacija od strane vlasti prema gledateljima. Relevantnost vijesti u činjeničnom, interpretacijskom i kontekstualnom smislu potpuno je podrivena.

Zanimljivo je usporediti Paikovo medijski aktivističko pojavljivanje u poznatom TV programu *Tomorrow* kod voditelja Toma Snydera 1975. godine s videoradom Sanje Iveković *Looking at*. U oba slučaja radi se o problematiziranju izbora i kontrole informacija na televiziji. U to vrijeme ova dva primjera ocrtavaju različite, ali svejedno usporedive primjere kontrole informacija i usmjeravanje pozornosti gledatelja na televizijama od strane vlasti i moći, premda govorimo o dvama različitim političkim sustavima, naime socijalističko-komunističkom i kapitalističkom. Paikovo sudjelovanje u Snyderovu TV programu *Tomorrow* odvijalo se uživo iz njegova studija u Mercer Street u New Yorku, što je bio uobičajen način na koji je Snyder ugošćivao poznate osobe poput Jackie Kennedy u Bijeloj kući. Međutim, Paik je cijelo emitiranje pretvorio u subverzivni fluxus događaj na način da je ispitivao Toma Snydera o temama o kojima on kao televizijsko lice nije htio javno govoriti. Tako ga je Paik pitao služi li TV medij za komunikaciju među ljudima ili je komercijalno zabavni medij. Premda je Snyder želio prekinuti emisiju, Paik mu to nije dopustio, već ga je vješto manipulirao dajući Snyderu komplimente za odgovore na subverzivna pitanja, sve do krešenda na kraju kada je Paik sam davao i odgovore na vlastita protupitanja, i to tako što je u eteru čitao poglavlja iz knjige o ratu u Vijetnamu naslovljene *The Unheard Voices* (*Glasovi koje se ne čuju*, Don Luce i John Sommer, 1969). Iz izbora pročitanog teksta bilo je jasno da je propast politike SAD-a u Vijetnamu zapravo rezultat poražavajuće komunikacije i nerazumijevanja druge civilizacije (Ross 1982: 107).

Sanja Iveković 1994. godine kao dio videoinstalacije pod nazivom *Resnik* (u to vrijeme izbjeglički kamp u okolici Zagreba) postavila je biljke lončarice ispred videoprojekcije snježnog pejzaža koji je ispresijecan riječima i pojmovima što upućuju na život izbjeglica. U ovom radu snažno je izraženo nerazumijevanje životnih uvjeta izbjeglica tako da se pojmovi u bijelim slovima na crnoj pozadini projiciraju preko biljki koje se suše jer se ne zalijevaju. Metonimija odnosa između medijski posredovanih pojmova i organskog života biljaka (kojima je ukinuto zalijevanje vodom) naspram sudbine izbjeglica i na kraju njihove gole tjelesnosti i golih života dio je aktivističkog umjetničkog konteksta u kojemu se problematiziraju odnosi organskog života naspram komunikacijskih tehnologija i političkih diskursa eksploatacije informacija. Iveković indirektno

uspoređuje odnose između države i zdravlja referirajući se na političke logore kao najekstremniju mjernu jedinicu humanosti (Agamben 2006: 122-126).

Paik je 1974. prvi put predstavio rad pod nazivom *TV Garden* (*TV vrt*) u kojemu je četrdeset monitora položeno na pod među gustom vegetacijom (Hanhardt 1982: 70, 98). Bilo je to prvi put da neki umjetnik zajedno izlaže biljke i televizije kao dio jednog rada. Dvadeset godina kasnije (1994) Sanja Iveković prvi je put izložila *Resnik*, a onda je isti rad izložila nakon gotovo trideset godina na ovoj izložbi u MSU-u u Zagrebu (2023), ali na način da su biljke za vrijeme izložbe bile zalijevane. Jesmo li nešto naučili u ovih pedeset godina ili je samo promijenjen kôd političke korektnosti, ostaje problem koji se svakom čitatelju nudi kao mogućnost osobne interpretacije. U filmu predstavljenom na izložbi *Tiger Lives* (Tigar je živ) iz 1999., koji je bio emitiran na televizijama 77 zemalja istovremeno, Nam June Paik obratio se novom mileniju čovječanstva, a napose Korejcima kako bi ih potaknuo da prekinu patnju i krenu dalje u novo stoljeće. Za razliku od političko-aktivističkog spektra umjetnika bivše Jugoslavije koji je bio najčešće zaokupljen lokalnim i regionalnim temama, Paikov je medijski aktivizam, upravo zbog samog njegova života, bio globalno obilježen. Njegova globalna umjetnička mentalna slika izvrsno je ilustrirana autoetnografskim bakropisom i akvatintom u radu izloženom na izložbi *Key to the Highway* (Ključ za autocestu) iz 1995. u kojem se spaja arheološko-lingvistički aspekt poznatog *Rosetta Stonea* iz 196. prije Krista koji je bio ključan za dešifriranje hijeroglifa sa sâmim Paikovim konceptom *Electronic Superhighwaya* (Elektroničke autoceste) kojim je još 1974. anticipirao *World Wide Web*.

U usporedbi kontekstualiziranja medijskih umjetničkih praksi u mediju televizije s Paikovim radom, u bivšoj Jugoslaviji najrelevantnija je TV galerija, kao i dijelovi drugih TV emisija koje su joj prethodile počevši 1984. godinom, na inicijativu i prema koncepciji Dunje Blažević u Beogradu, a emitirani su u TV mrežama većine tadašnjih jugoslavenskih republika. Na početku 1984. Paik radi iznimno veliki umjetnički projekt pod nazivom *Good Morning, Mr. Orwell* (Dobro jutro, gospodine Orwell). U ovom projektu on igra višeslojnu ulogu kustosa, producenta i generalnog supervizora medijskih protokola. Redateljski, snimateljski, scenografski i slični zadaci povjereni su drugim tehničkim suradnicima, dok su umjetnici, glazbenici, pisci, koreografi, i raznorodni performeri zapravo dio Paikove globalne kustoske koncepcije čiju su jezgru sačinjavali njegovi mnogi i raznovrsni umjetnički suradnici. Prva je to satelitska videoinstalacija koja je preko satelita uživo povezivala WNET TV iz New Yorka i Georges Pompidou Centar u Parizu uz uključivanje Njemačke i Južne Koreje, a s jasnom porukom političkog i medijskog alteriranja televizije kao medija koji kontrolira mozgove širokog pučanstva po cijelome planetu.

Dunja Blažević u *TV galeriju* također je uz medijske umjetnike uključivala i glazbenike, pisce, koreografe i intelektualce. U ovdje relevantnom smislu važno je naglasiti da je TV galerija bila usidrena u kustoskim koncepcijama Galerije studentskog kulturnog centra sveučilišta u Beogradu koji je Dunja Blažević vodila 1970-ih. Ona je uključivala nove konceptualne i medijsko-umjetničke prakse u kojima su sudjelovali gotovo svi umjetnici iz bivše Jugoslavije čiji se radovi analiziraju u ovom tekstu. Međutim, bitno je spomenuti da je TV galerija funkcionirala više kao *showroom* za emitiranje različitih novih umjetničkih sadržaja, a puno manje u smislu izravnog istraživanja samog medija televizije kao u Paikovu slučaju.

Ranjivost je oduvijek bila sastavni dio samog umjetničkog izraza, dio motivacije, ali i značajka procesa stvaranja. Od prikaza lova na životinje u fazi ljudskog izlaska iz prirodnog stanja do prikaza ratova kao sukoba među ljudima, od prikaza ranjivosti drugih do prikaza ranjivosti samih umjetnika, gdje posebno mjesto zauzima performativno umjetničko samoranjavanje pred publikom i kamerom. U ovom kontekstu susreću se dva rada, jedan Nam June Paika pod nazivom *Cutting My Arm* (Rezanje moje ruke) koji je izveden u okviru programa *Manipulations* u Judson Gallery u New Yorku 1967. godine (Hanhardt 1982: 40), a drugi Marine Abramović pod nazivom Lips of Thomas izveden prvi put u Krinzinger Gallery u Insbrucku 1975. godine. U oba rada umjetnici sami sebi nanose bol na način da žiletima režu kožu izlažući vlastitu krv publici; Paik dva križa, po jedan na podlaktici svake ruke, a Abramović zvijezdu petokraku na trbuhu – dva suprotstavljena politička simbola toga vremena. Simboličko signaficirane intervencije zapravo su kod svakog od njih komponente kompleksnijih radova u mediju performansa, ali i zvuka. Marina Abramović ubrzo nakon završene akademije 1970. prestala je slikati i odmah se počela izražavati u mediju zvuka – točnije zvučnih ambijenata. Tada nastaju jednostavni zvučni radovi kao *Stablo* (The Tree, 1971), *Metronom* (Metronome, 1971) i *Aerodrom* (The Airport, 1972), ali zapravo tek njezinim prvim tjelesnim performansom *Ritam 10* (Rhythm 10, 1973) koji uključuje i važan aspekt zvuka započinje njezin umjetnički proces kakav znamo i danas. Performans *Ritam 10* izveden je prvi put na Edinburgh Festivalu u kolovozu 1973. u organizaciji galeriste Richarda Demarca. *Ritam 10* baziran je na autodestruktivnoj igri srpskih i ruskih seljaka koja ide otprilike ovako: igrač raširi prste jedne šake na stolu, dok drugom rukom zabija nož među prste na stolu, te svaki put kada promaši i poreže se, mora popiti čašicu alkoholnog pića, a što više igra, to se, naravno, sve više samoranjava. Ritam zvukova zabijanja noža u stol između pet prstiju kod Abramović nadopunjen je bijelim papirom na kojemu ostaju krvave kapljice. Umjetnica kaže da je tada u Edinburghu prvi puta osjetila naelektriziranost opasnosti i ujedinjenje s pozornošću publike. U publici je bio i Joseph Beuys koji je također nastupao na festivalu i koji je predložio kustosu Achille Bonito Olivi da pozove Abramović na izložbu *Contemporanea* u Villi Borghese u Rimu u studenom

1973. godine gdje je opet izvela *Ritam 10*, a nakon čega je odmah pozvana da se predstavi s novim performansima u Milanu i Napulju. Kako je Beuys bio Paikov cjeloživotni prijatelj, ali isto tako i osoba koja je asistirala Paikovu ulazu u svijet likovnih umjetnosti, možemo i to smatrati određenom poveznicom. Joseph Beuys tako je već sljedeće godine prisustvovao na Aprilskim susretima u Beogradu (Denegri 2017: 244-245). Na ovoj izložbi prezentiran je rad Marine Abramović pod nazivom *Five Sound Ambiences* (Pet zvučnih ambijenata) iz 1974. godine baziran na zvuku. To je zvučna instalacija s pet metronoma postavljenih na pod u pet odvojenih i praznih prostorija s pet različitih ritmova na koje su namješteni metronomi. Ovaj rad predstavlja proširenu verziju zvučnog ambijenta s jednim metronomom u jednom prostoru – *Metronom* (Metronome 1971).

Koliko je za Marinu Abramović neuobičajen rad u mediju zvučne instalacije, otprilike je istovjetno toliko neuobičajeno za Paika da radi isključivo s vlastitim tijelom. U namjeri spajanja Paikova zvučno-glazbenog opusa s radom *Five Sound Ambiences* Marine Abramović poslužit ćemo se Paikovim radom *Symphony for 20 Rooms* iz 1961. godine (Nyman 1982: 87-88). U ovom radu Paik gotovo istovremeno s Johnom Cageom i Karlheinzom Stockhausenom upotrebljava simultanost prostornih i zvučno-glazbenih komponenti u uspostavljanju zvučne instalacije simfoničnoga karaktera. Kod Abramović se radi o konceptualnoj redukciji na jedan multiplicirani *ready made* objekt – metronom kao glazbeni rekvizit *par excellance*. Sam proizvedeni zvuk posjeduje pet različitih varijacija, što je vidljivo na ontološkoj razini, ali i u samom procesu proizvodnje zvuka od strane objekta, sve se zbiva u pet zasebnih prostorija u kojima se zvuk oblikuje u skladu s karakteristikama pripadajuće arhitekture, ali bez upliva zvuka iz drugih prostorija.

Tako je Simfonija za dvadeset soba (*Symphony for 20 Rooms*) zapravo smještena u 16 soba gdje neke od njih imaju zasebnu glazbu i zvuk, dinamično osvjetljenje, neke imaju mirise – toplinu – strujanje zraka, pri tom osam soba ima jedan ili više magnetofona s trakama, jedna soba je prazna, pet soba poziva publiku na participaciju. Prva ima preparirani klavir, druga ima kamenje i komade drveta za pravljenje zvukova s njima, treća ima pojačalom ozvučenu metalnu ploču po kojoj publika udara, četvrta ima užasno visoki zvuk najvećeg intenziteta, prekomjerno je osvjetljena, sa zaudarajućim mirisom octa u vrućini naložene peći i snažnim vjetrom koji dolazi iz stroja koji proizvodi vjetar, a peta ima 100 loših glazbenika koji se igraju sa 100 zviždaljki, 100 dječjih igračaka i gomilom orkestralnih instrumenata. U idućim sobama odvijaju se čitanja književnih klasika, čuju se zvukovi TV vijesti, zvukovi vode, itd. Iz navedenog opisa može se zaključiti kako je ovdje riječ o izričito kompleksnom glazbenom djelu u formi izložbe koji Paika izdvaja od svih drugih kompozitora fluxusa. Posebno je važno naglasiti činjenicu da ugledni kompozitor Michael Nyman piše kako je riječ o bitnoj razlici od svih drugih kompozitora toga vremena.

Implicitno se podrazumijeva da ovaj rad Paika odvaja i od svih drugih umjetnika zvuka (*sound artists*) toga vremena. Premda je, kako smo rekli, *Symphony for 20 Rooms* potpuno oprečna redukciji zvuka kod Abramović, Paikove simfonije (*I*, *V*, *VI*) predstavljaju sukcesivno izvođenje individualnih zvukova ili individualnih zvukovnih događaja koji u redukcijskom protokolu slijede jedni iza drugih. Na ovoj izložbi, međutim, nema niti jedne Paikove simfonije, već je izložen rad naziva *MS-Fluxussus* (preparirana violina s malim propelerom za plovidbu na daljinsko upravljanje) iz 1980. godine. Na fotografiji Paik pomoću daljinskog upravljača upravlja violinom koja plovi rijekom Rajnom u blizini Düsseldorfa. Alterirana violina pridružena je Paikovoj alteraciji glazbenih instrumenata u medijalizirane skulpture za izvedbu iz prijašnjih godina u kojima su, naravno, najpoznatija alteriranja instrumenata klavira i čela. U performiranju i alteriranju glasovira iz različitih perspektiva sudjelovali su mnogi umjetnici, filmaši i kompozitori iz bivše Jugoslavije kao Miša Savić, Dalibor Foretić, Raša Todosijević i Ivan Ladislav Galeta, da spomenemo samo neke od njih.

U kontekstu alteriranja, prepariranja i performiranja klavira specifičan je rad Ladislava Galete *Naprijed-natrag: klavir* iz 1977. godine. Ovaj je rad zapravo preteča ili, bolje rečeno, model za kasniji eksperimentalni film naziva *Wal(l)zen* iz 1989. koji je producirao muzikolog Nikša Gligo. Naziv filma na razini površinskoga semantičnog sloja izgleda kao da hibridno spaja valcer i zen. Zapravo riječ je o alkemijski impostiranoj analogiji kao učestalom umjetničkom principu Ladislava Galete za kojega je karakteristično ovakvo simbolima i referencama zasićeno kolažiranje. Tako film ima naziv na početku *Wal(l) zen*, ali i na kraju *Wel(l)zen*, što upućuje na to da se film treba gledati dvaput odjednom, kako to kaže Miklós Peternák (2013: 99-100). U ovom kubističkom filmu koji pretendira na zvuk kao noseći element cjelokupnog rada, Galeta je pozvao pijanistu Freda Došeka da odsvira Chopinov Piano Valcer (op. 64, no. 2) i pri tome je snimio njegove ruke u krupnom planu, da bi ovu snimku na 35-milimetarskoj traci isprintao te onda obrnuo. Zatim je ovu obrnutu snimku dao Fredu Došeku da je nauči svirati upravo obrnuto. Potom je snimo ruke Freda Došeka u krupnom planu kako sviraju istu Chopinovu kompoziciju = obrnuto. Zatim je snimku naopako odsvirane kompozicije isprintao te opet obrnuo vraćajući je kroz eksperiment na početak izvedbe. Naravno da je kompozicija bila izmijenjena kroz Galetinu medijsku transmutaciju u četiri verzije koje su potom ugrađene i montirane, čineći jednu novu slikovno-glazbenu kompoziciju usmjerenu prema kubističkom razumijevanju umjetnosti.

Ladislav Galeta u videoradu *Ping-pong* iz 1976. – 1978. preko *video splitera* propituje prostorno perceptivno zrcaljenje granica medija. To čini manipulacijom snimkama napravljenim pomoću tri kamere, koje daju dvije perspektive igrača stolnog tenisa. Godinu kasnije Galeta pravi i prostornu instalaciju baziranu na ogledalu i stolnom tenisu koja izaziva gledatelja na participaciju u igri stolnog tenisa protiv protivnika kojega ne može pobijediti – ogledala. Ova

instalacija slična je opet radu *Zrcalni klavir* iz 1977. godine (Peternák 2013: 107). U ovim Galetinim radovima u medijima videa i prostorne instalacije u 1970-im godinama već je oblikovan njegov interes za medijsku transmutaciju prostora i vremena u pokretnoj slici, baziranu na zrcaljenju prostora, pokreta, zvuka i slike. Umjetnički manipulirana simetrija nastala u mediju videa temelj je njegova konceptualnog procesa, a bit će sastavni dio svih njegovih budućih eksperimentalnih filmova. Suprotno od Paika koji je svoju fluxusovsku igru započeo u mediju filma 60-ih godina, a nastavio je dalje razvijati u mediju videa i televizije, Galeta je istraživanje pokretne slike započeo zapravo u mediju videa, a onda nastavio u mediju eksperimentalnog filma.

U smislu komparacije Paikova umjetničkog rada s radovima umjetnika s područja bivše Jugoslavije, kao posljednju komponentu uključit ćemo umjetničke interpretacije budizma koje su se šezdesetih godina prošlog stoljeća gotovo poput svojevrsne subreligije rasprostranile na Zapadu. Tu je i specifičan postreligijski svjetonazor mnogih intelektualaca, umjetnika, kompozitora i znanstvenika u SAD-u i zapadnoj Europi u desetljećima koja su slijedila (naravno, govoreći iz ove perspektive, ne uključujemo *new age* strujanja koja spadaju u drugi kontekst). Najreprezentativniji rad koji kontekstualizira zen budizam s videoumjetnošću u bivšoj Jugoslaviji videoinstalacija je Dalibora Martinisa iz 1986. pod nazivom *Rock Garden* (Kameni vrt). Instalacija ima tri videokanala i četrnaest monitora, a inspirirana je zen budističkim vrtovima. Po svojoj prirodi ova instalacija zapravo je transponiranje kompozicije i dimenzija pješčano-kamenog vrta hrama *Ryoanji* u Kyotu, ali na mjesta kamenih stijena postavljeni su TV monitori (na kojima se vide potok, granje, vjetar) uronjeni u pijesak kao anorganski materijal. Dualistički simulirani naziv *Rock Garden* podsjeća na Paikov naziv *Global Groove* u smislu glazbe na televiziji nasuprot zen budističkoj tradiciji, ali možda se još više cjelokupna umjetnička parafraza kao posveta odnosi na Paikov rad *TV Garden.* Dalibor Martinis u radu funkcionira performativno kao vrtlar ili zen redovnik, jer je on taj koji grabljama uređuje krugove koji se šire od monitora prema van, pa su na zidu kao sastavni dio instalacije obješene i grablje. Marina Abramović i Ulay napravili su cijeli niz performativnih radova koji se referiraju prema budizmu, posebno onih jako poznatih u kojima danima meditiraju gledajući netremice jedno drugo (*Nightsea Crossing*, 1982. – 1986.) na raznim kontinentima. Paikov *TV Buddha* iz 1974. predstavlja kanonski koncept redukcije i autorefleksivne usredotočenosti, ali za razliku od radova Abramović i Ulaya, ovaj se rad u svojoj biti odnosi prema mediju televizijskog izričaja kao moguće zen budističke meditacije. Ovaj motiv prisutan je od samih početaka videoumjetnosti, a razlog tome leži u samoj prirodi videosignala, posebno u videoinstalacijama *closed circut* (zatvorenoga kruga) kao što je *TV Buda*. Tipičan omanji kip Bude gleda u televiziju gdje se nalazi njegov prikaz koji dolazi iz kamere postavljene iznad televizije. U susretu sa samim sobom kroz proces meditacije kip Bude otpušta sadržaje svijesti

kroz medijski zatvoreni *feedback*, dok na kraju ne dođe do praznine u kojoj se producira čisto *sebstvo*, tj. videosignal očišćen od bilo kakvih sadržaja.

Pogledajmo sad ovaj problem iz perspektive lokalnog umjetničkog upisa. Dalibor Martinis u obliku intervjua sa samim sobom napravio je rad pod nazivom *Dalibor Martinis – 1978 talks to Dalibor Martinis – 2010* (Dalibor Martinis – 1978. priča s Daliborom Martinisom – 2010.). On je najprije izveo performans 1978. u Western Front Art Centru u Vancouveru pod nazivom *Data Recovery* gdje je sam sebi postavio pitanja nalik na *zen koane* na koja je u mediju videa odgovorio tridesetak godina kasnije, točnije 2010. godine na Hrvatskoj radioteleviziji. Prvo pitanje postavljeno 1978. u Vancouveru samom sebi „da li si još uvijek živ?“ imalo je pozitivan odgovor, međutim, Dalibor Martinis tada nakon 32 godine zapravo je postao i netko drugi. Leonida Kovač smatra da se Martinisov radni postupak temelji na načelu reprodukcije kao reproizvodnje (Kovač 2016: 302), a u ovom slučaju reproizvodnje razgovora sa samim sobom koji se zapravo kao takav ne može reproducirati jer se subjekt istovremeno nalazi na dva različita mjesta-vremena svedena pod zajednički nazivnik tehnološki podešene iste mjerne jedinice koncepta umjetničkog rada. Neodređenost ne=vlastitog odgovora u anticipiranom trenutku budućnosti razdvaja subjekt na način analogan onome kako kvantna fizika cijepa našu predodžbu stvarnosti. Martinisov razgovor zapravo se događa odjedanput dvaput kao i film *Wal(l)zen* Ladislava Galete, ali izvedbeno na posve drugačiji način. U kratkom tekstu koji nosi naziv *Nostalgia is an Extended Feedback (’30-’60-’90)* (Nostalgija je proširena *feedback* ’30-’60-’90) godine 1992. Nam June Paik piše upravo o povijesnim ciklusima od 30 godina i međuodnosima između povijesnih dekada i medijalizacija predodžbi uvjetovanih tehnologijama sjećanja (Hanhardt, Zinman i Decker-Phillips 1982: 192-193). U paralelnoj montaži autointervju Dalibora Martinisa spaja dva različita vremena i dva različita prostora, ali i dva različita čovjeka koji su zapravo jedan. Nam June Paik smatrao je nostalgiju, ali i odnos memorije i svijesti, slično kao i Martinis, serijom proširenih *feedbackova* od kojih se sastoje povijesni i pojedinačni životni ciklusi. Dalibor Martinis emitirao je novi rad u istom ključu na HRT-u 27. ožujka 2013. godine postavljajući sebi nova pitanja za buduće odgovore koji se trebaju dogoditi 2077., a na koja će odgovoriti subjekt DM2077. Tko bi mogao biti kodirani subjekt DM2077? Martinis performira vlastitu bazu podataka kao umjetnu inteligenciju, život nakon života ili umjetnost nakon umjetnosti. Alteriranje života tehnologijom podcrtava i Paik u umjetničkim *Manifestosima* 1966. godine (Paik 1966: 25). Umjetnost je oduvijek bila zajednica onih koji žele stvoriti paralelni ili promijeniti postojeći svijet.

I na kraju zaključimo. Nam June Paikov utopijsko subverzivni tehnološki anarhodadaizam usporediv je s konstruktivističko konceptualnim, pa čak političkim i osobnim performativnim autoetnografijama nekih važnih umjetnika s prostora bivše Jugoslavije. Baš kao što su avangarde iz dvadesetih godina prošlog stoljeća ugrađene u sastavni dio računalnih programa vizualnog oblikovanja

1990-ih kojemu su prethodile u izvedbenom, formalnom i sadržajnom smislu (Manovich 2000: 106-112), tako su umjetnički medijski koncepti 1970-ih i 1980-ih ugrađeni u društvene mreže današnjice i *AI* (UI) baze podataka i protokola. Ono što u ovom kontekstu ostaje kao najfascinantnije pitanje jesu upravo radovi i dokumenti ostvarenih umjetničkih osobnosti koje se aktualiziraju kroz istodobni razvoj novih medijskih jezika i borbi za postizanje individualnih i kolektivnih sloboda u srazu s tehnologijama dominacije, podčinjavanja i kontrole u različitim životnim diskursima.

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BILJANA LEKOVIĆ

Nam June Paik and the New Spheres of Sound-Music – Effects/ Resonances Within the Yugoslav Cultural Space

Nam June Paik i nove zvukovno-glazbene sfere – efekti u jugoslavenskom kulturnom prostoru

Sažetak

U ovom radu autorica ispituje potencijale višemedijskog stvaralaštva Nam June Paika, najprije onaj segment koji se odnosi na korištenje potencijala zvuka i zvukovno-glazbenih istraživanja, te nastoji da utvrdi efekte njegova rada u ovoj sferi u jugoslavenskom kulturnom prostoru. Poznato je da se Paik u domenu eksperimentalnog umjetničkog rada otisnuo upravo po sticanju akademskog glazbenog obrazovanja, na Sveučilištu u Tokiju, gdje je diplomirao 1956. godine s tezom o kompozitoru Arnoldu Šenbergu. Za proširenje njegovih interesa u području glazbe i zvuka posebno je važan Paikov boravak u Njemačkoj i Darmstadtu, poslijeratnoj „prijestolnici" aktualnih glazbenih zbivanja, te suradnja s poslanicima progresivnog mišljenja o glazbi – Karlheinzom Stockhausenom i Johnom Cageom. Pod njihovim jakim utjecajem, Paikova znanja o glazbi se značajno šire i redefiniraju, a kritički se pogled na dosadašnju glazbenu praksu izrazito, čak i radikalno „izoštrava". Potom, Paikovo pridruživanje europskom fluksus pokretu, početkom 1960-ih, a zatim i početak suradnje s avangardnom violončelistkinjom Charlotte Moorman, nakon njegova odlaska u New York (1964), odredilo je konačno formiranje njegove eksperimentalne umjetničke platforme, utemeljene na ideji 'regeneracije' muzike i njezine ontologije putem subverzije normiranih glazbenih kategorija. Ovo je podrazumijevalo, između ostalog: uvođenje koncepta glazbene akcije (eng. action music) ili antiglazbe; odbacivanje klasičnog zapisa glazbe; visok stupanj indeterminacije; „samodegradiranje", kako je sam Paik istaknuo, pozicije kompozitora; transformaciju ustaljene uloge publike koja od pasivnog slušatelja postaje aktivni sudionik u procesu izvođenja; preispitivanje zvuka kao medija glazbe, rekonstrukcijom, dekonstrukcijom i destrukcijom instrumenata, odnosno proširenje zvukovnih prostora uvođenjem novih, neuobičajenih, konkretnih zvučnih objekata, ali i novih medijskih slojeva, kao što je video.

Svi spomenuti elementi, a pod okriljem opće dvadesetovjekovne potrebe za de/re/teritorijaliziranjem granica umjetnosti, dalje su se protezali ka drugim europskim lokacijama. U tome nije zaostao ni jugoslavenski umjetnički prostor, u kojem pronalazimo uzorne reprezente inovativnih umjetničkih stremljenja, zbog čega je moguće uspostaviti bliže ili dalje,

direktne ili indirektne veze i s Paikovim radom. S jedne strane, efekte Paikova djelovanja koji se ogledaju u potrebi za otkrivanjem i prakticiranjem novih glazbenih ideja prepoznajemo u institucionalnim okvirima i kolektivnim istupanjima, a s druge, pronalazimo ih u primjerima konkretnih poetika. U ovom su radu upravo izdvojeni oni slučajevi koji to i potvrđuju. Najprije se ukazuje na utjecaj Muzičkog bijenala Zagreb (osnovan 1961. godine) kao manifestacije lokalnog tipa koja je imala internacionalni karakter, jer je predstavljala platformu za „križanje" inovativnih globalnih suvremenih glazbenih tokova i domaćeg stvaralaštva koje u prvi plan ističe ideju o glazbeno-zvučnom eksperimentu. S druge strane, u beogradskoj kulturno-umjetničkoj sredini izdvaja se djelovanje kolektivnih praksi realiziranih u okvirima Studentskog kulturnog centra (SKC), središta progresivnih glazbenih zbivanja tijekom 70-ih i 80-ih godina 20. vijeka. Kolektivna umjetnička istraživanja i djelovanja, prepoznatljiva crta eksperimentalnih umjetničkih praksi, imala su i svoje pandane u kontekstu glazbe te je u ovom kontekstu izdvojen Ansambl za suvremenu glazbu, prvi kolektiv za izvođenje suvremene glazbe u Hrvatskoj i Jugoslaviji (osnivan 1963), kao i beogradski Ansambl za drugu novu muziku (od 1977. godine). Pored isticanja kolektiva koji su pokrenuli pitanja subverzije glazbenih konvencija i uopće dekonstrukcije glazbe kao izvođačkoga područja, u tekstu je stavljen poseban fokus na konkretne autore i njihove inventivne doprinose u polju istraživanja zvuka, a na tragu Paikovih dostignuća. Istaknuti su: videoradovi, kompjuterske animacije iz područja sintezijske umjetnosti, kao i radovi koji preispituju medije koji prenose zvuk Vladana Radovanovića; zvukovne/ambijentalne instalacije Marine Abramović putem kojih je ona upravo postavila aktualno pitanje dematerijalizacije umjetničkog objekta; performativno-zvukovni potencijali poezije Katalin Ladik; eksperimenti i „prijestupi" u fluksusovskom maniru Silvija Foretića. Sve spomenute umjetničke pojave autorica teksta ističe kao potvrde da je jugoslavenski kulturni prostor od početka 1960-ih godina funkcionirao kao mjesto prelamanja i umrežavanja različitih utjecaja, pa i onih progresivnih proisteklih iz sfera djelovanja i interesa Nam June Paika.

Referring to music and sound with the intention of reassessing, reconstructing, and deconstructing such phenomena, concepts, and practices is one of the most significant and recognizable characteristics of Nam June Paik's multimedia opus. It is known that Paik entered the field of experimental artistic creation just after receiving an academic musical education at the University of Tokyo, from which he graduated in 1956 with a thesis on the composer Arnold Schoenberg. In this period, Paik's compositional activity was based on creating according to the rules of the "classical" musical canon, which meant, first of all, working with standard sound sources as well as traditional musical notation and manners of composing. On the other hand, the fact that he became interested in the work of Schoenberg, a key representative of European musical modernism and who is credited with the "evolution" of the musical language of the 20th century, above all meaning the constitution of the dodecaphonic technique, testifies to Paik's early artistic curiosity and discovery-research character. Due to the need to recognize and follow the current musical "impulses," above all those coming

from Europe, in 1957 Paik went to Germany (Munich, Freiburg, Cologne) for further training, and has a particularly important stay in Darmstadt, the "capital" of current musical events. The Darmstadt International Summer Courses for New Music (*Ferienkurse für Internationale Neue Musik Darmstadt*) provided Paik with new perspectives on sound practice and initiated thoughts about an experimental approach in this sphere, to which important contributions were made by meetings, i.e., collaborations, with two practitioners of progressive thought about music – Karlheinz Stockhausen and John Cage. Under their strong influence, Paik's knowledge of music became significantly expanded and redefined, and his critical view of his previous musical practice became markedly and even radically "sharpened." Furthermore, Paik's joining the European Fluxus movement in the early 1960s, and then beginning a collaboration with the avant-garde cellist Charlotte Moorman after his departure to New York (1964), determined the final formation of his experimental artistic platform, based on the idea of the "regeneration" of music and its ontologies through the subversion of normative musical categories. This implied, among other things: the introduction of the concept of *action music* or anti-music, which negates the traditional idea of a musical piece; the rejection of classical music transcription, i.e., musical notation, which represents a direct "attack" on the ontological pivot of a musical piece – the score; a type of dematerialization of the musical work which also implied a high degree of indeterminacy (the aforementioned actions influenced the redefinition and even "self-degradation," as Paik himself pointed out, of the position of the composer); the transformation of the established role of the audience, which turns from passive listeners into active participants in the performance process, and thus the formation of the "final" appearance of the work/action/event; the re-examination of sound as a medium of music, through the reconstruction, deconstruction, and destruction of instruments, i.e., an expansion of sound spaces by introducing new, unusual, concrete *sound objects* (often electronically mediated), as well as new media layers, such as video (Nyman 1982/2011: 171-176).

All the aforementioned elements, under the auspices of the general twentieth-century need for the de/re/territorialization of the borders of art, continued to extend to other European locations. The Yugoslav artistic space was not left behind in this either, since we find exemplary representatives of innovative artistic aspirations, which is why it is possible to establish, closer or further, direct or indirect, connections with Paik's work. These results were achieved, among other things, due to the creation of a network of new musical and artistic institutions dedicated precisely to the promotion of new art and music, as well as to the harmonization and networking of local artistic productions with foreign ones, in a set of socio-political circumstances in which the turmoil between the traditional (read: conservative) and the new was constant.

When it comes to music, the first and foremost contributions came from the formation of various festival music events. Undoubtedly, the primary place is held by the Music Biennale Zagreb, a festival that was founded in 1961 on the initiative of the originator and founder, composer Milko Kelemen. From its very beginning, this festival has presented the work of the most important American and European modernist (neo/avant-garde) composers and performers, including Cage, Stockhausen, Pierre Schaefer, Luigi Nono, Bruno Maderna, Pierre Boulez, Cornelius Cardew, Mauricio Kagel, György Ligeti, Alvin Lucier, and others. An "answer" to contemporary phenomena from abroad was also provided by domestic authors, i.e., creators and performers from the region, among whom the following were presented at the Biennale: Vinko Globokar, Branimir Sakač, Dubravko Detoni, Ivo Malec, Josip Kalčić, Natko Devčić, Vladan Radovanović, and Rajko Maksimović. This "festival of the contemporary understanding of music" (as the critic Pavle Stefanović called it, see: Marinković, 2022: 83), brought a pluralistic wealth of procedures, united by an attitude of reform toward musical sound, which resulted in the expansion of a work's scope by the introduction of noise and electronic media. Analogous to these developments in Zagreb, new art scenes (conceptual, neo-avant-garde) aimed at expanding the field and media of art were being established in Ljubljana, Novi Sad, and Subotica, as well as in the capital, Belgrade. Although a festival like the Music Biennale Zagreb, and then the Yugoslav Music Tribune in Opatija, would only be established in Belgrade in the early 90s (The International Tribune of Composers – Festival of Contemporary Music), in the harsh circumstances of the breakup of Yugoslavia, and the severing of cultural ties between the republics that was part of it, innovative musical events, meaning processes of creative experimentation with sound, have appeared sporadically before, both in institutional frameworks (for example, the activities of the Student Cultural Center [hereafter: SKC], which will be discussed below), and in the field of individual poetics.

It could be said that Vladan Radovanović played a pioneering role in "preparing the ground" for the introduction of new tendencies in the Belgrade and Yugoslav environments. His creativity can not only be related to the practice of the South Korean-American coeval (both were born in 1932), but is based on several coincident points, which are certainly united by a common tendency to push the boundaries of artistic expression: like Paik, Radovanović developed his artistic profile as an academically educated composer; very early on both showed a tendency to work in the spheres of different arts, that is, to connect different media, which resulted in Radovanović's project of multimedia / *art synthesis* (officially since the 1990s); both artists showed a high sensitivity to and interest in the use of new media technology in the creative process, which, interestingly, for both resulted from working in electronic music studios (Paik was engaged in the WDR studio in Cologne, and Radovanović was founder

and director of the Electronic Studio in Belgrade). Although it is not possible to talk about Paik's direct and concrete influence on Radovanović, it is possible to assume that Radovanović's video work, meaning his computer animations in the area of synthetic art (such as *Variations for TV*, 1977/1985, or *Short Autobiography*, 1996), as well as his need for the technological mediation of visual information (via analog or digital screens), is nevertheless a consequence of the impulses that came to the Belgrade scene from the West, starting in the 1970s. On the other hand, it is important to mention that Radovanović never renounced music as an exclusive sound practice, nor the position of the composer as a superior figure who negates indeterminism as a method, although he showed a tendency to find innovative sound/sound solutions, primarily using the potential of electronic sound. In this sense, he not only creates concrete sound works (musical compositions or other works that feature sound), but also those that (self)explore the medium of sound, whereby the primary result is the mental consideration of an artistic object. Radovanović calls this space between thinking and the artistic result, or, as he says, *the mind (umnika)* and art, *projectism*. Based on this practice, in the 1970s he realized a series of work in which media that transmit sound (tape-media) were examined, that is, their creative potential: *Voice from a Loudspeaker/Tape Medium 1* (1973), *Voice and Voice from a Loudspeaker/Tape Medium 2*, *Voice from a Loudspeaker, Reading the Text/Tape Medium 3* (1975). The project/installation *Exhibited Voices* (1976) also belongs to this group of achievements, although it does not specifically problematize the nature of the *tape* medium and the idea of its "self-mediation." The operator participated the initial realization of this work, managing nine tape recorders and nine loops on pedestals arranged in the (gallery) space according to a pre-made plan. *Exhibited Voices* are the voices of emitted words, which do not achieve any formal unity, coming from differently distributed sound sources in space. These words are positioned in physical space by repetition, i.e., the meaning matches the physical/spatio-temporal context: "the repeated word 'repeat,' the now-spoken word 'now,' the word 'here' spoken here – are tautologies that weave a network construction present only in mental space" (Radovanović, n. d.). This work is about, as the artist explains, "rounded tautological units" that indicate the phenomenological-ontological turn from "a semantic-sound-spatial construction, and therefore invisible," to "a mental synaesthetic visual-spatial construction, and therefore inaudible." In this way, "the nature of the verbal medium is overcome in order to hint at the nature of the visual medium, although it is not really visible," Radovanović adds. For this reason, the artist defines this work as *trans-media*, that is, "a transmedial concept, of construction from a concept" because it represents the transition from "materiality to conceptualization," and from "conceptuality to synthetic materialization."

This installation by Radovanović was presented at SKC in 1977, precisely at the time of the flourishing of progressive artistic events on the Belgrade scene, among which a preoccupation with sound in a non-musical context occupies an important place, that is, work with sound as the bearer of an ambient whole. The first examples of this practice in our region were realized by Marina Abramović. Namely, after completing her studies in painting and holding a solo exhibition of paintings in 1970, Abramović makes a radical poetic turn, decides to definitively leave her primary artistic vocation behind and pivot toward new artistic concepts. Along the way, she opts for sound as a creative medium, realizing *sound environments/installations* as "spaces devoid of the presence of a material art object" (Denegri 1996: 99-100). We are talking about gallery and non-gallery articulated works, meaning the spaces in which various recorded sound content is broadcast through loudspeakers, and which problematizes the then ubiquitous, global issue of the dematerialization of the art object. Undoubtedly, the development of technology and new media as a means of expression contributed to this, which encouraged the criticism of the classic craft of painting and sculpting techniques, and especially, in this case, those techniques related to the realization of the concept of landscape painting, the dominant genre of Serbian moderate modernism. Sound thus becomes a means of resistance for the artist, that is, a means of "painting" real landscapes and creating new environments. Marina Abramović formulated her first ideas about working with sound, in space, that is, in a sound installation in 1971. Then she created the work *Metronome*, which was presented in the Gallery of Contemporary Art in Zagreb, and which was based on the following concept. Five metronomes were set up in five rooms, each beating at a different tempo, i.e., at a different speed, similar to the organization of a musical composition (Andante, Allegro, Vivace, Presto). The determination of the tempos is based on the artist's own sense of the rhythm of the room she is in. The fifth metronome, in the fifth room, was not started, and thus did not produce any sound, that is, it did not mark a tempo. A metronome, as the artist herself explained, "gives a sense of time and presence. Its sound helps to focus on the here and now." It is evident that Abramović highlights sound as a category by which we measure time, and this is exactly what makes music specifically a temporal art, and what distinguishes it from "classical" visual art practices. It could be concluded that this encounter with sound was crucial for Marina Abramović, because the aforementioned focus of the artist on time clearly anticipated the appearance of performance as a concept with which she could further problematize and deepen the issues of infinite duration, existence, and presence. Therefore, it is no coincidence what Abramović will title her first series of performances, taking into account both flow and rhythm, and that she will later use the metronome as an artistic object and symbol in several later projects (*Rejuvenator of the Astral Balance*, 2000; *The House with the Ocean View*, 2002) (Janković 2012).

Katalin Ladik appeared on the Vojvodina artistic scene in the mid-60s, as another artist who would also use sound as a material for creation and communication, which arose out of an effort to expand the boundaries of poetry, the area in which she first expressed her ideas. This expansion of boundaries included, in addition to the phonic element, also visual elements, as well as performance aspects, happenings that already defined her early works as multimedial. Her interest in music and sound first became manifest under the influence of her first husband, composer Erne Kiralj (who was otherwise known as the "Vojvodina Cage"), an interest which then began to spread after she got involved in the work of experimental composers from Zagreb and Belgrade who saw in her a particular musical-sound and performative potential. This type of collaboration resulted in her performances at the Yugoslav Music Tribune in Opatija and the Music Biennale in Zagreb (mid and late 1960s). Among the artists with whom she collaborated, in addition to Kiralj, there were: Kelemen, Branimir Sakač, Dubravko Detoni and the ACEZANTEZ ensemble from Zagreb, Dušan Radić from Belgrade, and Boris Kovač from Novi Sad. In addition, the path to her vocal research also led through early acting engagements in the theater and on the radio. Her work in studio conditions was especially important since Ladik could gain the experience of refined listening on the one hand, and a refined sense of the sound quality and rhythm of the spoken word on the other, so these parameters were given an important place in her work in relation to their literary qualities. As Miško Šuvaković points out, she connected a large part of her artistic activity with vocal and instrumental music, although she was not officially seen as a musician, but as "a kind of manifestation of musical excess and vocal miracle, which took place between music, theater, and poetry" (Šuvaković 2016: 93). With a specific manner of performance, which included a series of extended vocal techniques, Ladik stepped into the sphere of the so-called *new vocality*, getting closer to the work of avant-garde and experimental vocal artists such as Kathy Berberian, Joan la Barbara, or Meredith Monk, while, on the other hand, she remediated the praxis of the Futurists and Dadaists. Her work in the sphere of vocal-sound/musical research was shaped not only by the imperative of a sonic result, but also by the meaning which that result constitutes. In this sense, at the center of her practice is a relationship to the female body and voice – she treats the body as an instrument, a place of manipulation, as well as a source of sound, turning it into the "symbolic body of a Woman" (Đurić in: Zelenović 2018: 120); she performs sound on the body and produces sound with the body; she fights for the body and music to speak; she fights for the female voice, and criticizes patriarchal patterns in a society in which they were particularly pronounced.

Collective artistic research and work, a recognizable feature of experimental artistic praxis, had their counterparts in the context of music. Among the leaders of this idea was Silvio Foretić, the *enfant terrible* of new Croatian music,

as described by musicologist Nikša Gligo. While still a composition student at the Academy of Music in Zagreb in 1963, Foretić founded the first ensemble for the performance of contemporary music in Croatia and Yugoslavia – The Ensemble for Contemporary Music, together with Janko Jezovšek. Relying on the anti-artistic concepts of the international neo-avant-garde, and mostly on Cage's practice of happenings aimed at revising established musical performativity, as well as on Kagel's idea of instrumental theater, this ensemble raised questions by subverting musical conventions and generally deconstructing music as a performative field. His relatively short activity (until 1967) was marked by a series of provocative but also entertaining artistic actions, which, as in Paik's case, i.e., in the case of the members of Fluxus, implicitly entailed radical results and vocal reactions from the public, even in the form of a ban. Experiments and "transgressions" in the Fluxusian manner – such as hammering on a piano, lying or sleeping under a piano, immersing instruments in water, banging on pans, changing clothes on stage, making various sounds such as grinding teeth, turning on an electric shaver while shaving on stage, and the rest – are just some of the mechanisms for implementing a criticism of musical and performance conventions. As the piano is, one could say, the central instrument of the system of musical temperament, this particular location of intervention relates to the problems of pianism, piano pedagogy, and virtuosity. This is, for example, the case for the event *PianoForetić* (performed since 1964), which begins with the composer sleeping under the piano, followed by the performance of his own piano compositions. This concert praxis of a daily and necessary life activity, which equates it with an artistic act in the spirit of the philosophy of Fluxus, and which can be interpreted as a reference and reaction to the lethargy of the usual concert repertoire, is present at every repetition of the project, and is also a motive that appeared several times in Foretić's opus. Foretić's interests in innovation further led him to Darmstadt and Cologne, where he studied electronic music (with Eimert and Stockhausen), as well as to collaborating with Kagel in the 1970s. His creations are characterized by different musical elements, means, and techniques, that he combines as necessary (atonality, dodecaphony, serialism, aleatorics, electronics, popular music, musical action, reminiscences of the music of the past), and there is also an element of social criticism and commentary regarding various "anomalies of contemporary musical life as a whole" (Gligo 2000).

When it comes to collective activity, SKC's music program represented the center of experimental and progressive musical events in Belgrade's cultural and artistic milieu, again in the wake of Cage's activities. The leaders of this "movement" were the Belgrade composers Miroslav Miša Savić, Miodrag Lazarov Pashu, Milimir Drašković, and Vladimir Tošić, and all four of them formed the informal group Opus 4, active from the mid-70s to the beginning of the 80s (although these artists also cooperated with each other later, on, among

other things, the Ensemble for Other New Music). The first performance of the group under this name took place in Zagreb, in the Music Hall of the Student Center of the University of Zagreb, in April 1980, when a multimedia program was presented. Following the principle of explicit opposition to conservatism, these composers presented a series of new procedures and practices to the local community, insisting especially on a reduction and repetition that emphasizes their process of working with musical material, which, at first accidentally and spontaneously, brought them closer to the activities of American minimalists. While, on the one hand, they expanded the boundaries of music, on the other, they even went beyond them, dealing with: "the phenomenon of expanded sound and expanded media, intermedia, multimedia, performance, action, video, photography and film, semiosonic and metamusical, theoretical-object and integrated-object, happening and preconceived piece, sound environment and illustration, tape and slide" (Lazarov-Pashu in: Miladinović Prica 2018: 244).

The Belgrade Ensemble for Other New Music can be considered as a sort of correlate of Foretić's and Jezovšek's ensemble. This multi-keyboard ensemble performed for the first time in December 1977 at the Student Cultural Center in Belgrade, playing minimalist compositions by Miloš Raičković, from whom the idea for founding such an ensemble originated. It consisted first of young pianists, then students of the Faculty of Music in Belgrade, and its composition changed over time in relation to its repertoire, and over a hundred performers passed through it, including: Nada Kolundžija, Miša Savić, Dragan Ilić, Slobodan Todorović, Branka Parlić, Lidija Stanković, Ksenija Zečević, Miodrag Lazarov Pashu, Vladimir Tošić, Milimir Drašković, and others. The ensemble was active during the 70's and 80's, to be renewed again in 2017. Since the group was founded with the aim of profiling performers who would specialize in the performance of minimalist music, which, a little earlier, appeared as a necessity in the world as well (the main representatives of musical minimalism, Philip Glass and Steve Reich, founded their ensembles at the end of the 60s), the focus of the program was on minimalistic compositions, as well as on examples that could be characterized as *extended music*, based on verbal or graphic records, i.e., innovative musical concepts. The ensemble was formed as an "experimental community" (Miladinović-Prica 2018: 235) in which a research-approach was nurtured, both in an individual and collective sense. With the support of the editor of the SKC Music Program, Miroslav Savić, the Ensemble toured several cities abroad, and also performed at the Music Biennial in Zagreb, in 1979, with the Michael Nyman Ensemble from London. As pointed out, the ensemble acted as a community within which the performer as an individual could profile their affinities and interests. In this sense, the ensemble formed significant interpreters of contemporary music in the region, such as Nada Kolundžija and Branka Parlić. It is important to mention that Kolundžija, in SKC in April 1980, in the current of uncovering and promoting

Cage's work in the Yugoslav environment and re-examining the classical piano sound, premiered her *Sonatas and Interludes* for prepared piano in Yugoslavia. An integral recording of this work was released by SKC in 1981 (in cooperation with the Diskos record company), which was the second LP release of this piece in Europe (the first recording was made by the British pianist John Tilbury, in 1975).

All of the abovementioned artistic phenomena confirm that the Yugoslav cultural space functioned, since the beginning of the 1960s, as a location for the encounter and networking of various influences, including progressive ones arising from the spheres of activities and interests of Nam June Paik. Although these examples of experimental work with sound did not quantitatively follow European and world events, which is understandable in relation to the tradition, social context, and dimensions of the Yugoslav territory, it is certain that there was both individual and collective potential for seeking out new mechanisms of expression, and that, as a result, they provided an "expansion" of the borders of music, that is, an expansion of other non-musical arts through a new sound/new treatment of sound. This outcome, although it may not have had a far-reaching and long-term effect, certainly contributed to the establishment of continuity when it comes to the emancipation of sound as a creative material and the creation of a platform for contemporary reflection.

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MIŠKO ŠUVAKOVIĆ

Experiment, Rebus, and Tactical Media: Nam June Paik in Southeast Europe!?

Eksperiment, rebus i taktički mediji: Nam June Paik u Jugoistočnoj Europi!?

Sažetak

U sažetoj raspravi postavljaju se tri interpretativna gledišta na Nam June Paika: (1) Nam June Paik kao kultni korejsko-američki umjetnik zenovske provokacije unutar fluksusa i eksperimentalnih novih medija i tehnologija; (2) moj susret s Nam June Paikom u Guggenheimu – SOHO na memorijalnoj Cageovoj izložbi: Cage Circus (23. travnja – 31. srpnja 1994.); i (3) Nam June Paik i složena hibridna recepcija njegovih umjetničkih eskperimenata, ideja i projekata kod umjetnika u Jugoistočnoj Europi (Hrvatska, Slovenija, Srbija, Vojvodina). Umjetničko, kustosko, povjesničarsko i teorijsko zanimanje za Nam Juna Paika upravo je paikovsko (Paik) ali i kejdžovsko (Cage), koliko i maćijunisovsko (Maciunas). To znači da su ključne riječi ovakvog istraživanja: sličnosti ili usporednosti, a ne podudarnosti; eksperimenti, a ne kanonizirane poetike; bivanje između umjetničkih disciplina, a ne unutar sigurne zatvorene disciplinarnosti; te permanentno kretanje, a ne zasjedanje kulturalne, estetske, etičke ili političke istine. Riječ je o paradoksima, zen koanima, skepticizmu i emancipatorskim provokacijama kojima se suočavaju intelekt i čulnost: nova ili asimetrična osjetljivost kojom se izražava uspon instinkta života nad agresivnošću. Aktualne fascinacije i opsesije Nam June Paikom javljaju se nakon iscrpnih istraživanja povezanih s ulogama Johna Cagea u hladnoratovskom svijetu; istraživanja dubokih anticipatorskih koreografskih, terapeutskih, plesnih i performerskih praksi Anne Halprin; te beskrajnih rasprava i prijevoda povezanih s Allanom Kaprowom kao začetnikom happeninga. Nam June Paik razlikovao se od bitnih imena druge polovine 20. vijeka istovremenom prisutnošću-ili-odsutnošću iz dominantnog kanona. Taj moderni kanon bespoštedno je provocirao zenovskim humorom, tehnološkom kontemplativnom fokusiranošću na novo i novije od novog – fokusiranošću na videoumjetnost, analogna računala, asamblažnu robotiku, svjetlosne ekranske instalacije i nedokučive zvuke između glazbe i antiglazbe, odnosno fokusiranošću na mišljenje u filozofskim detaljima paradoksa (misli u kapi vode) i na nemišljenje antifilozofije (govora tijela u brzoj vožnji autocestom). Kada pišemo o Paiku u Jugoistočnoj Evropi, ne mogu se tražiti formalni ili stilski utjecaji na druge umjetnike. Sličnosti usporednih realnosti mogu se identificirati, prije svega, u žudnji da se dosegne novije od novog u egzistenciji, zatim da se pronađu, konstruiraju i

upotrijebe nove tehnologije i novi mediji te da se indeksiraju granične zone drugačije svijesti. Dok je John Cage bio simbol novog kanona, Nam June Paik simbol je novog antikanona koji se pokazuje kao ostvariva vizija budućnosti. Riječ je o kanonu koji nije još osvojen i utvrđen. Riječ je o kanonu ka kome se permanentno teži u istovremenom stvaranju i kontemplaciji. Umjetnici koje u ovoj sažetoj studiji paradoksalno, projektivno i fascinacijski ili faktografski povezujem s Paikom jesu neokonstruktivist Aleksandar Srnec; tehnoestetski eksperimentator Vladimir Bonačić; kompozitor i višemedijski umjetnik Vladan Radovanović; eksperimentalni filmski radnik Vladimir Petek; postdadaistička i protokonceptualistička grupa Gorgona; konceptualistička grupa OHO i umjetnički par Nuša i Srečo Dragan; eksperimentalna pjesnikinja i performerka Katalin Ladik; umjetnik novih medija i nove duhovnosti Ivan Ladislav Galeta; neoavangardni romanopisac i eksperimentalni urednik Bora Ćosić; performans umjetnica Marina Abramović; konceptualni umjetnici Sanja Iveković i Dalibor Martinis; konceptualni umjetnik Goran Trbuljak; postminimalistički eksperimentatori s muzikom i zvukom Nada Kolundžija, Miodrag Lazarev Pashu, Miša Savić, Milomir Draškić, Vladimir Tošić; eksperimentalni kompozitor i performer Paul Pignon; postkonceptualni umjetnici Zoran Belić W., Nenad Petrović i Mihailo Ristić; novomedijski glazbenik Silvio Foretić; medijski i filmski umjetnik Andrej Zdravič; postkonceptualni umjetnik Ivo Dekoović i dr.

Nam June Paik becomes a challenge for a curatorial reexamination of the relationship among Southeast Europe, the Far East, and the political West, meaning Central European phantasms about freedom, American projections of the new media image of the world, and Far Eastern gestural provocations of the autonomy of art – of the body, consciousness, and media. Current fascinations and obsessions with Nam June Paik arose after: exhaustive research related to the roles of John Cage (Székely, 2013) in the world of the Cold War; research into the deep anticipatory choreographic, therapeutic, dance, and performance practices of Anna Halprin; and the endless discussions and translations associated with Allan Kaprow as originator of the happening.

Nam June Paik is distinguished from the important names of the second half of the 20th century by his simultaneous presence-or-absence from the dominant canon. He mercilessly provoked this canon with Zen humor and a technological and contemplative focus on the new and the newer than the new – a focus on video art, analog computers, assemblage robotics, light screen installations, and inconceivable sounds between music and anti-music, that is, a focus on thinking within the philosophical details of a paradox (thoughts in a drop of water) and the non-thinking of anti-philosophy (body language while driving fast on the highway).

How Did I Use Nam June Paik with Auto-theory?

I was drawn to the intensity of the images and sounds generated by analog machines – the turn from gears and cathode ray tubes and potentiometers to transistors and then an unsuspected multitude of mobile digital devices. One mythical analog media artist is the Korean American Fluxus artist Nam June Paik (백남준) (Hanhardt, Zinman and Decker-Philips 2019). If John Cage was saying that everything is music, Paik would say that everything is media, from the human body and a Buddha statue to an installation with analog televisions or the digital control of analog assemblages; from a fragile robot to unstable systems of generated dynamic synthesis, or the dissemination of image and sound.

I crossed paths with Paik one early afternoon at the Guggenheim Museum in Soho (New York), on April 24, 1994. At that time there was a big exhibition dedicated to John Cage, called *RolyWholyOver John Cage Circus* (April 23-July 31, 1994). The exhibition featured projects by Cage's students, friends, admirers, and followers. It was a real *cagesque* circus back then. In the lobby of the museum there was a group of very old women and men. Among them I recognized Dick Higgins, Nam June Paik, and Henry Flint. Paik was sitting in a wheelchair. He was completely motionless. He looked like a Buddha statue. I stared at him. He wasn't staring at me. Our eyes passed over each other, speechless!

Were There Fluxus Analogies, Correspondences, or Comparative Practices?

It is not possible to seek any influences. Similarities between comparative realities can be identified, first of all, in the desire to reach the newer than the new in existence and then to find, construct, and use new technologies and new media, and finally to index the border zones of a different consciousness.

Neoconstructivist Aleksandar Srnec, with his luminokinetic objects – objects of moving and transformed light – was searching for the moment when the assembly machine becomes a sensory, active participant in the transformation of a mechanism into a *form of life*. The sensual attraction between the organic body and the inorganic machine is essential.

Vladimir Bonačić was a researcher of analog electronic and programmable technologies which changed the perceptual appearances of artistic constructions. Both Paik and Bonačić share a desire to bring technology and art face to

face with each other. Paik was looking for a media turn that was initiated by a Zen koan. Bonačić sought the crystallization of reason in a techno-gesture by which abstract thought becomes a bodily-sensual affect.

Composer and multimedia artist Vladan Radovanović initiated the experimental field of permanently changing the nature of the art of one medium into the hybrid nature of multimedia expression. Paik and Radovanović operate in different registers of electronic music, but in the parallel worlds of the visual arts and the behaviorality of performance.

Vladimir Petek worked in the domains of experimental film and video. He researched multi-screen projections that anticipated multi-channel analog and digital video technologies. In terms of his focus on media, he is close to Paik's multi-channel projections of screen systems or screened objects.

Within very different systems of the criticism of high socialist modernism, the members of the Zagreb Gorgona group and the members of the Kranj/Ljubljana OHO group tended to utilize a correlation of concepts, contemplative impact, and behavioral action close to the tactical interventions of Fluxus (Cage, Paik, Ono, Flint, Maciunas). Media contemplative-behavioral interventionism – the new communicativeness – arose from the context of OHO in the early work of Nuša and Srečo Dragan.

Katalin Ladik denormalized the relationships of nudity, the modulated voice, esoteric sexuality, and individual micro-self-reflexive rituals. Her existing between different territories of experience and the deterritorialization of identity were opening the potentialities of an artistic experiment that would be more of a challenge to Paik than a transfer of Paik into Eastern European art.

Ivan Ladislav Galeta, as a dedicated researcher, practitioner, and proto-theoretician of new media, is completely in the field marked by Paik's experimental media work. They both share a fascination with the esoteric and the technological – yet they differ in the geopolitical and geoaesthetic positioning of the performative living or mechanical body.

We must not forget the interventionist editorial-writing work of the writer Bora Ćosić, who functioned in the field of Fluxus strategies and tactical interventions in the magazine *Rok* and the book *Mixed Media* (Belgrade, 1969). In the text "Fluxus," he wrote about actions involving soiling and pouring water on Nam June Paik.

The Zagreb magazine *ČIP* (No. 312, March 1979) published a black and white photo of Charlotte Moorman, from her and Paik's *TV Cello* performance, on the cover. At this point, Paik is already a mythical figure of new art.

How Did Nam June Paik Become an Index of Post-conceptual Work?

One unexpected observation: a certain number of artists from Southeast Europe interactively reacted to the ideas, actions, and impact of Fluxus – including Nam June Paik – at the moment of transcending their positions in a pragmatically and critically oriented conceptual and post-conceptual art. There was a turn from conceptual art in the areas of the dematerialization of art, post-object phenomena, and institutional criticism, towards the activation of sensory affects and bodily or spatial impact. This was not a return to Fluxus, but the use of Fluxus tactical media, which led beyond a sensory or bodily neutrality – Marcel Duchamp would say the total anesthesia of the senses – into the area of emphasized sensory, bodily, and behavioral provocations that led beyond conceptually strict rigor and critical/analytical pragmatism.

A characteristic turn in Marina Abramović's performances moves from tautological and self-reflexive bodily effects (*Rhythm 10-Rhythm 0*, 1973-1974) towards anthropological appropriations of performing figures of otherness, for example in the performances enacted with Ulay, a Tibetan lama, and an Aboriginal: *Nightsea Crossing / Conjunction* (1983). This is about a turn away from the tautological and asemantic relation of mind and body to the plastic theatricality of a relation of body and mind among the behavioral, symbolic, and contemplative. These are *triggers* for questioning and abandoning the Western fascination with alienation and tautological reductivism.

Sanja Iveković and Dalibor Martinis, in contrast to Marina Abramović, began with the fascination of a direct meeting with Nam June Paik in New York, during which they also held a TV interview with him (around 1982). For them, although certainly in different ways, this was a confrontation with post-conceptual media art and the hybrid technological packaging necessary to create an auratic impact, an affective provocation and, above all, an ambient media theatrical effect on their viewers. Reference examples are Martinis' installation *Stone Garden* (1986) or Sanja Iveković's installation *Frozen Pictures* (1992).

On one occasion, Goran Trbuljak, in a quiet but persuasive voice, emphasized that for him, it wasn't conceptual artists that were important, but Fluxus gestures. From this perspective, Trbuljak's early work can be viewed not as an institutional pragmatic critique of the then-current art system, but as a thoughtful, physical, or cultural gesture. This can relate to the effective interaction of the artist and the surrounding social/artistic world. It is a provocation that uses the void – for example, an empty gallery or undisplayable art – as an interventional medium to cast doubt on the usual truth of art.

Belgrade artists – musicians Nada Kolundžija, Miodrag Lazarev Pashu, and Miša Savić, similar to Milomir Draškić, Vladimir Tošić, and Paul Pignon, or non-musicians such as painter Zoran Belić W. or sculptor Nenad Petrović, or media artist Mihailo Ristić – entered into a risky experiment with the post-minimalist and post-conceptual Fluxus. Paul Pignon was a contemporary to the origin and development of Fluxus. His first actions were documented in the magazine *Rok* ("Yeah" No. 2, 1969). Nada Kolundžija, a researcher of the borders of pianistic performance and thus, of the borders between music and sound. Composers Miodrag Lazarev Pashu, Miša Savić, Milomir Draškić, and Vladimir Tošić went through the experience of minimal – repetitive – music in order, through retrospectively reexamining the *cagesque* tradition, to enter the field of a post-minimalist reset Fluxus. Performances and media productions (Savić, Draškić), lecture performances (Pashu), and the paradigmatic dissemination of music through linguistic concept notes (Pashu, Savić, Draškić, *Primeri ideosema* 1983) also took place. Cage, Flint, Paik, and Charlotte Moorman, as well as La Monte Young, were the referenced artists for their transgressive research and productions in opening the field of minimalism to an unknown experience.

Silvio Foretić works within the framework of the new and experimental, that is, new media music. This work is about testing the limits of the appearance of a musical piece and its media transposition into direct experience.

The field of experiments and cross-media, or cross-disciplinary, work is also connected with the production of the artist Andrej Zdravič. Zdravič studied in the media studies program at SUNY in Buffalo. He works in the hybrid field of experimental film, multi-screen projections, experimental music, and Zen Buddhism. His work involves a vibrant and dynamic movement among image, sound, and physical actionism.

Ivo Deković had direct contact with Nam June Paik's poetics and pedagogy. He was taught by Klaus Rinke and Paik at the State Academy in Düsseldorf from 1975 to 1979. He dealt and is dealing with the emancipation of sensory, experiential, and post-object work between nature and human creations, i.e., between the local environment and the global *flux*.

The artistic, curatorial, historical, and theoretical interest in Nam June Paik is exactly *paikesque* (Paik), as well as *cagesque* (Cage), as much as it is *maciunian* (Maciunas). This means that the key terms of this kind of research are: similarities or comparisons, not equivalence; experiments, not canonized poetics; being between artistic disciplines rather than within a safe closed one; and permanent movement, not the settling of cultural, aesthetic, ethical, or political truths. This work is about paradoxes, Zen koans, skepticism, and emancipatory provocations through which intellect and are confronted – a new or asymmetric sensitivity that expresses the rise of the instinct of life over aggressiveness (Marcuse 1972: 151-170).

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STEPHAN VON WIESE

"You MARTYR of July 20, 1964": Paik and Beuys in a Media Duet
„Ti MUČENIK od 20. srpnja 1964.": Paik i Beuys – duet medija

Sažetak

Rad istražuje odnos umjetničkog stvaralaštva, brojne suradnje te manje ili više izravna naslanjanja Nam June Paika i Josepha Beuysa. Istražuju se slične estetike, nadovezivanja u performansima, fluksusovski intonirane akcije i eventi koji proširuju umjetnički spektar po pitanju forme i sadržaja. Daje se pregled dodirnih točaka dvaju umjetnika počevši od Paikova umjetničkoga debija Hommage à John Cage iz 1959. u Düsseldorfu gdje je Beuys bio među uzvanicima otvorenja. Upravo će skladatelji u Cageovu krugu i sačinjavati kratkoročni eksplozivni umjetnički savez Fluxus zahvaljujući kojemu je počela suradnja Paika i Beuysa. S istom nakanom obnove umjetnosti dvojica umjetnika okušala su se i u praksama destrukcije kao opravdanoga oblika korekcije, primjerice Paik je uništio violinu u sklopu programa Neo-Dada in der Musik, a Beuys je sjekirom razbio klavir na jedinoj samostalnoj Paikovoj izložbi u Wuppertalu nazvanoj Exposition of Music – Electronic Television. Naglasak je stavljen i na trio koji su sačinjavali Paik, Beuys i Charlotte Moorman, čelistica koja s Paikom počinje surađivati nakon njegova preseljenja u New York 1964. U tom gradu Moorman i Paik bit će uhićeni 1967., a snažni iskazi solidarnosti dolazit će od Beuysa iz Europe. Čak i kad nije bilo izravnih suradnji između dvojice umjetnika, postojale su dodirne točke i citati, poput spominjanja Beuysova lika i djela u Paikovu videouratku Guadalcanal Requiem. Zajednički se nastup nastavlja tek 1977., i to na Documenti VI. Iako se Paik otkriva kao autor koji (u ovom i u drugim nastupima) više koristi televizijsko-tehnička dostignuća (a spomenuto je i da je tijekom njujorškoga života bio prvi obučeni umjetnik koji je raspolagao prijenosnom kamerom), zajednički performans u spomen na Georgea Maciunasa izveden 1978. u Düsseldorfu pod nazivom Klavirski duet Joseph Beuys & Nam June Paik zabilježen je videokamerom za razliku od prethodnih Fluxus događanja. Beuys je bio i jedan od izvođača u emisiji Good Morning, Mr. Orwell koju je uživo pratilo pomoću satelitske televizije 10 milijuna ljudi. Iste, orvelovske godine 1984. Paik i Beuys izvode zajednički koncert Coyote III u Tokiju, dok Beuys pokazuje manji skepticizam prema mediju videa, a Paik omogućuje snimanje koncerta kamerama u boji u isključivo umjetničke, a ne financijske svrhe. Sljedeće godine Beuys iz zdravstvenih nastupa na daljinu na koncertu s Henningom Christiansenom i Paikom kao doprinosu Bijenalu mira. U radu se završno ističe da je nakon Beuysove smrti 1986. Paik umjetnika i prijatelja „i dalje prenosio kroz svoju umjetnost, pogotovo putem instalacija s više monitora".

Nam June Paik and Joseph Beuys cooperated with each other in memorable projects. They came from different cultural backgrounds, had different ideas about artistic media, and worked on fundamentally different life projects. And yet it was precisely this very polarity that exerted a magnet–like force. What Beuys was striving for with the expanded concept of art and social sculpture, Paik realized in his own way with the invention of media art and its global appeal. They moved jointly, more or less without consulting each other, in a common indeterminate artistic direction,[41] understanding each other blindly, enjoying a close artistic friendship.[42] The convergences in the lives and works of Beuys and Paik are pivotal points in recent art history.[43]

The *Hommage à John Cage*, music for audio tapes and two pianos, was Paik's artistic debut on November 13, 1959, at Jean-Pierre Wilhelm's Galerie 22 in Düsseldorf. Joseph Beuys was among the guests at the opening and witnessed the premiere of the *Piano Solo Concert* (personal communication, December 1990), which lasted just six minutes and in which Paik repeatedly changed "subito from very quiet to aggressively loud sounds."[44] On three tape recorders, sound collages were switched on and off, such as a radio message from the then Geneva Conference of Foreign Ministers. Paik sang and played his own compositions and raced around "screaming furiously in Korean" (Roder 2007: 38 n5). Surprising plot elements were woven into the sound score: an egg was thrown at the wall, piano strings were plucked with a knife, a bell, a metronome, noisy toys (a car and a small radio) were set in motion. Paik counted the beads of a rosary for 43 seconds, smashed a pane of glass, finally knocked over one of the pianos – a "very good sound" – and put the whole scene in darkness (personal communication, December 1990). Jean-Pierre Wilhelm defined this action music as "neo-dadaist": back then, "fluxus" as an artistic movement did not yet exist. Paik had indeed seized the opportunity and conceptualised his performance action

41 Joseph Beuys: "Indeterminism is, however, an essential trait in the matter [...] The actions of Happenings, Fluxus, etc. will naturally trigger new impulses that, as we want, will create better conditions in many areas. New goals will then arise again from the new consciousness that is then won. That is evolution," from an interview in the magazine *Kunst* with Joseph Beuys (Becker and Vostell, 1965, p. 326). The principle of "indeterminacy" already played a determining role for John Cage and subsequently for Nam June Paik. The way Beuys and Paik cooperated was also determined by this principle of openness.

42 "We became friends" (personal communication, Nam June Paik in a telephone interview with the author, New York-Düsseldorf, December 1990).

43 Cf. Paik's own account (Paik 1988); see also Eugen Blume's "Eine eurasische Freundschaft – Nam June Paik und Joseph Beuys" (Blume 1999: 262).

44 "Mother the man with the shrine is here," November 1959, contemporary criticism without citation (Kölnischer Kunstverein and Herzogenrath, 1976: 42f); as well as Anne Rodler: "II: Cage I Paik I Stockhausen: II A digression on the music scene in Cologne around 1960" (Rodler 2007: 37).

in the preceding historic Düsseldorf dada exhibition of 1958 (at the Kunstverein für die Rheinlande und Westfalen from September 5 to October 19): "I composed watching Schwitters" (personal communication, December 1990). The soirée at Galerie 22, with its "visualised music" (Leve 2005: 10), made the name "Paik" a familiar name among insiders, it "made me famous in one night" (personal communication, December 1990).

"New Music was the Center of all arts Movements, and Germany was the Center of the New Music" (Paik, 1999)[45] – Paik's shamanistic cry of 1959 was immediately echoed by Beuys, even at the last joint collaboration, the *Concert Joseph Beuys Coyote III Nam June Paik Piano Duet* on June 2, 1984, in Sogetsu Hall, Tokyo, for which there was pronounced feedback: now Beuys raised his voice in a shamanistic style: "The Shaman is still alive."[46] Beuys painted the footprints of a wolf on a wall chart – as Paik described it – and began to chant in German: "Schweinebraten Schweinebraten..." (roast pork...) (Paik 1988: 73), reciting swaying Wagnerian word cascades (Wenzel and Beuys 1996; Conzen-Meairs 1992: 7). These ritual incantations culminated in howls of animals, "And then he imitated a wolf and coyote barking, crying and fighting for about an hour, sweating profusely" (Paik 1988: 73). A grand piano had been provided for Beuys' performance, but Beuys did not use it, so Paik took over the classical European music part in the unarranged duet: "And then I pounded the piano key [...] I played 'Moonlight Sonata' and a few moon related songs from Korea and Japan…" (Paik 1988: 73). Beuys had taken over from Paik's early action music to step out of himself, to create an imaginary pictorial space through voice and action. Action music expanded into action sculpture.

"I am not a social butterfly, I am a solid worker" (personal communication, December 1990) – at the age of 30, Paik changed his focus and turned away from event–oriented action music.[47] He conducted intensive research in the technical–artistic field, which led to sound objects, electronic objects, and electronic sound objects. The preparatory work for Paik's first solo exhibition in Rolf Jährling's Wuppertal gallery Parnass (March 11–20, 1963), which was mysterio-

45 Cf. Nam June Paik's handwritten motto on the front cover of the exhibition catalogue (Herzogenrath and Schmidt, 1999).

46 "Shaman is very important for Beuys and Shaman is very important for Korea," Paik said in 1987 in conversation with Peter Moritz Pickshaus (Pickshaus 2009: 98). In conversation with Caroline Tisdall, Beuys described shamanism as a kind of corrective, a "wealth of risk in a material world" (Tisdall 1979: 23). As early as the late 1950s/early 1960s, titles such as "Haus des Schamanen" (House of the Shaman), 1959, and "Schamane II (Sender, Auslöser)" (Shaman II (Transmitter, Trigger)), 1961, appeared in Beuys' work.

47 On Paik's artistic development in his early years in the Rhineland see: Susanne Rennert: "'On Sunny Days Count the Waves of the Rhine. On Windy Days, Count the Waves of the Rhine.' Nam June Paik's Early Years in the Rhineland (1958–1963)" (Rennert 2005: 9ff.).

usly sealed off from the outside world, required all his concentration. The fact that Paik got involved in three joint events in addition to his innovative research was because Fluxus founder George Maciunas, who came to Germany from New York in the autumn of 1961, now had become his experienced comrade-in-arms and source of inspiration. This inspired them to organize three joint art events: *Kleines Sommerfest. Après John Cage* – "the first Fluxus Manifestation in the world" (Paik 1988: 11) – on June 9, 1962, at the Galerie Parnass (without Beuys), *NEO-DADA in Music* on June 16, 1962, at the Düsseldorfer Kammerspiele (with Beuys in the audience), and finally *Festum Fluxorum Fluxus*, on February 2 and 3, 1963, in the auditorium of the Düsseldorf Art Academy at the invitation of and with Joseph Beuys. Paik's neo-dadaist solo evenings expanded into an intermedial collective movement through the impetus of Maciunas: "His Marxist background [...] helped him [Maciunas] to conceive the Fluxus as a truly international movement" (Paik 1988: 49). Only with a broad definition can the activities of Paik and Beuys be attributed to Fluxus in the narrower sense,[48] but in fact it was precisely under this sign, and thanks to this art movement, that their cooperation began. Beuys was to refer to the term even later – in a redefinition of content. Since the Darmstadt Action of 1967, as an "intensification of Fluxus" (Schneede 1994: 171), the *Fluxus Zone West* led to the integral Beuys term "main current" ("Hauptstrom").[49]

"On that evening I presented the world premiere of my 'One for Violin.' I held up the violin vertically like a sword for a while until the audience became quiet and then smashed it on the table in front of me" (Paik 1988: 11ff.). By destroying the violin as part of the programme of *Neo-Dada in Music*, Paik not only created a sound, an image, but he also set an example. The fact that the gesture seemed so meaningful was due to its sudden execution resembling a sword stroke: Paik appeared like a Japanese warrior, i.e., like a samurai,[50] and Beuys, who spontaneously supported Paik against the rising discontent in the audience, understood this as a connecting gesture between Eastern and Western

48 "Fluxus was never a regulated group with a programme and manifesto, but an extremely explosive association of artists at short notice, far predominantly composers in the Cage environment, who came together for concerts through the obsessive organisational work of George Maciunas and at times formed close interactions, which were, however, hardly formalised further or reflected on theoretically" (Meinhardt 1987: 26).

49 Cf. inter alia Stüttgen (1988: 155ff.) and Meinhardt (1987: 34).

50 The outward sign of one's elevated social position was the pair of swords, Daishō, which were reserved exclusively for samurai to wear.

spirituality, transformed into a symbol of his own: "The samurai sword is a blood sausage."[51]

Nine months after the "sword stroke," Beuys himself acted by smashing one of the four pianos on display in Paik's epochal Wuppertal exhibition, *Exposition of Music – Electronic Television*.[52] He took the instrument that was the only one Paik had not prepared for the exhibition. This unrequested "act of gratuity" with an axe[53] was indirectly commented on by Beuys, who emphasized destruction as a justified intervention of correction in his academy lessons. The destructive is necessary "so that a confusing situation can take on a new development at all" (Schneede 1994: 52). In this sense, the *Piano Action*, which was later included in the catalogue of actions (Schneede 1994: 36), is supposed to be understood as the practical realization of a critical concept, which is supposed to help art to renew itself.

The question remains as to the special relationship of the action to Paik, because with his exhibition, Paik himself demonstrated at the time that he was turning away from traditional media, without the need for any external impetus. With the thirteen manipulated television sets, *Exposition of Music – Electronic Television*, was the initiation exhibition for media art, the "nucleus for various forms of participation TV" (Decker 1998: 39). At that time, Paik also made the following dictum: "The piano is a taboo, it must be destroyed" (*Magnum* 1963: 63). Thus, Beuys' action was not directed against Paik's exhibition – he deliberately manipulated the only unprepared piano – but he rather joined Paik's media criticism as a reinforcing action, although the critical examination of his own previous actions – especially in the case of the preceding *Siberian Symphony 1st Movement* – was included. Beuys also set an example for his own work development, which was to become particularly visible in 1966 in the action *Infiltration Homogenous for Concert Grand Piano, the Greatest Composer of the Present is the Contergan Child*, again in the context of a Paik concert. Here, one artistic step followed on from the previous one in indeterminate cooperation.

51 Quote from Appendix 2 from an autobiographical curriculum vitae by Joseph Beuys for the catalogue Blockade 69, illustrated (Blockade 2009: 33). The entire handwritten text reads: "Beuys 1963/ OSTENDE/ on the beach or in the dunes/ a cube–shaped house/ in it/ 'The samurai sword is a blood sausage'/ plinth." The "cube–shaped house" probably refers to one of the bunkers of the Atlantic Wall from the World War.

52 This first solo exhibition of Paik's was reconstructed in 2009 at the Museum Moderner Kunst Stiftung Ludwig Vienna, cf. (Neuburger 2009: 9).

53 Both Paik (Paik, 1988, p. 23) and Manfred Montwé, "Erinnerungen an die Expositioin of Music," (Neuburger 2009: 91), speak of an "axe," or a "splitting axe," sharp on one side, blunt on the other. According to Montwé, the photos in which Beuys handles sticks were "recreated at the request of photographers."

In Beuys' first ever public action at *Festum Fluxorum Fluxus* (February 2 and 3, 1963), the intact instrument of the grand piano had certainly still played a significant role. After Beuys had hung a dead hare on a black school blackboard in the intermedial action *Siberian Symphony 1st Movement*, he played two pieces by Satie on the grand piano, then wrote a text about energy correlation on the board, wiped it off again, piled up small heaps of clay on the lid of the grand piano, stretched a cable from there to the hare, and finally dissected the hare's heart out of its body.[54] In contrast to other Fluxus pieces, in which the concept of work and author were collectively mixed, here in Beuys' action individual elements of action were mystically–mythically encoded on the meta–level, forming an enigmatic image, opening up an imaginary image space, creating a pictorial metaphorical language with the action. In the *Composition for 2 Musicians* – with a child's toy of two percussionists, again performed on the intact grand piano – on the second evening, Beuys still provided a link to the explicitly meaningless, collectively executed sequences of actions of his Fluxus colleagues, although in this case he also provided an artistic quotation aimed at Paik: as mentioned, Paik had also innovatively used toys in his first performance at Gallery 22.

In 1963, Paik returned to Tokyo and, together with the electronics expert Shuya Abe, and developed *Robot K-456*, a kinetic sculpture that could walk, talk and even defecate, but which could still be understood as a piece of music ("K" stands for the Köchel catalogue).[55] Paik had been living in New York since 1964, where he had his first collaboration with the cellist Charlotte Moorman at the Second Annual New York Avant–Garde Festival in the summer, and she became an "art figure" (Herzogenrath 1983: 58) who interpreted countless pieces and videotapes. Besides, the first programme also included a "trio": *Robot Opera* with Paik, Moorman, and the remote-controlled robot K-456, which was also reproduced on the invitation card that Paik used to contact Beuys again: Paik had his first American solo exhibition at the New York School for Social Research on January 8, 1965, with *Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes & 1 Zen Can*. Paik added the following handwritten note to the back of the invitation, which contained technical information about individual electronic experiments: "Dear Professor and for me not only Professor Beuys / Cordial New Year's greetings / 1 Feb. is Chinese New Year / John Cage told me about his meeting with you / We will see each other sooner or later / Your Paik / You MARTYR of July 20, 1964."[56]

54 A reconstruction of the event is given in the essay by Antje von Graevenitz: "Sprache ergreift Materie – Das Festum Fluxorum Fluxus in Düsseldorf 1963" (von Graevenitz 2007: 67ff.).

55 Cf. the letter from N.J. Paik to John Cage from 1967 (Paik 1997: 25). Paik called his "Robot" "music for the street"in an interview with Douglas Davis (Davis 1975: 186).

56 Stiftung Museum Schloss Moyland. Joseph Beuys Archiv, HG 75 1/02.

Beuys had become the "martyr" of July 20, 1964, as is well known, at the Fluxus evening Festival of New Art (Festival der Neue Kunst),[57] organized by Tomas Schmitt and Valdis Abolins at the Technical University in Aachen. Although the coincidence of the evening with the anniversary of the failed assassination attempt on Hitler was initially coincidental, the situation then became highly politicized: the physical attacks on Beuys by a student who beat him up – the motives for this attack from the heated auditorium seem to have been diffuse – made Beuys suddenly known to the public; from then on he appeared as a politically committed artist. "Being attacked by conservative circles," Beuys wrote, quite rightly, in a handwritten "curriculum vitae" at the time.[58] At the Aachen Fluxus evening, Beuys again performed a piano maltreatment in his action *Kukei, akopee–Nein!, Braunkreuz, Fettecken, Modellfettecken* (Schneede 1994: 42ff.), among other things: "I filled a piano with geometric bodies, sweets, dry oak leaves, marjoram, a picture postcard of Aachen Cathedral and washing powder. Very loosely, so that it was still playable, but the sound was affected by the filling" (Becker and Vostell 1965: 327). The synchronised actions of the participating artists[59] were stopped after about a third of the event because of the rising tumult, the artistic performances of this evening became an early testimony of political refusal in the Federal Republic of Germany (cf. Hoffmann 1995),[60] which Paik noted with satisfaction and approval. He was involved in the event in that he had provided the poster motif.[61] Paik had close personal links with the date of July 20: this was his birthday, which he noted in his curriculum vitae for the *Happening* book by Becker and Vostell, as follows: "1932, on 7/20, the day of the uprising against Hitler, I… was born in Seoul, Korea." He added in explanation: "If the German people had been more against Hitler, the precious blood shed fighting Stalin would not have been necessary."[62] The cooperation between Beuys and Paik, which was to continue across the now–dividing Atlantic, thus also took on a political dimension: from then on, the avant-garde

57 The exact title of the festival was: *ACTIONS / AGIT PROP/ DE–COLLAGE/ HAPPENING/ EVENTS/ ANTIART/ L'AUTRISME/ ART TOTAL/ REFLUXUS – Festival of New Art*.

58 The handwritten curriculum vitae from the early 1960s is reproduced in (Weise et al. 1987: 152).

59 Eric Andersen, Joseph Beuys, Bazon Brock, Stanley Brown, Henning Christiansen, Robert Filliou, Ludwig Gosewitz, Arthur Køpcke, Tomas Schmit, Ben Vautier, Wolf Vostell, and Emmett Williams were announced.

60 Incidentally, Hoffmann does not discuss the Aachen Festival of New Art here.

61 The title of the collage was: "I admire monkey. Ich ehre Affe" (cf. Rennert 2006: 18f.).

62 Cf. the biography provided by Paik in (Becker and Vostell, 1965: 444f.). There it says: "At home, according to old Korean custom, I celebrated my birthday on 17 June according to the Luna. calendar, and at school and in my passport, 20 July is the official date of birth. I prefer this date because if the German people had been more against Hitler, the costly blood against Stalin would not have been necessary. Therefore, both days should be designated as national holidays, and not ONLY June 17 as today."

had to deal with more and more attacks; Beuys was summoned before the public prosecutor's office because of the Aachen incidents. In New York, the police and the court were to take massive action against Paik and Moorman in 1967.

"I can play in Duesseldorf on a day between 28–30 May, preferably on the 28th / [...] / I propose a trio–evening Beuys–Charlotte–Paik (with remote controlled robot that has 30 channels), it will be educative for students" – in the spring of 1965 Nam June Paik offered a new joint event in the academy's auditorium in a letter to the Düsseldorf Art Academy and personally to Joseph Beuys.[63] However, the "trio" that he had offered did not happen – presumably people in Düsseldorf feared that there would be more turmoil like that in Aachen. Nevertheless, there was an artistic encounter on Paik and Moorman's first European tour at the time, namely in the context of the happening *24 Hours*, with which Rolf Jährling ended his gallery work in Wuppertal on June 5, 1965. Paik had brought two innovations from New York: the sexualization of music in the performance of cellist Charlotte Moorman, and the first art robot as a messenger of the impending mechanization of visual art (the art robot then even got to walk a few steps on the street, to the visibly skeptical amusement of Beuys).[64] Paik and Moorman were struggling with fatigue (Paik 1988: 33) at the happening that began at midnight: they limited themselves to relatively few musical performances on the piano and with the cello, especially Saint-Saëns tones. The participants[65] of the event performed in separate rooms, so this last major Fluxus event in Europe included the addition of simultaneous performances with long pauses. Beuys alone achieved the 24–hour goal; his performance, which revolutionized action art with numerous new elements: "und in uns... unter uns... landunter" (Schneede 1994: 84ff.), was "moving in more than one sense of the word: Beuys had drawn a magic circle around himself by using numerous enigmatic objects such as a rabbit baking tin and a 'community spade'" (Klophaus 1987: 100). He narrowed his radius of action, with changing tempos and repetitions, to the small imaginary raft of an orange box covered with white oilcloth, under which a Christmas rose was supposedly hidden.[66] At the end of the event, Beuys, as Paik relates, once again explicitly referred to Maciunas: "Joseph Beuys gave a moving speech in honor of George Maciunas. He should have been here..." (Paik 1988: 49).

63 Stiftung Museum Schloss Moyland. Joseph Beuys Archiv HG 75 4 / 02.

64 Cf. the photo sequence by Ute Klophaus: "Nam June Paik Presents the Remote–controlled Robot KT 678 During the 24–hour Happening in Front of the Galerie Parnass, Wuppertal" (Rennert 2005: 41).

65 Joseph Beuys, Bazon Brock, Charlotte Moorman, Nam June Paik, Eckart Rahn, Tomas Schmit, and Wolf Vostell. Ute Klophaus was also subsequently admitted to this circle.

66 Johannes Stüttgen in a letter to Uwe M. Schneede (Schneede, 1994: 85).

The "trio" proposed by Paik for an event at the Düsseldorf Academy was realized – now at the invitation of the ASTA chairman Jörg Immendorff – with a one-year delay, namely as an (unannounced) trio of Paik and Moorman with Beuys on July 28, 1966. Paik and Moorman gave a guest performance in the Aula on another European tour (destination: the Venice Biennale) with a multimedia concert whose title[67] is unknown today. More reason for the title of a renewed – uncoordinated – intervention by Beuys to be inscribed in art history: *Infiltration Homogenous for Concert Grand Piano, the Greatest Composer of the Present is the Contergan Child* (Schneede, 1994: 112ff.). In his concert performances with Moorman, Paik experimentally combined music, image, and time elements. Soon video elements were also to be included, for the first time in 1969, with *Video Bra* (Decker 1988: 121). However, these electronic extensions of the medium spectrum were not a matter of debate at the Düsseldorf concert; the concert sequence was in line with the advanced Fluxus tradition. In the piece *26'1.1949 for a String Player* by John Cage, for example, Moorman stroked the cello bow over Paik's naked torso, and the audience could hear only a soft string noise. Again, as in 1963 in Wuppertal, Beuys explicitly chose Paik's appearance to make an intervention that expanded the art spectrum in both form and content. In the renewed intervention, about halfway through the concert, noise was no longer used; on the contrary, music and sounds were silenced. The academy grand piano,[68] now completely sewn into a felt coat, was pushed out of the corridor into the auditorium like a large carcass, the quacking of a toy duck evoking the outrageousness of the interruptive situation like a last excited Fluxus quotation. Music was limited here to the "inner tone."[69] Only the silent passage of time remained as a "homogeneous continuum." The question "WILL MUSIC OF THE PAST HELP HIM?" was posed critically with regard to the suffering of the Contergan child [a child born with thalidomide-induced deformities], the suffering human being became a metaphor for "the greatest composer" (and thus implicitly presumably also: the greatest artist) of the present.[70] Two red crosses pinned to felt underlined the atmosphere of a military

67 At the Galerie Block in Berlin and the Galerie Aachen, the Paik/Moorman programme, which was more extensive there, ran under the title As Boring as Possible.

68 At the action evening *Freshness*, two days later on July 30, 1966, in Chris Reinecke's and Jörg Immendorff's flat in Bankstraße, Düsseldorf (participants included Beuys, Block, Kohlhöfer, Moorman, Paik, Pfisterer, Ruthenbeck, F.E.Walther, J.-P. Wilhelm), Beuys presented the empty felt cover of the grand piano, Paik and Moorman the Yoko Ono piece with the sleeping bag.

69 "That was the meaning, that another tone was produced, an inner tone." Joseph Beuys in: "Am Klavier Joseph Beuys., Auskünfte anlässlich zweier Konzerte mit Nam June Paik..." (Beuys 1985: 73, queried and recorded by Georg Jappe).

70 The title also indirectly picks up on an old question of Romantic art theory, which, following a quotation from Lessing's *Emilia Galotti*, postulated that Raphael would have become a great painter even if he had been born without arms.

hospital, a connection to the artist's own life, to the plane shot down in the Crimea during the World War, the healing power of the warming felt provided by the Tartars, which may have also been present. But the action title – with the naming of the pharmaceutical scandal – was specifically directed at deformations in contemporary society. The inscription on the board: "The suffering/ The warmth/ The sound/ The plasticity," proclaimed the transformation from tonality to plasticity, i.e., in the Beuysian understanding of "social sculpture." At Charlotte Moorman's request, Beuys subsequently gave the musician the version of the cello wrapped in felt: *Infiltration – Homogenous for Cello*. Since then, the performance on the silent instrument has repeatedly been on her programme as *Cello Sonata – Joseph Beuys*, for the first time on September 9, 1966, in New York's Central Park on the occasion of the 4th Aannual New York Avantgarde Festival (cf. Kramer, 1993/94: 72ff.). Paik's *TV Cello* with three picture tubes, conceived for Moonman, became the electronic counterpart to the *Felt Cello* in 1971 (Decker 1988: 125).[71]

"As collage technic replaced oil–paint, the cathode ray tube will replace the canvas": Paik's leaflet manifesto from October 1965, *Electronic Video Recorder* (Decker 1988: 145),[72] appeared for the first public presentation of video images in the New York music club Cafe Au Go Go, 152 Bleecker Street, and again for the following November's *Electronic Art* exhibition in the New York Galeria Bonino. In New York, there was a "spirit of optimism" (Decker 1992: 145): the old artistic forms of representation seemed obsolete, replaced by "new media," a technical art with a new imaginative power of pictures. Paik was the first visual artist to acquire a portable video camera at that time. That same evening, he presented his first videotape at Go Go (with current material from television, namely footage of Pope Paul VI's visit to New York) (Hanhardt 1982: 27). The score of moving images took the place of the score of sounds, whereby the humanization of the new technology through art was programmatic. The paths of Beuys and Paik, whom Fluxus had brought together, now temporarily diverged. Beuys was skeptical, even dismissive of electronic technology, Paik saw the new possibilities of the picture tube for global creative exchange.

Two events held in Scandinavia in quick succession made the different points of view clear, again without any agreement. Paik and Beuys delivered their statements on the medium of "video," here one after the other. In September 1966, Paik took part in the symposium *Art and Technology* at Fylkingen's *Ny musik & intermediakonst*, and delivered as his contribution the work set up in

71 The "TV Cello" was first presented at the exhibition *Electronic Art III* in 1971 at the Galeria Bonino, New York.

72 See also the German translation of the manifesto in: *Nam June Paik. Transcripts of a Cultural Nomad. Aphorismen – Briefe – Texte* (Decker 1992: 116): "Just as the collage technique replaced oil paint, the cathode ray tube will replace the canvas."

the Stockholm Museum of Technology, *TV Cross*, his first video installation ever. Twelve televisions were piled up vertically in the shape of a Latin cross. They were showing abstract electronic images manipulated in various ways. The Copenhagen action by Joseph Beuys, *Filz TV*, took place on October 14, 1966, at Galleri 101, Copenhagen, Store Kongensgade.[73] The action referred unmistakably to Paik's new research. Even the outer appearance – dark suit, white shirt, tie – was reminiscent: Beuys also appeared in this "neutral" garb at the axe action in Wuppertal in 1963 (Schneede 1994: 118). The blood sausage now used in the Copenhagen action, cut into pieces, was a metaphor for the warlike Japanese samurai sword – and as an "energy sculpture" – in contrast, feedback to Paik's heavy-handed destruction of the violin in *Solo for One*. This time, the sword was not directed against the bourgeois concept of music, but – according to Beuys in an interview years later – it "cuts through," "detaches everything that runs so conventionally through the media," i.e., it was radical media criticism (Herzogenrath and Beuys 1982: 95f.). The screen was covered by a felt pane, one could only vaguely hear the sound that was switched on. The gaze was directed inwards, towards inner images. Beuys even hit himself in the face with boxing gloves during the action. These were metaphors of bleakness, emptiness, violence: "a zero situation" (Herzogenrath and Beuys 1982: 96) that was diagnosed here. The felt pad was also tapped with the blood sausage as though it were a stethoscope. A creative approach to the medium, as signaled by Howard Wise's 1969 exhibition *TV as a Creative Medium* in New York,[74] seemed impossible in Beuys' diagnosis. Yet there could have been starting points worth considering on the social–political level, and it was Beuys' students who later made important contributions to media art.

"Charlotte Moorman and I arrested on the Feb. 9th in Cinematheque at the middle of concert. ESPECIALLY CHARLOTTE MOORMAN was brutally mishandled by police": numerous artists, including Beuys, received this call for help from Paik in February 1967 (cf. the illustration in Herzogenrath and Schmidt 1999: 196).[75] Charlotte Moorman had appeared bare–breasted in Paik's *Opera Sextronique* – on the European tour that didn't cause any problems, yet in New York it provoked a scandal. Paik wrote of a "most serious crisis," of the

73 In 1970, *Felt TV* was repeated for Gerry Schum's television exhibition *Identifications*.

74 Paik involved with the first presentation of *TV Bra for Living* Sculpture.

75 Paik's personal letter to Beuys is in Stiftung Museum Schloss Moyland. Joseph Beuys Archive HG 75 6/01.

threat of imprisonment for Charlotte Moorman, he asked for a solidarity campaign[76] with letters to New York Mayor Lindsay. A documentary was envisaged: "We will publish many of letters in our book, but if you don't want publication, we will regard your wish." To Beuys, Paik added in handwriting: "Charlotte is threatened for ½ – 1 year in jail. please, write to MAYOR John V. LINDSAY of New York. please, have your students write many, many letters to Lindsay. He will think twice if more than 100 letters come from Europe!" Indeed, numerous expressions of solidarity came, including from Beuys, who wrote to Lindsay, among others, "What do you think will happen if, in addition to arresting Miss Moorman in the middle of one of her concerts and brutal mistreatment by American police, you also punish her with imprisonment? As the number of fanatical opponents of America over the Vietnam War grows day by day, the punishment of Miss Moorman will be a spark that causes a greater conflagration than you might think. Any possible damage to young American art or its demise as a result will perhaps be linked to the case of Ch. Moorman and such possible sparks will be attached to the names of those who did not make the right decision."[77] Beuys was not convinced – despite his own previous Aachen experience – of the intended publicity campaign through a book publication.[78] Nevertheless, with Aachen, now in New York, the phase of the politicization of art had begun. A few weeks later, on June 22, 1967, Beuys founded the German Student Party with numerous students from his class. Charlotte Moorman was given a suspended sentence for "lewd behavior" in New York on May 9, 1967 (personal communication with Joan Rothfuss). Incidentally, a later performance of the *Opera Sextronique* on October 7, 1968, in the Düsseldorf action space Lidlraum went off without a hitch: the art happenings had been followed by

76 Letters of solidarity came from, among others: William Wilson, assistant professor at Queens College and Nam June Paik's friend and landlord, Alvin Lucier, Brandeis University, Robert Watts, Douglass College, Christian Wolff, assistant professor at Harvard University, Dongkuk Ahn, art teacher at Cooper Union, Stan Vanderbeek, Allan Kaprow, professor at State University at Stony Brook, Claes Oldenburg, Howard Wise, Jean Jacques Lebel, Jean Pierre Wilhelm, Milton S Fox (publisher of Abrams), Jim McWilliams, Jonas Mekas, James Tenney, professor at the Polytechnic Institute of Brooklyn, Douglas Davis, writer, Robert Dunham, Philip Corner, Ludwig Gosewitz, René Block, John Davidsen, Per Kirkeby, Peter Louis-Jensen, Bazon Brock, Ay-O, Barbara Kwak, psychologist, Geoff and Bici Hendricks, Dan Minami, Japanese art critic, Paul Sharits, art teacher at St Cloud State College, Jean Toche, Gert Schiff, assistant professor at New York University, Bengt af Klintberg on behalf of a group of Swedish artists, composers, and journalists (personal communication from Joan Rothfuss to the author).

77 Letter from Joseph Beuys to Mayor John Lindsay, Düsseldorf, April 28,1967, Staatsgalerie Stuttgart, Archiv Sohm.

78 Beuys remarked – otherwise in solidarity – in a personal letter to Paik dated 5 April 1967: "You don't understand the idea of making a book out of this shit," Stuttgart State Gallery, Sohm Archive.

political happenings in the meantime, new forms of action were on the agenda here as well as there.

"The Paik–Abe video synthesizer [...] allows for 1001 ways of spontaneous television making" (Decker 1992: 131). The synthesizer, on which several video tapes can be played as if on a piano, was completed in 1970. With it, a vision of the future became apparent: one's very own creatively altered and designed television programme. And it also represented a bridge to the past: Paik was now able to link up again with the scores of action music in the synthesis of the media with "visual music" (Decker 1992: 186ff.). Thus, in 1973, on the composer's 60th birthday, he produced the 60-minute piece *A Tribute to John Cage* – like an echo of *Hommage à John Cage* from 1959. Beuys did not initially appear in this Paikian kaleidoscope of images; there was only a short video interview by Shigeko Kubota, made in 1972 during a joint visit to the Drakeplatz flat. There had been no artistic collaborations for a decade, but there were still points of contact and references. In René Block's New York gallery, Beuys and Paik appeared in quick succession addressing rituals and myths: Beuys in May 1974 with the Coyote project *I Like America and America Likes Me*, Paik in February 1975 with, among other things, the *TV Buddha* from 1974. Immediately, Beuys' life and work were then evoked in Paik's video tape *Guadalcanal Requiem*. Paik, Moorman and Frank Pileggi (as producer) travelled in 1976 – a stopover during a trip to Australia – to this main island of the Solomon Islands, which had been the scene of the fiercest battles between the Japanese and the Americans during the Second World War. Even today, the island is littered with relics of the war. Paik was inspired by the traces of global disaster to make his most pointed political statement. In his video collage, he mixed old documentary footage, interviews with veterans, and actions by Charlotte Moorman and himself:[79] Moorman crawls across the beach with a cello on her back in G. I. uniform in *Peace Sonata*, and Paik drags a violin behind her across the former battlefield in *Violin with String*.[80] Weapons are eliminated by musical instruments. In the wreckage of a crashed bomber, Moorman then plays the *Sonata – Joseph Beuys* on a felt cello. The crash of Joseph Beuys in 1943 in the Crimea, where he was only rescued with great difficulty from the wreckage of a JU 87 by Tartars – originally a Mongolian tribe[81] – is to a certain extent the myth of origin, the "wound" of Beuys' work that grew out of it, the "Eurasia" work complex, for example, builds on it, but it is also the spiritual basis for the artist friendship:

79 The first version of Guadalcanal Requiem (45 minutes) was first broadcast in February 1977, the second version (29 minutes) was made in 1979. For a detailed description of the video tape, see (Decker 1992: 162 ff.).

80 Paik has artistically "recycled" the action with the violin pulled on a string again and again since 1961.

81 Cf. the statements by Joseph Beuys in (Tisdall 1979: 17).

"Actually we met in 1943, when Beuys had crashed in the war" (Pickshaus 2009: 98). That an age of global communication would have to follow global destruction was essential for both Beuys and Paik, and the *Guadalcanal Requiem* is a striking interface for this.

The following joint appearance at documenta VI, 1977, showed that the differences regarding the media question had not changed. Beuys relied on the "permanent discussion" on site. The Bureau for Direct Democracy at documenta 5 was now followed by the 100–day working collective of the Free International University. Paik made use of the latest communication technology. Side by side, both set up their large spatial installations: Beuys the *Honey Pump at the Workplace*, Paik the *TV Garden/Video Jungle*. On June 24, 1977, Hessischer Rundfunk and WDR (and twelve affiliated international TV stations) broadcast a live satellite transmission of the exhibition opening. Paik (with Charlotte Moorman) reviewed a *Nine Minutes Live* performance,[82] Beuys confined himself to a speech without all the technical refinements of television and presented his concept of social sculpture, of a comprehensive spiritual life in self-administration. In a subsequent television discussion, he critically stated: "I don't believe that this medium (video) is more than just a medium for information" (Loers and Witzmann 1993: 149).

The *Piano Duet Joseph Beuys & Nam June Paik* on July 7, 1978 in the auditorium of the Düsseldorf Art Academy (Schneede 1994: 360), took place "In memoriam George Maciunas," who died in Boston on May 9, 1978, at the age of 47.[83] Paik, who had been a visiting professor (Rennert and von Wiese 1996) since that summer semester, thus symbolically brought Beuys back to the academy, which had practically banned him from the premises since his termination without notice in 1972.[84] The concert, announced as a Fluxus Soirée, made direct reference to the *Festum Fluxorum Fluxus* of 1963 at the same venue, which Paik and Maciunas had once organized together; even one of the two grand pianos facing each other was authentic.[85] The concert became a life score – again only roughly agreed upon between the two actors – an alarm clock set to 74 minutes played, inverting the numbers to the lifespan of the Fluxus founder. The performance was largely limited to the musical sequence as a counterpart to the time continuum: "I only played, Paik added a few small action interludes"

82 Moderated by Peter Iden, the artists involved here were Joseph Beuys, Charlotte Moorman, Nam June Paik, and the theoreticians Douglas Davis and Wulf Herzogenrath.

83 The evening was a fundraising event.

84 At the beginning of April, the Federal Labour Court had overturned the summary dismissal, but the temporary dismissal continued to apply; only in the out-of-court settlement of November 1978 was Beuys again granted the use of a studio in the Academy.

85 According to Eva Beuys, Beuys had the same grand piano model ordered for Paik at the time.

(Beuys 1985: 73). The latter, for example, played at times with a burning candle on the keys – another symbol of transience. Nevertheless, the evening organized by René Block was not just a reminiscence: after the longer interval, it linked up with the preceding collaborations and thus opened new perspectives. And it brought a new artistic medium into play: in contrast to the earlier Fluxus events, the concert was recorded by a video camera, albeit in black-and-white technology that was already outdated at the time and thus not very suitable for further processing in the synthesizer and for global distribution: "A mistake" (personal communication, December 1990).

"Just in time for January 1 of the Orwellian year 1984, Paik wants to show that satellite television can also serve positive purposes, such as the mixing of e- and u-culture and their exchange between the continents"[86] (DD, n.d.). With his live broadcast *Good Morning, Mr. Orwell*, co–hosted by WNET 13 TV in New York and the Centre Pompidou in Paris – with broadcasters in Germany, Korea and the Netherlands tuned in – Paik reached over 10 million people, including later repeats worldwide over 25 million.[87] Artists as diverse as Laurie Anderson, Joseph Beuys, Philip Glass, Yves Montand, Ben Vautier, and the band Urban Sax took part in the programme in a "frenetically mixed extravaganza" (Hanhardt 2000: 230; cf. Decker 1988: 172). Joseph Beuys showed a sketchy contribution: *The Orwell Leg – Trousers for the 20th Century*, his daughter Jessyka was wearing jeans with a hole on the right knee, slowly turning on the left axis, Beuys spoke the text: "Everybody in the world should make these trousers to themselves to struggle against world-wide materialism and repression especially on the youth..." Beuys, who to everyone's surprise also released his own song "Sonne statt Reagan" ("Sun instead of Reagan")[88] that year, now also used popular forms of media expression in certain situations – thus reducing his skepticism. His great media presence encouraged a broader interest in the artistic content as well. The concert *Coyote III* described at the beginning, performed together with Paik on June 2, 1984, in the Sogetsu Hall in Tokyo, also took place – without artistic compromises – in front of a sold-out audience. Paik had the duet recorded in full length by four hi–fi colour TV cameras to enable later TV broadcasts and museum

86 ("Pünktlich zum 1. Januar des Orwell-Jahrs 1984 will Paik zeigen, dass Satelliten-Fernsehen auch positiven Zwecken dienen kann, so der Mischung von E- und U-Kultur und ihrem Austausch zwischen den Kontinenten" (DD, n.d.).

87 Cf. Paik (1984). "When asked what he would say to Peter at the gates of heaven, he (Paik) answers without hesitation that this live show is 'my direct contribution to the survival of humanity, and he will let me in'" (Davis 1975). On April 12, 1984, Paik showed many of his major works on the 1st programme of German television in the programme Paik bei Bio.

88 Electrola 1982. Beuys appeared in public for the first time on the ARD music programme Bananas on July 3, 1982, with this song with the refrain: "Sun Instead of Reagan, Live Without Armaments!" (www.youtube.com).

and gallery installations and assured: "Again my aim is not financial but purely artistic."[89] The footage from Tokyo became the basis for Paik's contribution to documenta 8, 1987, *Beuys Voice*.

Beuys' participation in the concert with Henning Christiansen and Nam June Paik, as a contribution to the Biennale of Peace initiated by Robert Filliou, was limited to his voice. Beuys, Paik, and Henning Christiansen were to play on three grand pianos in the entrance stairwell of the Hochschule für bildende Künste in Hamburg on November 29, 1985 (Schneede 1994: 376f.). Beuys was unable to attend because of illness, but he gave instructions and made announcements by telephone, which were carried out by Wolfgang Feelisch; the oxygen release from a large oxygen bottle with a tube was especially impressive. A text that Beuys passed on, written on a board, was about "a new beginning" (Christiansen qtd. in Schneede 1994: 376), as Christiansen saw it. Beuys died on January 23, 1986. Paik carried on the image of Beuys in his art, especially in his subsequent multi–monitor installations. In the large work *Beuys Voice* in Kassel in 1987, video images of a burning Beuys hat were used alongside recordings of *Coyote III*,[90] a farewell ritual.

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Improvisation, In-determinism, Echos, Feedback, and Empty Space: Nam June Paik's *Groove*

Improvizacija, indeterminizam, jeka, povratna informacija i prazan prostor – Nam June Paikov *Groove*

Sažetak

Prihvaćajući radikalan zaokret od svoje početne težnje da bude avangardni skladatelj, Nam June Paik uključio je različite medije u svoju umjetnost. Njegove revolucionarne videoeksperimente, Fluxus, pa čak i satelitsku i lasersku umjetnost karakterizira pet ključnih elemenata: improvizacija, indeterminizam, jeka, povratna informacija i prazan prostor.

Improvizacija

Kad su ga u intervjuu 1974. godine pitali o značaju Fluxusa, Paik je odgovorio: „To je moja mladost. Moja nevinost. Imao sam dosta nevine, dosta 'mladenačke' ideale. Trudio se biti što je moguće neviniji". Kao mladi umjetnik, Paik je priređivao čiste hepeninge i ekstremne performanse koje je kombinirao s improvizacijom.

Indeterminizam

Paik zapravo nikad nije napustio Fluxus. Godine 1980. držao je daljinski upravljač kojim je pomicao violinu u rijeci. MS-FLUXUSSUS (Simfonija br. 7) simbolizirao je otpor struji. Koncept indeterminizma, kako ga je definirao John Cage, odigrao je ključnu ulogu, naglašavajući uklanjanje značenja iz zvuka, otkrivajući stvarnost zvuka lišenog psihološke iluzije.

Povratna informacija

Paik je povratnu informaciju vidio ne samo kao elektronički fenomen, već i kao bitan izraz umjetnosti. Povezao je nostalgiju s povratnom informacijom, opisujući je kao „slatko-kiseli, homeopatski krug povratnih informacija". Sjećanja i nostalgija utječu na odluke u sadašnjosti, stvarajući povratne informacije u našim životima. Video, jedan od učinkovitih medija za očuvanje prošlosti, postaje alat za generiranje povratnih informacija i nostalgije.

Prazan prostor i jeka

Paik je istraživao značenje praznog prostora i jeke, što je posebno vidljivo u djelu Good Morning, Mr. Orwell. Space Yodel Mercea Cunninghama i sviranje na kaktusima Johna Cagea pokazali su međuigru prostora, jeke i povratne informacije. Paikova fascinacija satelitskom tehnologijom otkrila je potencijal za umjetničko stvaranje, gdje se slike ponavljaju poput jeke zbog kašnjenja satelitskog signala, naglašavajući važnost praznog prostora.

Improvizacija, indeterminizam, jeka, povratna informacija i prazan prostor; ove ključne riječi zapravo su pet elemenata za koje je Paik 1984. ustvrdio da su ključni za satelitske umjetnike. Satelitska umjetnost, prema Paiku, nadilazi prijenos postojećih djela; mora uzeti u obzir fizičke uvjete, stvoriti strukturu razgovora, svladati vremenske razlike i prihvatiti elemente poput improvizacije i indeterminizma. U društvu naviknutom na instant komunikaciju, u svijetu u kojem se poruke brzo razmjenjuju, Paikovi uvidi ostaju relevantni. Da bismo postigli istinsku komunikaciju, moramo biti otvoreni za improvizaciju, indeterminizam, pokazati iskrenost prema povratnim informacijama, prihvatiti prazan prostor i naučiti slušati odjek nakon komunikacije. Ti su elementi, tvrdi Paik, ključni za istinsku komunikaciju u sadašnjosti, nasuprot plitkoj komunikaciji vođenoj opsesivnom usredotočenošću na budućnost.

Paik was born in 1932 in Korea, and was raised learning piano and composition early in his childhood. Under the strong influence of his music teachers, he wanted to be an extreme avant-garde composer like Arnold Schönberg. However, he took a dramatic turn by incorporating different kinds of media in his music, carrying out new and exciting experiments which were open to video art. These experiments developed via Fluxus to include video, and even satellites and lasers. Here are five key words selected that reflect Paik's journey, which was full of interesting experiments: Improvisation, In-determinism, Echos, Feedback, and Empty Space.

Improvisation

When asked in a 1974 interview what the significance of Fluxus was, Paik replied, "It's my youth. My purity. I had very pure, very 'young man' ideals. It was about being as pure as possible" (Decker-Phillips 1993). As a Young artist, Paik carried out pure happenings and extreme performances at the same time, in the midst of improvisation. It was hard to foresee what Paik would show in his Fluxus concerts. When George Maciunas, the master figure of Fluxus, passed away in 1978, Joseph Beuys and Paik staged *In Memoriam George Maciunas* at the Kunstakademie Düsseldorf. Paik and Beuys agreed to carry out their performances for 74 minutes, a number that is the reverse of two digits 47, the age of

Maciunas. They decided to proceed with their own performances individually without any further agreement on any other detail. Paik brushed a microphone against the piano keys or tapped it on the keys in the middle of playing Korean songs and atonal pieces of music. After the concert, Paik produced *Urmusik*, and put it in a memorial box.

In-determinism

Paik never really left Fluxus. In 1980, Paik was standing by the river in Düsseldorf, holding a remote control to move a violin down the river. Can a small propeller beneath a violin resist the current of the river? Subtitled "Symphony No. 7," *MS-FLUXUSSUS* turns waves, the wind that causes waves, and even surrounding sounds, into parts of a symphony alongside the violin. The idea of in-determinacy, as defined by John Cage, explains this symphony very well. When meaning is removed from sound, in other words when the harmony is removed, "psychological illusion" disappears, and the reality of the sound appears. In this, we face real sound full of in-determinism instead of illusion.

Feedback

Paik considered that feedback is an electronic phenomenon and, at the same time, that it expresses the essence of art. To understand this, we need to look back at Paik's remark that feedback has certain affinities with our historical consciousness or nostalgia. Paik said, "Electronically speaking, Nostalgia is nothing but a sweet-sour, homeopathic feedback circuit using delay line of decades" (Paik and Rosebush 1974). Remembering the past, or nostalgia, influences our attitudes and decisions in the present. This is the feedback in our lives. Video is one of the effective media for preserving the past. *Nam June Paik – In the Groove* begins with Paik's interview video in Zagreb. Facing this interview, we became parts of the feedback along with nostalgia.

Empty Space and Echos

The highlight of *Good Morning, Mr. Orwell* is Merce Cunningham's "space yodel." Cunningham's restrained movements produce an echo, followed by John Cage's performance of playing cacti. Cage's music continues in different scenes as well, together with different sounds and Salvador Dali's video is on view behind Cunningham. Dali explains how an audiovisual image is divided into multiple images because of a specific difference in the phase of a work of art, and his

explanation helps to understand the visual effect of Space Yodel. Cunningham expressed the effect of "space feedback" in which Paik saw the possibility of artistic creation through using satellite technology along with dance. It refers to the effect of images that are repeated over and over like an echo due to a one-second lag produced when transmitting signals to different locations via satellite. Echo is a reflection of sound that arrives to the listener with a delay after the direct sound. Thus, empty space between the two parties is essential. Echos remind us that we are physically apart, however they also connect us via sound waves. We all know that Paik's video experiments became echos and air all around the world. Paik's video is a new way of communication which crosses cultures and languages and became echoes in the air from Korea to Zagreb.

Improvisation, In-determinism, Echos, Feedback, and Empty Space; these keywords are, in fact, five elements that Nam June Paik said that satellite artists should consider in 1984.

"The satellite artist must compose his art from the beginning suitable to physical conditions and grammar. Satellite art in the superior sense does not merely transmit existing symphonies and operas to other lands. It must consider how to achieve two-way connection between opposites of the earth; how to give a conversational structure to the art; how to master differences in time; how to play with improvisation, in-determinism, echos, feedbacks, and empty spaces in the cagean sense… Satellite art must make the most of these elements (for they can become strengths or weaknesses) creating a multitemporal, multispatial symphony" (Hanhardt, Zinman and Decker-Phillip 2019).

Our way of communicating takes place over a very short period of time. We are accustomed to direct messages that we send and we receive a response instantly, without waiting. How can true communication take place for us, who have lost the time to send messages, the time to imagine, to wait? As Paik said, we must be open to improvisation, to be in-deterministic, show sincerity to feedback, to accept the empty space between the other person and ourselves, and learn to listen to the echos after communication. These five elements are essential for us, for those who crave true communication that takes place in the present, and not the shallow communication of the obsessive future.

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