

The Ethics of Empathy: Subversion of the Gaze and Performativity in *Kim Jiyoung, Born 1982* and *It's Okay, That's Love*

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Abstract: Instead of the ethics lesson revealed in literature, I intend to recognize that ‘*there are hungry beggars in the society*’ where we coexist and study this from an empathetic perspective. Sartre constantly questions the role of literature that must be performed. They irritate and disturb. They offer themselves as tasks to be discharged. *Kim Jiyoung, Born 1982* strikes the story of a girl growing into a woman and living as one in Korea, while presenting statistics and articles. This novel focuses on recognizing the status quo, regardless of literary excellence. *It's Okay, That's Love* breaks down the prejudices around us. It calls for a change in perspective on ‘abnormal’, which has been taboo or distinguished as ‘normal’. Through these two works, it raises awareness of situations that someone has not yet recognized. It also supplements Sartre’s statement that knowingly but not acting is self-deception and ethically leads to evil. Prescribing and judging that ‘*an Object*’ is ‘*the Something*’ destroys movements and puts an end to performativity. The ethics of empathy seeks to overthrow the gaze with literature and eventually lead to action.

Key words: empathy; subversion of the gaze; performativity; *Kim Jiyoung, Born 1982*; *It's Okay, That's Love*

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标题: 共鸣伦理：《82年生的金智英》及《没关系，是爱情啊》的观点与操演之颠覆

内容摘要: 本文立足于文学伦理教诲的启蒙之上，考察了文学作品对人们发现“丰饶社会中饥饿乞人之存在”和产生共鸣所起到的积极作用。萨特不断质问文学的作用，指出文学不仅要给读者带来欢乐，还要肩负起令读者感到厌恶，继而付诸行动的艰巨任务。《82年生的金智英》援引了一系列新闻报道和统计资料，向读者呈现了韩国女性的人生经历。作品把文学价值置于次

要地位，将重点放在对现象的认识之上。《没关系，是爱情啊》打破了局限思维的成见，呼吁改变投向被禁止或被划分为“不正常”的卑贱者 (abject) 的视线。上述两部作品，都促进了受众对未曾关注过的问题进行反思。萨特认为，知之而不为之乃自欺欺人，应归结为伦理之恶。对‘某人或某物是怎么样’下定义和作出判断，就等同于抹煞其运动，终结其操演。通过文学唤起读者的共鸣、颠覆读者的观点、促进读者的操演，便是这个时代的的共鸣伦理。

关键词：共鸣；观点的颠覆；操演；《82年生的金智英》；《没关系，是爱情啊》
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1. Introduction

I am not a literature person, even I studied Shakespeare, Austin and Joyce in youth. When I read Spivak, I asked a very foolish question to my professor. “Why all the critics mentioned the literature, which is very old fashioned and outdated things, or boring.” He said, “Literature reflects society and is a measure of universal ethics.” It was a very conventional answer. But, yes. It is.

Literature represents our society and conveys ethics prescribed as the universal. To study ethical literature, here are some of Kim Hyun’s words on how literature approaches us.

The daydreaming of humans clearly shows how oppressed their actual lives are. Literature is the product of such daydreaming. Literature reveals the distance between the unrealizable dreams of humans and reality against their will. That distance is, in fact, a measure of how oppressed humans are. Literature provides a general idea of human beings. Literature cannot save a hungry beggar. However, literature creates a scandal about the hungry beggar, thereby clearly revealing what oppresses humans. This sharply discloses the self-deception of humans. (Kim Hyun, ‘What can literature do?’, *The Status of Korean Literature* 24-25)

Nie Zhen Zhao reviewed literature from an ethical perspective, summarizing the main contents into five segments: an examination of into research on the interpretation of the content of a text; research on the relationship between literature and the real world; research on text and artistic expression; research on writers and creation; and research on the relationship between readers and literary works (Nie

99-100). These five items imply that literature and reality cannot be independent, and their connectivity is evident in several ways. Research on the relationship between literature and the real world “refers to the exploration of the relationship of various moral phenomena that exist in literary works and the real world, explaining the ethical value and moral responsibility that must be shouldered by literature, and focuses on the value of literature that drives social morality education.” As such, literature is explained as a universal purpose of education that embraces and describes ethical values blended into the real world. Ethical literature is interpreted as the universal narrative of enlightenment toward readers. Wouldn’t ethics inherent in literature today serve as a medium to convey empathy rather than a mere lesson of teaching?

Nie Zhen Zhao explains that ethics is the fundamental of literature. The duty of ethics and the morality inherent in literature is to serve as a mechanism that delivers right or wrong, through which readers gain wisdom in life. However, literature today does not provide such direct enlightenment. Rather, it shows a typical model of reality (or indirectly expresses it). This awakens me and makes me realize what I had forgotten or tried to ignore. There are no laws and lessons; only delivery, and fulfillment, which is something that the subject must think about.

Instead of the ethics lesson revealed in literature, I intend to recognize that ‘*there are hungry beggars in the society*’ where we coexist and study this from an empathetic perspective. Through the delivery of literature, the current view of good and evil, or ethical and unethical will be transformed into an indicator of empathy.

2. The Ethics of Literature: From Enlightenment to Empathy

From the Middle Ages, and up to the 19th century, literature served a moral responsibility. Nie Zhen Zhao mentioned that the ethical ideals of the Renaissance were a significant turning point in the development of the Middle Ages into the modern times. As the medieval religious literature that crushed humanity declined, humanist literature emerged and delivered the joys of life (Nie 115-116). The moral theme of humanist literature was to express and sing about the ordinary life of secular humans. Literary works of the time not only met moral standards but also made us perceive what moral view literature must follow. In terms of the development of ethics, there was a strong tie between literature and ethics in Renaissance literature, and as Petrarca said, the humanist moral view was basically sentimental. However, since it was believed that Renaissance literature must give a sense of happiness, literary works sang of happiness. We see this in the plays and poems of Shakespeare and the novels by Cervantes and Rabelais; all of them are

based on the idea of emotional pleasure. The criticism for this is that, due to the benchmark and core set by morality, those failing to meet those standards were not transferred into the objects of literature. Moreover, although those literary works transcribed the daily life of humans, they are not narratives about alienated people.

Things were not so different in the 19th century. Ethical and moral ideas converged with literary themes, and literary works described and expressed the moral problems and topics of the times. They evaluated the moral actions of society and individuals and brought up moral ideals of their own (Nie 121). During this time, writers gained eternal ideological and artistic values through moral topics. Humans represented the reason and righteousness described in the literature while non-human beings were defined as others. Those understood as humans were those in the form provided by societal standard. A combination of a human and an animal, like the sphinx, was not a mysterious being but an object of ostracism or a monster. As such, the '*evolution*' of animals into humans who could reason is an example that explains the essence of ethics. The animal nature has a reason, obtaining learning systems like enlightenment or discipline. In other words, the mechanism of ethics is the process in which an object with only desire finds a reason.

In the twentieth century, the value system of Western tradition ethics was destroyed by the global economic crisis and war. The anxiety of the times was an existential response to future uncertainty. Human life is naturally accompanied by uncertainty, but things can get even worse when society changes rapidly or loses its bearings. Aren't the increasing anxiety and uncertainty of the future signs that build up the pessimism of our times? Moreover, there was universal skepticism and criticism over modern moral philosophy, as well as the emergence of the mental crisis of capitalism. Here, critics criticized traditional ethics from different perspectives.

Jean-Paul Sartre made clear the writer's duty, it will challenge the alienation of work, as well as it will present man as creative action. So it goes along with him in his effort to pass beyond his present alienation toward a better situation (Sartre 2005 236). Sartre's creation of literature was like applying ethical colors to the base of existentialism. The ethical tendency of his literature is equally found in other twentieth century writers. In other words, contemporary ethical ideas with roots in twentieth-century politics, economy, society, and culture are also implemented in literary arts after the century. Yet, it is emphasized that there was no widespread general morality compared to that before the twentieth century; there are no indicators (Sartre 2008 51).

The question is this: Is ethics the standard for the valuation of literature?

Richard Posner and Wayne Booth take different stances of aesthetics and ethics regarding the precise standard for evaluating literature (Nie 156). Posner argued that the evaluation of literature must be aesthetic, since literature is not to build an upright perspective about religion, politics, economic, or moral problems but to learn excellent self-expression as well as values and experiences far from our culture, times, and sensitivity (Posner 1). In other side, Booth claimed that it was wrong to criticize the ethical perspective in the aesthetic discourse (Booth 366). The discussion between these two scholars can be noted as an interest in ethical criticism in literature. I cannot entirely agree with Posner's focus of literary value on aesthetics, but I agree with his argument that we obtain values and experiences through literature. Moreover, the extreme example provided by Booth is not practical in actually evaluating literature. Yet, the ethical view on literature can be considered as an act of pursuing a diversity of literary criticism.

Compared to other valuations of literature, how does Korea fare? Does Korean literature today speak about the impoverishment and alienation of our society, rather than just recklessly and simply expressing rage against aesthetic excellence? Some of Korean writers have expressed the view that literature is not a movement to chant slogans, and this view is based on the awareness that political values cannot be an aesthetic object (Heo 236-237). Korean literature proposes *pure literature*, indicating that it is wary of taking a certain stance. While it is passive about the topic of feminism or the authority of minorities, it constantly discusses political views, such as national division or pro-democracy movements. In other words, Korean literature has been speaking in the voices of heterosexuals, men and laborers since modern times. How are the voices of minorities in Korean literature perceived?

The criticisms on the celebrity embroiled in controversy for reading the book *Kim Jiyoung, Born 1982*, and the actress who played the leading role for the movie based on that book, show that the feminist movement causes conflicts in the Korean society. Regarding such conflicts, Jacques Ranciere claims that when literature as an aesthetic object starts to disrupt the existing order of division, literature no longer exists as an aesthetic object, but transforms into a political act (Ranciere 2011 83-107). I am not about to pursue advancement in Korean literature by promoting feminism in this paper. In addition to the perspective on gender difference, I intend to suggest the need to sense and relate to others outside the 'us' defined as normal people in the society, including heterosexuals, non-disabled, people without mental illnesses, and laborers. These are the others that are lagging behind. I want to state that we can sense and relate to others through literature as a material that can cause

a rift in the fixed society. The wave of empathy or movement of criticism in our society can be understood as the activity of literature.

Sartre constantly questions the role of literature that must be contemplated and performed.

...we, on the contrary, have been led by circumstances to bring to light the relationship between being and doing in the perspective of our historical situation. Is one what one does? What he makes of himself? In present-day society, where work is alienated? What should one do, what end should we choose today? and how is it to be done, by what means? What are the relationships between ends and means in a society based on violence? (Sartre 2005 236-237)

Ranciere claimed the rupture in the logic of *Arche* in discussing democracy (Ranciers 1995). He talked about predicting and severing domination, and about the destruction of form that defines a specific subject. Destroying forms of domination prescribed as head intellectual, chest soldier, and leg laborer breaks the habituated and standardized thoughts. Ranciere's arguments not only apply to the destruction of system, but also can be regarded as a new understanding of the fixed role of men and women, as well as an awakening of the stereotyped awareness of the society. It is necessary to recall the role of literature as an attempt to read the changing phenomena and change the stereotypes.

3. Cracking in Prejudice: Normal and Abnormal

Let us look into stories of empathy delivered by literature. *Kim Jiyoung, Born 1982* (hereinafter referred to as *Kim Jiyoung*), which was popular in 2016 and *It's Okay, That's Love* (hereinafter referred to as *It's Okay*), published after it had been produced as a TV series, are presented as the texts of empathy. In the literary world, they might not be regarded as traditional literary fiction or excellent work. One is a novel with footnotes whereas the other is a novel based on a TV series. *Kim Jiyoung* was first published as a novel and was later turned into a movie. On the other hand, *It's Okay* was a successful TV series. They were both well received by the public beyond the category of literature, and they are good enough materials that reflect our society today and understand all kinds of people.

In terms of content and format, *Kim Jiyoung* is not an outstanding novel. As implied by the title, it is a story about Kim Jiyoung who was born in 1982, and it does not have an extraordinary format. Then why was this undistinguished

novel well received by the public? Virginia Woolf classifies the transmission of feminist novels by the narrative character, which is whether the novel fully delivers the author's intentions (Woolf 54). We can reflect on literary value and ethical accomplishments in literature through Woolf's review. According to her discourse, literature read for a long time does not deliver the author's own 'rage' but 'wisely' reveals it while keeping a level head for the characters. Oh Gil-young compared novels about labor in the 1980s and examined the trend of feminist novels in the 2000s. He reviewed *Kim Jiyoung* as accusatory literature or tendency literature that reveals the typicality of the society and put off his decision on whether it is a good novel as literature (Oh). I support the writer's communication in the ethical presentation of understanding others by deriving the narrative object and empathy, instead of seeking discussion about the literary excellence of *Kim Jiyoung*.

Kim Jiyoung strikes a responsive chord by delivering the story of a girl growing into a woman and living as one in Korea, while also presenting statistics and articles. The author's direct intervention can be criticized for deteriorating literary value, but this qualitatively proves the reality of our society. The book thereby promotes empathy with the delivery of facts. I chose *Kim Jiyoung* to sense and relate to the present because of its format that boldly breaks free from the typical form of literature.

"... the very height of the male-to-female ratio imbalance, when the ratio for the third child and beyond was over two-to-one." *Sex Ratio at Birth by Birth Order*, Statistics Korea (19), "...lots of girls are class monitors these days. Over 40 percent!" 'Girls Can Be School Presidents, Too!', *Hankyoreh News*, 4 May 1995(37), "In 1999, the year Kim Eunyoung turned twenty, new legislation against gender discrimination was introduced, and in 2001, the year Kim Jiyoung turned twenty, the Ministry of Gender Equality was formed." Ministry of Gender Equality and Family (60), "In 2005, ... a survey by a job search web site found that only 29.6 percent of new employees at 100 companies were women, and it was even mentioned as a big improvement." '2005 Job Market with Key Words', *Dong-A Ilbo*, 14 December 2005 (8.3) "...among recruiting managers of fifty large corporations, 44 percent of respondents chose that they 'would rather hire male to female candidates with equivalent qualifications', and none chose 'would hire women over men'. 'Persistent Discrimination Based on Gender and Appearance in Employment', *Yonhap News*, 11 July 2005 (p.83), "The gender pay gap in Korea is the highest among the OECD countries. According to 2014 data, women wrking in Korea earn only 63

percent of what men earn; the OECD average percentage is 84.” Gender wage gap, 2014, OECD (113), “Korea was also ranked as the worst country in which to be a working woman, receiving the lowest scores among the nations surveyed on the glass-ceiling index by the British magazine *The Economist*.” ‘The Best and Worst Places to Be a Working Women’, *The Economist* 3 March 2016 (113) etc.

While inserting articles and statistical data directly in the text makes the novel seem like analytical data, this action increases the persuasive power and concreteness in portraying the life of women around Kim Jiyoung at the time. Moreover, instead of being limited to emotional empathy with others, it contributes to having a new understanding of situations that we had not been aware of before.

Jacques Derrida sought a new turnaround with “Letters are not just letters but an exit for liberation” (Derrida 1998). This turns voices and discourses fluttering without shape into letters and distributes them. Texts in writing archive the situations of the times, and readers read them to make room for their own thoughts. *Kim Jiyoung* has a literary value that contains the rage that Woolf perhaps had been concerned about, talking about the tendency of the times and making accusations. Yet it has significance as a literary work that recorded the abstract discourse of women in Korea, presenting ethics through empathy that must be changed with time. The struggle not to be defined as a housewife, a woman, or a mother—leaving room for change by facing the reality through *Kim Jiyoung*, sensing the difference and relating to it—is the ethics that can be suggested by literature today. This is the ethical literature that can be read from *Kim Jiyoung*. And finding a breakthrough with others around us instead of merely empathizing with the characters is true performativity through literature. The relationship between me and the other boils down to Sartre’s engagement.

The main narrative of *It’s Okay* is awareness of others. Unlike *Kim Jiyoung*, *It’s Okay* does not limit the characters to women, but features characters that are not considered ‘normal’ in our society or subjects that had once been normal but that had faded in existence and had become alienated, no longer receiving attention in everyday life. *It’s Okay* delivers the idea that it is only natural that these people exist next to us in our society. The delivering is a movement not to be recognized as the mainstream defined by the society but to be referred to and acknowledged as nonmainstream. Not a single one of the characters is normal. Or rather, they cannot be expressed by the word ‘normal’ that uses the universal yardstick. With their own stories, they are labeled as ‘abnormal’.

Hea-soo (H), whose father was partially paralyzed due to an accident and who witnessed her mother kissing another man, is traumatized about making physical contact with the opposite sex in romantic relationships. Jea-yel (J) is a bestselling writer but is schizophrenic due to his father's death and guilt over his brother. So-guang with Tourette's disorder, So-neo with a conduct disorder, and patients who live a rather ordinary life aside from their mental illnesses. And yet, others do not see them as ordinary. *It's Okay* is in line with Hegelian ideas that blur the lines between normal and abnormal and turn them around.

Judith Butler names this the possibility of injurious speech. "One is not simply fixed by the name that one is called. In being called an injurious name, one is derogated and demeaned. But the name holds out another possibility as well"(Butler 1). Possibility begins from the fact that it has appeared as a literary theme, designated in literature, introduced to, and recognized by readers. Mental illnesses are commonly mentioned in *It's Okay*. As simply as introducing someone's name. It bluntly talks about what must be hidden, overriding the common aversion towards 'mental diseases' in Korean society. As Butler said, injurious speech is another possibility for these characters. This is not just limited to gender; calling the names of those not acknowledged as subjects give them the chance to become social beings. The novel brings up previously unfamiliar people to us by boldly calling them out in front of us.

It's Okay, is appropriating the awareness of myself and other people by backgrounding a radio program by a DJ, Jaeyel. He is scornfully commenting on a movie <One Flew Over the Cuckoo's Nest>.

"The protagonist, Mc Murphy, visits the patients in a psychiatric ward for the first time. He believes he's different from the others in the ward. He looks down on them and mocks them. The viewers are of no exception. We think we are different from them. We view the patients as if they're crazy while we think highly of ourselves. ... However, as the movie continues to play and the plot unfolds, we get confused. It's strange and weird. The characters that were portrayed as crazy and psychotic, suddenly has the audience feeling sorry for them. ... Most people are uncomfortable accepting people who are not like them. So we assume that they are wrong simply because they are different. It's a scary thought." (*It's Okay, That's Love* 107-108)

Without thinking deeply about myself and the other, I just assume that I am right, and the other is wrong. There are no independent narratives of individuals in *It's*

Okay. The characters may hurt one another, but they are also healed by one another. The relationship between me and the other boils down to Sartre's engagement. "The other is indispensable to my existence, and equally so to any knowledge I can have of myself. Under these conditions, the intimate discovery of myself is at the same time the revelation of the other as a freedom ..." (Sartre, *Existentialism* 66) Sartre presents the case in which '*I care for myself*' or the case in which '*I stand against myself*', providing the conditions to face others. Caring for myself or standing against myself ultimately makes me move, meaning that I can face others when I make movements and not when I am still. In other words, I and the other are ultimately in '*inter-subjectivity*'. Sartre's awareness of the other does not end with just thinking. The awareness must lead to '*moving*' in order to reach actual empathy. I must maintain my acts of dialectic orientation to be interrelated with others. According to Sartre, not doing so is '*self-deception*', which ethically leads to '*evil*'. In Sartrean logic, ethics is an intervention with others, and knowing but not doing is cowardice.

The situation of self-deception in which thinking and doing are far from each other can be found in Kim Jiyoung. The psychiatrist who observes Kim Jiyoung recalls this, "if I were an average male in his forties, I would have gone through my entire life without this awareness" explaining that he understands and relates to Jiyoung's situation. But the self-deception is revealed in discussing the childcare leave for employees.

"Suyeon has undoubtedly been a great employee. She has pretty features, a neat and snappy way of dressing, and a quick wit and charm. She even remembers how I take my coffee ... Cheerful and warm, she has a smile on her face. ... the best female employees can cause the childcare problems. I'll have to make sure her replacement is unmarried." (Kim JiYoung 175)

He only thinks but does not act. Sartre explained that humans are related to others only when they act. In other words, the key to Sartre's practical philosophy is engagement, and stopping actions with just thoughts will only lead to self-deception.

Here is the dialog from *It's Okay*. A psychiatrist H looks to J for advise—unsolvable patient case.

H: There is a woman. ... She only draws people's genitals. ... not only is it very detailed, but it's very disgusting as well.

J: So?

H: So? I'm saying that she only draws genitals.

J: So what?

H: Isn't that a bit weird?

J: What's weird about that? It's just a drawing. ...

H: ... You're right, there's nothing bad about that. Why should that be bad? It's not like she killed or injured anyone. Like you said, it's just drawings. Right? ... How would you explain that woman's psychological background? She's young and not in a relationship. All she has is her mom who is very kind and sweet. Her mother is very affectionate and caring towards her. She's not the type of person who would harm anyone.

J: You think a kind and sweet person would never hurt their child? ... (It's Okay, That's Love, 99-100)

The results of what is generalized and learned in our society can be seen in the following: the prejudice that painting something abnormal is a mental illness; the psychiatrist naturally thinking of conflict with her parents in psychoanalysis because the patient painted sexual organs; and the image that a kind, sweet person will never hurt others.

It is our stereotype and prejudice that differentiates between normal and abnormal. Moreover, the ethical error that "good 善" will never hurt others is as latent in our minds as prejudice and social discipline. Thus, the act and turnaround of prejudice also led to Butler's performativity (Butler 1999).¹ Identity as a thinking subject is contrasted with identity as an acting subject, creating a movement that sometimes makes us uncomfortable since we are already used to the existing conventionality. Discomfort is like a discipline created in an existing system that is not socially accepted.

The concept of male and female is actually quite ambiguous. Kim Jiyoung born in 1972, 1982, and 1992 struggle at different times. The fact that the *female* or *male* identity is consistently and universally given is a delusion that leads to errors. The awareness must change with the times. Prescribing and judging that A is one thing destroys movements and puts an end to performativity. The problem is that we try to identify who they are instead of paying attention to their actions. Identifying others and deciding what they are indicate that we have no intention to act. We make

¹ The question of whether or not the theory of performativity can be transposed onto matters of beyond gender has been explored by several scholars. (xvi) ... not only the appropriation of the colonial 'voice' by the colonized, but the split condition of identification is crucial to a notion of performativity that emphasizes the way minority identities are produced and riven at the same time under conditions of domination." Judith Butler, *Gender Trouble*, New York and London, Routledge, 1999[2002]. P.192.

puzzles out of the pieces we already had, make conclusions, and turn humans into trees that do not think nor act. This is why it is necessary to present the phenomena, and this is what literature can contribute.

In times of ignorance, literature is presented to us as a material for thinking and acting, not giving us an answer. However, as Jacques Derrida said, readers think in the blank spaces/scopes between letters. *It's Okay* showed us fragmentary concepts that we misunderstand. *Kim Jiyoung* presented the current situation, leaving it up to us to do the interpretations. As suggested by Jean-Paul Sartre, we constantly build relationships with others through literature. And before we fall into the depression claimed by Judith Butler, we must act.

4. Conclusion

I examined the role of literature and how it is reflected in *Kim Jiyoung* and *It's Okay*. Literature does not provide alternatives to problems but rather creates discomfort and makes readers perceive, sense, and relate to the phenomenon. The undefined beings that are outside the boundaries of what is general in our society, such as heterosexuals, non-disabled, people without mental illnesses, and laborers that are not alienated; or the subordinate, the weak, and the nonmainstream of our society do not aim to take over the power. Rather, they just want acknowledgment of their existence and movement.

The standard of ethicality internalized in Korean society today is in a tug-of-war between individuals and the community and between politics and reality. Texts like *Kim Jiyoung* and *It's Okay* also appeared in Korean society as part of this trend. This makes us think once again about the ethical role of literature hidden behind the phenomenon. Content that are more popular than literature can squeeze into the gap that cannot be entered by literature. The universalized form and standardized awareness resulting from overflowing social media and online spaces demand that we deliberate on the reality faced by content that convey literature and narratives as well as the future path. Literature must wisely deliver the story of not *myself* but *the others*. And it must also empower and support the stirring movements.

The question “*who are you?*” is a question asked before the movement. It presents consensus before the movement. For instance, it is a question that presents consensus such as “*Are you a person with a disability?*” By answering, “*I am not a person with a disability*”, I define myself and differentiate myself from others. In other words, distinguishing and defining ‘*normal*’ and ‘*abnormal*’ is a convenient dichotomy that discriminates between superiority and inferiority. Not agreeing to that distinction and convincing others will create an uncomfortable situation

that fails to reach an agreement. By then, the subject of performativity begins to move. Literature must be able to face the violence glorified by the comfort that ‘*it is just fine as it is*’. Literature must be able to deliver examples of mentioning and supporting nonmainstream lifestyles. To sense this, we must closely read and think about the phenomenon. In the end, this is what the readers must do. Furthermore, we will obtain performativity by discussing the uncomfortable issues insignificantly in everyday life, thereby making it a part of our lifecycle.

Ethics inherent in literature was fundamental to find stability, serving as a measure to divide right or wrong and rational and irrational. However, stable satiety is a just component to follow or fill up certain conventionalities that are already made, and it is not enough to be a driving force to sense the ever-changing phenomena. Today, we are in desperate need of the role of literature that speaks and delivers language that turns phenomena into issues and not just hidebound desires that follow the path already built by the system. Literature must be able to present the ethics of our times. We can have the will to study and change when literature provides a new awareness with elaborate speech or content that can mention and cover all subjects without exception. We can sense a different aspect of a certain object when we discover something unfamiliar from what is familiar to us.

Nie Zhen Zhao expected to advance the theory and practice of literary criticism by establishing ‘*The International Association for Ethical Literary Criticism*’ society and exploring a new method of literary criticism that coincides with the changes and development of the times (Nie 167). It is expected to continuously create a space of heterotopia that can raise all kinds of voices for a new approach to literary criticism. Ethics in literature will exist either subtly or resolutely as a medium that helps people find their place. Then, how is it possible to be without literature?

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