A Journey into Heterotopia:

Non-linear and Discursive Spaces in the Manchurian Western *The Good, the Bad, and the Weird* and the Spaghetti Western *The Good, the Bad, and the Ugly*

Eun-Sook Hong*

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【Abstract】

In discussing the epoch of space, this study begins with a transition of spatial concept of free land whose notion underwent changes from utopian textual space to corporeal contextual space in Manchuria and the American west. This newly recognized free land was represented as heterotopia in the western. This paper draws on the philosophical theories such as clinamen, lines of flight, and heterotopia in order to analyze the two westerns and demonstrate that transitions of spatial

* English Department at Yeungnam University

concepts have the potential to cause qualitative changes in life.

The western genres start from the rise of modern free land. They imagined, designed, and mastered heterotopia which was once recognized as a utopia, spawning a series of sub-genres. Heterotopias in the Manchurian western *The Good, the Bad, and the Weird* and the Spaghetti western *The Good, the Bad, and the Ugly* are other spaces for generations and transformations. The internal productivity of the subjects are fulfilled in non-linear and discursive spaces where they resist the straight-line motions of determinism. In representing heterotopias, the two westerns stage treasure hunts for the plots. This is a journey to clear up a mystery on heterotopia.

Heterotopia which exists between a straight line and a curve, as discussed in *GBW* and *GBU*, presents a new methodology by which to understand today's hybrid space. Furthermore, it can also be understood as a spatial representation of today's excessive politics caused by hybrid spatiality. The recognition of heterotopia may lead to a way to the non-linear and discursive space where the internal productivity of subjects is fulfilled.

Key words: American West, Clinamen, Heterotopia, Lines of Flight, Manchuria, Other Spaces, *The Good, The Bad, and The Ugly*, *The Good, The Bad, and The Weird*, Transition of Spatial Concept, Utopia, Western

1. Introduction: Free Land and Transition of Spatial Concepts

The recognition of free land is quite different from all the familiar

landmarks and/or all the customary ways of understanding space. While free land was virtually nonexistent space such as an imaginative and mythic space of ancient heros, an object of admiration, or Utopia, there has been always the belief in the existence of free land in the literary world. Free land was space for adventurous fantasy without certain geographical markers in the maps of the world before the modern era. That's why the narratives of free land are suggestive of William Morris' *News from Nowhere* (outopia) or Homer's *Odyssey.*

Moving into a new epoch of modernism, however, the notion of free land experienced fundamental changes in Manchuria and the American west. Manchuria and the American west began to be recognized as a different or another (heteros) free land respectively. Free land in this context doesn't superficially mean 'a no man's land' nor 'a void' anymore, but comes to be filled with social/ political/ cultural relations as well as generative motions of subjects through the rise of modern Manchuria and the American west.

The western genres start from the rise of modern free land. In representing modern free land such as Manchuria and the American west, they search for the possibility of other spaces and shed light on the importance of spatial concept. Almost all westerns represented modern free land where a range of 'ideologies'[1] and new motions ignited and were generated. The western is a genre of literary representation for the remarkable transition in spatial concept.

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1) Ideology is the basic system of concepts, beliefs, and values "that defines a society's way of interpreting its place in the cosmos and the meaning of its history" (qtd. in Slotkin 5). Comte de Tracy (Antoine Destutte de Tracy, 1754 -1836) first used the term ideology. His *Eléments d'idéologie* is first comprehensive work on ideology. The compound word ideology is formed from 'idea' and 'logik' which means 'science of ideas' and 'la théorie de théories'.

This new free land does substantially exist inside a collection of relations among subjects, sites, and their motions. Both the relations and the motions bring forth a new notion of modern free land as a separate entity. Free land, which was once a purely imaginary empty space like utopia but occupied with a range of relations and motions, finally practises the curious property of being. This reveals 'spatial contextuality' of Manchuria and the American west, where subjects live inside "a set of relations that delineate sites which are irreducible to one another and absolutely not superimposable on one another" (Foucault, "Of Other Spaces, Heterotopias" 4). Ambiguous textual free land mutates into generative contextual space due to these peculiarities.

Breaking up with the textual utopian awareness serves as a meaningful starting point for other spaces. The transition of spatial concept has Manchuria and the American west recognized as other spaces. Both Manchuria and the American west hereby become heterotopias. The two westerns in this paper narrate journeys into heterotopias. This paper draws on the ancient knowledge of the clinamen, Gilles Deleuze's lines of flight, and Michel Foucault's suggestive comments on heterotopia in order to analyze the two westerns and demonstrate that transitions of spatial concepts have the potential to cause qualitative changes in social life.

2. Manchuria and the West as Other Spaces in the Westerns

The very first imagination for America started from the west. To the people immigrated from Modern European countries, the west symbolized not utopian free land but corporeal free land. The new notion of free

land had the west recognized as other spaces where the desire for new power was accomplished. Forming political ideologies or various discourses for democracy and civilization around the west from the coasts of New England via Midwest to the Pacific coast lines, other spaces prepared the ground for identifiable territorial and strategic ambitions, national metaphors, and representations. It arranged the back grounds to the rise of Benedict Anderson's nationalistic terms such as "modern imaginings" and "the imagined community" (6-7). Accordingly, the west as other spaces encourages 'the American imaginary' to be aroused, and leads to the birth of American nationality. That means the west itself brings out specific practice and presence. Imagining the west as other spaces is indeed the first step to understand the real space of America.

It is no exaggeration to say that the early American literature engages in a heated competition to represent the Wild West. The early American literature can be classified as the western literature. Furthermore, the west in the early western literature is also represented as epic-like vivid space similar to Homer's *Iliad* and *Odyssey* which feature none other than the description of space. Owen Wister's *The Virginian* (1902) establishes the literary images of the west. *The Virginian* narrates the story of the great respect for the Wild West which features primitive and eternal nudity. An authentic cowboy in this noble saga is the Virginian, and he evokes nostalgia for mythic and biblical characters such as Odysseus, Adam, or Noah. His experience is to reach back to the spatial origin of the American west.

> In their flesh our natural passions ran tumultuous; but often in their spirit sat hidden a true nobility, and often beneath its unexpected shining their figures took a heroic stature. (36)

In discussing the west, what's the most notable is that the archetypical space images of the west like 'virgin,' 'wilderness,' and 'simplicity' are deeply linked with those of American identities in the western. Not only typical characters like cowboys and gunfighters but also American identities were invented, connected, suspected, naturalized, or inverted in a battery of the western genres. Furthermore, the early American discourses such as the ideological conflict of progressives and populists, the problems of law and order, the homesteaders' problems, and the bourgeois values are represented in the western. This quintessentially American creation can be considered "a master key to unlocking and understanding the most basic elements of American identity" (Schatz 54). While the west is a generative space, the western is a genre of representing the curious property of newly risen free land.

Manchuria in the 1930s and early 1940s was space for the five main ethnic groups such as Korean, Chinese, Japanese, Mongolian, and Manchus. It is also the interstitial region between Korea, China, and Russia. Manchuria was as yet relatively weak, hybrid, and multiethnic construction. Nevertheless, Manchuria is recognized as pan-Asian free land due to deep interrelationships among these multiethnic people and adjacent countries. Paradoxically, these relations help not only to fuel hostilities but also to increase harmony in this region. The concept of free land in North East Asia was generated by these heterogeneous relations, and lead to "the idea of a deterritorialized nation" in the era of "high nationalism" (Duara 1031). That's why Manchuria finally comes to have its corporeal spatial entity through this heterogeneity.

In retracing the space awareness, it is noticeable that this space was first called by Europeans after the Mogol invasions as Tartary which seems to originate from Greek mythology and means hellish tartarus.

This space was divided into several Tartary and one of them was "Manchu Tartary" (Elliott 625-6). Western knowledge of this part of the world was extremely limited.[2] It was just an unknown and unexplored territory to European awareness. Furthermore, it used to be recognized as open space for northern nomads and fostered as the Manchus' legendary place of origin by the Qing dynasty.

> In the beginning, our Great Qing dynasty arose from origins in the Long White Mountains. Marvelous humors there gathered-it was a most resplendent and auspicious place. (*Ode to Muken* 12a/72; 6-8)

In the epoch of modernism and imperialism, Japanese imperialists established the Japanese puppet state of Manchukuo. Japanese imperialists purposely tried to expunge the distinct ethnic characteristics from the spatial awareness under the flag of 'Five Peoples Harmony'. That's why the name Manchuria is said to be the product of colonial imagination. From the fact that "the first occurrence of Manchuria as a toponym appeared in Japanese maps of the late 1700s" (Elliot 628), it is said that Manchuria had some implications of the imperial project and imagined other spaces for imperialism.

Meanwhile, an all encompassing and overarching concept was mounting in Manchurian free land. Residents in Manchuria were proud of

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2) Tartar was used in English for the first time by Chaucer, and in later centuries the name was indiscriminately applied by the members of sedentary populations in both Europe and East Asia. The breadth of meaning of these terms invited attempts to be more precise—hence we find "Greater Tartary" and "Lesser Tartary," "Eastern Tartary" and "Western Tartary," "Chinese Tartary" and "Independent Tartary;" to distinguish them from other "Tartar" groups, the Manchus were spoken of in some early texts as "Manchu Tartars." But the level of understanding was still crude. (Elliot 626)

‘Northeasterners’ and recognized the importance of spatiality. “Not just the colonial powers, but Manchrians themselves awoke to their identity” in Manchurian free land (Elliot 639). In its latest incarnation as northeasterns, the Manchurian western cements the concept of generative free land, which becomes background of the Manchurian intellectual matrix. Manchuria hereby has the spatial identity in quality.

A newly emerged concept of free land makes it possible that Manchuria and the American west are not the spaces for the admiration and Utopia anymore but real entities with a set of relations. That means they went through the process of becoming.

Above all, it is critically important that Manchuria and the American west arose as free land when the modern borders became more distinct and precise. Drawn borders on free land have important consequences for natural ground and stability as well as interstate conflict up to this day. The issue of free land in the modern epoch seems to be controversial enough as it sounds antinomic to juxtapose the concept of free land and the borders simultaneously. Astonishingly, “juxtaposing opposite concepts or several elements that are in themselves incompatible” actually carried out in these generative free lands (Foucault, “Of Other Spaces, Heterotopias” 8). This proves that Manchuria and the American west surface the discrepancy between spatial recognitions, and take the form of contradictory and mixed sites like “a place at once empty and occupied” (Foucault, *Manet and the Object of Painting* 77).

This extraordinary configuration reflects the social backgrounds that Manchuria and the American west did question not the cultural homogeneity but the limitation of space. In juxtaposition of the mutable concept of free land and the unflexible physical borders, modern free land challenged or questioned the limitation of space, whereupon Manchuria and the American

west had the quality of curious properties of being as other spaces. The epoch of space begins from the recognition for 'other spaces'.

Then, who challenges or questions the limitation of space and what is the driving force of new generative motions in Manchuria and the American west? This paper finds the answers from the westerns which imagined and represented modern free land. Cherishing fantasies for free land, those who migrated from their homeland and settled in Manchuria and the American west, like the three pairs of gunfighters in *The Good, the Bad, and the Ugly* (*GBU*) by Sergio Leone and *The Good, the Bad, and the Weird* (*GBW*) by Kim Jee Woon, arouse a new issue of other spaces.

Manchuria and the American west are other spaces in a way that they lead the spatial contestation and point to the rise of new spontaneous motions. As other spaces in the two westerns represent new generations and motions based on not homogeneity of space but autonomy, they can be decidedly considered as heterotopias.

3. Gunfighters' Motions of Clinamen in Discursive Space

Ancient Greek philosopher Epicurus first conceived of the concept of the clinamen to describe atoms' occasional, spontaneous, or unpredictable swerve for the desire peculiar to themselves. The clinamen as the motions of the declination is important in that it conjures the law of gravity and inertia away. He also proclaimed that atoms were the main components and operators of the world, and were necessarily indivisible. This stands for subjectivity or individuality. In the respect, this paper regards the atom as a symbolic subject and connects the concept of atoms with subjects.

The clinamen is a creative instinct to affirm subjects' free will. Free will, desire, and imagination are the most important impetus to operate the non-linear motions of subjects. Turning aside abruptly against the absolute authority, subjects conjure the absolute power away and bring forth new energy and creation. This newly risen energy and creation are heterogeneous and unassignable under the control of the absolute power.

The optimum condition for these non-linear motions is discursive space. The non-linear motions have meaningful effect when encountering linear motions of gravity, train, or regimentation. Subjects in discursive space live in a set of relations. Entangling one another, atomic subjects exert their own innate desire to resist gravity-like power and to fulfill their internal productivity. This is a fresh strategy for subjects to open the ways of heterotopia.

Clinamen can develop into the naissance which means the origination of all the ideas, organizations, movements, or creations. The clinamen as the naissance and the deviation is innate desire for self-transformation against linear power. Without the motion of the clinamen, "nature would never have produced anything" (Lucretius 43). Shedding light on its naissance, the generative theory of the clinamen can be adapted to explain heterotopia in *GBW.*

Roman poet Lucretius developed the concept of the clinamen in *On the Nature of the Universe*. His atoms wouldn't follow the straight-line motion. The motion of a straight line in Roman period used to lead to the divine intervention of the traditional Roman deities which is comparable with the law of gravity in ancient Greece. The space for the straight line motion isn't productive nor generative, so there couldn't be any expectations for the qualitative changes in lives.

The motions of the clinamen, deviation, swerve, or declination introduced by Epicurus and Lucretius lead to Gilles Deleuze and Félix Guattari's concept of 'lines of flight'. According to *A Thousand Plateaus*, a line of flight brings unpredictable happenings such as colliding, rebounding, becoming, deforming, or mutating. Deleuze and Guattari define lines of flight with the notion of the clinamen which "has meaning only between a straight line and a curve" (Deleuze and Guattari 361). A line of flight triggers off internal productivity, and "the model in question is one of becoming and heterogeneity" (361).

The dramatic actions in *GBW* can be explained with the motion of the clinamen and lines of flight. The gunfighters' actions are of deterritorialization "as opposed to the stable, the eternal, the identical, the constant" (361). Although they are neither real mounted bandits nor nomads, the protagonists authentically practicalize the spirit of nomadology. The essence of the mounted bandits and nomads lies in the incompatibility with the stable, the eternal, the identical, or the constant. They are willing to do the actions of declination not to be controlled by any rules but to fully realize their internal productivity.

> The nomads are there, on the land, wherever there forms a smooth space that gnaws, and tends to grow, in all directions. The nomads inhabit these places; they remain in them, and they themselves make them grow, for it has been established that the nomads make the desert no less than they are made by it. (Deleuze and Guattari 382)

The Good in *GBW* is sponsored by the Korean Liberation Army, but he doesn't devote to any Korean independence movements. As a bounty hunter, he pursues money for its own sake. The Bad does the action of the unpredictable deviation, killing a notorious pro-Japanese collaborator

unpredictably. He has a strong desire to become the best among gunfighters at all sacrifices. The Weird wants to erase all the bitter memories of the past and live freely without any interference in discursive space. As a train robber, he resists the linear motion and dreams of landowner's lives. Their motions are not intentional but instinctive. The three gunfighters are unpliable to a straight-line motion such as the 'megamachine'.[3] Their decentralized actions represent lines of flight of Deleuze. The three gunfighters are "the constitutive element of smooth space" (Deleuze and Guattari 417). In this respect, the gunfighters are the representation of the nomads and the 'war machine'[4] of Deleuze.

As resistance is coexistent with authority, the Japanese puppet state of Manchukuo and a wide range of bandits coexist in modern Manchuria. The gunfighters symbolize the resistance against imperial authority. They are not homeogenous with the political accommodations of the Japanese puppet state of Manchukuo. Furthermore, the three gunfighters seek their own autonomy and subjectivity on the opposite site of the megamachine.

In contrast, Manchukuo was designed for the purpose that imperialist perfection was effectively achieved. According to Foucault, Manchuria is also recognized as "heterotopia of compensation" ("Of Other Spaces,

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3) Lewis Mumford developed the theory of megamachine to describe the rise and attribute of "a dehumanized power-centered culture" (Mumford 12). The main function of megamachine is to capture the people and have them march in regimental lockstep. Mumford's megamachine consists of three kinds of machines: the bureaucracy machine, the military machine, and the labor machine. The three gunfighters in *GBW* wouldn't be captured in any of the machines.

4) Gilles Deleuze and Felix Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia* developed Mumford's megamachine and made the notion of the war machine against the megamachine. The war machine is expected to show subjects different value and life from those of the megamachine like the absolute power.

Heterotopias" 10). Manchukuo is an absolutely regulated colony. The social background of *GBW* is the Japanese puppet state of Manchukuo which has an intention to make perfect other places for its own exemplary imperialist state. The Japanese puppet state of Manchukuo is comparable with 'the Jesuits of Paraguay' which intends to establish extraordinary colonies as perfect other space and 'the Puritan societies in America' which reflects "the first wave of colonization in the seventeenth century" (Foucault, "Of Other Spaces, Heterotopias" 11).

As imperialist entities try to establish the centralized institutions such as Mumford's megamachine in discursive space, there are inevitably the motions of the decentralization like those of three nomads in *GBW*. Manchuria as non-linear and discursive space is heterotopia where miscellaneous subjects with their own peculiar desires do the motions of the clinamen and lines of flight.

In the meanwhile, the gunfighters unpredictably meet in TMR (Trans Manchuria Railways) which symbolizes a straight-line motion, and come to know the existence of hidden treasure. Their spontaneous deviation has the train swerved off the linear track. After the train robbery in the middle of discursive space, all their actions focus on the search for treasure imbedded in not the utopian treasure island but heterotopia. It is expected that the gunfighters encounter at no fixed place where treasure is virtually hidden.

4. Treasure Imbedded in Heterotopia

While backdrops of the western started from the Wild West where the definitions of the genre can be derived, the western underwent considerable

changes through “the culture-making process” (Slotkin 5) and kept providing various alternatives. The western couldn’t settle for the routines and the ordinary discourses as the west sought to exercise generative power of its own. It hereby represents another transition of spatial concept.

In representing self-discovery and self-transformation of subjects, and other functions of the west, the western spawned a string of sub-genres like the Spaghetti western, the Mexican western, the Manchurian western, and so on. Opening up a wide range of themes and questions for the west, the western genres imagined, designed, and mastered heterotopia. As the Wild West in the early western literature was recognized as a different space, the western devoted to searching for a newly discovered heterotopia which once happened to be recognized as a utopia. Therefore, it is possible to define that a key characteristic of the western genre lies in representing heterotopia.

The western is the first American literary genre to imagine identifiable spatial ambitions for heterotopia. However, it is hard to find common formula as the western went through considerable transformations and was categorized into various forms. These transformations and the spatial ambitions also happened in Manchuria and Mexico. It means the western searches for not so much the American west as heterotopia.

In representing self-discovery, self-transformation, and other functions of subjects in non-linear and discursive spaces, the western invented various literary devices. ‘Hidden treasure’ in *GBW* and *GBU* is a literary device to reflect the essence and the peculiarity of modern free land. When free land was once recognized as a utopia, treasure islands were famous literary devices in the narratives of the utopian literature. However, hidden treasures in *GBU* and *GBW* could be equated with the notion of heterotopias. As the treasure is hidden, a place for treasure is “a

placeless place" (Foucault, "Of Other Spaces, Heterotopias" 5). Hidden treasures in *GBW* and *GBU* are literary devices to reflect the presence and the peculiarity of heterotopia.

> In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality. (Foucault, "Of Other Spaces, Heterotopias" 5)

This mirror-like hidden treasures, in turn, have the protagonists reflect themselves. The first step to comprehend the process of the self-discovery and self-transformation is to discover their absence from the place where they are. Although they are in the middle of heterotopias, they struggle to prove the existence of heterotopias as well as themselves. The three pairs of gunfighters set out on journeys to come back toward themselves, and finally to reconstitute themselves. With this process, they discover treasures and have an opportunity to discover and transform themselves.

The narrative of hidden treasure is deeply related to a journey to find its own identity. The word treasure springs from mythic hero, Theseus, who means hidden treasure. His father puts some tokens for his identity under a big rock. Removing it, Theseus sets out on a journey for self-discovery and self-transformation. His journey "to return to the origin and to re-capture himself in the primal moment" is explicitly to meet his biological father and implicitly to be "a structure of repetition that designates its being" (Foucault, "The Language of Space" 163). From this mythical function up until the present, hidden treasure symbolizes a journey for self-discovery and self-transformation, and other functions

in heterotopia. In this context, hidden treasure functions as a metaphor of counter-space and as a operative agent in heterotopia.

The three pairs of gunfighters set out on journeys for hidden treasures imbedded between utopia and heterotopia. As “there might be a sort of mixed, joint experience” between utopias and heterotopias (Foucault, “Of Other Spaces, Heterotopias” 5), the plots of the western sub-genres such as the Manchurian and Spaghetti western centre on journeys to explore the hidden presence of their own heterotopias. Free land and hidden treasure have very deep and superimposed meanings each other in *GBW* and *GBU*. Like the astonishing creation of modern free land, hidden treasures concealed in the middle of heterotopia reflect “the order of concomitant or simultaneous things” within and between spaces (Casey 167-70). The narratives of *GBW* and *GBU* converge on the journeys into hidden treasures imbedded somewhere in heterotopias.

The hidden treasures in *GBW* and *GBU* visualize the existence of heterotopias by adapting the mirror image. Heterotopias in the two westerns are to be nurtured by the hidden presence of treasures. The place for hidden treasure is ‘a place within a place’ as well as ‘a placeless place’. Hidden treasure is a kind of literary device to universalize mixed and joint sites. This means hidden treasure also provides the potential for other spaces between heterotopia and utopia.

GBW and *GBU* stage treasure hunts for the plots. Treasure in *GBW* is in a valuable map and comes to be visualized by a geyser of oil erupts. Treasure in *GBU* was spoken by Bill Carson and is buried in a no man’s tomb in the Sad Hill cemetery. The three pairs of the gunfighters go as far as the heart of heterotopias, searching for the hidden presence of treasures. The subject who finds treasure ascends to the top gunfighter in heterotopia. The actions of treasure hunts are

symbolic motions to fulfill their internal productivity. In this respect, this is a journey to clear up a mystery of heterotopias.

Heterotopia imbedding treasure experiences the disappearance of space after the treasure is unearthed. Gunfighters in *GBU* wouldn't settle in the west while they realized their own desire in the west. Although the gunfighters in *GBU* devoted to finding treasure and finally found what they wanted, they couldn't be satisfied with the treasure and the space. Upon finding treasure and realizing the virtual point which is over there, they are equipped to leave for other treasures in other spaces. They endlessly seek to journeys to find other free lands, heterotopias. The three gunfighters in *GBU* are excluded willingly and unwillingly from the west. They have to find another smooth space. That's not because they had itchy feet but because they noticed some transformations and mutations of the west.

> Heterotopias always presuppose a system of opening and closing that seems to be pure and simple. However, it generally hides curious exclusions. Everyone can enter into heterotopic sites, but in fact we think we enter where we are, by the very fact we enter, excluded. (Foucault, "Of other spaces, Heterotopias" 10)

As the west became civilized and the judicial system was set up, gunfighters had to go an expedition for other spaces and try to do another action of a treasure hunt. The west and free land were no longer the space of the Virginian in the Wild West. Subjects like the Good, the Bad, and the Ugly continuously experience exclusions and enter into heterotopia, hoping to find treasure to fulfill their desire. As Lefebvre asserts that "to change life, we must first change space" (190), their endless pursuit for heterotopia reflects that the transition of spatial concepts

could bring qualitative changes and new discourses to the society.

5. Conclusion: A New Understanding of Space

To understand today's global, glocal, imperial, and multicultural spaces, this study begins with a transition of spatial concepts in free land and seeks to suggest a new way by which to understand today's hybrid spatiality. As discussed in the transition of spatial concepts from utopian textual space to corporeal contextual space, transitions of spatial concepts prove the potential to move into another dimension and bring qualitative changes in our lives.

Being closely bound together by the concept of heterotopia, Manchuria and the American west prove themselves as exemplary other spaces, going through a battery of transitional processes. This paper insists that Manchuria and the American west as modern free lands and heterotopias provide new interpretative twists in understanding the epoch of space.

This study goes beyond the simple appropriation of Foucauldian terms of heterotopias and puts these terms in representational contexts. The western genre has imagined, designed, and mastered heterotopia and devoted to searching for a newly discovered heterotopia which once was recognized as utopia, spawning a series of sub-genres.

Although the thought about heterotopia sounds marginal and discursive, this paper proposes that it provokes profound relations and connections with other possible academic fields and various genres. Diverse concepts related to heterotopia such as the clinamen and lines of flight are adapted to fertilize heterotopias in *GBU* and *GBW*. Drawing on these philosophical theories and analyzing the two westerns, this study presents various

interpretations and applications of heterotopias.

This newly recognized space exists between 'a straight line' such as the US centered globalism and neoconservatism and 'a curve' of nomadology such as the three pairs of gunfighters in *GBW* and *GBU*. Heterotopia between a straight line and a curve is important in that it is space for generation and transformation as discussed in *GBU* and *GBW*. Furthermore, today's multiculturalism, including Jihadism and Semitism, has been causing unprecedented problems and tensions. In this respect, heterotopia can be understood as a spatial representation of today's excessive politics.

The non-linear and discursive space is suggested to solve these problems and to comprehend today's hybrid spatiality. That's because the internal productivity of subjects can be fulfilled in a non-linear and discursive space where subjects resist the straight line motions of determinism. This brings forth new generative energy for self-discovery and self-transformation. The imagination for space will introduce future-oriented spatial discourses, and may lead to a way to the non-linear and discursive space.

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헤테로토피아로의 여정: 만주 웨스턴 <놈놈놈>과 스파게티 웨스턴 <놈놈놈>에 나타난 비선형 산만한 공간

홍은숙

프리 랜드(Free Land)에 대한 공간인식은 여타의 공간인식과는 사뭇 다르다. 프리 랜드는 상상과 신화의 공간, 혹은 유토피아와 같은 텍스트상의 공간으로 인식되어왔다. 프리 랜드와 관련된 내러티브는 윌리엄 모리스의 『유토피아에서 온 소식』과 호머의 『오디세이』와 같은 환상 모험이주를 이루었다.

하지만 모더니즘의 시대로 진입하면서 만주와 서부는 다양한 이데올로기와 주체들의 새로운 운동이 발화하고 발생하면서, 이전과는 다른 프리 랜드로 인식되기에 이른다. 이는 만주와 서부에 대한 공간인식에 있어서 획기적 변화라고 할 수 있다. 프리 랜드는 모호한 텍스트상의 공간인식에서 벗어나 다양한 관계 속에서 실질적 형상과 의미를 갖춘 다른 공간으로 공간 인식상의 변화를 겪는다. 프리 랜드로서의 만주와 서부는 전혀 다른 기능을 수행하고 생성적 변화를 낳는 헤테로토피아로 인식될 수 있다.

웨스턴은 이러한 프리 랜드의 부상과 헤테로토피아라는 공간 재현에 천착한 장르이다. 만주와 서부를 재현하는데 있어서, 웨스턴은 노마드적 특성을 지닌 총잡이들이 자유로운 주체의 욕망을 실현시키는 비선형 산만한 공간에 대한 가능성을 타진한다. 만주 웨스턴, 멕시코 웨스턴, 스파게티 웨스턴과 같은 다양한 장르적 변천 과정에서 볼 수 있듯이, 웨스턴은 끊임없이 새로운 기능과 생성과 변형을 수행하는 헤테로토피아라는 다른 공간을 추구해왔다.

두 편의 <놈놈놈>에서의 보물찾기라는 극적 행동은 보물이 숨겨진 헤테로토피아라는 공간의 정체성을 밝히는 여정이며, 주체들의 탈주와 편위와 클리나멘 운동을 재현한다. 이들의 헤테로토피아로의 여정은 어느 한 지점에 정착하지 않고 끝없이 다른 공간을 찾아 나서는데 의미가 있다. 즉 새로운 가능성과 생산성을 찾아나서는 이들의 행동은 헤테로토피아라는 공

간성을 설명하기에 충분하다. 숨겨진 보물이 더 이상 존재의 신비한 힘을 발휘하지 못하면 이들은 언제든지 새로운 생성의 공간을 찾아 나선다.

이 연구는 헤테로토피아라는 푸코 공간개념의 전유를 넘어서서, 세계화주의/ 세방화주의/ 다문화주의/ 신보수주의가 혼재하는 오늘날 혼종 공간을 이해하는 새로운 방법론을 추구한다. 즉 신자유주의와 신보수주의라는 21세기 새로운 제국을 비틀어보는 새로운 공간에 대한 연구이다. 이러한 공간인식의 변화는 앞으로의 공간 정치학에 변화의 가능성을 제시할 것으로 기대된다.

주제어: 공간, 공간인식의 변화, <놈놈놈>, 다른 공간, 만주, 만주 웨스턴, 서부, *<석양의 무법자>*, 스파게티 웨스턴, 유토피아, 클리나멘, 탈주선, 헤테로토피아

홍은숙
소속: 영남대학교 영어영문학과
주소: 경북 경산시 대학로 280 영남대학교
전화번호: 010-7517-6468
전자우편: eshong@ynu.ac.kr

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