

## Models and Desire

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### Abstract

*Moments of reality are infinite, but the ability of human beings to recognize and describe it is finite. The problem with reality is that as an object it cannot be strictly limited. Therefore, the attempt to depict reality is always accompanied by a certain contradiction. The way of settling this contradiction is for writer to design the typical model of a fictional world. It has a particular universality or a universal individuality. Human desire is not only individual but also universal. There is an unconscious motive power under the conscious discourse. It is for this reason that free indirect discourse is of exemplary value in the fiction. This discourse explains all the voices within a single voice of fiction.*

**Keywords:** mimesis, representation, typical model, Ideal Typus, desire, libidinal discourse, capitalist society, reproduction process

### 1. Introduction

The value of fiction is evaluated in terms of either reality or expression. The realist thinks that although fiction is not like reality, the form of fiction must be based on the form of reality. The expressionist thinks that fiction is evaluated according to the appropriateness of representation. He believes in the primacy of expression prior to reality. But these two ways have many problems not to settle their inner difficulties respectively. We can describe something in reality by means of a conceptual apparatus. We can call it the typical model which is unreal and ideal. Human desire speaks libidinal discourse which uses the thought mood. We can find a common base between the typical model of fiction and libidinal discourse of desire in the modern capitalist society.

### 2. Models and Methods

When professors pose the question, "What is fiction?," most students reply as follows: "It is the prose which represents the realities of life." We cannot know reality itself; nevertheless, we do our best to grasp it. Likewise, the writer cannot render reality itself. He nevertheless endeavors to depict it. Moments of reality are infinite, but the ability of human beings to recognize and describe it is finite. What we are able to know clearly is strictly restricted to that which can be seen, heard or touched. However, what is tangible is a small part of reality. Our sense perception is not solid but liquid. It is too unsettled to delineate with a boundary. Economists try to grasp the concept of reality and writers try to grasp the image of reality. Fiction restricts the horizon of knowledge whilst broadening aspects of lived experience. Fiction defamiliarizes and intensifies perception, contrary to Economics which totalizes and abstracts the data. The latter can easily arouse an excessive intellectual response. To be more specific, fiction diverges from authentic reality when the summary lapses into didacticism or the scenes depicted stray into overly talkative dialogue. Whether they are referred to in the first or third person, the fictional characters are the unknown centers that create the undefinable atmosphere around the narrative thrust. The objects which the narrator sets his or her eyes on are more important than the narrator who speaks about these objects in fiction. Which one of the next two sentences is appropriate to fiction?

He doesn't know about it.

He doesn't know whether he would carry on without it or would stop right away.

The second one is obviously a more worthwhile sentence in fiction. As for fiction per se, the writer must stroll through the stages of fiction without haste. He must stay in the world of the characters and maintain the undecided void in the sequence of events. The writer needs to keep distance from the characters and events of his fiction. The writer is not subject to the character and the character is not subject to the writer. They have relative autonomy from each other. Keats has referred to this phenomenon as "negative capability" and Schlegel as "irony".

The problem with reality is that as an object it cannot be strictly limited. Therefore, the attempt to depict reality is always accompanied by a certain contradiction. Historically, we have had two ways of settling this contradiction. One is the realism of *mimesis* theory and the other is the expressionism of representation theory. The value of fiction is evaluated in terms of either reality or expression. The realities of life are considered to be prior to the representation of life in realism. The realist believes that there are universal forms that are valid both in fiction and reality. The writer creates fiction by joining the individual subject-matter and the universal form together. The realist thinks that although fiction is not like reality, the form of fiction must be based on the form of reality. However many critics doubt whether there really is a universal form of reality in fiction.

Expression is the act of including something and excluding something else. Reality itself cannot be transferred into fiction. The expressionist thinks that fiction is evaluated according to the appropriateness of expression. He believes in the primacy of expression prior to reality. The writer as a producer creates fiction by using reality as his subject-matter. The expressionist distinguishes the practical intelligence from the theoretical intelligence. He divides practical intelligence into ethics and technique. Technique here has nothing to do with the common good. The purpose of the craftsman is not the morality but the self-sufficiency of finished products such as a chair, a house, a song, a poem, and fiction. The carpenter aims at use value and the poet aims at the expression of his intuition. However, many critics are uncertain whether or not fiction could override reality. The level of completion of fiction is affected by the power of reality.

Let us consider a simple mathematical algorithm from Karl Marx.

We can rewrite  $x=e^y$  as  $y = \log_e x$ . Likewise we can rewrite the surplus value with the rate of the surplus value or the capital-labor ratio.

$$\text{Capital-labor ratio} = C/V = n$$

$$C = nV$$

$$V = C/n$$

$$\text{Rate of surplus value} = S/V = m$$

$$S = mV = Cm/n$$

V, C and S are abbreviations of variable capital, constant capital and surplus value. The rate of surplus value is the key notion of *Capital*, Volume I and the capital-labor ratio is the key concept of *Capital*, Volume III. We have to focus on the rate of surplus value and the capital-labor ratio when we analyze the actual state of society empirically. The capital-labor ratio is not only the index of the technical development of society but it is also the index of class struggle. When constant capital is increased, the technical level of labour and the aspect of class struggle change. The capital-labor ratio corresponds to the right wing-left wing ratio. If the rate of surplus value is decreasing continuously, the economic structure of the society in question will eventually cease to exist.

If we divide surplus value into x and y, and then add x (additional constant capital) to C, and y (additional variable capital) to V, the surplus value is divided into x and y according to the rate of profit (S over C+V).

$$X/C = y/V = (x+y)/(C+V)$$

$$x = CS/(C+V) = (C \times Cm/n)/(C+C/n) = (C/n \times Cm)/(C(n+1)/n) = Cm/(n+1)$$

$$y = VS/(C+V) = (C/n \times Cm/n)/(C(n+1)/n) = Cm/n(n+1)$$

$$C + x + V + y = C + Cm/(n+1) + C/n + Cm/n(n+1)$$

The heavy industry department sells the machine to the light industry department and the light industry department pays money to the heavy industry department. In other words, heavy industry supplies constant capital to light industry. Light industry supplies variable capital and surplus value to heavy industry. Consequently, constant capital and the additional constant capital of light industry have to be identical to the variable capital and the additional variable capital of heavy industry for balanced economic development to occur. Let us refer to the heavy industry department as I and the light industry department as II. The constant capitals of the departments can be called  $C_1$  and  $C_2$  respectively. The equilibrium condition for expanded reproduction is the equality between  $C_2 + C_2 m/(n+1)$  and  $C_1/n + C_1 m/n(n+1)$ .

$$C_2 + C_2 m/(n+1) = C_1/n + C_1 m/n(n+1)$$

But the *n* in *C* and *V* is not the same as the *n* in *S* (*x* and *y*). The technical level changes over time and there is a time lag between production and circulation. The *n* in the variable capital of the heavy industry department is the technical level of labor before the occurrence of surplus value and the *n* in the additional capitals is that which transpires after the occurrence of surplus value. The equation shows the spatial disposition of *C* and *V* in the two industrial departments. However, the equilibrium condition cannot be actually realized because the temporal disruptions continually change the disposition. I have formulated this equation in order to demonstrate the *Sachlichkeit* of reality. No matter how important expression may be, the writer cannot ignore the *Sachlichkeit*. Reality cannot be maintained under the control of the writer.

The writer can design the typical model of a fictional world to mediate between realism and expressionism. The typical model is not the average but the particular. It is, however, not the eccentric but the universal. In other words, it has a particular universality or a universal individuality. The writer describes reality by means of the typical model. The typical model is unreal and ideal in that it describes something in reality by the means of a conceptual apparatus. Therefore, Max Weber refers to it as the *Ideal Typus* (Weber, 1922:199). The phoneme of linguistics is the unreal unit by which a real sound is described. No one speaks exactly according to the rule of the phoneme. Each individual employs his or her own particular sound. The actual sounds we pronounce all vary with our characteristics. However, the phoneme is the standard of all human sound. We need to have a standard evaluation criterion. For example, if professors evaluate their students with a standard set according to the score of the best student, they cannot evaluate the rest of the students fairly. Professors have to evaluate all their students including the one who excels using a typical model which has been calibrated according to ideal criteria. It is an unreal and universal notion. Literary critics use many unreal models such as the open drama and the closed drama to analyze texts. There is no such thing as the open drama in the real world. However, in order to understand the actual drama staged in real life, one needs to explore the typical model of the open and closed drama.

The process of writing fiction is similar to the research process of science in many ways. The scientific research process consists of three stages, which are the psychological stage that sets up a hypothesis, the deductive stage that systematizes the hypothesis and the inductive stage that verifies the hypothesis through experiment. In the same way, the writing process consists of three stages, which are the psychological stage that sets up a typical model, the deductive stage that systematizes the typical model and the inductive stage that tests the typical model through experimentation. This model detection is the starting point of fiction writing. The writer has to consider many sides of reality in order to build fictional models. Since reality has infinite moments whereas fiction has finite moments, the writer has to include or exclude data in order to create a work of fiction. He must avoid one-sided reductionism. There is a strong tension between the model and the text. The written text is a superstructure we can see whereas the *Sachlichkeit* constitutes the infrastructure of fiction. The typical model mediates between the infrastructure and the superstructure.

### 3. *Desire and Art*

The thought mood corresponds to fiction in that both of them are related to the subjunctive world. The events in fiction reflect the desire of the writer. Human desire is common subject matter of fiction and psychoanalysis. Psychoanalysts discovered that the unconscious is structured like a language by analyzing dreams, slips of the tongue, and absentmindedness through the analytic method of free association. Unconscious discourse is different from the conscious statement. It reveals itself through the apertures of the conscious. The unconscious does not know any contradiction. Ideas which cannot coexist in consciousness do not have any difficulty to be put side-by-side in the unconscious. Events occurring in the unconscious are not arranged along a time sequence. There is neither the past nor the future, but only the present in the unconscious. The unconscious is the storehouse of accumulated energy.

Freud called it *ein anderer Schauplatz* in order to make a distinction between a conscious statement and unconscious discourse. He uses this word almost twenty times in his early papers (Lacan, 2006:548). The mental process in the unconscious consists of a series of ideas (*Vorstellung*) to which psychic energy is attached. The change of quota of affect is caused by the displacement of ideas and by the condensation which accumulates or substitutes ideas. We can analyze unconscious ideas by analyzing the workings of displacement and condensation. Displacement (*Verschiebung*) is a horizontal and syntagmatic movement and condensation (*Verdichtung*) is a vertical and paradigmatic movement. We usually choose one thing among many things and make connections between the selected things in our everyday lives.

When we put on our clothes, we select certain pants among many pants and a jacket among many jackets. When we speak, we construct a sentence by selecting and joining the words together. Jacobson refers to the paradigmatic relation of words as metaphor, and the syntagmatic relation of words as metonymy. According to Lacan, displacement and condensation correspond to metonymy and metaphor (Lacan, 2006:511). Lacan defines metaphor as the sense of nonsense, the significance of insignificance and the meaning of meaninglessness.

A child becomes a member of society to the extent that he is alienated within language. However, it is language that protects his desire. Desire is transformed into demand through the mediation of language. The child is reborn into the language at the moment a demand is split from desire. Language cannot reveal the desire of man. The life of a human is supposed to be a search for the impossible dream, and he or she has to respond to his never satisfied desire through language. The real is the indiscrete *apeiron* for a human. Language translates this unknown world of impersonal facts into a system of the symbolic.

Humans cannot make a distinction between the ego and the object without language. They understand the symbolic system of differences and oppositions in their world through language. The mode of existence which cannot distinguish the subject from the other and the ego from the object is called the imaginary by Lacan. The object functions as the mirror reflecting the image of the ego in the imaginary. The life within the imaginary is the self-reflecting play in the mirror without the subject. Humans introduce the concept of difference and opposition in order to establish mathematics, physics and history. The symbolic is the common ground on which the subject can find himself or herself in terms of the symbolic language. The symbol congeals the flexibility of the image and the demand represses the natural flow of desire. The transition from the imaginary to the symbolic, or from the other to the other, requires the basic repression which is the prohibition of incest.

The social character of enunciation is intrinsically founded only if one succeeds in demonstrating how enunciation in itself implies collective assemblages. It then becomes clear that the statement is individuated, and enunciation subjectified, only to the extent that an impersonal collective assemblage requires it and determines it to be so. It is for this reason that indirect discourse especially "free" indirect discourse, is of exemplary value: there are no clear, distinctive contours; what comes first is not an insertion of variously individuated statements or an interlocking of different subjects of enunciation, but a collective assemblage resulting in the determination of relative subjectification proceedings, or assignation of individuality and their shifting distributions within discourse. Indirect discourse is not explained by the distinction between subjects; rather, it is the assemblage, as it freely appears in this discourse that explains all the voices present within a single voice, the glimmer of girls in a monologue by Charlus, the languages in a language, the order-words in a word. The American murderer "Son of Sam" killed on the prompting of an ancestral voice, itself transmitted through the voice of a dog. The notion of collective assemblage of enunciation takes on primary importance since it is what must account for the social character. We can no doubt define the collective assemblage as the redundant complex of the act and the statement that necessarily accomplishes it. But this is still only a nominal definition; it does not even enable us to justify our previous position that redundancy is irreducible to a simple identity (or that there is no simple identity between the statement and the act). If we wish to move to a real definition of the collective assemblage, we must ask of what consist these acts immanent to language that are in redundancy with statements or constitute order-words (Deleuze & Guattari, 1987:80).

The symbolic represses the desire of human beings and protects individuality at the same time. A child can be a member of a society not by conquering circumstances (*Beschaffenheit*) but by surrendering to the symbolic. What one can choose is whether one accepts the oppression of the symbolic or falls ill by denying the symbolic. The symbolic makes humans the masters of Science and history but it also imposes vulgarity and meanness upon them. There is no bright future for humans in the world. Conformism is an unreal perspective towards the world because its presupposition is that society is harmonious. Humans can maintain their subjectivity only through accepting the misery of society and distancing themselves from it. If a new daughter-in-law fails to conform to the tradition of her husband's family, she will not be able to be accommodated into her new family. However, if she completely renounces her desire, her subjectivity will be destroyed. She has to change the tradition of her husband's family to some extent for her *Eigenheit*. Her fight is not to be separated from her mother-in-law but to live with her. Eastern Learning (Tonghak) established a new mass movement in Korea. The unipolar system of neo-Confucianism has been transformed into the bipolar system of neo-Confucianism and Eastern Learning since 1864. The bipolar coordinates of left wing and right wing define the present situation of Korea.

The right wing believes that capitalism is the eternal order of the world and the left wing holds on to the promise of a different future to come. The left and the right search for universality in their struggle for hegemony. On one hand, the capitalist calculates the flow of variable capital and constant capital by a differential coefficient. On the other hand, he or she calculates the flow of individual revenue and bank loans by the same differential coefficient. The differential coefficient is the proportion of the infinitesimal increments. The condition of maximum-profit equilibrium is calculated according to marginal cost and marginal revenue.

$$dR/dx - dC/dx = 0 \quad d^2R/dx^2 - d^2C/dx^2 < 0$$

This differential coefficient reformulates everyday labor as the flow of labor power. The individual income and the bank loan are transformed into the flow of pure capital. The level of this flow rises on account of expanded reproduction. The flow of pure capital begets the surplus value(  $x+\Delta_x$  ) of the flow. The bank loan registered on a balance sheet of an enterprise is not the same money as the income of a salary earner. The flow of bank loans gives people the fantasy of the convertibility of paper money. However, paper currency has never been converted into gold in history. What circulates is not money but the ghost in the flow of bank loans. The ghost gives the visual shape of capital to the invisible infinite debt of conglomerates. There is no differential coefficient unifying the income of the worker and the bank loans of the enterprise. Capitalist society cannot evade distortions because income and bank loans act separately (Deleuse & Guattari, 1987:444). This distortion, however, cannot destroy capitalism. Capitalist society has adjusted to many difficult situations in history, overcoming the fatal crises of each moment. The tendency of the rate of profit to fall can be offset by an increased quantity of surplus value, and inflation can be offset by increased production (Marx, 1889:604).

Humans are not analogous to computers that calculate losses and gains. The differential coefficient is not applicable to desire. Human desire is not only individual but also universal, like language. There is the unconscious motive power (Wirkursache) under the conscious calculation of losses and gains. The libidinal vector which goes beyond losses and gains leads us to a particular purpose. Libidinal discourse uses the thought mood. The unconscious is an insane vector from the rational standpoint. Libidinal energy overflows structural unity. Unconscious molecular energy invests its cathexis in the fragments of the thing and to the micro-monads of mind. The unconscious is full of broken images. The libido respects maximum differentiation and neglects monarchistic unity.

#### 4. Conclusion

The writer needs to keep distance from the characters and events of his fiction. The writer is not subject to the character and the character is not subject to the writer. They have relative autonomy from each other. We can explain this phenomenon by the typical model of fiction. There is a strong tension between the model and the text. The written text is a superstructure we can see whereas the Sachlichkeit constitutes the infrastructure of fiction. The typical model mediates between the infrastructure and supersrtructure. The real is the indiscrete *apeiron* for a human. Language translates this unknown world of impersonal fact into a system of symbol. The symbol congeals the flexibility of the sense experience and the language represses the natural flow of desire. Unconscious molecular energy of fiction invests its cathexis in the fragments of the thing and to the micro-monads of mind. The libidinal discourse respects maximum differentiation of human Eigenheit and neglects monarchistic unity of modern capitalist marketing society.

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