

Applications of Foucault's Theory

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To my parents

Preface

As you can see from the title, this book deals with the application of the theories of French modern philosopher Michel Foucault to various fields.

I am a person who wants to give meaning to philosophy not as a simple theory or concept, but as something that should be applied and changed in various places of humans and our society.

To this end, I have collected the articles I have written in the past 5 or 6 years.

In 2017, I worked as an intern at the ICCS Research Institute of Taiwan Chiao Tung University for a short time, and since then, I have posted articles titled “Cultural Government of the Samjiyeon Orchestra in North Korea” and “Crash Landing on abnormality” a short essay on the Korean drama “Crash Landing on You” on the ICCS site.

Also, during the COVID-19 period, I posted articles titled “Juche” and “Shaking Korea in the time of Coronavirus” in French on the French site *ici et ailleurs*. After that, in 2024, “Plant Collection of missionary Emile Taquet and Eurocentrism”, was published in French on the same site. These three articles in French were translated into English and collected together in this book.

The remaining two articles, about “Programming of liberalism in the film *Parasite*” and about the Korean painter “Pen Varlen” in Russia, were written when I gave lectures and made presentations in Korea.

Through these articles, I hope to easily approach readers by applying Michel Foucault's theories, which were somewhat difficult, to various fields.

And I hope that they will help readers to suggest directions for their lives and serve as a practical echo.

Kim Jeong-a from Seoul in July 2025

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“Cultural Government of Samjiyeon Orchestra. Finding Inter-Korea's Lost Time.”

The purpose of this paper is to not only to follow the process of cultural policy of North Korea, which is also called totalitarian, but also to follow the cultural government of population, as Brossat said. Firstly, I noticed the resemblance between the pastoral power of Foucault, the birth of government and North Korea's direction art. However, instead of being a shepherd, Kim Il-Sung became an object of the cult of personality. Next, I analyzed the performance of the Samjiyeon Orchestra. I found that the cultural government, which is one of the Foucault's governmentality, presented an alternative in Barthes's piano playing and creative activities for North Korean music. Finally, I looked at cultural exchanges with civilian organizations to restore the lost time of two Koreas.

Keywords: Michel Foucault, Alain Brossat, cultural government, North Korea, Samjiyeon Orchestra, Barthes

1. Entering

In February 2018, North Korea's Samjiyeon Orchestra performed in Gangneung and Seoul. The political currents of two Koreas turned to reconciliation, leading to the inter-Korean summit and North Korean-American summit. But now it is in a stalemate again. At this point, I would like to review the performance of the North Korean Samjiyeon Orchestra.

In this paper, I will use Foucault's strategy (cultural government) to analyze the performance in Seoul. I will also cite the concept of amateurs of Barthes who interacted with Foucault.

Let me explain why I want to analyze North Korean performances with the concept of Foucault.

When scholars introduced Foucault to South Korea, it was an attempt to find an alternative to Marxism. Since then, I studied Foucault in France, and I have found a model of Foucault's bio-politics and thanato-politics in North Korean society. Foucault's concept of 'govern', the concept of governing (leading) people, can be found in North Korean Yeong-do art. The object of Foucault's government is human, whether group or individual and this concept developed into politics (bio or thanato) of the population. And then Foucaultist Brossat developed it into cultural government.

As an alternative to North Korean music, I chose Barthes's piano playing theory because he was a critic who pointed out the Marxist interpretation of Saussure's semiotics and the bourgeois writing attributes of realism. Also, he was a philosopher who had a significant influence on Foucault.

2. Foucault's Pastoral Government and North Korean Direction Art (Yeong-do art)

According to Foucault, rule (govern) over humans is seen as a pastoral type of power. As a shepherd leads a herd of cattle, God guides humans as shepherds. This power is the birth of the concept of government and bio-politics (Foucault, 1978).

Since I've written a doctoral dissertation on North Korea, I learned that Kim Il-Sung was born in a Christian family. I found Kim Il-Sung's direction art (Yeong-do art) in the book *Juche Ideology Study* and thought it was worth discussing.

Foucault's concept of government, especially pastoral power, and Juche's beginning is similar.

As shepherds guide the herd of cattle, God guides humans. And following that, Kim Il-Sung guides the mass.

The translation of the word Yeong-do into French should be the French *diriger* (rule, govern, lead, guide). Yeong-do art in North Korea means that Kim Il-Sung will lead the masses of the North Korean people.

In Yeong-do art, the art is not the art we talk about, but if we consider the communist project that sees human life as an art, we can think of Foucault, which uses pleasure and considerateness as art (technic) while talking about aesthetics (Foucault, 1984).

Let's take a look at what North Korean direction art (Yeong-do art) is.

“Comrade Kim Il-Sung created revolutionary direction art by creating an example of Yeong-do art that mobilized the masses in the process of leading an unprecedented anti-Japanese struggle to victory, and continuously developing it at every stage of revolutionary development” (Chung, 1989, p.11).

I think that Kim Il-Sung's Christian childhood also influenced direction art (Yeong-do art). He also led anti-Japanese movements, so he knew the nature of nomads who wandered around and did not settle down. Similarly Yeong-do art leads the masses of people in North Korea.

The difference, however, is that rather than Kim Il-Sung himself was a shepherd, the working-class party had to rely on the revolutionary direction (or Kim Il-Sung's only system).

If pastoral power is the only good one, can North Korean purging power also be bio-politics?

I'd propose Foucault's thanato-politics: the situation of the nucleus today is behind the power that ensures the survival to their people, exposing people to the danger of overall death (Kim, 2014).

There is also an aspect of thanato-politics to the whole population-slightly different from totalitarian states in the situation of nucleus.

Like this, North Korean regime started with a technique similar to the pastoral rule (government) of

Yeong-do art, but the North Korean regime can also be considered as thanato-politics which holds the inhabitants as hostages for the sake of maintaining power.

However, watching the performance of the Samjiyeon Orchestra, I could feel the change of North Korean society.

3. North Korean Music According to Cultural Government and Cultural Policy

At the conference in Arc et Senans, Alain Brossat talked about Foucault's government.

Firstly, Foucault argued that there were several forms of government. Secondly, these forms have continuity and, in the case of differentiation, interact with each other. Thirdly, if the state's government does not disappear, it depends at least on one another.

Foucault refers to a population problem which allows freedom of governing skills. Clearly, in our society, the population is more strictly controlled by an unstable culture instead of hygiene and safety devices. For this reason, we must understand culture as a governing environment and not as means or instrument of the regime.

For decades, traditional concepts which made distinction between elite and lower cultures have been impaired. As an element of fluidity, heterogeneity of the population is increasingly revealed in relocated cultures such as la Samothrace, Saint-Denis's labs, and Cité de la musique of Boulez which are based on the principle of absolute equivalence of all its constituents.

Thus Alain Brossat proposed the government of culture (Kim, 2014).

Culture in North Korea was a political mean or a tool and not an environmental, cultural government that Foucault insisted.

However, I had some questions after watching the performance of the Samjiyeon Orchestra in South Korea on YouTube before the Pyeongchang Olympics in February 2018. Is North Korean art still a political tool? How did North Korea's cultural policy change from the Kim Jong-Il regime to the Kim Jong-Un regime? Can this be called cultural rule? Can we say that it is the cultural government that Brossat talked about?

As Brossat said, the relationship between politics and culture in today's democratic states can be explained by cultural government. Still, in socialist countries, culture did not previously exist as an independent system. We could regard it as being dependent on the political-economic environment.

North Korea's cultural art was recognized as a fundamentally social and political product, thus the uniqueness of cultural art had not been recognized. In the case of North Korea, culture played an important role as a mechanism to justify the country's development strategy which integrated its citizens into the system and mobilized it from the state construction process.

Therefore, the cultural strategy is a part of the national strategy. We can say that it reflects the direction of the country's development. It has also changed with the development of the country. In other words, North Korea's music policy, like policies in other fields, was presented in the form of talks, documents and teachings by its leaders and successors, subsequently, its goals also became specified.

Thus far, North Korea's cultural policy has lacked the rationality and flexibility of capitalist cultural government.

4. Cultural Government and South Korean Performance by Samjiyeon Orchestra

The Samjiyeon Orchestra is the orchestra of the Democratic People's Republic of Korea. The Samjiyeon Orchestra was re-released as the North Korean Art Troupe in Pyeongchang Winter Olympics in January 2018; a combination of the singers of the Cheongbong Orchestra and musicians from other bands. According to the Labor News report on April 7 in 2018, the Samjiyeon Orchestra was identified as a newly established music organization under the guidance of Kim Jong-Un by expanding and reorganizing the existing Samjiyeon Orchestra (Samjiyeon, 2019).

This might be the Kim Jong-Un regime's attempt to put emphasis on flexibility and softness in music after the tragic end of the Enhasu Orchestra in 2013.

Here, I can see Brossat's concept of an environment of cultural government.

The Samjiyeon Orchestra is praised for bringing together the national sentiment and modern aesthetics in all aspects of art creation, including musical instrument organization, arrangement, costumes, performance level, and stage composition of the members. The Samjiyeon Orchestra includes electric guitars, bass guitars, electronic keyboards (synthesizers), drums, and saxophones. The use of electronic instruments and saxophones in the Orchestra is an attempt to enhance the modern sense and popularity of music, and it is also a clear example of the pop orchestra character.

There were no stages and introducers in the performance of the Samjiyeon Orchestra. Song's introduction and commentary are the traditional elements of North Korean music. But in order to resemble pop music performances in the West, these elements were eliminated. These changes can be seen as North Korea's effort to communicate with each other (outside world), which is also characteristic of cultural government (Samjiyeon, 2019).

On the other hand, there was a combination of music and images to pursue aesthetics of socialist music art. Lastly, historical events were organized by showing the meeting of separated families as the background stage.

Beyond the performance of the Moranbong Orchestra, which showed the contemporary music of

Western pop music, the Samjiyeon Orchestra performed South Korean songs in South Korean performances and expanded its cultural status as an environment. This performance of solo singing was to show the solidarity, as normally North Korean music puts emphasis on ensemble or part-singing.

Kim Jong-Il argued in his *Theory of Music and Art* that the electronic orchestra in capitalist countries had a negative effect on the people, but it was not necessary to exclude the electronic musical instrument. Thus, the Samjiyeon Orchestra included elements of electronic orchestra, using electric strings, electric guitars, and electronic keyboard instruments, especially like the Moranbong band, which was reminiscent of Western rock or dance music. They represented it well in the song “My favourite country is my country” and in the song “Let’s run to the future.”

Here we can see the birth of Foucaultist Brossat’s interactive cultural government.

The Samjiyeon Orchestra performed in Gangneung and Seoul and concerts centred on classical and Korean songs. The classical performance entitled *Fascinating Melodies* included Mozart’s “Symphony No. 40,” as well as 25 familiar world folk songs, including “The Phantom of the Opera,” American and Russian folk songs, and South Korean ballad style songs from the 80s. In the composition and the repertoire selection, traces that put attention to the exclusion of the political theme were strong. It was a different look from the insistence on political songs during the joint performances. For instance, Hyun Song-Wol, the leader of the Samjiyeon Orchestra, had cancelled the event just before the performance in the 2015 Moranbong Band Orchestra in Beijing. North Korea had cancelled the tour because China had requested that North Korea’s missiles should not be shown during performances (Moranbong Band, 2019). While Hyun Song-Wol was in charge of the performance in South Korea, she showed a great deal of demand from the South before the performance (Jeon, 2018).

North Korea and we (South Korea) are one people, but we can also say a different population. Here I can see that the traditional class concept of North Korea is broken and the heterogeneity of the population is fused.

The North Korean art troupe has never sung so many of South Korean songs. Of course, South Korean art troupes and musicians never sang North Korean songs like this. Even when South Korean art troupe performed in another country, it was a hard repertoire (Jeon, 2018).

I would like to suggest alternatives to Barthes’s amateur piano playing and North Korean music creation activities, when the cultural government as an environment and not just a political tool or instrument is born.

5. Barthes's Piano Playing and North Korean Music Creation Activities

Barthes was a critic and philosopher who had a big influence on Foucault and his interpretation of Marxism at the beginning. He also criticized realism writing. I tried to find an alternative to inter-Korean music exchange by comparing Barthes's amateur piano playing with North Korean music creation activities.

Roland Barthes played the piano every day. Barthes's analysis of his performance reveals that the performance of amateur pianists has its essence in translating emotion and time into the form of "sound-material." During this process, the player not only comes into physical contact with the piano but also interacts mentally. How should we understand this secret and private act? It does not contain any suggestion to disdain or undermine amateurism. Amateur pianists are not poor performers. They just play differently (Noudelmann, 2018).

Now we (North-South Koreans) must know how to play differently.

I encountered Barthes in North Korea's music scene. The art education of North Korean youth is not only through school. The North Korean regime implemented a one-person one-instrument policy as one of the popularizations of art. Encouraging a single-person instrument is not just a policy to enrich the North Korean youth's leisure, emotional or musical literacy, but is another means of cultivating students as ideal socialist humans by connecting music, emotions and collectivist ideas (Ahn, 2018).

Would it be unreasonable to say amateur shares similarities with a single-person instrument policy?

I think it's time for North Korea to abandon its policies for collectivism and follow the Foucault's cultural government strategy.

Barthes thought no one could stop personal research on how to counter the pressure of the system to socialize individuals. For Barthes, playing the piano was a means of such resistance. He did not use the piano playing in a bourgeois manner. Nor did he practice the piano playing to become a professional player. He saw the piano playing in the concert hall as a tool to show off the technique, not a tool for musical communication (Noudelmann, 2018).

Music policy through the creation of one-person and one-instrument of the North Korean regime seems to have been difficult to realize due to financial difficulties after North Korean famine.

Since North Korean famine, extracurricular music institutions, as well as school music groups, had to rehabilitate themselves. Therefore, while the ideological or content aspects of major music are based on collectivist socialist ideas, capitalist market principles were inevitably applied (Ahn, 2018).

Once Barthes talked about life in a monastery. Life in solitary society would not be bad unless he

were forced to follow a monk's life and strict routine. Living in an isolated place like a monastery, but allowing freedom to set the tempo of life, this way of life is related to Barthes's pioneering. Barthes's piano playing became an interesting topic of study, with his rhythm of exploring between the notes drawn in the score, and the encounter with the truth about philosophy, taste and desires (Noudelmann, 2018).

“People are increasingly crowded.

We want music that is more collective and larger.

We want to express ourselves rather than me” (Noudelmann, 2018).

On one occasion, in a radio interview with France musique, Barthes shared his wishes. He wished to fully play at his own pace, and to respect the time of silence even if he stopped playing and no sound came out. So what he wanted to keep is time. Barthes wanted to find the lost time or the time lost over the radically improved sound of time that future recording technology would erase (Noudelmann, 2018).

6. Exiting

In my opinion, two Koreas also can find a way to catch up on lost time, and the exchange between both countries will increase.

I also think that the role of government is important, but the role of civilians as the cultural government is also essential.

The network between the government and the private sector needs to be strengthened.

In a paper, Kim and Choi (2012) cited the Strait Exchange Fund as a private intermediary in Taiwan. They authorized the foundation and began to operate the formal business. With this institutional framework, Taiwan has been able to continuously grow private exchanges in China since 1987 (Kim & Choi, 2012).

Like Taiwan-China, North and South Korea, the cross-border will find not only policies but also the Brossat's cultural government as an environment.

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Crash landing on abnormality

-Thought fragments about *crash landing on you*

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Abstract

Crash landing on you is a South Korean cable television drama that depicts the love story between a North Korean Captain Ri Jeong-hyeok and the Conglomerate heiress Yoon Se-ri, who crashed in North Korea due to a paragliding accident.

In this article, I explored and followed «abnormalities», using Canguilhem and Foucault's concepts, in the life of Yoon Se-ri in North Korea and in the life of Ri Jeong-hyeok and his subordinates in South Korea. I also analyzed characters in this soap opera through the perspective of three types of abnormalities inspired by Foucault's concept of abnormality.

Key-word: Canguilhem, Foucault, abnormal, norm, *Crash landing on you*, North Korea

Introduction

Crash landing on you is a South Korean drama that depicts the love story between the Korean People's Army (KPA) Captain Ri Jeong-hyeok, North Korean with a hectic past, and the conglomerate heiress Yoon Se-ri, South Korean who crashed on the North Korean soil due to a paragliding accident that was caused by a sudden tornado.

As the drama describes North Korea's customs and diverseness, and because of its geographic proximity and socio-cultural differences, it arouses the curiosity about North Korea among South Koreans.

In this article, I explored and followed what Canguilhem and Foucault called *abnormalities* in the life of the heroine Yoon Se-ri in North Korea and the life of Ri Jeong-hyeok and his subordinates in South Korea. I also analyzed characters in the drama in accordance to three types of Foucault's concept of abnormality.

In his book *The Normal and The Pathological*(1966/2018), Canguilhem said, that if social norms are accepted as norms of an organism, then humans who do not fit within these norms will be treated crazy/abnormal. The categories of acting normal weren't created based on objective scientific concepts, but by intertwined biology and medicine with political, cultural and economic concepts. Thus, people who don't follow these norms are "crazy" (Canguilhem, 1966/2018).

In episode 8, Gu Seung-jun, a British businessman wanted by the South Korean authority for embezzling a large amount of public money in business, escaped to North Korea where the South Korean law doesn't reach.

He had been engaged to Yoon Se-ri but broke up with her in South Korea, later met her again in North Korea. He told her that

"Love in this abnormal situation, falling in love with Ri Jeong-hyeok, a KPA Captain who helps her hide within his territory, is not real and therefore she is sad, lonely, and needs a person whom she can

emotionally rely on”(Park & Lee, 2020).

What are the normality and the abnormality in love?

The normality is the normative concept. Therefore, in order to understand the normality within the minds of human beings, the consideration and analysis of social customs and norms are essential.

To know more about abnormalities of love, I first analyzed three concerns (social customs, social norms and abnormalities) about North Korea, through the experience of the fictional character, Yoon Se-ri who started her dramatic adventure there. Afterwards, I analyzed the same three aforementioned concerns about South Korea through Ri Jeong-hyeok and his subordinates who came to South Korea.

Abnormalities in North Korea through Yoon Se-ri

Yoon Se-ri survived an accident and landed in the northern vicinity of the DMZ (demilitarized zone) there was no internet for communication, no Interpol for protection, and even no smartphone reception. It is a place that can be called abnormal..

Since the early episodes, the viewers can observe abnormal situations that take place in North Korea. For instance home inspections, which are normal practices in North Korea. In episode 2, an abrupt civic-led inspection of residential units of villagers was presented, it is not normal in the eyes of any South Korean. But it is a regular practice in North Korea to put all its people under a comprehensive surveillance system led by the dominant Party, military and civil authority altogether.

This drama also presents the difference in women’s beauty standards between South and North Korea. For instance, in episode 3, Ri Jeong-hyeok told Yoon Se-ri to tie her long hair with a handkerchief.

He told her that women who did not tie long hair were considered foreigners or socially maladjusted women. However, in South Korea, it’s unpopular for women to tie their long hair as many women do not like it. This seems to be a difference in social norms; in this case – fashion standard.

Moreover, in episode 4, more differences in social norms are presented to the viewers.

For instance, when Seo Dan, Ri’s fiancée returned from Russia, her mother worried that Dan lost weight and told her that she should gain weight to look rich and beautiful. This depicts a different beauty standard in North Korea and South Korea.

In South Korea to look rich and beautiful, women should be slender.. Standards of beauty indeed differ from country to country, and from culture to culture.

There are also differences in economic and consumer practices in two Korea.

In episode 5, Yoon Se-ri pawned the watch at the pawn shop. However, her luxurious watch was cheaper than the leather belt at a North Korean pawn shop. The reason for that is the fact that in North Korea the price of the goods doesn’t depend on the brand but on their weight.

This difference between South Korea and North Korea can be explained by the fact that the free market economy was introduced at a different moment in history-

More examples of cultural differences/abnormalities are as follows.

In episode 6, Yoon Se-ri and Gu Seung-jun met in Pyeongyang by chance, they walked together on a street, when the police approached a girl and asked her, “why is your skirt so short? why is your hair so long?” This was exactly like the situation in South Korea in the 70s during the military-dominant political era. In South Korea now, the fashionable expression through clothes is very free, and

depending on the fashion trends, people wear short skirts and have long hair,

In episode 7, there is a scene when Seo Dan went to look for her new house with her mother in the neighborhood where Ri Jeong-hyeok lived. However, what she saw was even strange for North Koreans from Pyeongyang. In the apartment, books were in the freezer and clothes were arranged in the refrigerator. Also, goats were raised in the bathtub and chickens were pacing on the veranda. The fact that clothes and books are arranged in the refrigerator means that in North Korea the refrigerator cannot be used well due to the power supply problems. Also, raising goats in the bathtub seems to be space utilisation due to the lack of usable water.

Now from episode 1 to episode 9, I, as a person raised in South Korea, personally noticed strange norms and customs that differ from the South Korean lifestyle. It's also visible in Yoon Se-ri's life in North Korea.

In the episode 5, a blackout occurred in the train when Yoon Se-ri took a train to Pyeongyang with Ri Jeong-hyeok. In North Korea, electricity is very unstable so the trains stop quite often. This is an odd situation for South Koreans.

Lastly, the drama shows that North Koreans like South Korean TV dramas, pop idols like BTS, and cosmetics, all of that is being sold in jangmadang (informal market). Moreover, they seem to hate US imperialism but do learn English language. This is quite different from what we as South Koreans or people of the "free world" know about North Korea. In this way, this drama seems to help South Koreans learn more about North Korean social customs and norms.

Abnormalities in South Korea through Ri's subordinates

Now, from episode 10 to the last episode 16, I will follow abnormalities of the South, visible to Ri Jeong-hyeok and his subordinates, who came to South Korea.

The first place where Ri Jeong-hyeok's subordinates went after arriving to South Korea was a convenience store. They were amazed by many packages of instant noodles and pre-cooked rice. They thought that the rice was scarce and South Koreans ate wheat-based instant noodles instead. This suggests that the image of South Korea that is promoted in the North is false and manipulated.

In episode 10, they noticed that there was no blackout in the South, so they thought that South Koreans knew that they were from North Korea and South Korean did everything to prevent blackouts in their country. They thought that it was some sort of propaganda.

In later episodes more differences/abnormalities of South Korean life were palpable for North Koreans.

For instance, in episode 11, there is a jjimjilbang (Korean sauna) scene. They did not know the procedures of how to use and enjoy it. Also, in episode 12, a PC room (Korean style internet cafe) scene was presented. Ri Jeong-hyeok's subordinates went there to watch the drama and play computer games just for fun.

The jjimjilbang (Korean sauna) and PC room are unique places for foreigners as much as for people from North Korea. Up to this point, they showed different places, unknown for North Koreans. As these places don't exist in North Korea, it is something that can be called abnormal to them.

Another example is presented in episode 12 when Ri Jeong-hyeok's subordinates went to Yoon's company to meet her, they went there to request the payment. Because of their behavior, Yoon's employees misunderstood Ri Jeong-hyeok's subordinates as stalkers. This misunderstanding was caused by difference in consumer practices and the treatment of employees between the two Koreas.

In episode 13 there is a story about torn jeans seen in a clothing store. One of Ri's subordinates, P'yo Ch'i-su said that South Korea seemed to live well, but he went to the market, saw displayed torn jeans and thought that South Koreans must be poor, that's why they wear torn jeans. In North Korea, only the poor wear torn clothes, as clothes represent a status of a person, not the fashion style. This shows another example of different social and fashion norms.

Lastly, they looked at the street busking and interpreted that as beggar's song. There is no busking in North Korea. They considered the street artists as beggars

In addition, coffee machines, warm water, no blackouts, warm rooms, fingerprint door locks, cleaners, credit cards, vending machines, and the Internet seemed abnormal to people from North Korea.

The heroine is the successor of the conglomerate, showing the splendid side of South Korea. But the TV drama presents also the gap between the rich and the poor in North Korea, which is visible in the difference in the houses of Ri Jeong-hyeok, the son of the general politician, and the daughter of North Korean business women- Seo Dan.

In addition, the compassion of people in the neighborhood where Ri Jeong-hyeok lived and the heart-warming thoughts expressed by his subordinates are in contrast to the coldness of Yoon Se-ri's family members. Thus, this TV drama doesn't portray North Koreans only from a negative side.

Crash landing on abnormality

In this part, following Foucault's concept, the three types of abnormalities will be presented. And then I will describe the transition to abnormality visible in the drama.

Foucault described the history of the abnormality in his book *Abnormal*, starting with King Kong (Foucault, 1975/2003). It showed the transition from monster to abnormal.

The first aspect of the problem of abnormality is the human monster. The monster falls under what in general terms could be called the framework of politico-judicial powers. Its features will take shapes and be transformed, at the end of the eighteenth century, in accordance to these politico-judicial powers transformation.

The second is the individual who must be corrected. The figure of the incorrigible will be defined, transformed and developed along with the reorganization of the functions of the family and the development of disciplinary techniques.(Foucault, 1975/2003)

And the third is about sexual activity. This leads to psychiatry. In this type of abnormality, the deviant emerges and takes a shape within a redistribution of the powers that surround the individual's body (Foucault, 1975/2003).

Here, I will track the transition to abnormality in the TV drama, based on Foucault's concept.

Ri Jeong-hyeok, the hero of this drama, is a person who protects Yoon Se-ri. Thus, he portrays King Kong. King Kong (Captain Ri) comes to South Korea to protect the woman in danger, after breaking the law of North Korea, to send her safely to South Korea. He is a "human" monster who survived alone against numerous gangsters and was shot instead of Yoon Se-ri.

The frame of reference of the human monster is the law. Its existence and form is not only a violation of the law of society but also a violation of the law of nature (Foucault, 1975/2003).

Captain Ri violated the law to protect Yoon Se-ri.

Meanwhile, his subordinates are close to the idea of individuals that need to be corrected.

For instance, P'yo Ch'i-su drinks alcohol during working hours, Kim Ju-meok enjoys watching South Korean TV dramas during working hours, and Keum Eun-dong, reads his mother's letter from his hometown and thinks about her during working hours. They don't perform their duties or follow the rules.

These are individuals who need to be corrected according to the North Korean social norms.

The British citizen and businessman Gu Seung-jun, who came to North Korea after committing fraud in South Korea, was also an individual to be corrected. Furthermore, Seo Dan drank too much alcohol, was perhaps abnormal individual herself.

Moreover, when Yoon Se-ri was young, she had been abandoned by her stepmother. Here we can see that an abnormality crashes landing on Yoon Se-ri, who once tried to commit suicide in Switzerland and she had to get help from psychiatry.

And I see the proverbial “crash landing” with the power of love.

In the report of the NIS (National Intelligence Service), which analyzed Ri's psychological state about Yoon Se-ri, they realized that Ri's loves her.

More than 90% of the upper body is centered on her, unconsciously following her actions, and blocking the movement in advance when strangers approach her. This is the quintessential behavior of men in love. (Park & Lee, 2020).

Ri's behavior shifted from conscious desire to an unconscious act.

Ri Jeong-hyeok was not only a monster but also an aberrant individual, who must be corrected, and an abnormal person in love.

He violated the law of North Korea to protect Yoon Se-ri, deviated from his duty as a soldier and fell in impossible love with her.

Yoon Se-ri and Ri Jeong-hyeok were in trouble. “Crash on love” despite the abnormal situation of them.

Love and abnormality crash at the same time. Both of them crash landing on the abnormal love in an abnormal situation. They met under unusual circumstances, saw and felt unusual customs from each other's side respectively in North Korea and South Korea, and fell in love at the risk of their lives.

Love began in the abnormal place, the DMZ (demilitarized zone), and they said au revoir as Ri Jeong-hyeok crossed the forbidden military demarcation line. Later they met occasionally in Switzerland and continued their love.

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"Juché," an untranslatable concept

ici et ailleurs, Tuesday, February 18, 2020, by Jeong-a KIM

Kant sets the goal of his philosophical work through his analysis of actuality (actuality to which he belongs, in which he plays a role in the natural and spontaneous history of reason). In his short article on the Enlightenment, I believe Kant raises a series of questions specific to modern philosophy: "What is our actuality as a historical image? Who are we and who should we be in this actuality? Why is it necessary for philosophy, and what is the special task of philosophy in this actuality?"ⁱ

After reading Foucault's article on Kant, I asked myself who I am and who I should be in the actuality. This question led Foucault to self-consciousness and the care of the self, and I, as a Korean, also became interested in self-consciousness and the self-acting subject of North Korea.

I wrote a doctoral thesis on biopolitics and thanatopolitics in North Korea. I read a Taipei Times article on Juché (subject) and rethought Juché by comparing the subject with Foucault's. The idea of Juché in North Korea can be translated as "autonomy" in English, but Juché is also translated as "subject." Here, to better explain the concept of Juché to foreigners, I felt the need to compare the concept of Juché in North Korea with Foucault's subject. The idea of Juché, which North Korea insists was founded by Kim Il-sung, culminated in a system of ideological theory, and what Kim Jong-il fully developed in depth is an idea that emphasizes the independent role of the subject. Foucault denied the exclusive and immediate authority of the absolute power of the subject. For free subjects are formed rather than being their own masters. In the process of formation, Foucault called it subjectivity.

However, North Koreans, unlike Foucault, believe that free subjects are their own masters.

The idea of Juche is the notion that the power to promote revolution and construction lies in the masses, or that they themselves are the owners of their own destiny, and the power to pioneer their own destiny lies within themselves.

The problem here arises when we connect with political and social practice. In the combination of leadership and the masses, the idea of Juche differs from Marxism-Leninism, which leads the people into passive beings, stating that the leadership of the leader is necessary for the achievement of the independence of the masses, who are defined as the subject of history.

Let us take a closer look at the formation and evolution of the idea of Juche. In South Korea, the formative theory of the 1930s and the formative theory of the 1950s were opposed to Juché ideology, but I see it as the formative theory of the 1930s.

When I was writing a doctoral dissertation, I interviewed several North Korean defectors, including an 80-year-old woman who had been a member of the Labor Party since her youth in North Korea. She said that even before the Korean War in 1950, party members had uttered many words to establish a Juché (subject).

In Kim Il-sung's autobiography, he said that these words remained clear in his memory.

"When thieves enter the house and brandish a knife, you scream for your life. If the person at the door is also a thief, he cannot help you. To protect your life, you must fight the thieves with your own strength."ⁱⁱ

Furthermore, the Alliance for the Overthrow of Imperialism (☹, ☹) organized by Kim Il-Sung in the late 1920s gave rise to a sense of pride, as it was a new type of communist revolutionary organization, different from conventional organizations. The formation of this alliance is recognized as a new starting point for the Korean communist movement and the Korean revolution.

Kim Il-Sung also stated in his autobiography that in the Marxist-Leninist classics, the class liberation of the working class came first and national liberation came second. However, he believed that the

workers and peasants from Japanese imperialism could be liberated first, and the class should be liberated second. So he began to say that we should establish a subject—Juché in Korean. In other words, we must know ourselves, our people, and increase our strength and practice in being ourselves.ⁱⁱⁱ

We can see here the similarity with Foucault's concept of self-consciousness.

Kim Il-sung developed the concept of Juché in the 1950s and 1960s. This refers to anti-toadyism or autonomous paths. It is necessary to establish a Juché (subject) by criticizing that it is toadyism to insist on rejecting the personality cult and revisionism prevailing in the Soviet Union or China. We could characterize the Juché idea at this stage as the concept of independence that creatively applies Marxism-Leninism to the situation in North Korea.

The Juché idea, spearheaded by Kim Il-sung, was replaced by an entirely new philosophical principle through Hwang Jang-yeop's philosophy of human centrism. Hwang Jang-yeop's human-centered idea of Juché is newly composed of a human-centered worldview where the master of revolution and construction is a human being.

Hwang Jang-yeop argued that Juche ideology was the most distinct from Marxist-Leninism in that it viewed the subjects who promoted social movements as the masses of the people, not as a class.

The next stage was the development of the Juche idea in the 1970s and 1980s, leaving Hwang Jang-yeop's hands and turning to Kim Jong-il's initiative as a theory to justify absolutism. The Juche idea at this stage was influenced by the political context in which Kim Jong-il reinforced Kim Il-sung's personality cult and induced his allegiance to justify his inherited power.

Kim Jong-il changed the previous proposition that the subject of history was the mass of the people, and instead introduced the role of the leader as the subject of history. Since the 1980s, the idea of Juche has emerged as a combination of anti-toadyism, humanism, and leader-centered theory.

Later, Kim Il-sung died, Hwang Jang-yeop defected to South Korea, and food shortages worsened.

The meaning of the word "subject" has thus changed.^{iv}

However, the meaning of the idea of Juché that we are familiar with, developed by Hwang Jang-yeop, is that humans are the masters of destiny, as the Taipei Times put it.

We sense the environment of North Korea and the pride of North Koreans, who have long suffered and fought against foreign powers, with the words of North Korean Juché, which they refuse to translate into other terms.

Foucault, for his part, believes that the subject is not given, but is conceived and constructed through several techniques, such as writing, reading, self-practice and reflection, and self-awareness.

The answer to the question, what is the most important moral principle in ancient philosophy today, is "Know thyself." But Foucault believes that our philosophical tradition has forgotten the concern for the self in order to overemphasize "Know thyself." In other words, the latter has obscured the former. In Greek and Roman culture, self-awareness is the result of self-care. Until modern society, self-awareness consisted of basic principles.

Foucault still considers his relationship with others, politics, and social practice as important as his care and domination of himself in his book *The Care of the Self*, but the conversion to self was accomplished by finding it in the relationship with himself.

For example, Foucault stated that what he wanted to demonstrate in the use of pleasure was how, in ancient times, sexual activity and pleasure were organized as problems through the practice of the self, shifting the norm of the aesthetics of existence. This practice is an effort to explain how an individual became a subject of moral action. Foucault viewed the problem of sexual ethics in antiquity as a matter of restricted behavior. The sexual value was the care of the self. Free men must not be slaves to their own desires. Furthermore, in the use of pleasure, Foucault suggested that the care of the self was linked

to politics by using the expression "care of the self" as a moral condition for the domination of others.

Here, I see an intersection between the subject (Juché) of North Korea and Foucault's subject.

In ancient Greece, self-consciousness emerged as a result of the practice of the care of the self. But in North Korea, self-awareness progresses with self-practice. Not only moral practice, but also social and collective practice, which is emphasized.

Also due to its historical and political context, people, including the masses, viewed the nation as the subject of practice.

And the leader-centered theory developed by Kim Jong-il emphasized the role of the leader as the subject of history and justified his hereditary power.

I believe North Koreans need the flexibility to translate the North Korean subject—Juché—and make it more understandable to other countries.

Foucault saw that the Greeks and Romans established the ultimate subject through the practice of truth, and that modern man was subject to the legal order.

Truth also presupposes that the subject must change, transform, and improve to a certain extent in order to have the right to access the truth. Therefore, the subject cannot access the truth without transforming himself through the art of love or self-discipline.

How should North Korean Juché change in the future?

I believe that moral practice must be practiced alongside social practice in North Korea.

Finally, I reflect again on the meaning of the subject—Juché—by introducing North Korea's most famous multi-part film, "Nation and Destiny."

"Nation and Destiny" began in 1991 when Kim Jong-il ordered that the song "My Country Is the Best" be made into a multi-part art film. Kim Jong-il was in charge of the films, themes, the main character, and even the music mix.

Since 1991, the project has been produced as a 10-part film, and the first film produced was a four-part Choi Hyun-duk based on the Choi Deok-shin model. However, the number of films continued to increase, and in 2002, the production of 100 pieces was confirmed.^v

The film raises the question of people's destiny—that is, that the destiny of a nation is the destiny of the individual. In the film, the nation is supposed to defend its independence.

For example, Yun Sang-min's pieces portray the South Korean composer, who attempted to reconcile the nation, through the model of Yun Yi-sang.

I saw some scenes of self-construction in this film, in particular, as Foucault's concern with the self...

In Nation and Destiny, the film begins by talking like that.

There was also the fate of Yun Sang-min, who struggled to find the soul of national regeneration in his music.

And the scene of a flower festival with the students continues. (This is when Yun Sang-min is living in North Korea.)

Wear a flower hat.

I love flowers.

My teacher told me to live as beautiful as a flower.

I will be like a flower. (Yun Sang-min)

Here we see Foucault's concern, which makes his life a beautiful work of art. It was Yun Sang-min's life's goal to build such a relationship with himself and to establish a relationship with the nation by completing these considerations and his musical works.

Yun Sang-min (the real character Yun Yi-sang) poured his soul and his life into his symphony. He rediscovered the soul of his country, lost at the end of the work, and he cried out to find his soul again.

While active in Germany, he was president of the Korean-German Association and was angry about human rights violations after seeing the poor conditions of Korean miners and nurses. The meeting with the Korean ambassador to Germany became a problem, and he was taken to a Korean prison and sentenced to death. Yun Sang-min refused to make a false claim that Choi Hyun-duk (the ambassador) was trying to demolish the government. I see this as part of self-care as well as political and ethical parrhesia.

Yun Sang-min also spent his entire life pursuing his career and working for his life against his unreasonable society, and he pursued self-care through music.

North Korea's Juche idea shifts to self-awareness and collective self-practice. I see the construction of the self, the concern for the self, in his music, not only in the arts of sex or love that Foucault speaks of; he also sublimated his soul while composing a symphony.

The subject changes, transforms, and improves to approach the truth so that it is somewhat different from the current self.

Foucault says that the most important work of art, values, and aesthetic techniques we must consider are ourselves, our lives, and our existence.

Yun Sang-min did this through music.

Of course, the relationship between the nation is also important in the film *Nation and Destiny*.

Our destiny is focused on ourselves and our power to pioneer our own destiny. On the other hand, I think this film criticized South Korean society so much that the need for the cult of personality is reduced. Perched in all North Korean social cultures, such as cinema, music, literature, art and architecture, is changing and calling for change to be a pioneer of the nation's destiny and a pioneer of their destiny.

Notes

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Shaking Korea in the Time of Coronavirus

ici et ailleurs, Sunday, March 1, 2020, by Jeong-a KIM

Prologue

At 11:17 AM on February 26, 2020 South Korean Time

1,146 people infected, 11 dead, 22 cured.

In Daegu, where there are the most confirmed cases in Korea, as in Wuhan in China, I begin writing this text at my parents' house in Daemyeong-dong, the same district as Sinchonji Church, the epicenter of the contagion.

The streets of Daegu are quiet and many stores are closed. Schools have delayed the start of term, people are working from home, and I haven't left the house for a week, like the Hikikomori. Hikikomori (reclusive teenagers, often addicted to video games, in Japan) were well represented in Bong Joon-ho's *Shaking Tokyo*, made famous by his film *Parasite*.

I finished my winter course in Seoul ahead of schedule and am preparing for a spring course starting in April. I hope to go to Seoul in April.

Yesterday, someone on TV talked about the "blockade" of Daegu and mentioned that many Daegu residents were angry.

In fact, buses connecting Daegu to other cities are often canceled due to financial difficulties caused by a lack of passengers.

So, I'm going to examine the coronavirus situation in South Korea from Foucault's perspective and make some assumptions about the coronavirus situation in North Korea.

Biopower and Coronavirus in South Korea

In South Korea, this is a bit like plague control in the past—forbidding people from coming and going, sending patrols to people's homes and distributing instructions—when and how to go out, what foods to eat, forcing those who are sheltering in their homes to open their doors and forcing them to show themselves... I see this as a disciplinary mechanism at work, wherever the presence of the virus is confirmed.

It is also an anatomo-politics that applies to the body of each individual, a notion proposed by Foucault.

As in the case of smallpox, when we assess the risk of getting vaccinated against the coronavirus, the age of the virus, when we calculate the mortality rate, when we examine the long-term consequences of the disease, what we are implementing is a biopolitical security apparatus. Biopolitics, the set of mechanisms that draw the fundamental biological elements of the human species into politics, political strategies, and the general strategy of power, will now be set in motion. This has already begun.

Anatopolitics and biopolitics are not opposed to each other but rather two poles of development linked by intermediary relationships. The organization of power over life revolves around two issues: physical discipline and population control.

Behind life is death. Life and death go hand in hand here.

Viewing things from the perspective of Foucault's biopolitics, we can see that thanatopolitics emerged with the coronavirus.

When news of the coronavirus situation in China showed that the situation was serious, anti-Chinese

and anti-Asian hate speech emerged in Europe.

It is said that when Asians enter the store, they are forced to leave and even prevented from touching supermarket vegetables. On the other hand, some Europeans have spontaneously hugged Asian people.

But that's not all. In Korea, people coming from China have been blocked under various pretexts, and Chinese students coming to Korea have been isolated in their dormitories for some time.

Power invades the various dimensions of life, promoting a discourse of species and race when it takes charge of the lives of the population. The exercise of power can kill life. Racism is implicated here.

We establish hierarchies between races, we tell some: let them die so that you may live longer, by that very fact!

Biopower and Coronavirus in North Korea

Biopower is an integral part of capitalist development. But it was transplanted and modified into a more advanced form by socialist states in the 20th century.

In 20th-century socialism, the problem of labor management and the planning and management of social reproduction was addressed by state power. Modern planning of bodily control and discipline is faster and more comprehensive.

A striking example is the physician's "zone of responsibility."

The zone system for physicians is a health management system in which physicians are responsible for a number of people they themselves have previously defined. This organization is established according to the specific requirements of socialist society, which requires full assistance from the state and the working-class party for the life and health of the people, and which, in fact, systematically monitors them. This system has become an important guarantee for increasing the resources available to maintain the health and prevent disease of the entire population [1].

Socialist medicine, for its part, is a preventive medicine, a biopolitical mechanism.

In North Korea, the policy of preventive medicine is based on a scientific analysis of the priority and importance of prevention in the relationship between treatment and prevention.

In Kim Il Sung's socialist society, disease prevention is not simply a practical medical and technical problem. In essence, the people are freed from disease forever. In their role as masters of revolution and construction, they rapidly develop the country's productive forces and improve the environment as a whole. Changing and protecting people's health is a sociopolitical issue.

Let's take a look at the current North Korean coronavirus situation.

According to BBC Korea, North Korea has quarantined 380 foreigners over fears of a new coronavirus infection.

The Chosun Central Bureau (an ultra-conservative South Korean media outlet) stated that most of the isolated foreigners were in Pyongyang. They were diplomats. More than 200 foreigners have been quarantined in the region since last month. So far, no cases of coronavirus infection have been reported in North Korea [2]. However, the WHO is inclined to doubt North Korea's claims given the country's economic situation and poor medical facilities.

Because North Korea is closely linked to China, Korean authorities are extremely concerned about the risk of epidemics, and have effectively blocked all borders and suspended all international trains to effectively isolate the country and prevent an epidemic [3].

Despite these precautions, however, cases have been reported in the north and the capital, Pyongyang,

the Guardian reported.

It also reported that bureaucrats held captive in North Korea as a precaution against coronavirus infection had secretly entered public facilities and been executed for doing so. [4]

In North Korea, a travel card is required to travel within the country, which limits freedom of movement.

The situation is well described in a short story [titled *Accusation*] by a North Korean writer named Bandi.

Bandi was born in 1950. After a war, he and his parents fled to China, where he spent his childhood, and then returned to North Korea. Bandi, who was good at literature, also appeared in North Korean magazines. [5] Bandi collected the painful stories about the hardships endured by North Koreans, but since he could not share them with anyone, he incorporated them into his works. One day, when a relative decided to flee North Korea, he entrusted the relative with the manuscript he had in his possession. At that time, however, the relative did not leave with the manuscript, and later, the manuscript reached South Korea and was published.[6]

There's a story about Yeong-cheol, a short story about Bandi's attempt to return home after hearing that his mother was unwell.

He was unable to obtain a travel card and left home without a certificate.

He didn't make it to his mother's house, was arrested, and sentenced to prison.

Issuing the "travel card," the doctor's "area of responsibility," and preventive medicine—these are all mechanisms of biopower in North Korea that will have a significant impact on the situation during the coronavirus epidemic.

The high number of coronavirus patients in South Korea is due to the situation in Korean Protestant churches, which is difficult for Europeans to understand, but also because of the availability of information. Many people do not believe that no coronavirus has been confirmed in North Korea—it all depends on how much one trusts the information disseminated by the regime. It is difficult to demand transparency of emotions, but it is necessary to have a certain clarity about events, if not total transparency.

In North Korea, where there is no freedom of movement, it will be easy to block villages and towns. However, there are fears that the coronavirus has spread in recent days, given the importance of trade and commerce with China.

It should be noted that the danger of the coronavirus is more effective in forcing North Korea to maintain a low profile than US economic sanctions and the US-South Korean military alliance—since the outbreak of the epidemic, its propaganda has been put on hold.

Epilogue

In South Korea, many people infected with the coronavirus do not comply with the guidelines, with the exception of churches, where the discipline Foucault speaks of is imposed, psychiatric hospitals, schools, and the military.

It is paradoxical that many patients are escaping this discipline.

The patient and the contact are isolated, and contact is prohibited.

On the other hand, it has a mechanism of power for the entire population.

To combat this coronavirus, Koreans are taking online courses, watching movies on YouTube, sending and reading text messages, placing orders online, using their cars, and paying by card, without handling

cash, not to mention bank transfers. Without online orders, stores might have experienced shortages and citizens would have become violent, as in the movie *Contagion*.

I'm used to doing these things, but now I can't stop myself.

This is an era of technological humanism, of the data bridge Yuval Noah Harari talks about in his book *Homo Deus*.

But I think more time is needed to develop a bioethics rather than a bioinformatics and biopolitics.

Foucault showed in his books how to move from the political to the moral and philosophical.

To get rid of a virus, one must wash their hands frequently, use masks (which are unfamiliar to Europeans—Asians generally use masks because of the yellow dust and fine dust), and wear them for personal care, such as exercising at home to boost their immunity. In fact, the symptoms of colds in winter have disappeared because of these activities.

If you have a cold, take care of it at home. If it doesn't go away after 3-4 days, you should consult a doctor. Patients with dormant illnesses can be prescribed medication in advance, and severe cases can be treated in advance. I believe we need to develop self-care for life management, consideration for others, and our own ethical techniques (bioethics).

Disinfection, vaccine development, and hospital care are left to biopolitics.

The latest news is that the number of infected people has increased while I was busy writing this text. I end this text with the fear that if this situation lasts any longer, something like Camus's *The Plague* could happen.

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Plant Collection and Eurocentrism of Missionary Emile Taquet

ici et ailleurs, Friday, February 16, 2024, by Jeong-a KIM

Entering

2,500 years ago, the ancient Ionians believed that nature was not unpredictable, but that it had rules to follow. They acknowledged the inherent order of nature and the cosmos.

On the other hand, there were those who believed that a great designer carefully created all living beings and gave meaning and order to all natural phenomena. In the 19th century, missionaries from the Paris Foreign Missions Society, who followed this idea, placed themselves in the service of their creator and traveled to an Eastern country, ready to suffer for him.

The proselytizing vocation of these missionaries was situated within the context of the colonial activities of the newly established French Third Republic. At that time, missionaries were the agents of colonization. Thanks to technological advances, the colonization of Europe led by Great Britain and France lasted nearly a century, and these technological advances allowed missionaries to penetrate remote areas where they had not been able to go before.

One of them, Emile Taquet, came to Joseon [1] as a missionary for the Paris Foreign Missions Society in 1898. Due to financial difficulties in fulfilling his mission, he collected plants in Jeju and sent botanical specimens to the West to cover his expenses.

So did he discover the inherent order of the universe by collecting plants? And what was the intention of his great organizer in preventing him from returning to his native France and causing him to die in Daegu in 1952 after completing his evangelical mission?

With these questions in mind, reading the books *A Gift* by Emile Taquet and *Plant Crusades* by environmental activist Father Chung Hong-kyu leads us to explore the plant collection of the Paris Foreign Missions. This article will therefore deal with the general colonization of missionaries, the collection of plants during the missionary work of Father Emile Taquet, belonging to the French Society of Foreign Missions of Paris, in Joseon, the changes in his Eurocentric thinking and his vocation as a missionary.

There is a general relationship between the plant collection and colonization by these men.

In this critical description of the missionaries' colonization, Foucault's concept of heterotopia allows us to compare it to that described by Diderot in "Supplement to Bougainville's Voyage."

It is possible to perceive the Eurocentrism that led to colonization and the thinking of Emile Taquet through his logbook.

Reading Emile Taquet's letter to the director of the Kew Museum reveals the goal pursued with his plant collection.

Finally, the missionary vocation of Father Taquet, who arrived in Joseon with Eurocentric thinking but assimilated to Joseon, is perceptible in the appeals of Father Faurie and Bishop Léveillé.

This is a construction of the missionaries' subjectivity.

What is the relationship between the Plant Collection and colonization by the missionaries of the Paris Foreign Missions? Paul Fournier has pointed out that the crucial reason why the Jesuits and the Paris Foreign Mission Society were able to make rapid progress in the history of culture and nature, including plants, animals, and seeds, in East Asia, particularly China, was inextricably linked to French colonialism. [2]

Colonists divided the world, and Christian missionaries sought to tame that world and convert the

colonized. The desire to master uncharted territories, to spread science in their parishes and countries, and to participate in the scientific advances of their time led many missionaries to take an interest in the exotic environment in which they lived, both living beings and natural sciences. [3]

The Treaty of Nanjing, concluded after the British victory in the First Opium War, approved the resumption of French missions in China. Furthermore, China granted French missionaries the right to freely carry out their missionary work without authorization from the Chinese authorities. As a result, the network of the Paris Foreign Missions Society began to expand through missionary activities and plant collecting in Asia. [4]

This Society played a pivotal role in the scientific and taxonomic understanding of Asian plants. Franchet, a talented botanist affiliated with the National Museum of Natural History in Paris, and Monsignor L  veill  , who served in the Paris Foreign Missions Society, not only played a role in delivering plant specimens collected by the missionaries, but they also traveled throughout Asia, particularly to China, Joseon, Japan, and Taiwan. They contributed greatly to the spread of plant knowledge throughout the world. [5]

The Vatican also actively encouraged the collection of plants by missionaries in the service of a natural history developed within the monastic order. [6]

French scientists also found it difficult to travel to this unknown world, but the French missionaries of the Paris Foreign Missions Society in the Far East could travel as they pleased as long as their religious hierarchy permitted. The scientists therefore commissioned them to collect plants and other data related to natural history.

In the 19th century, missionaries with a Eurocentric mentality risked persecution in the battle for colonies between England, France, and the Netherlands. Laying the foundations of the faith while contributing to the development of Catholicism and science through activities related to the natural sciences was another vocation.

Father Taquet, a missionary from the Paris Foreign Missions Society primarily mentioned in this article, collected abundant, unique, and important plant specimens from southern Korea on Jeju Island, a small territory with a subtropical climate, where he remained for 13 years. It is said that he paid such attention to the preparation of herbarium specimens that he did not hesitate to get up twice a night to change the blotting paper. His work was highly regarded as an honorary correspondent of the museum, and the museum symbolically rewarded him as a scientific assistant. Father Taquet spent most of his time on Jeju Island and Daegu. He worked as a missionary on Jeju Island from 1902 to 1915 and left groundbreaking achievements in Korean plant taxonomy. It is believed that the compensation he received for sending plant specimens abroad was used to cover the costs of safeguarding people's livelihoods and missionary work. The Yoshino cherry tree collected by Father Taquet was studied based on the specimen collected on April 14, 1908, and as a result, it was revealed that the natural habitat of the Yoshino cherry tree was Jeju Island. [7]

In fact, when Father Taquet was on Jeju Island, there were French missionaries, and a French warship was sailing off the coast of the island. These were the *Surprise* and *Alouette*. These warships were intended to provide a solid psychological, diplomatic, and material support unit for the missionaries. Although the French fleet was sent for religious reasons to end persecution, encourage religious freedom, and protect missionaries, the missionary policy of the Paris Foreign Missions Society was ultimately tied to French imperialist policy, and these missionaries would naturally not cooperate with their country's imperialism; it would not have been possible. [8] These missionaries thus attempted to convert the country's inhabitants, and thanks to colonization in the 19th century, they were able to collect a wide variety of plants and send the specimens to the West, thus contributing to the development of European science.

Colonization and Heterotopia

Can the colonization of the missionaries of the Paris Foreign Missions be considered a heterotopia, according to Foucault's concept?

Did Father Taquet, and Father Faurie, who taught him to collect plants and make specimens from them, intend to carry out a colonization, a product of Eurocentrism, in two Eastern European countries (Joseon and Japan)?

Because their attempt at heterotopia-colonization, as described by Foucault, failed, Father Faurie, envoy of the Paris Foreign Missions to Japan, continued passionately to collect plants, and Father Taquet simultaneously fulfilled his initial objective as a priest.

Foucault considered colonies to be heterotopias. The word heterotopia is a new word created by combining heteros (different) and topos (place). [9] Among all these places that are distinct from one another, there are some that are absolutely different. [10] Heterotopias are utopias that have a counter-space or place.

The essence of heterotopias is their opposition to all other spaces. A heterotopia is a space conceived by society and institutionalized within it, and it is a space that refutes and challenges the rest of normal space with its very existence. Foucault, who created this concept, declared that the colony was a somewhat naive heterotopia in an attempt to realize any fantasy. On the contrary, by actually creating another space as perfect, as meticulous, as arranged as ours is disordered and messy: this is how colonies functioned, for a time, especially in the 18th century. [11]

Similarly, in the 17th and 18th centuries, English Puritan societies attempted to establish absolutely perfect societies in America. [12]

Thus, at the end of the 19th century and the beginning of the 20th century, in the French colonies, Lyautey and his successors dreamed of hierarchical and military societies. Perhaps the most extraordinary of these attempts was that of the Jesuits in Paraguay. In Paraguay, in fact, the Jesuits had founded a marvelous colony, in which, with life entirely regulated, the most perfect regime of communism reigned, since the land and herds belonged to everyone. Only a small garden was allocated to each family; the houses were arranged in regular rows along two streets that intersected at right angles. At the end of the central village square was the church; on one side, the college; on the other, the prison. The Jesuits meticulously regulated the entire lives of the colonists from night to morning and from morning to night. [13]

This is how the missionaries dreamed of colonizing other countries and attempted to realize it as a perfect, meticulous, and organized real space.

Heterotopia is based on the following five principles.

First principle: there is probably no society that does not create its own heterotopia or heterotopias. [14] But these biological heterotopias, these heterotopias of crisis, are increasingly disappearing and being replaced by heterotopias of deviation. [15]

Second principle of heterotopological science: in the course of its history, any society can perfectly absorb and make disappear a heterotopia that it had previously constituted, or even organize ones that did not yet exist. [16]

In general, heterotopia has the rule of juxtaposing in a real place several spaces that normally would be, or should be, incompatible. [17] In the garden, all the plants of the world, specimens of plants and things that one could call perfect specimens of these plants were gathered. A garden is a carpet on which the entire world acquires a symbolic perfection, and a carpet is a garden that moves in space. Since the dawn of time, gardens have been places of utopia. [18] The carpet of the Arabian Nights that defies it is a heterotopia.

There are heterotopias linked to time in the form of eternity and festivals. [19] They also concern the works of passage, transformation, and renewal. Colleges, barracks, and prisons are heterotopias that transform villagers into city dwellers and the naive into the disillusioned. [20]

Heterotopias always have a system of opening and closing that isolates them from the surrounding space. [21]

Let us examine the nature of missionary colonization according to the principle of heterotopia.

As seen in the colonization of Paraguay, the missionary colony evolved from a barracks society, a heterotopia in crisis, to a community of faith, a heterotopia of deviance. Mission colonies also emerged as a result of Eurocentrism.

In the mission colony, various incompatible spaces, such as churches and prisons, overlapped with real space. Wouldn't the remnants of the missionary colony persist forever?

In the case of Taiwan, broadly speaking, it can be said that the missionaries did as much harm as good. They helped the indigenous peoples mentally resist creeping Han (Chinese) colonization, but on the other hand, some of their descendants, particularly the Presbyterians, today actively participate in anti-Chinese agitation and support the most radical independence tendencies, leading to conflicts on both sides of cross-Strait relations and adding fuel to the fire. [22]

The missionaries' colonization was limited in time and space, and furthermore, it was a closed world, but one that believers could enter.

In this way, if we consider Foucault's concept of heterotopia, the missionaries' colonization is also a kind of heterotopia from their perspective.

Diderot's "Supplement to Bougainville's Voyage" also tells the story of the Jesuit monks, a colonial heterotopia of the missionary.

These cruel Spartans in black jackets treated their Indian slaves like the Lacedaemonians did the helots; they condemned them to diligent labor; they drank their sweat, they left them no property rights; they held them in the stupefaction of superstition; they demanded profound veneration from them; walked among them, a whip in hand, and struck indiscriminately all ages and sexes. [23]

However, this book shows the colonization of Jesuit missionaries in a different way than Foucault.

This is not the naive heterotopia Foucault speaks of. If this colony is a heterotopia, it is an intelligent and cruel heterotopia.

Also, in Supplement to Bougainville's Voyage, a Tahitian says:

You are not a slave: you would rather suffer death than be one, and you want to enslave us! Do you think the Tahitian does not know how to defend his freedom and die? The one you want to seize like a brute, the Tahitian is your brother.

You are two children of nature; what right do you have over him that he does not have over you? You came; did we attack you? Did we plunder your ship? Did we seize you and expose you to the arrows of our enemies? Did we associate you in our fields with the work of our animals? We have respected our image in you. [24]

Then, Father Faurie, who shared the secrets of plant collecting with Father Taquet on Jeju Island, not only covered insufficient living expenses and travel expenses with her, but also visited Hirosaki, Aomori, Otaru, and Datemonbebe. Given that he purchased the sites of the Odomari and Toyohara cathedrals on Sakhalin, [25] did he intend to establish a small colony like the Jesuit missionaries did in Paraguay?

So, did Father Taquet and Father Faurie contribute to the attempted colonization of Japan and Joseon? Had they undertaken a colonization like that of the Jesuit missionaries and failed?

On the other hand, in Foucault's five-principle concept of heterotopia, would colonization, which is a counter-space, be considered a heterotopia even for the colonized?

Foucault presents a concept of counter-space of normal, everyday real space. One is utopia and the other heterotopia. Utopia does not exist in real society, but is a space that exists in the ideas created by a society. Heterotopia is a space that can challenge and refute other spaces deemed normal simply by its actual existence. [26]

Heterotopia, which is a space created realistically in contrast to spatial dystopia and which refutes and raises objections to normal space, is a very painful space for colonized peoples and is not a space where fantasy is realized. It cannot be considered a space of objection. Therefore, it cannot be considered a heterotopia. It can only be considered a heterotopia by the colonizing rulers.

After the colonization of Joseon by Japan, the colony could no longer be a heterotopia for the subjugated Koreans, but within the colony, Koreans created their own heterotopia. For example, there were political spaces like Manchuria and modern consumer spaces like theaters, hot springs, and department stores. [27]

In her memoir, Lee Joo-ra describes Tapdong Park, a space that raises objections to the pursuit of the utopian idea of independence, and Room 8, a psychiatric hospital. Tapdong Park was the historical site where the independence movement truly developed, and Room 8 was a space where people who spoke out loud about the independence movement were categorized as abnormal and confined. [28]

In this way, the colony was not a heterotopia for the governed, but rather a heterotopia for the governed emerged within the colony.

I believe colonization is the result of Eurocentrism. However, Foucault advocated for minority rights and tried to see the world from the minority's perspective. He campaigned for the Prison Information Group (PIG) for inmates and raised awareness of racism by creating the concept of biopolitics. Perhaps because this concept of heterotopia is Foucault's early and unfinished concept, did Foucault see colonized countries as a reflection of Europeans who could not completely escape it?

However, Father Taquet and Father Faurie, who left France with Eurocentric thinking, attempted to convert the Japanese and Koreans, and by sending plant specimens to France, they contributed to French science, to the colonial power that made the Europeans' utopian garden a reality. Father Taquet did not support the formation of a heterotopia of governed peoples who advocated Joseon's independence. However, it is possible that he continued colonization.

Father Taquet did not create a heterotopic space for the colonizing people, nor did he participate in the construction of a heterotopia that would be a space of real objections to the utopia (independence) of the subjugated people. He sent plant specimens to various museums in the West, ultimately contributing to the influence of Western science. Although he contributed to development, he dreamed of his utopia, the Garden of God, by collecting plants, under God's providence.

The Eurocentrism of Father Emile Taquet

So where did Father Taquet's desire to collect plants come from?

Was it to contribute to the colonization of France and the development of European natural sciences?

Did his plant collecting activities stem from Eurocentric thinking like that of other missionaries?

Let us look at the logbook written by Emile Taquet on the ship where he became a missionary, en route to Joseon.

Emile Taquet had hoped to become a missionary despite his friend's attempts to prevent him.

I have the joy of celebrating Mass at the procuratorate in a small chapel where many of our Korean

martyrs once celebrated it. I ask them to obtain from God resignation for you, and for me, the strength to work like them with zeal, for the glory of God, for the conversion of my dear Korea, if necessary, like them, even to the shedding of blood. [29]

Because of the martyred missionaries, Father Taquet thought that Joseon needed repentance, and he left for it.

What European, what Catholic would dare to do the same? Who would dare even to make the sign of the cross when he thinks he will be laughed at? There are hardly any; and yet our religion is the true one, and there is nothing more beautiful and noble than its ceremonies. Poor Hindus! When would they be converted! These brave Jesuit fathers still have a lot to do [30]

In this way, Father Taquet's Catholicism is clearly revealed in his logbook.

The boat leaves, we wave goodbye: I have not seen him again. May he always be a Christian! How many of these savages, as they are called in France, will have a more beautiful crown in the sky than our civilized people of Europe! [31]

Father Taquet came to Joseon, thinking that the Orient was populated by barbarians.

Farewell to Saigon, to France, for this is the last French land we must encounter, farewell to this soil watered with the blood of so many of our missionaries and soldiers, farewell to this country where the blood of martyrs now produces many Christians; we sail towards China; Hong Kong; Shanghai; and then Korea [32]

In Father Taquet's journal entry above, we can see the Eurocentric thinking that views the East as a barbaric and uncivilized country. However, the author does not believe his thoughts were directed toward colonization. Colonization was the result of Eurocentrism. Father Taquet was just one of the French who followed the dominant Eurocentric thinking of the time.

Plant Collection with Emile Taquet

Let us now examine the reasons why Father Taquet and Father Faurie collected plants.

Letter from Urbain Faurie to Sir William Thiselton-Dyer; From Aomori; October 3, 1899

Aomori, October 3, 1899

Dear Director

I have just received the money you were kind enough to send me, and I acknowledge receipt. In response to your letter asking me to reduce the price of the century, which is 45 francs, I will tell you that this is very difficult for me because I always go botanizing very far from my residence, which causes me a lot of expense. So this year I went botanizing as far south as Nagasaki, which is 600 hours or 1200 miles away. Next year, I will go to Korea and the Liu Ku Islands.

All the museums I send plants to pay me 45 francs per century.

However, if you would be so kind as to continue to take my plants, I will send them to you from France to London without any packaging or shipping costs, and I will do my best to provide you with beautiful and magnificent specimens.

Do you want plants from Kiushu and southern Japan? There are also some very curious plants from the Rishiri and Rebunshiri islands, collected in August.

The lot I will send you, if you wish, would be approximately the size of half to six centuries.

Please be so kind as to reply to me if you want these plants. I also promise to notify you every year of what I have to send you and to send them only after receiving your reply.

Please believe me.

Dear Director

Yours very humble

And very respectful [33]

The above letter was sent by Father Faurie to the Director of Kew Botanic Gardens in 1899.

At the request of the French botanist Franchet, Father Faurie initially researched and collected mainly Japanese plants. Father Faurie's plant collection on the Korean Peninsula was carried out on three occasions. For four months, from May to August 1907, he collected thousands of plants with Father Taquet on Jeju Island.

The following letter is from Father Taquet to the Director of Kew Botanic Gardens.

Letter from Emile Joseph Taquet to Sir David Prain; From Il de quel paert (Jeju-do); June 1, 1910

Dear Director of the Royal Gardens at Kew

Dear Sir,

For three years now, I have been botanizing in the summer somewhere in southern Korea.

Bishop Léveillé, President of the French Botanical Society, is exhibiting the many new plants and is also to publish a flora of Korea. I still have a good number of plants at my disposal.

I have no doubt that the museum of which you are the distinguished director would like to possess the complete collection of these plants, many of which are still relatively young annuals, and I take the liberty of offering them to you. I will begin shipping them to you at the end of September, and I would be grateful if you would let me know of your acceptance before that date. Plant prices: 50 francs per century

Mosses and lichens: 25 francs per century

From Port au Sud, I take a 10% discount from each moss.

I also collect tree seeds and other plants for botanical gardens

Price: 3 francs per bundle depending on the leaves

Hoping you will grant my request. [34]

Fathers Faurie and Taquet were able to become plant collectors not only because of their personal will, interests, and economic circumstances, but also because of the network of missionaries established within the Paris Foreign Missions Society. [35]

Monsignor Léveillé, who appears in the letter above, established a network for plant collecting with Father Faurie, Father Taquet, and others, and encouraged the dual vocation of missionary and botanist. He was convinced that the life of a scientist was linked to faith, and it was clear to him that botany was the path to a natural theology. [36]

As the letter above shows, Father Taquet collected plants, sent specimens to the West, and used the money he received in exchange for his missionary work.

Father Faurie also encouraged plant collecting by missionaries. In this way, the two priests did not create the heterotopia of colonies that Foucault called for. It seems that their desire to collect plants as a means of spreading God's will was greater than that of colonizing the two countries through conversion and contributing to the development of science.

The Theological Vocation of Missionaries

Let us next examine the relationship between the missionary vocation and the plant collection of Father Taquet and Father Faurie.

Father Taquet gradually assimilated into Joseon, which he nevertheless considered a barbaric country, and the plant collection was one of the means of his proselytism.

Let us look at the letter Father Taquet sent to the bishop during his term in Jeju.

Letter from Father Taquet to Bishop Mutel

Jeju, July 20, 1902

In my last letter, I explained to Your Grace that Hannon was uninhabitable from every point of view. I bought a house under construction in Hong-No, 5 lys from Hannon. I moved in; my people sleep in a shed, which doesn't present too many inconveniences in the summer. The house, once finished, will cost me 2,000 ligatures. A rolling stone gathers no moss, as the proverb says, but I, rolling from post to post, from house to house, have picked up debts. A note from Father Villemot reminds me that my debt to the procurator amounts to more than 330 piastres, which forces me to extend my hand to Your Highness. I am happy to die penniless, but I would not do so in debt, nor go bankrupt. It is for God. [37]

This letter discusses the economic difficulties of Jeju and those of the missionaries who are trying in spite of themselves to spread the Gospel.

Letter from Father Taquet to Bishop Mutel

Jeju, September 4, 1902

As for my affair with the Japanese of Sye-Kui, it was no longer discussed and everything seemed forgotten. But the arrival of the warship suddenly inspired the Japanese with a belated repentance. They begged me to forget about it. I was even told that their leader, the most guilty, wanted to come and find me to make peace. All's well that ends well. [38]

This letter shows that Father Taquet had no sympathy for Japan.

Letter from Father Lacroux to Bishop Mutel

Tjou-Syeng, March 12, 1903

In your letter, you told me about a dispute between Father Taquet and the Japanese. There is nothing new to add to what you must have learned during the summer.

However, a Japanese English teacher has settled in town. He has bought a house to use as his school. This man is no bigger than my thumb, but he makes enough noise for ten! He doesn't know Korean, and he's going to be the Koreans' schoolmaster! The noises Your Highness will have heard come from this man, but as they pass from one ear to the other, these noises will have changed in color and proportion! [39]

The above letter is addressed to the bishop by Father Lacroix, who was parish priest of Jeju from 1900 to 1915.

As it shows, it appears that Father Taquet had poor relations with the Japanese.

Letter from Father Lacroux to Bishop Mutel

September 1, 1903

I would like to transcribe for you a passage from a letter received yesterday from Father Taquet. Although this letter contains nothing extraordinary, I would feel I was committing treason if I sent it to you without warning him: "Don't talk about chivalry to the Quelpaertois. They would all make excellent

Apaches, knights of bad luck, but they are incapable of going any further. And to console us until the harvest, a hungry belly has no ears. Remember the fable of the Kite and the Nightingale... Ah yes! Poetry, especially poetry of the heart!" Their poetry is that of cats who bite or scratch the hand that gives them a piece! They too eat the piece and from behind, they are not stupid enough to do them any good! [40]

The above letter is also from Father Lacroix. The difficulties of Jeju are clearly revealed.

Letter from Father Taquet to Bishop Mutel

Hong-No, January 6, 1908

Immediately after your departure, I began to collect and dry my plants; they are full at home now, and even now I still find a few here and there, which escaped the cold and the north wind and which I miss. Currently, I still have two cruciferous plants and two seaside assers in the dryer. But my main concern is to classify them. Thanks to Father Faurie's herbarium, I am managing to do so. I only have about fifty of them, which I don't know which family to classify. [41]

The above letter is from Father Taquet to the bishop. It concerns plant collecting.

In this way, Father Taquet collected plants to overcome Jeju's economic difficulties and, even though he had problems with the Japanese, he tried to spread the gospel.

Father Faurie is better known as a plant collector than as a religious figure, but it goes without saying that his vocation was that of a Catholic missionary and his intention was to serve the Christian mission. Faurie's primary mission was missionary work, and plant collecting was a means to carry out this mission. Because they were deeply immersed in gathering plants, it became their primary occupation, to the detriment of their mission, which was often considered secondary, leading to conflict and friction. [42]

As Rokuzo Yamaguchi said, Father Faurie displayed excellent insight that the general public did not possess, and therefore he did not consider preaching doctrine to be the only solution. Thus, he collected plants, tried to explore the truth of nature, and revealed God's providence by showing the world that the laws of nature were in effect in this universe. [43]

Plant specimens are important data for explaining biological diversity or variability. They allow us to know which plants existed in the past, which plants are currently distributed in the same area or at the same latitude, what has changed over time, and serve as a link between the past, the present, and the future. They are a guide that leads us from the past to the future. Furthermore, plants that remain in place rather than moving like animals better demonstrate these changes and play a very important role in creating clean energy on this planet through photosynthesis. [44]

In this way, Father Taquet and especially Father Faurie attempted to spread God's providence, which reveals the laws of nature through plant collecting.

They dreamed of a utopia called the Garden of God by collecting plants and fulfilled their vocation within this utopia.

Finally, 19th-century missionaries generally attempted to colonize the inhabitants of various Asian countries and contributed to the development of natural sciences in these countries by collecting plants. This colony is a true spatial heterotopia that realizes utopia, one of Foucault's concepts, but I believe it is a concept of a people attempting to colonize, not a heterotopia for the inhabitants of the colonized country.

Father Taquet, a French missionary of this era, arrived in Joseon with the Eurocentrism of the people of his time, as evidenced by his logbook. At the same time, according to his letter to the director of the Kew Museum, he spent several years collecting plants to raise funds for his mission. He fulfilled his mission and was buried in Korea. He did not create a heterotopic colony, which would have been a

realized utopia, but ultimately contributed to the creation of gardens, a utopia of plant collecting, in European museums, and pursued a missionary utopia through plant collecting.

Foucault said that a free subject is not his own master, but rather is constructed. Foucault gave a name to the process: subjectivation. [45]

Alain Brossat argues that as democratic subjects, we must accept the idea that things can be seen through the eyes of others. Even if someone else sees things in a way with which we completely disagree. The diffraction of the angle of view as a cinematic device teaches us this. Each human subject has a unique angle of view. However, this concept also applies to some extent to collective subjects such as social groups, cultures, and so on. This is perhaps the golden rule of democratic culture. He says that not abandoning the idea that truth is important—that is, the idea that the value of truth cannot be dismantled under any angle of relativity from which others are viewed—is what is difficult and dangerous in the game of democracy. [46]

So, wasn't there a process of subjectivation for the missionaries? Wasn't there a process of subjectivation for Father Taquet?

Shouldn't the fundamental goal of all our activities be sought not in ourselves and our relationship with ourselves[47], but within the Great Creator through self-denial?

Rather than being slaves to our own desires, shouldn't we be our own rulers, self-denial individuals?

But, in my opinion, what is important in subjectivation is the activity of thought and action: the subject must be constructed rather than constituted (more active than constituted).

Father Taquet and Father Faurie struggled with their Eurocentric thinking as missionaries in Asian countries. They were able to maintain their status by collecting plants for economic reasons and by making plant specimens, thus seeking to rediscover God's precepts.

They did not see themselves as their own masters, but rather as part of nature in God's plan, and lived disciplined lives rather than as slaves to their own desires.

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Programming of liberalism in the film *Parasite*

Abstract

The film *Parasite* became one of the most successful South Korean movies on the international arena, winning prestigious movie awards such as the Golden Prize at Cannes, and four Oscars, including the award for Best Picture (it became the first non-English language film in Oscar history to win this award).

I would like to analyze Bong Joon-ho's *Parasite* through the problem of the government of Foucault's liberalism. By liberalism we understand the self-limitation of government.

The new type of rationality in the art of government, this new type of calculation that consists in saying and telling government: "I accept, wish, plan and calculate that all this should be left alone, is called liberalism" (Foucault, 2008, p.20).

Following Foucault's thinking, I'm going to reveal the issues of madness, disease, and crime and the programming of liberalism in the film *Parasite*.

I will quote Foucault's writing and use it as a framework for thinking about a movie rather than analyzing it.

Moreover, I will show the conflict between the lower class and the upper class in liberalism.

Key-words: film *Parasite*, Michel Foucault, Liberalism, Government, Conflict

1. Introduction

Am I governing with sufficient intensity, depth, and attention to detail so as to bring the state to the Point fixed by what it should be, to bring it to its maximum strength? And now the problem will be: Am I governing at the border between too much and too little, between the maximum and minimum fixed for me by the nature of things-I mean, by the necessities intrinsic to the operations of government? The emergence of this regime of truth as the principle of the self-limitation of government is the object I would like to deal with this year.

The question here is the same as the question I addressed with regard to madness, disease, delinquency, and sexuality. (Foucault, 2008, p. 18-19).

The film *Parasite* received international success, winning the Palme d'Or at the Cannes Film Festival and four Oscars, including an award for Best Picture, it is the first non-English language film to win Best Picture award, making a big difference in the history of cinema.

In this article I will analyze Bong Joon-ho's film through the problem of government self-restraint and the programming of liberalism of Foucault.

Following Foucault's reflection, I am going to examine the problems of madness, disease and criminality in the film *Parasite*.

I will quote Foucault's writing and use it as a framework for thinking about a movie rather than analyzing it.

2. The problem of crime

Consequently, good penal policy does not aim at the extinction of crime, but at a balance between the curves of the supply of crime and negative demand. Or again society does not have a limitless need for compliance. Society finds that it has a certain level of illegality and it would find it very difficult to have this rate indefinitely reduced. This amounts to posing as the essential question of penal policy, not, how should crimes be punished, nor even, what actions should be seen as crimes, but, what crime should we tolerate? Or again what would it be intolerable to tolerate? (Foucault, 2008, p.256)

Ki-woo, a young man from a poor family, forges college enrollment certificate to become the tutor of a rich girl, Da-hye. Ki-woo's younger sister, Ki-jeong, forges a document in a PC room using Photoshop. However, Ki-woo doesn't think document forgery is a crime and anyway he wishes to go to the college next year so for him it is not a big lie or crime.

Ki-woo eventually becomes Da-hye's tutor and introduces his younger sister Ki-jeong who becomes the art teacher of Da-song, Da-hye's younger brother. However, instead of admitting that they are siblings they decided to lie and Ki-jeong pretends to be a friend of Ki-woo. She also lies about her education background in order to get a job.

In order to get their father a job, Ki-jeong decided to get her boss's driver fired. She planted her underwear in the boss's car on her way home. Boss Park and his wife, who found it in the car, misunderstood the situation and decided to fire their driver, thinking that the driver Yoon was a pervert or a drug addict. After the driver was fired, Ki-jeong recommended his father to his boss as a new driver. His father became the family driver, but again Mr. Park is not aware of the father-son relation between Ki-jeong and his new chauffeur. Eventually, even the housekeeper is fired, and Ki-jeong and Ki-woo's mother, Chung-sook, becomes the housekeeper. The owners of the house are unaware of the family bonds between their workers.

In these scenes, the driver was accused of being a drug addict and drug trafficking is a serious crime, but the main question is the issue of drug trafficking in liberalism. Foucault says that it is completely mad to want to limit the supply of the drug and says that we should free up the drug supply and that we should see that the drug is more accessible and less costly to prevent bigger crime. We need low prices for addicts and very high prices for non-addicts. This is a view, which sought expression in a policy of distinguishing not so much between so-called soft drugs and hard drugs, as between drugs with an inductive value and drugs without an inductive value, and above all between elastic and inelastic type of drug consumption.(Foucault, 2008,p.258)

Ki-Jeong's family has become a group of crooks. On the day that the owner's family went camping, they gathered at the house to drink, use the tub and sleep on the sofa. They use the house as if they were owners and they enjoy it.

I saw the scams in the film, but I could also hear the silent cries of the family who let it be.

This type of rationality in the art of government, this type of calculation that consists in saying and telling the government: "I accept, wish, plan, and calculate that all this should be let alone" (Foucault, 2008, p.20).

This call is the government of the programming of liberalism

3. The problem of disease

The presence of any kind of trace of infantilism is enough for conduct to fall within the jurisdiction of psychiatry, for it to be possible to psychiatrize it. As a result, inasmuch as it is capable of fixing, blocking, and halting adult conduct and of being reproduced within it, all of the child's conduct is in principle subject to psychiatric inspection. (Foucault, 2003, p.305)

Here I will talk about the problem of the disease in the movie *Parasite*.

After Ki-jeong first meets Da-song as Jessica, she lies to Da-Song's mother that she studied art psychology and therapeutics.

"On the right side of the picture, I can see the signs of nerves, and there is a problem with Da-song's painting," (Bong Joon-ho, 2019, 0: 27:30)

Some childhood behaviors speculated by Da-song's paintings became the subject of psychiatry.

Here I see the role of psychoanalysis and psychology involved in modern Korean society.

Art therapy for the child is popular in Korea these days. Actually the psychology shouldn't speak like Ki-jeong in this film.

The psychologist shouldn't talk about his problem easily by looking at his picture.

Ki-jeong prepared art therapy for a while by searching the internet to become Da-song's psychotherapist. Her lies are lightly shown in this scene.

It is an intervention by psychiatry to home

The first graduate course in art therapy in Korea was opened in 1999 and there have been many private organizations. The upper class have their children get art psychotherapy..

Next, I will analyze the film from a public health and hygiene point of view.

The third example, which we are currently studying in the seminar, is smallpox or inoculation practices from the eighteenth century. The problem is posed quite differently. The fundamental problem will not be the imposition of discipline, although discipline may be called on to help, so much as the problem of knowing how many people are infected with smallpox, at what age, with what effects, with what mortality rate, lesion or after-effects, the risks of inoculation, the probability of an individual dying or being infected by smallpox despite inoculation, and the statistical effects on the population on general. In short, it will no longer be the problem of exclusion, as with leprosy, or of quarantine, as with the plague, but of epidemics and the medical campaigns that try to halt epidemic or endemic phenomena (Foucault, 2007., p.10).

In order to get the housekeeper fired the family came up with the scheme. The chauffeur told the hostess that the housekeeper has tuberculosis.

Ki-jeong sprinkles peach peel on the housekeeper who is allergic to it, makes her cough, and secretly pours ketchup on the paper she throws away to make ketchup look like blood, making the hostess believe her housekeeper has tuberculosis.

This disease is very contagious so it can be a threat to the public health.

In this film, it became a problem of deportation like a leper, not of isolation like a plague patient.

Also, driver Ki-taek, Ki-jeong's father, tells the hostess a lot, including that Korea has the strongest TB

epicenter among OECD countries. Tuberculosis can be vaccinated. It is also a question of security as smallpox.

Public Health and hygiene have the mechanism as deportation of lepers, as discipline that apply to patients with plague, and as biopolitics of smallpox and tuberculosis.

This inoculation practices from the eighteenth century.

It is intended for prevention as opposed to for treatment.

This is called biopolitics..

It is a rule and the programming of liberalism.

4. The problem of madness

“Pascal says humans are inherently crazy. So probably another form of insanity” (Foucault 1991, p.11).

The movie *Parasite* turns into a reversal when Moon Kwang, the fired housekeeper, comes back and reveals that her husband is hidden in an underground bunker in the house.

When the owner's family suddenly arrives, Ki-jeong's family, who were having fun in the living room, hide like cockroaches when the house's owners came back Moon Kwang's husband Oh Geun-se who was hiding in the basement has experienced a life like a parasite, eating food and living under the roof of Da-song's family secretly.

At the end of the film, Da-song's family returns from the campsite earlier because of the rain, then the next day, the hostess throws Da-song's birthday party. Finally a scene in which Oh Geun-se, who was trapped in the basement, is angry over the death of his wife Moon-kwang (she is dead because of Ki-jeong's mother), stabs Ki-jeong at the time of the birthday cake, and Chung-suk, Ki-Jeong's mother, stabs Oh Geun-se, and Kim the driver, father, kills Boss Park with an ax.

The insults of the upper classes toward the lower classes, as shown by the smell, led to Moon-kwang's death, causing a series of murders.

When I saw this movie for the first time in the theater, I thought it was the apotheosis of a cruel madness, but after watching it several times, it is madness that could be explained logically in the manner of Pierre Rivière.¹

The difference from Pierre Rivière is that *Parasite* deals with conflicts between different classes.

Oh Geun-se was in despair because of his wife who had fallen down the stairs because of Ki-Jeong's mother who pushed her.

Ki-jeong's father, who is the driver, was in despair when his daughter was stabbed, but in the previous scenes one can follow the logic of his anger. His anger is an expression of the conflict between the lower and the upper classes.

¹ He murdered his mother, his younger sister and his brother terribly 180 years ago in France. In prison he left a note where he explained why he did it.

The first scene of this film is the scene of the socks hanging from the pin. The last scene is the same. Bong Joon-ho is known as a director who emphasizes detail, and this scene helps to understand the cause of the smell that constantly shows through in his films.

As young Da-song pointed out, the smell of the driver, the housekeeper and Jessica (Ki-Jeong) is the same. Ki-jeong's family asked if they should wash the clothes because of the smell coming from the same laundry.

They use cheap detergent and live in a basement, so the laundry doesn't dry well and the scent remains stronger.

At the end of the movie, there was a flood and the house was flooded, they slept all night in the gym and the next day there was Da-song's birthday party. As they hid under the table at Da-song's, the husband and wife spoke about the smell of driver Kim. On the birthday, the hostess was disgusted by the smell of Kim in the car when she was shopping, he felt insulted for her words and her action.

In addition, there was also a reference to the driver Kim, angry at Boss Park, he then says it was an extension in his job and he had to dress up as an Indian in preparation for the surprise birthday party of Da-song.

Ki-jeong was stabbed and was dying but the Park boss wanted to take the stunned Da-song to the hospital quickly, the driver Kim then stabbed his boss with anger while insulting him.

Just like Pierre Rivière who explained why he had murdered his mother, his sister and his younger brother very logically in his notebook, Ki-jeong's father, who snuck into the basement of the house where he lived as a parasite, tells his story to Ki-woo using Morse code.

There is logic in his seemingly insane behavior.

In addition, the driver Kim was sentenced to self-isolation, he decides to hide in the basement of the boss Park's house as a parasite and not in a prison cell.

Chung-suk and Ki-woo are on stay for extenuating circumstances.

Separating madness from crime and extenuating circumstances are also the programming and the government of liberalism.

In this way, I saw the work of the government of liberalism in the movie *Parasite* thanks to crime, hygiene and madness.

The flexibility in toleration and punishment of crime, the biopolitics of disease and psychiatrization of madness are all the programming of liberalism.

5. The plan

Finally, let's take a look at the word "plan" often found in this movie.

In actual fact, a planned economy cannot avoid being politically costly; that is to say, it cannot avoid being paid for with the loss of freedom. Consequently, there is no possible correction. No possible adjustment would be able to circumvent the loss of freedom which is the necessary political consequence of planning (Foucault, 2008, p.178).

On the day of the flood, Ki-jeong asks his father what he plans to do now. His father replies that he had a plan. He tells him that a plan that never fails has no plan. He says if you plan it doesn't necessarily work as expected and people shouldn't have a plan. Here, the father's plan is no plan. No plan is a plan.

However, the next day, after Da-song's birthday party, Ki-woo injured his head, and he was released after the operation. Ki-woo discovers that his father is hiding in the basement of Da-song's house. "I'm going to make a lot of money. So I'm going to buy the house where my father is hiding (Bong Joon-ho, 2019, 2:04:54).

"My dad just needs to go up the stairs " (Bong Joon-ho, 2019, 2:05:34).

He said he intended to forge the college enrollment certificate to get a job as Da-hye's home tutor, and he also needed to come up with a plan to get rid of the maid. Now Ki-woo plans to make a lot of money and buy the house so his father doesn't have to live in the basement.

Contrary to his father's claim that the no plan is a plan, Bong Joon-ho criticizes liberalism showing the miserable ending of the conflict between the lower class and the upper class, but shows the government of liberalism over crime, disease, and madness. He doesn't just talk about the negative side of liberalism. He created a rational and flexible framework for acting on personal plans of liberalism.

In the aftermath of the Coronavirus era, we will have to reconsider the government of liberalism by examining Sweden's herd immunity experiences, the country's containment policies, and Korea's examples of overcoming this adversity with a containment system without encirclement.

Do we need the plan of a containment and an encirclement or let it be-freedom?

6. Conclusion

The movie demonstrated the problems of capitalism, economic liberalism, and examined the mechanism and government of liberalism with regard to madness, disease, delinquency.

Moreover the struggles and conflicts that are prominent in this movie are between the upper and the lower class.

In the film *Parasite*, the boss Park mentioned that he hates people who cross the line, but the housekeeper Moon-kwang never crosses the line. So he says he likes her.

Not crossing the line is also a rule to follow between the upper (boss Park) and lower classes (Moon Kwang)

This shows a clear distinction between the upper and lower classes.

And even in the upper class, some people think they are parasites.

In fact, in the movie *Parasite*, Park's family has many things that cannot be done without Ki-woo's family. Cooking, cleaning, washing, etc.

They are also their own parasites.

Now it is up to us, who were spectators, to find ways to reduce and resolve this conflict in liberalism.

Finally, I quote this passage from Foucault's book, recalling the Korean drama Squid game, which is popular all over the world these days.

The idea that the economy is a game, that there are rules of the economic game guaranteed by the state, and that the only point of contact between the economic and the social is the rule safeguarding players from being excluded from the game. (Foucault, 2008, p.202)

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Finding the Lost Space

-Stray thoughts about Pen Varlen(1916-1990) exhibition

1. Entering

National Museum of Modern and Contemporary Art, at Deoksugung in Seoul, introduced the life and art of Pen Varlen, the painter we didn't know about it, from March 3, 2016 to May 8, 2016. His life and art penetrates not only Korean modern and contemporary history, including colonial, division, war, and ideological opposition, but also Russian modern and contemporary history, which underwent communist revolution, World War II, totalitarianism, cold war, reform and opening.¹ Out of the borders of his homeland, where he lost his sovereignty, he was a minority who was not protected in the land of immigration, but he believed in human dignity and passion for art.² The purpose of this paper is revealing Foucault's Concepts Based on the Works of Pen Varlen.

His paintings consisted of four parts on the first and second floors

Part 1 Leningrad Panorama: Russian Academy and Socialist Realism

Part 2 Soul Portraits: Russian Realism in Portraits

Part 3 Pyongyang Journey: North Korean Scenery and Characters

Part 4 Diaspora Landscapes: Landscape Paintings of the Artist's Personality and Subtle Inner World

First of all, I will show Foucault's concept of bio-politics and the concept of thanato-politics, dealing with the events that set the background of Diaspora's landscape, that is, forced migration to Central Asia.

In the second chapter, I will show Foucault's concept of heterotopia, the concept of space and the image of the reverie and the roots of Bachelard's childhood that influenced him through the works displayed in the scenery of Part 4 Diaspora.

Third, I will analyze the works of captive exchange at Panmunjom, which is displayed in Part 3, with the concept of Foucault's against-conduct, the concept of freedom and the voluntary obedience of Boetie.

Fourth, I will analyze the portraits of Pen Varlen's favorite painter Rembrandt, Pen Varlen's self-portraits, and other portraits using Ricoeur's interpretation of Rembrandt's self-portrait and using Foucault's representation.

I have been to many museums and exhibitions when I was studying in France, but I am not good at art criticism and I say that my major is not aesthetics.

Therefore, it is more accurate that this paper is a philosophical poem about his life through his paintings.

Pen Varlen has taught art in North Korea for a while, but he was branded as a traitor to North Korea because of naturalization. For this reason, there are few in the previous study on Pen Varlen's, Kim Moon-kyung³ researched on his interrelationship with North Korean art in the 1950s.

And Kim Min-ji researched on Diaspora of his art.

2. Bio-Politics and Forced Migration

Before discussing Heterotopia and Pen Varlen's work, let's look at the concept of diaspora and space. And I will link it with Foucault's Bio-politics and thanato-politics.

Diaspora is a Greek word that means scattering or spreading. It refers to the phenomenon that a certain ethnic group moves from one land to another, whether it is arbitrary nor arbitrary. It is different from nomadic and is related to the formation of refugee groups. Refugees may or may not have settled in the new land, but the word diaspora is used only in groups that have left the mainland permanently outside the country.⁴

Pen Varlen was born in Maritime Province, in the difficult family circumstances, Stalin's forced relocation policy was suddenly enforced at the end of middle and high school and he entered School of Fine Arts. He was not forced to move because he left Maritime Province but as his family was forced to relocate to Toshkent, he lost his news with the family and lived as a separated family for a while. Later, he studied, taught, and worked at Lepin University in Leningrad, and he worked briefly in North Korea, but did not return to North Korea for refusing to naturalize. His life was the life of a diaspora and a search for lost space and identity. And he left the life of the diaspora as a work.

During the Japanese colonial period, the Korean people in the Maritime Province accepted socialist ideologies as they no longer returned to their homeland, and there were more than 10,000 people naturalized in the Soviet Union and participated in the Soviet civil war, but the Soviet authorities did not recognize the contributions of the Korean people to the Soviet civil war. Rather, the Soviet government was interested in the collective capacities of the Korean people and began to plan to migrate from the Far East to other regions. The Japan authorities are likely to use the Koreans as spies in the Far East to invade the Soviet Union. This Judgment was the official reason. On the other hand, it was presumed to be concerned about the growing conflicts between Koreans and Russians, and to try to disperse the Korean community and to prevent the formation of forces into huge groups.⁵

The forced migration of Central Asia by Stalin in 1937 caused tremendous suffering and trials for Koreans in the Maritime Province. This incident was carried out in secrecy and was carried out in full force without anyone knowing. Soviet authorities notified Koreans about four to five days

before departure, and after that, they blocked travel and village-to-town traffic. The police surrounded the Korean village so that no one was leaving, and those who went outside their relatives' cars were allowed to ride there. Even Koreans in Siberia were able to board every ride.⁶

The journey, which would take 2-3 days, was endless. In the meantime, many people died of hunger, cold, and epidemics. There was no food to be supplied, and the cold winds coming through the boards could not be avoided. They couldn't wash because there was no water, and there was no toilet. The hygiene is extremely poor and an infectious disease has occurred. On the train carrying the family, everyone was exhausted. Weak old men and children died of sickness, and holy men died of cold and hunger. Often the patient was thrown into a stretcher, and the dead were thrown away by railway. This death journey lasted forty days or more.⁷

One of the most significant changes in political rights since the nineteenth century is that Foucault says that the sovereignty, the right to die or to live, is complemented, if not replaced, by another new right. This new right does not destroy the original right, but penetrates it and traverses and modifies it, becoming a right, or rather the opposite. In other words, it became the power to live and let die.⁸

Where this new technique of power is applied is the human life, unlike the discipline for the body. This power is directed in the human-species, not human-body. The problem at the end of the eighteenth century was not the epidemic, but what could be called endemic, that is, the form, nature, expansion, continuity, and intensity of the disease that mainly occurs in a population. Due to the low production and high treatment costs, the disease was regarded as a permanent factor resulting in reduced labor, lower working hours, lower energy and economic burden. This is a disease as a population phenomenon.⁹

Whereas the power of the monarch is becoming more and more backwards, while the fact that regulatory or regulating life powers are moving forward, it is one of the fundamental characteristics of the technology of power since the 19th century. How did the right to kill and the function of killing be exercised in this technology of power, which was the object of life? If it is true that it is inherently aimed at maximizing life, extending its duration, increasing its chances, preventing accidents, and making up for damages, how can this power kill people? How can political power kill, call for death, demand death, cause death, command death, and expose not only his enemies but his citizens to death under these conditions? How can this power, aimed at essentially making people live, leave people dead? How is thanato-politics exercised in the political system centered on the power of life, and how is the function of death exercised?¹⁰

That's where racism comes in. Foucault thinks.

What is racism? Racism is, first of all, a means of introducing a cut into the realm of power undertaken. It is a cut that divides the one who should live and the one who should die. Races emerge from the human-species biological continuum, distinguish races, establish hierarchies among races, and these races are said to be superior, while the other races are called inferior, all of which fragment the biological field under power. It's a way of dividing groups within the population.¹¹

The theme of life power is not only criticized by socialism, but in fact, Foucault looks as if it has been re-accepted, developed and re-transplanted by socialism, and modified in some ways, but reaffirmed by socialism.¹² Racism is the only way to think of reasons to kill the enemy in socialist ideas that are closely linked to the themes of life power.¹³

Thus, the central Asian forced migration of Stalin's other inferior races can be explained by this bio-politics and thanato-politics.

3. Reveries and heterotopia for childhood

The title of this paper is to find the lost space because Pen Varlen, who lived in the Maritime Province and moved to Leningrad, lived with longing for his homeland.

Place means safety, and space means freedom. In other words, we aspire to space while being stuck in place. Losing this place or space can lead to a crisis of identity. Places and spaces have different meanings in terms of environmental psychology. Whereas spaces are abstract concepts defined as simple three-dimensional physical domains, places are form contexts, including human experience and time, culture and values being a concrete concept.¹⁴

Bachelard, on the other hand, taught us that the space we live in is not homogeneous and empty, but on the contrary, is full of all sorts of different qualities. Our primordial space of perception, our reverie's space, our space of conscience have properties that seem to be unique to itself. It is a light, extremely clear and transparent space, or a dark, rough and crowded space. It is a space of height, a space of the top, a space of depth, a space of sludge, a fluid space like flowing spring water, a space of solid rigidity like a rock or crystal.

But Foucault says that these analyzes, although fundamental for contemporary reflection, are particularly relevant to the inner space.

Foucault refers to heterotopia as the concept of outer space.¹⁵

Just as Marcel Proust finds the time he reads, eats Madeleine, drinks tea, and reminisces of childhood with its fragrance. Pen Varlen made his work with North Korea in mind. The trees representing Russia are birch trees and the trees representing North Korea and the Maritime Province are pine trees.

Let's take a look at the inner space of the Maritime Province and the North Korean pine trees' works (Pictures 1 and 2).

In Nahodka City (1966), children play on a long tree branch. It is a peaceful figure rarely seen in Pen Varlen's tree painting.

The wind (Picture 2) is a copper engraving picture of North Korean pines.

Reveries don't tell stories. Or at least there are reveries, very deep reveries that help us descend deeper into ourselves. They are so deep that they free us from our story. They free us from our name, they bring this loneliness of the day back to fundamental solitude.¹⁶

The existence of a reverie passes through all ages of man from childhood to old age. Therefore, in the later years of life, when we try to experience childhood reveries again, we feel that reveries are doubled.¹⁷

When Pen Varlen returned to Leningrad from North Korea and never returned to North Korea, he visited the Maritime Province every year.

Although he was a painter who emphasized the importance of drawing, his impressionistic character can be found in his works.

The peculiarity of Pen Varlen's pine paintings is that the roots are exposed outwards.

Bachelard talks about the roots in the land and the reverie of relaxation.

The dramatic values of the roots are condensed into this single contradiction that the roots are living dead beings. This underground life feels secret.

Even if the tree is cut, there is hope. The tree will grow again and the shoots will grow again. His roots grow old under the ground and his stump seems dead in dust.¹⁸

His roots in his paintings of Pen Varlen reveal his efforts and concerns to find his identity.

How wonderfully the trees grow, how deep they are, how right they are, how wonderful the truth is, in the meantime we feel the roots in us, the past is not dead, and today we are in our darkness. There is something to be done in the submerged life, our subterranean life, our loneliness, and our

atmospheric life. Old roots will bloom new flowers. Imagination is a tree. Imagination is both a root and a branch.¹⁹

Bachelard says literary image as Imagenation. Bachelard says that the literary image is a more vivid material image than the painting.

I talked about imagination, but I think that visual image can tell reverie and imagination.

On the other hand, let's look at Pen Varlen's works with Foucault's concept of heterotopia.

Foucault says that the present era is probably the era of space.

We are in an era of concurrency, an era of parallelism, an era of near and far, an era of adjacency.

We live in an age of decentralization. In Foucault's view, we are in a time of experiencing the world as a network that connects many points and crosses the thread rather than as a giant creature that develops over time.²⁰

Utopia is a fundamentally and essentially unreal space.

Likewise, perhaps in all cultures and civilizations there are realistic places designed in the social system itself, places that are real places, a kind of anti-arrangement, and indeed a realized utopia. In it, the actual arrangements, all other actual arrangements within our culture, are reproduced and challenged and inverted at the same time. It can actually define a location, but outside of all places. Foucault calls it heterotopia.²¹

For Pen Varlen, North Korea is, in my view, a heterotopia.

It is not a heterotopia cemetery, a museum, or a library at the time of Foucault's talk, but it is a true utopia, or heterotopia, that is home but cannot return.

Heterotopia that only accumulates memory and nostalgia.

4. Voluntary obedience, against-conduct and freedom

In this chapter, I interpret his works of Stalin's period called Stalinism and his works in North Korea after the Korean War as Boetie's concept of voluntary obedience, Foucault's freedom, and against-conduct.

In a broad sense, totalitarianism is characterized by a powerful centralized government that seeks to control and direct all aspects of personal life through coercion and oppression. To gain power in these countries requires overwhelming public support.²²

Totalitarianism is often distinguished from dictatorship, tyranny, and the true subject in that it builds a new political system to replace all existing political systems and wipes out all political,

social and legal traditions. Totalitarian countries pursue some specific goals, such as industrialization and conquest, but ignore others.

In totalitarianism, objections are stigmatized as sin, and the different policy in domestic politics are not allowed.

That this unconditional obedience and monolithic system is totalitarianism was taught and I taught it. However, I saw the life and agony of the artist who lived the Stalin era at Pen Varlen's exhibition. The poster titled Let's Overthrow Fascism by Pen Varlen at the exhibition was impressive.

Man is born free, and submission is never natural. What blocks freedom is the inertia and the forgetting of freedom. And you can add fear infused. This is the voluntary obedience of Boetie. Bernhard Schlink's *The Reader* (1995) is a sad excuse for those who worked under Hitler in World War II and the love story of Hannah, who had a middle-aged beauty, and Michael reminds us of serious voluntary submission in totalitarianism.

I cite a sentence in his work.

"I... what I wanted to do... what would you do?" It was a serious question Hannah asked. So I asked the judge who seemed to know everything and what would I have done if you were. Michael, a law student, sees Hannah again in an open court where she attends by chance. During the Nazi years she was in charge of the caretaker of the workers, and the reason she came here was that the caretaker, including her, drove Jews to a church, locked them up in fire, and killed most of them.

Pen Varlen was sent to his homeland, North Korea, in 1953 under the order of the Soviet Ministry of Culture. Pen Varlen, in line with the Russian Academy of Arts and the curriculum, undertook the task of rebuilding the war-torn Pyongyang College of Art and transferring socialist realism. At that time, North Korean art did not have specific guidelines for Kim Il-sung's art creation, and North Korean artists had to rely on Soviet literary theory. Pen Varlen vividly depicts the people of North Korea and the landscape of North Korea.

He painted many portraits of Stalin, paintings of Lenin, and portraits and landscapes of North Koreans. But the most impressive picture for me at the exhibition was the repatriation of North Korean prisoners from Panmunjom (picture 3). When he went to Panmunjom, a ceasefire agreement and prisoner exchange were proceeding. So he could feel vividly the painful reality of his homeland.

If you look closely at the picture, the North Korean army's prisoners are not wearing jackets. This is because the trucks passing through Panmunjom station to the prisoner exchange place couldn't go to the motherland in the clothes that Americans gave, leaving only their underwear and throwing them all off the road. Photographs of tearing clothes from trucks and swearing at US troops at the time of exchanging prisoners remain, but the painting of repatriation of North

Korean prisoners is the only one that shows the situation. Pen Varlen, who drew these pictures, refused to go back to North Korea and he refused to naturalize his own country.²³

Before returning to Russia, North Korean authorities secretly invited him to naturalize. He, however, could not accept the invitation. This is because his wife was Russian and had two children. Furthermore, he was a little younger at Lepin College and was only thirty-eight years old. It was time to study further and it was time to gain experience.²⁴

So he rejected the invitation to the North Korean authorities by saying that it would be better for each other to continue to pass on for more advanced research.

This is quoted in a book by Moon Young-dae, which we lost is a genius.

But was it just this?

Pen Varlen has lived in the Soviet Union for the rest of his life and never forgets that he is a Korean. Hangul and Hanja signatures inscribed throughout his works prove that. He even engraved his name in Korean on his tombstone.

It is not only because of family and ambition that he rejected naturalization to North Korea, I see.

After the Korean War, North Korea presented the post-war restoration construction line for the simultaneous development policy of heavy industry, light industrial agriculture, and agricultural cooperative policy at the 6th Plenary Meeting of the Party Central Committee in August 1953. However, Soviet groups such as Choi Chang-ik and Park Chang-ok have continued to oppose such policies. In particular, when Khrushchev's criticism of Stalin was transmitted to North Korea during the 20th Congress of the Soviet Communist Party, opposition forces collectively challenged the ruling forces centered on Kim Il-sung at the August 1956 Congress.²⁵ This is the August sectarian case.

Between 1953 and 1954 Pen Varlen was active in North Korea and returned to the Soviet Union, waiting for his return to his homeland in 1955 and 1956. The North Korean regime would have applied naturalization to him, who taught and worked in Russia. He, who lived in the Stalin era, also often depicted Stalin's portraits and related paintings.

He would not want to be fully in building North Korean regime with the Stalinist regime.

Boetie said in the last chapter of voluntary obedience:

When I see those who are willing to devote themselves to the tyranny or to force the people to obey, and to linger without leaving the dictator's side, I often feel overwhelmed by their wickedness or feel the remorse for their foolishness. What does it really mean to approach a

dictator? It is not literally an act of detachment from one's own liberty, that is to say, is it an act of willingness to embrace a slave with his hands.²⁶

Foucault refers to a complex form of resistance and refusal in the Soviet Union, before the talk of against-conduct.

Of course, this rejection is political rejection. Nevertheless, where political authorities, or parties, are responsible for defining the economic and sovereign structure of state exchange, they also have the task of guiding individuals in everyday existence through a generalized movement of obedience. Exactly in the form of terrorism. Terrorism does not appear when some people command others and scare them. Because they know that they are captured by the general system of obedience as well as those who are the subjects of the exercise of power, even the commanders are afraid of them. One could discuss the pastoralization of power in the Soviet Union. Party bureaucracy is certain. Bureaucratization of the party is also performed. It is clear that political struggles brought together under the name of dissident, or dissident, have a dimension which is essentially and fundamentally a rejection of behavior. We do not want this salvation. We do not want to be saved by such people, nor do we want to be saved by such means.²⁷ The refusal of Pen Varlen, who suffered the Stalin regime's fear of Stalin's personal cult, to North Korea (North Korea entered into the only system after the sectarian incident in August) is a rather passive dissident. Domination is not a macroscopic power, but a way of life, a form of order, and a problem is not a change of political power, but a change of the usual way of conduct in the existing system.

The word the against-conduct that Foucault talks about, may be more correct.

Pen Varlen also painted a portrait of Pasternak, who wrote Dr. Zhivago, who criticized the Russian Revolution, I think, his portraits can be seen as against-conduct

What is the freedom that Foucault speaks about?

Guaranteeing freedom is never a structural attribute of things. Freedom is action. Nothing is functionally liberated. Freedom is to be exercised. The guarantee of freedom is freedom.²⁸

5. Self Identity

Rembrandt was a kind of role model for Pen Varlen. When he was in college, he went to the Hermitage Museum to study Rembrandt's work. This is evident in the figures painted by him at the time. He was particularly impressed with the engraving. Naturally, Rembrandt's copperplates were greatly affected.²⁹

On the other hand, self-portrait demands to identify and prove that the self-portrait is the same person as the artist who drew it. However, Ricoeur says that the identity of the two characters is not so obvious and should be constructed. The reason for this is that the artist Rembrandt is a real person, but now he is dead and absent. A true landscape that requires the sameness between two absent characters takes place in a self-portrait.³⁰

Rembrandt initially attempted to create a visual image of himself using a tool called a mirror. He then clears the mirror, because he is not really drawing it. Ricoeur says that Rembrandt's image of himself already obtained through the mirror is his, but he asks the person of this image what kind of human being he is. He wanted to know himself through the figure he painted (picture 4).

According to Ricoeur, Narcissus loved his image in the water with erotic love, without filtration, but Rembrandt, at a distance from his image, tried to check himself without any pain. The only answer to the many questions raised about himself was the self-portrait. In other words, Rembrandt is reinterpreting his image in the mirror in the canvas.³¹

The self-portrait activity and painting is art, which is the basis of self-portrait, where the self - represented in the mirror and the reproduced person who is read in the canvas do not go through different destiny but are connected and secure identity.³²

If there is an important philosophical position that Ricoeur has been around for a long time and has remained unchanged: Humans no longer seem to be in a different position from Bachelard, who rely on the direct and intuitive clarity of consciousness for their own understanding and grasp.

Rather, a person's true self-awareness or self-understanding can only be reached if it is mediated and interpreted through expressions, actions, works and monuments that target him.³³

It is a work that expresses human anguish and question, and expresses the answer of confronting that anguish with oneself.

Pen Varlen's self-portrait emphasizes the unique traditions and characteristics of Joseon, while showing the style of Koreans and he neglects to find the characteristics of Koreans. Creation is created through the combination of tradition and reality.³⁴ (picture 5)

In addition to his dream of putting Pyongyang College of Art in Pyongyang, he had a desire to sublimate and develop oriental paintings into the arts of the nation. In other words, he restored the

tradition and uniqueness of oriental painting and established it in a more subjective and creative direction.³⁵

On the other hand, my disciple, Lymondo Telakena, from Togo, appears to be a complex product of Rembrandt's self-portrait and Pen Varlen's self-portrait expressed in oriental colors. Also, the face of a man painted as an old man (picture 6) seems to be the one that Pen Varlen, who lived with his grandfather when he was young, looked and thought about Korean people. In this work, which is full of memories and longings for his deceased grandfather, I can see that Pen Varlen left his efforts and worries about finding his identity.

The portrait of Choi Seung-hee, the founder of the new dance of North Korea, was also impressive to me. (picture 7)

Foucault was also interested in painting, so he left some writings.

According to art historians such as Gombrich, what dominates art is the two tendencies of drawing as you know and drawing as you see. Egyptian painting is painting as you know it, and Greek painting is painting as you see it. If the paintings after the Renaissance are to be painted as they are, then some of the contemporary art is to be painted to know. Although the two principles have dominated Western painting for five centuries, there are pioneers who have violated him.³⁶

Pen Varlen's work is on what he knows based on what he sees.

6. Exiting

Foucault presented another use of the heterotopia concept on radio on December 7, 1966. First of all, it is no longer a discourse analysis but a spatial analysis. Dual places, such as mirrors, cemeteries, brothels, or Polynesian resorts, fall into a special category of time-spaces. The time may be temporary, like time in a honeymoon space, or, on the contrary, may be a cumulative time--that is, an eternal--like a library or a museum.

These time-integrations, time-spaces, have something in common, such as mirrors and graveyards, to be a place with and without me. Or in those places, like a brothel, resort, or carnival of everyday existence, I am the other.³⁷

In this paper, I analyzed the works of Pen Varlen through the lost inner space of Bachelard's vision and the outer space that is heterotopia.

Pen Varlen's attitude toward socialist realism, educated in Leningrad and a leading Soviet professor, is largely explained by contextual logic. He thought that realism would search for lost space and give certain specificity of the space to play the lost space with the lost utopia. Of

course, artists do not leave reality. However, Pen Varlen painted socialist realism as well as many portraits of humans in various professions as well as workers, and Kim Il-sung's portraits were not only idolized images, but also sketches of everyday life in meetings.³⁸ I think it was not possible because his life itself was as a neighbor.

Bachelard, a phenomenologist, is both a science philosopher and an imaginative philosopher. In this way, it is the work of the genius Pen Varlen, who is able to see all the criticisms in liberalism, and socialist realism, which can be seen as an interpreter. Bachelard emphasized the importance of imagination as he learned the persistent activity of human imagination while studying the history of science. He also said that genius can make works that are the opposite of life.

If you look at Pen Varlen's work as socialist realism, there are some parts that you cannot understand well. Let's see the imagination as a driving force and basis for the development of reason, not as a foolish and illogical story. Beyond presenting imagination and appreciating something with new eyes looking at the world, you need to grease the circuit of thought with vivid images in your head before you can get into the depth of painting or work. Bachelard's art theory is not an analysis full of precise, refined and rational jargon.

The failure to address Foucault's representations in this paper is postponed to the next opportunity.

It also regrets that I failed to combine socialist realism and impressionism with Pen Varlen's works (maybe the most important but also common) and failed to link Foucault's painting theory to his works.

If we open our eyes to seeing the world as an outside, maybe we can live like art.

Overseas art exhibitions in North Korea have also been quite open recently, and more and more people are collecting North Korean art. With a more open mind, I look forward to seeing North Korean art exhibitions in South Korea.³⁹

Notes

1. www.thesejong.tv/news/articleView.html?idxno=12918Born
2. www.thesejong.tv/news/articleView.html?idxno=12918
3. Kim Moon-kyung interpreted Pen Varlen's paintings as socialist realism and analyzed the effects and interactions with North Korea. In contrast, I tried to look in the other direction.
4. bbs.catholic.or.kr/bbsm/bbs_view.asp?num=926&id=1839483 & menu = 47 ..
5. Moon Young-dae, We lost the genius Pen Varlen, Seoul: Ingrippies, Oct. 2012. p.10
6. Ibid., p.62.
7. Ibid., p.62
8. Foucault, Michel, trans. Lee Sang-gil, Heterotopia, Seoul: Literature and Intellectual History, 2014 p.289
9. Ibid., p..292
10. Ibid., p.304
11. Ibid., p.305
12. Ibid.,p.312
13. Ibid.,p.313
14. joshuasuh.com/blog/?p=432
15. Michel Foucault, Heterotopia, p. 45
16. Baschelard, Gaston, trans. Kim Woong-kwon, Poetics of reveries, Seoul: Korea University Press, 2010, p. 126
17. Ibid., p..129
18. Bachelard, Gaston, trans. Chung Young-ran, The reverie of the Earth and Rest, 'Seoul: Munhak-dong, 2012, p. 320
19. Ibid., p.330
20. Foucault, Michel, trans. Lee Sang-il, Heterotopia, Seoul: Literature and Intellectual History, 2014, p. 41.
21. Ibid., p..47
22. <https://en.wikipedia.org/wiki/Totalism>

23. Moon Young-dae (2012), p.126
24. Ibid., p. 262
25. saesayon.org/2013/04/30/11974
26. Boetie, Etienn, trans. Sim Young-gil and Mok Su-jeong, Voluntary Obedience, Seoul: Thought Garden, 2015,
27. Foucault, Michel, trans. autrement, Safety, Territories, Population, Seoul: Book Publishing Difficult, 2011, p. 284
28. Foucault, Michel (2014), p.121.
29. Moon Young-dae (2012), p.327
30. Yoon, Sung-Woo, Paul Ricoeur's Philosophy and Humanistic Variation, Seoul: Korea University of Foreign Studies Knowledge Publication, 2017, p116
31. Ibid., p. 117
32. Ibid., p. 117
33. Yoon Sung Woo (2017), p.117
34. Moon Young-dae (2012), p.247
35. Ibid., p.140
36. Foucault, Michel, trans. Kim Hyun, This is not a pipe, Seoul: Korea University Press, 2010, p.114
37. Foucault, Michel (2014), p.101
38. Kim, Moon-Kyung, 「Pen Varlen, A Study on the Interrelationship with North Korean Art in the 1950s,」 Hong-ik University, p.40.
39. On July 24, 2018, 13 pieces of North Korean art were borrowed from Chinese Kim for an exhibition contract at the Gwang-ju Biennale for two months from September

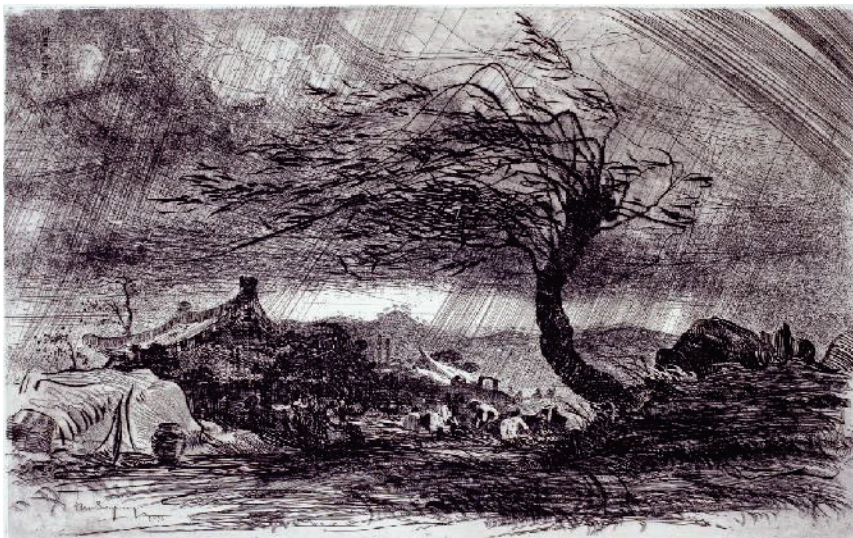
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02.



03.



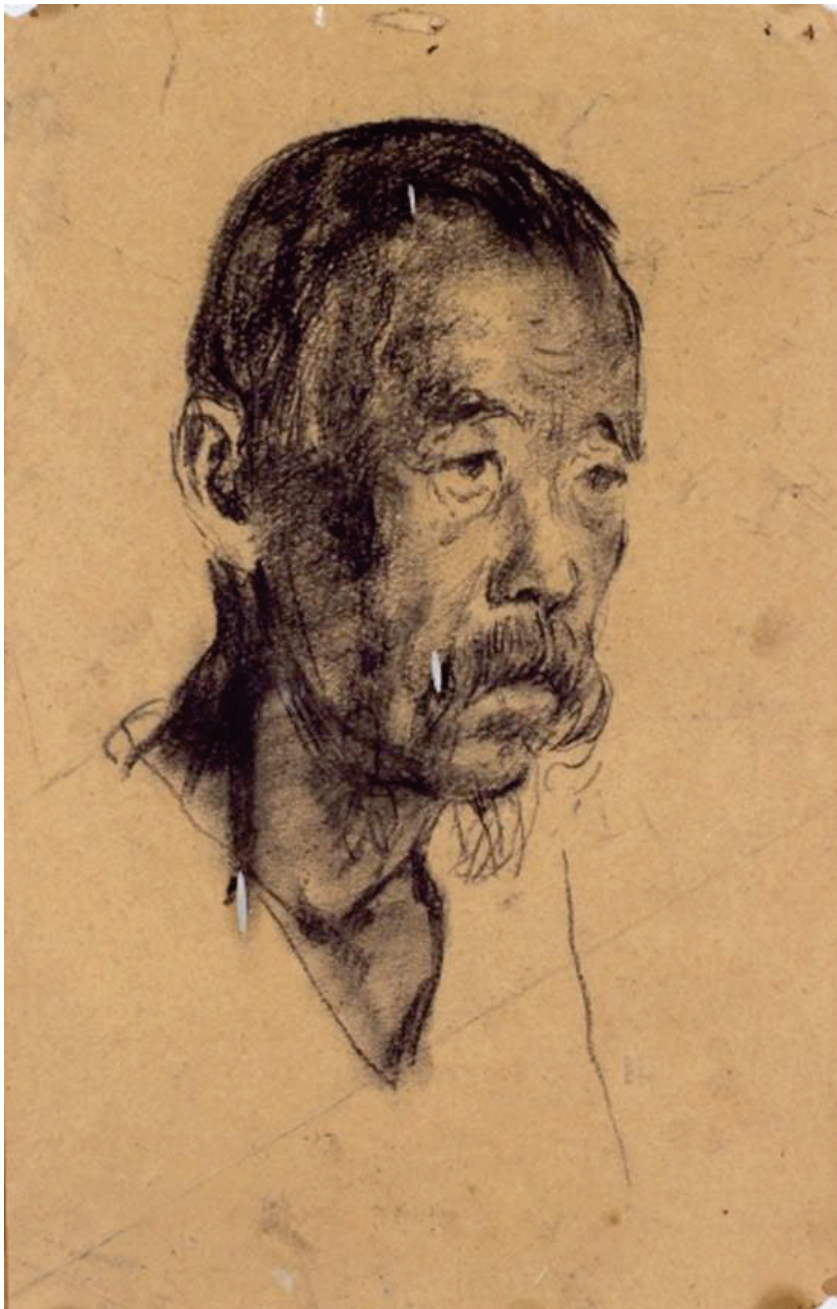
04.



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