

Anthropology of power and passion, active nihilism: theme analysis on Sung, Suk-je's novel

Chan Lee
(Korea University RIKS)

■ ABSTRACT ■

This paper examines 'an active nihilism' in Suk-je Sung's novels in detail. The focus of this study is formed from the critical mind in a critical perspective that in Korean novels before and after 2000s, characters who embody 'problematic individuals' of Lukács have disappeared and those close to 'active nihilists' has become the mainstream. The most representative example of this phenomenon is Suk-je Sung's novels. 'Active nihilists' in his novels are described as 'ascetics' who mastered various spheres such as 'billiard', 'baduk gambling', 'alcohol', 'dance', and 'book collecting', and so on. In the sense that they reject the transcendental conditions of the modern world and live in the space and time of play in which they can display their passion and potentiality to the maximum, they beings jumping over the 'reality principle'. Also, what they want to repeat is not the endless exchange of labor and capital according to the capitalist system of exchange but rather the repeated existence of their power and passion. This 'anthropology of power and passion' is 'active nihilism' which could be expressed as the 'subject of creating new value' and 'Dionysian affirmation' by Nietzsche. Suk-je Sung's novels sharply prove the stylistic essence of 'a novel' which has to create its own form every time, constantly renewing the narrative style of the past ideal model. In this respect, they are very problematic and his innovation of a form draws the attention. Further, this will certainly be the important object of research in the diachronic dimension of contemporary Korean novel.

Key Words

Suk-je Sung, problematic individual, active nihilism, power, passion

1. Introduction

Akutagawa Ryunoske's short story *In a Grove* unfolds with different accounts of the murder of "Takehiro"(a samurai) by three persons including the ghost of "Takehiro". Their accounts are very interesting because "Takehiro" says that he killed himself, "Tajiomaru"(a thief) who raped Takehiro's wife, while "Masago" argues that he killed him after having 23 times of sword-fights and that she killed her husband because she could not bear disgrace, shame and his contemptuous attitude to her. Akutagawa Ryunoske describes the scene in a way that all these contradictory statements have their own reasonable probability and persuasive power. Then, who really killed "Takehiro" and who is telling the truth? Also, why and in which part of their accounts are these three characters telling a lie?

Based on this novel, Kurosawa Akira's *Rashomon* clearly dissects lies and falsehood in their statements through the third observer, "a woodcutter" and reconstructs the objective truth of the murder case. Whether the reconstruction of *Rashomon* is appropriate or not, the critical question raised by *In a Grove* does not lie in what is 'the objective truth' but rather in the fact that even having experienced the same event, people concerned state and reconstruct it according to their situation and position. As in *Rashomon*, if their intentional lies could be brought to light, the true nature of the event could also be objectified with counterevidence effect.

However, the matter is not that simple. In various momentums which trigger the event, different desires, values and unconsciousness of the

participants are already included. Intentional lies can be objectively revealed through the process of verifying existence and nonexistence of the external actions preserved as the traces of the event, the physical causal relationship of the action or an alibi, etc. Yet, even in the same event, covert desires, unconsciousness and different emotions and value system of the subjects already associated with it can never be exposed by this process. All interpretations include various positions, situations, and desires of each subject can not but being intervened and the 'interpretation' in which all these are entangled together is one of the major momentum which brings about the event. Therefore, it needs to be considered that the 'interpretation' is rather 'the whole-event' before and after the event and during the whole process of it than 'the post-event'.

In the modern world, there is no transcendental standard that can clearly distinguish truth and falsehood of all interpretations. Nietzsche's proposition, "God is dead" symbolizes the death of an absolute and transcendental truth and implies the phase of fundamental divisions of this modern world in which 'a circular totality' of being can not be realized. With the downfall of Religion which totally explained providence of all things in the world as a single truth, all beings could equally participate in the interpretation of truth and value. Nietzsche called this phenomena of the modern world as 'infinite interpretations'. When Nietzsche said in *The Gay Science*, "All existence is not essentially actively engaged in interpretation that cannot be decided even by the most industrious and most scrupulously conscientious analysis and self-examination of the intellect; for in discourse of this analysis the human intellect cannot avoid seeing itself in its own perspectives, and only in these"¹⁾, he emphasized that in the modern world the 'interpretation' has existential features beyond the act of recognition. Therefore, all interpretations in the modern world can not be reduced

1) Nietzsche, F. W., *The Gay Science*, translated, with commentary, by Walter Kaufmann, Vintage Books, 1974, p. 336.

to a single system of meaning or a certain dominant ideology. Rather, it is the place for recognition struggles to all beings in the world and close to a certain practical action demanding the redistribution of power and desire.

Each being has his own right based on his own experiential existence and expresses his own 'interpretation' through its own legislative truth. Therefore, the 'interpretation' contains the 'will to power' each being has. When we accept the fact that 'passionate existence' or of the interpreter can not but being intervened in the occurrence of all events, we will be able to understand Nietzsche's "The world is sea of power". So, the question toward truth or fact should be redirected as follow. Not "what is truth and fact?" but "who's truth and fact do you want, from which standpoint and position and why?"

2. Toward world of power and passion, Beyond reality principle

Several aphorisms and motifs about "a lie" appeared in Sung, Sukje's novels are paradoxical expressions that truth(fact) can be constructed differently according to the position, desire and power of the interpreter. The phrase from *Funny Life 1 -on a Lie*, "The world is the history of great liars and since even Nature describes the round Earth as flat, as a member of Liars Association, why don't we become rather a true liar who can tell a lie persistently until even I myself come to believe it as truth than an evil man with false truth." paradoxically asserts that there is no transparent truth everyone approves of. Motifs of lies and fraud, game and play in his novels come from the insight that this world is composed of 'will to power' of all beings and their confrontation.

Group of characters created by Sung, Sukje are mostly a sort of modern outsiders deviated from official labor system of capitalist society and the norm. They are not incompetent losers downtrodden by the violence

or standard order, however, they are 'masters' who perceived "the Way(道)" through their own experiential existence. From "billiard" to "baduk gambling", "alcohol", "dance", and "book collecting", characters in his novels including "Pistol Song", the "master" of "gambling" and "oratory" are ascetics(道人) who reached to a certain state of life as in "Life is betting(賭, Do) anyhow, with gambling(賭, Do) we walk(蹈, Do) and cross(渡, Do) and reach (道, Do) to the Way(道, Do)"(*Blood of Flower, Flower of Blood*) They do not follow the path of normal life in the capitalist society which thoroughly separates workplace from home, labor from play. To them, "Dance is my job and hobby and ideal"(*Man Who Writes a Novel*) and "Alcohol is alcohol and side dish and drug and the culmination of life and everyday life and nothing at the same time"(*Liberation*). To those who reject the system of repeatedly exchanging labor and capital inherent in the modern world and bet their whole lives on specific spaces of play where they can display their passions and abilities to the maximum, 'reality principle' of Sigmund Freud does not exist. They live, following the direction to which their pleasure and passion move.

Therefore, to them, workplace and home, labor and play are not separated. They want to repeat eternally part of their lives in which they can surpass the boundary and segment of this capitalistic life and display their abilities and powers as much as possible, and through this, they want to confirm the meaning of their existence. "Billiard", "gambling", "dance" and "alcohol" are neither one-off play to relieve fatigue and tension nor game to recharge their labor power. These are concrete expressions of their power and passion which prove that their beings are existent. Hence, their repeated play and game are done outside the system of repeating tedious daily labor in capitalist society. It is because what they want to repeat is not an endless exchange of labor and capital according to the capitalistic exchange system, but a repeated existence of their power and passion.

Their interpretation of human being and life, stated as if well-versed in all the philosophical principles, does not rely on the ideology imposed

from outside, but comes from the understanding of pure power and passion of human beings cutting across the bottom of public system of society. They also come from the comprehension that this world is comprised of power struggles and passion fights of different beings. Thus, what is important is not truth and moral as a single meaning system or standard axiom given as a proposition. In Suk-je Sung's novels, lies and fraud are not vicious and deceptive enunciation. Rather they are converted into a pleasant and lively mask play connected with various puissance of the subject. Equally, play and game are not comforts or sad toxic symptoms of losers who cannot adapt to social reality and are pushed off from it. They are rather the principles of life and rules of practice required by the subject to be reborn as the ruler of its passion and potentiality. At this point, fictional narrative of lies and fraud and 'pleasure principle' of play and game break away from the traditional metaphysics and ethics and are transformed into something that should be interpellated differently.

The only message delivered to readers ostensibly can be converged into the following proposition. "We are vulgar and mean and the life of human being is all too futile and worthless". Though this message is very doubtful even to be believed, no mystification of an ideology and meaning can be found in this message. However, enthusiasm and intoxication of life and open vision toward better 'different future' can break away from conventional moralism and can be part of the dimension of vivid concreteness only when they emerge from this low place. Characters in Sung, Sukje's novels, though more vulgar and ragged than normal people following the fixed track in everyday life, sometimes freely sometimes painfully cutting across the world of power and passion, make us doubt the standard values of everyday life and ask the reality of oppressive system again. While his characters are waste who are expelled from public system of society, that is, the republic, they are heroes and masters who pull up their abilities to the highest level in the world of power and passion which exists outside it. Thus, they are beings revealing the dirtiness

and vulgarness of everyday life and at the same time, sages knowing that the hidden side of everyday life is composed of sea of vivid power and rulers of their own passions who display their maximum abilities here.

It seems that Suk-je Sung, making banal repetition of daily lives as one of important motifs in his novels, intends to narrate the world of intoxication and enthusiasm which exists beyond the daily standard, and explosive energy and pathos inherent in it through exceptional characters. Furthermore, it seems that this narrative does not need to be included in the contemporary container, 'a work of art'. The diagram of 'novel=a work of art' itself might spring from our conventionalized and standardized perception. To turn over and destroy this perception again may be the destiny of a novel(novelist) that has to endlessly create a form tending to be standardized and fixed. It is because he faithfully accepts the destiny of a novel(novelist) that Sung, Sukje experiments lots of strange forms and uses different narrative styles of the classics such as 'biography(傳)', 'unofficial version of historical tale(野談)', 'legend' and 'folk tale'.

3. Popular custom of novel, Narrative of popular custom

As the writer in the novel *Possessedness* said "worship for uncountable ways, the variety of the mundane world", if one can define the narrative features of Suk-je Sung's novels in a word, it is 'common custom'. According to dictionary the meaning of this word, which is also the title of his short novel, is custom being broadly circulated in the society.' It means that his novels are very proficient in microscopically observing and describing the details of everyday life and that he knows various languages in everyday life very well. But it does not mean that his novels follow the grammar of 'popular novel' which faithfully works on the principles of capitalist product market. Characters in his novels do not seek for

a sublime ideas or the meaning and value of life. It is true that they are the doers of the minor and trivial events. However, they never serve the sensual pleasure and daily comfort of readers. They are different from both Lukács' heroes and those of popular novels. While the former search for the essential meaning of life and drive the narrative toward it, the latter give readers pleasure of peripheral nerves and sensual fun, preserving conventionalized daily norms and morals.

Crowdedness and Emptiness tells us too futile story of two brothers who are married to a daughter of a rich man, cheated in a cabaret, divorced and died in the end. *Common Custom* exposes hypocrisy of characters marked with a common noun "Giyeok", "Rieul" and "Mieum" because no one could find their proper internality. *Cheerful Day of Gye at Kyoe-hwal Streamside* describes the scene in which a variety of people get together at "Kyoe-hwal streamside", talk boisterously and make a fuss. *Women in Bathhouse* concerns the life of one man who "dreams of marrying a rich widow and living idle for all his life". *70's Style Iron Armor* embodies the happening of "Won-du" and "Hyang-a" who debate on making love or not even after they confirm their mutual love. All these novels represent vulgarity of our daily lives in detail.

It is certain that all characters in these novels embody the banality of daily lives, vulgar languages and extremely contemptible events. Nevertheless, by being described faithfully to such an extent as to be cruel and cursed, their languages and deeds result in aesthetic effects of pulling hypocrisy, pretense and falsity inherent in them to the surface. Therefore, they not only present us with laugh and amusement but also have power to make us reconsider the horrible repetition of everyday life, boring weariness and fixed pattern of life existing in our world of experience. Of course, this is not revealed on the surface of the text. Rather, it is a certain aesthetic effect and reflective echo after reading. Yet, this power seems to arise from the peculiar narrative strategy intended by him from the beginning

The word 'Soseol(小說, novel)' is originated from 'EXTERNAL THINGS'(外物編) of *Zhuangzi*²⁾ In the book, it means 'eloquence not needed to listen attentively' Within the tradition of Hanzi culture characters, the word 'So(小)' had been thought as 'something valueless or of not much use'. That is, 'Soseol' has originally the meaning of 'insignificant story of vulgar people' far from ideal norms or metaphysical principles called as 'Do(道)'. So, Suk-je Sung is perhaps practicing the writing which is the closest to the origin of the word, 'Soseol'. Sung's novels certainly have various features corresponding to the traditional concept of literature: that is, novel is not a bowl in which we can put noble and genuine ideas, norms and truth, but a humble writing style that represents trivial human feelings and social conditions of the street,

Every 'novel' dealing with the deeds and events of mean and trivial human beings can not be regarded as a humble writing style. It is the artistic technique to mould those subject matters into a single narrative and the aesthetic effect of overturn derived from the technique that matters. Only when an aesthetic effect of a certain shock and surprise destroying the predominant common notion and conventionalized daily perception can be found, even if based on the repetition of stale, minor and mean events of daily lives, the narrative breaks through the conventional vulgarity and enters into the world of new artistic possibility.

Sung's novels subvert the predominant custom of life and system of our daily perception by shedding light on lives of trifling and low people and describing them with vulgar and vivid languages of common people. This is the very aesthetic strategy penetrating into his novels. This subversion

2) Chuang Tzu., *The complete works of Chuang Tzu*, Translated by Burton Watson, Columbia University Press, 1968. p. 408.

"If you parade your little theories and fish for the post of district. magistrate, you will be far from the Great Understanding."(飾小說以干縣令 其於大達亦遠矣)

is mostly carried out by jokes about all those serious ideologies, morals and discourses, by the narrator's puns crossing humor, mockery and drollery, by caricature, that is, detailed description of characters' absurd languages and behaviors, and by borrowing classical narrative grammar. If pun and caricature of characters cause the effect of twisting and overthrowing the fixed system of perception and conventional patterns of behavior in our body and soul, borrowing classical narrative grammar turns over the perception on 'a novel' as a familiar modern work of art.

A story or tale could exist in various forms of oral tradition and different types of written records. However, we can not easily accept the equation 'story=novel'. It is because we can never be free from the concept that 'a novel' is 'a work of art created by the writer's imagination'. 'A novel is a work of art and it should be'. It is difficult to decide when this perception of a novel began to settle into as a dominant concept. Yet, according to Hyoun Kim, it is after Gwang-su Lee when novel as a writing style which had long been despised within the East Asian tradition of 'Mun(文)' began to take root as the core of 'Munhak(文學)', the translation of 'literature.'³⁾ It is true that Sukje Sung's novels deviate both from the literary tradition of 'the vessel containing moral values'(載道之器), the realism disciplines which have formed the mainstream of modern Korean literature and from the narcissistic confessional speech of the novel describing inner world. He speaks various languages of jokes, humor, satire and drollery and intentionally takes 'a common custom', 'being broadly circulated in the society' as an important motif.

However, his novels are not close to the grammar of 'a popular novel' which reproduces the frame of comfort in conventional life by satisfying sensual pleasure of readers. Rather, they disclose horrible and ugly realities of daily life and once more overturn the meaning of 'a common custom'

3) Kim, Hyun, *The Phase of Korean Literature, Complete collection of works of Hyoun Kim 1*, Moonji Publishing Co.,Ltd, 1991. pp. 43-47.

by depicting every mean and vulgar detail with vulgar and playful languages. Thus, it is appropriate to consider that his novels have inherited the grammar and aesthetics of 'avant-garde art'. It is only our conventional idea that avant-garde art should be serious, horrible, cruel and cursed. If mockery and jest, satire and humor, lie and play generate effects of a fresh shock and surprise beyond our conventionalized aesthetic senses and diagram, they are already performing the function of 'avant-garde art' excellently.

4. Death of 'Problematic Individual', Birth of 'Active Nihilist'

A metaphorical sentence by Georg Lukacs, "Happy are those ages when the starry sky is the map of all possible paths - ages whose paths are illuminated by the light of the stars."⁴⁾ in fact includes both the romantic yearning for the ancient Greek period when perception and action, self and world could be happily united and the unbearable disillusionment with the modern world where the circle totality of being is destroyed at the same time. According to Lukacs, 'a novel' arises in the 'modern age' 'when God has gone' and when 'a circular totality' is destroyed and exists only as an ideology. "It exists only as an ideology." expresses the fundamental 'irony' of modern world that the yearning for the restoration of totality could never be realized but nevertheless could not be able to abandon the yearning. To put it more concretely, it means 'a romantic irony' and 'a problematic individual' of Lukacs indicates 'the character in a novel' who embodies this 'irony' with the whole body.

In the modern world, God who had thrown bright light on transcendental virtues of truth, goodness and beauty dissipated and religion was degenerated into the sphere of individual belief. This has brought the loss of value,

4) Lukács, G., *The Theory of the Novel*, translated by Anna Bostock, The M.I.T. Press, 1971. p. 29.

anxiety and solitude to modern people and only thing allowed for them is the process of searching for the world of meaning lost in the meaninglessly scattered phenomena. In *What Is Enlightenment?*, Kant compared this transcendental conditions of the modern world, 'Enlightenment' to 'man's release from his self-incurred tutelage'⁵⁾ and Nietzsche expressed it with 'God is dead'⁶⁾ and 'infinite interpretation'⁷⁾. It points to the same context and situation when Lukács compared a novel to 'a form of matured man', which means that one leaves protection and home and is on his way to seek and explore the direction and value of life.

However, to a problematic individual who asks questions, explores and fights on this road, the way to realize the circle totality of its being whose self and world, perception and action are naturally in accordance with each other is blocked from the beginning. He tries to catch the rainbow connecting heaven and earth but he cannot have it. This effort repeats the ironical situation of coexisting yearning and disillusionment and is not completed to the end, and can only be developed into the internal form of a novel, the broken totality that can not be paralleled with 'the totality of being'. In this sense, Lukács called a novel as 'a form of irony'. A form of arts, 'Epic' just following the ideal model of the past, now has faced the situation in which it has to create every single thing again by itself. A novel is a form of modern arts replacing 'Epic' in this situation. Therefore, according to Lukács's concept of 'a novel', not any standardized form can exist in 'a novel'. Rather, it is close to the system of boundless possibility that can accommodate everything and transform into any unfamiliar form. Thus, a novel can find its destiny

5) Kant, I., *What is Enlightenment?*, IMMANUEL KANT, Translated and Edited with an Introduction by Lewis White Beck, The University of Chicago Press, 1955. p. 286.

6) Nietzsche, F. W., *The Gay Science*, translated, with commentary, by Walter Kaufmann, Vintage Books, 1974, p. 181.

7) Ibid., p. 336.

only in the history of endless renewal.

A revolutionist man with noble ideals mainly in the realistic novels of 1980s was 'a problematic individual' who tried to overcome the incomplete and fragmented present with the vision of utopian future. A character in the novel describing inner world of 1990s was 'a problematic individual' yearning for the sacred light of being not from outer reality but from their inner mind. Two parties of characters are distinguished in that they search for the circle totality of being and lost world of meaning from different points and directions, but shares a common premise that the world exists beyond 'here and now' and move on toward the sacred value. Thus, both of them reaffirm the proposition of Lukacs, 'a novel' is 'a form of arts seeking for true values' again.

In almost all novels of Suk-je Sung, these type of 'problematic individuals' do not appear. Among his short novels, there are *Have Become a Bird*, *Days of Gold*, *Gyeong-du*, *CheonaeYunrak*, *Dazzling Evening*, *A Song That Mother Used to Sing* in which liberal and elegant volubility or lively and delightful puns do not appear. Instead the fatigue and sorrow of daily lives are represented realistically. Yet, it is also difficult to see characters in these novels as 'problematic individuals'. Rather, it is proper to consider that they are 'passive nihilists' who have thoroughly experienced the nothingness and meaninglessness of the world or 'cynicists' who do not expect or hope anything from the world and give up the will and value of their lives. As is generally known, a dominant group of characters in Sung, Suk-je's novels, depicted as 'masters' of certain aspects of life and contemptible heroes, are also far from 'problematic individuals'.

The writer clearly expressed in the postscript of the collection of novels, *Possessedness* that "every novel in this book is written bearing 'human being' in mind. When it displays the peculiar features owned only by human, I have indicated in the title and as for humans who wait for, feel sad, are dying, delightful, have direct conversation with the universe, I thought it would be better to be hidden. I am worried about being

regarded as making a clumsy attempt to standardize human being." His novels are certainly the narrative of human exploration, aiming at a kind of anthropology. Then, what is his anthropology and how can we define it? As we previously examined, his characters are all deviated from the category of 'a problematic individual' or have certain features of twisting and mocking it. So, his novels can not be defined with Lukacs's concept of novel.

'Nihilism' is summarized as having two different meanings. On one hand it means the experience of meaninglessness, emptiness and worthlessness of this world which have come with the collapse of traditional values and norms that had long been shedding light on human life together with 'death of God'. In a broader meaning, it is 'a passive nihilism'. On the other hand it means to affirm lies, mistakes, contradictions and conflicts of the real world expelled by religious truth and traditional moral principles as they are, to participate in generation and change done by them and to become the creator of new value, thoroughly acknowledging that there is no absolute truth or absolute quality of things, that value does not correspond to reality and that perception and action of human being do not accord with. This is 'an active nihilism' and 'Dionysian affirmation' by Nietzsche.

'Masters' and contemptible 'heroes' in Suk-je Sung's novels are not 'problematic individuals' of Lukács but 'active nihilists' of Nietzsche and the modern incarnations of Dionysus. What actually his novels are aiming at is not a pun inducing laugh and fun or the reconfirmation of meaninglessness and emptiness of the world. It is rather a narrative embodiment of 'an active nihilism' that destroys the boundary between 'truth/falsehood', 'virtue/vice' and 'beauty/ugliness' established by traditional values, and "freedom from values as freedom for a revaluation of all values".⁸⁾ To 'an active nihilist', the transcendental confrontation of

8) Heidegger, M., *Nietzsche volume. 4: Nihilism* translated from the German

'sacredness/mundaneness' merely does not exist from the beginning. Since there is no unchangeable truth or permanent actuality, to all beings, lies and fraud, contradictions and mistakes are already given as a destiny. It is the very idea of life and 'the way of human being' Suk-je Sung tried to embody in his novels to affirm this incomplete and divided world as it is. However, this idea is an empty blank which does not have fixed substance or content but merely 'amor-fati', which affirms the endless destruction and generation, agony and delight of the world of experience as they are. Comic quality of his novels arises from the wisdom and ease of an active nihilist who acknowledges pain, tragedy, meaninglessness and emptiness of this fragmented world and at the same time tries to affirm them. Thus, it would be appropriate to think that fun and laugh in Suk-je Sung's novels are both blessings of languages granted only to those with this wisdom and ease and aesthetic grace coming only to those who can transform pain, tragedy and contradiction into the joy of creation.

5. Conclusion

Gwang-ho Lee diagnosed that “where we put down the socio-historical imagination and the heavy moral responsibility of 1980s’ realistic novel, 'introversive style' and 'narcissistic aesthetics' of novels in 1990s were born. Further Suk-je Sung's exalted this narrow narrative realm of confessional speech to a new dimension".⁹⁾ Though Lee repeatedly applies the same frame of analysis, he reminds us of the history of incessant renewal in Korean novel and its dynamics and vitality. In the light of

by Frank A. Capuzzi ; ed., with notes and an analysis, by David Farrell Krell, Harper & Row, 1982. p. 5.

9) Lee, Gwangho, *A Narrative Sometimes Dreams of Flight, Novel Dreams of Flight*, Minumsa publishing Group, 1998. p. 78.

the destiny of a novel which continues to renew itself, and a recent flow of contemporary Korean novel, Gwang-ho Lee's comment that "Suk-je Sung stands out" can be understood from the broader horizon of the history of Korean novel.

Characters of Suk-je Sung's novels are neither revolutionist types who are dominant characters of novel in 1980s, nor narcissists fascinated by his internal purity and sacredness, nor dandies who base his self-respect on exceptional peculiarity of appearance and mind. He has created a new character whom it is very difficult to find in Korean novel. The new one is 'an active nihilist' who completely affirms mistakes, lies and play of the contradictory world, establishes his own value the standard. In many aspects, the attitude of an active nihilist is very similar to 'the destiny of a novel' that has to destroy and create its own form, ceaselessly traversing the muddy and rich kaleidoscope of the living world.

Perhaps, with the birth of a novelist Suk-je Sung or 'an active nihilist' character in his novel, Korean novel might faces the history befitting to 'the destiny of a novel'. It is because 'an active nihilist' who creates his own values and aims to become the owner of the standard is the personified metaphor of 'the destiny of a novel' that should always recreate its own form, constantly replacing and renewing the narrative style of the past ideal model. And at the same time, it also represents 'the destiny of a novelist'. However, who knows? Whether 'a novel' as a shapeless form might throw down 'an active nihilist' to the back street of history and moves toward something or somewhere else. And whether it will produce a rumor, debate and confrontation of values.

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