Destiny of Empire :
Biopolitical Empire in Caryl Churchill's *Cloud Nine*

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【Abstract】

Caryl Churchill's *Cloud Nin*e represents the biopower of the Victorian British empire and new perspective beyond the empire, shedding light on biopolitical transformation which becomes possible through the productivity of the immaterial values such as gender, sexuality, race, and family.

To understand the era of empire in *Cloud Nine*, this paper presents two kinds of empires. One empire in Act One is for being and identity and is to reproduce biopower. The other empire in Act Two is for becoming and singularity and is to resist biopower.

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The characters in Act One put themselves under Clive's biopower without knowing they are oppressed. The oppressive power itself in the society of control brings crisis. As crisis is a journey of transformation, the population implements biopolitical transformation metamorphosing from paranoiac machines to the schizophrenic. Rupture and renewal bring the movement of biopolitics. In Act Two, more energy comes from the singularity. This new form of energy is divine and produces pleasure (potenza) of life. In *Cloud Nine* biopolitics is linked to an open/new gender network. The metamorphosis from identity to singularity is recognized as biopolitical transformation. Biopolitics should be what enriches the productivity of singularities. The destiny of empire is to make progress from identity toward singularity and from being toward becoming. Its destiny opens a new horizon for transformations in social ontology with the productivity of immaterial values.

Key words: biopolitics, biopower, *Cloud Nine*, empire, immaterial values, singularity

1. Introduction: Immaterial value and biopolitical transformation

Caryl Churchill's *Cloud Nine* represents how immaterial values such as gender, sexuality, race, and family can form a relationship of 'capital' and how the relationship can be overcome.[1] Churchill,

1) According to Karl Marx, capital assumes a relationship between exploiters

in the respect of immaterial values, puts 'biopower' and 'biopolitical transformation' on the stage, crossing over from an African colony in Victorian times to London in 1979. This paper searches for how immaterial values produced by immaterial labour bring 'qualitative changes of life' and 'biopolitical transformation' accordingly through the reading of *Cloud Nine.*

The mode of production in the modern Victorian times appears that capital subsumes labor and benefits through the material production. In *Cloud Nine*, Clive forces all the characters and their material production as well as immaterial values to form capital relations. However, the mode of production in Act Two sheds light on immaterial labor and its values. All the characters who suffer from a problematic identity take part in forming a whole new gender network with the belief in different familial values. This is a kind of new production, which eventually leads into the production of subjectivity.

The discussion on immaterial values in this paper expands to the concept of biopolitical transformation. In *Cloud Nine* all the sexually oppressed characters such as gays, lesbians, children, and divorcees eventually resist the relations of material production and form the multitude. In a large biopolitical topography of the post-

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and the exploited (qtd. in *Empire and Beyond* 4). Capital relations in Act One benefits through the subjection of bigoted straights, or even straight empire. Capital in Act Two "plays the role of a recording surface" (Deleuze and Guatarri 11). It means that "capital consistently changes its frame of representation" (10). Capital in this paper is problematic in that it holds immaterial values under the relationship, and it makes Clive reproduce and wield biopower. Clive takes the role of the exploiters at capital relations and he presents himself as biopower.

modern era, the rise of immaterial values lays the foundation for a meaningful transformation for an open network of singularities.

This paper analyzes not only the 19th century English colonial biopower represented by the African colonist Clive but also biopolitics of new subjectivity that brings recognitions for singularity. Crossing over from the two different modes of production in *Cloud Nine* leads to the discussion for the establishment of empire and the process of empire.

Searching for a vein of cross-dressing and role-doubling, the gap of time between the Acts, and different social backgrounds from the modern Victorian times to the contemporary post-modern, this paper explores a parallel between colonial/political and sexual/personal oppression as well as raise the questions of gender, sexual orientation, and race as ideological issues. By denaturalizing the categories of gender, race, and sexuality, this paper inquires into how they structure the relationship between self and empire, and searches for a new relationship between the two.

2. Empire, biopower, and biopolitics in *Cloud Nine*

The social background of Act One is the 19th century British empire adhering to material values which generate the relationship between oppression and exploitation in all the levels of life. However, the characters of the contemporary empire in Act Two actively participate in producing immaterial values by liberating their previously oppressed singularities. Though the population lives in empires, it lives in different empires. There will be discussions about

biopower and biopolitics which are opposite concepts to understand the entities of the two different empires.

The empire of Act One oppresses the population for being and identity. Although sexual singularities in Act One permeate every corner of human lives, they are subjugated as the objects of discipline and punishment upon confronting Clive's ruling power. That's why there can only exist the sexual and familial identity which superficially preserves the order of the modern Victorian empire. In this respect, the empire in Act One is "materializing before our very eyes" (Hart and Negri, *Empire* xi). This empire is space for being and identity.

> Harry: My dear friends-what can I say-the empire-the family-the married state to which I have always aspired-your shinning example of domestic bliss-my great good fortune in winning Ellen's love-happiest day of my life. (53)
>
> Clive: Dangers are past. Our enemies are killed. (54)

The problematic empire is determined in the first place by one simple fact that "there is world order" (Hart and Negri, *Empire* 3). An African colony, which is the background of Act One, is a political entity of the British empire beyond England's boundary and its sovereignty. Clive is a representative of world order, and Joshua faithfully collaborates on English sovereignty. Clive wouldn't permit any singularities which are beyond the order of the British empire. Empire establishes no territorial center of power and does not rely on fixed boundaries or barriers.[2)]

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2) Unlike empire, imperialism was really "an extension of the sovereignty" of

> Empire is a decentered and deterritorializing apparatus of rule that progressively incorporates the entire global realm within its open, expanding frontiers. Empire manages hybrid identities, flexible hierarchies, and plural exchanges through modulating networks of command. (Hart and Negri, *Empire* xii-iii)

Empire not only manages territory and population but also creates the very world it inhabits. It regulates human interactions and seeks directly to rule over human nature. The object of the rule is social life in its entirety, and thus empire presents the paradigmatic form of biopower (Hart and Negri, *Empire* xv).

As Michael Foucault discussed, biopower in Act One can be explained as "diverse techniques for achieving the subjugation of bodies and the control of populations" (*The History of Sexuality* 140). As he notes that "power is everywhere," power is a name or notion to reflect "a complex strategical situation" and "is produced from one moment to the next, at every point, or rather in every relation from one point to another." In this context, power is "the over-all effect that emerges from all these mobilities" (93).

Applying Foucault's power, Antonio Negri develops the concept of power into the two opposite concepts of 'biopower' and 'biopolitics' while Foucault uses "the two terms interchangeably" (Foucault, *Society Must be Defended* 243). Negri also applies the notion of power to argue that there is "a worldwide network power," called Empire (Hart and Negri, *Empire* xiv). With the viewpoint of biopower, "empire is the political structure" that effectively regulates the sovereign power that governs the world (Negri, *Empire and*

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the nation-states beyond their own boundaries (Hart and Negri, *Empire* xii).

Beyond 4).

Although the characters are oppressed by the empire of being and identity in Act One, they try to organize biopolitical transformations in Act Two to resist the biopower, "the power of life" which is subjected to oppression against people (Hart and Negri, *Commonwealth* 57). This new movement can be explained by biopolitical transformation which comes true by the production of immaterial labour or its subversion. The reason why gender, race, sexual singularities, and family should be discussed at the 21st century stage of empire is that they can lead to a new level of perspective and a biopolitical production.

Production in this paper can be understood in a very broad sense including the production of new subjectivity. The realm of production is "where the most effective resistances and alternatives to the power of Empire arise" (Hart and Negri, *Empire* xvii). Negri's concept of biopolitics, which is "the power of life to resist biopower," (Hart and Negri, *Commonwealth* 97) is a key core concept revealing the fundamental transformation of the mode of production.

Negri's biopolitics can not be considered as a universal theory to be accepted at all times with the same validity. His biopolitics is deeply interrelated with postmodernism. Post-modern is an era of new movement toward liberation and emancipation with the rise of new subjectivity, which is a kind of production and called 'Multitude.' For example, the sexual singularities in *Cloud Nine* organize a new gender network and represent biopolitical transformation.

In the post-modern era, singularity, biopolitics, and 'potenza' (dynamics or pleasure of life) are fundamentally different from

power which erases the singularity of society. As biopower in the society of control "extends into people's modes of live and the desire for liberation extends over every aspect of society" (Negri, *Empire and Beyond* 4), its oppressive power incurs its crisis consequentially. For no other reason but this, Negri recognizes life as the multitude of singularities (Casarino and Negri, *In Praise of the Common* 149). The multitude, which is "an open network of singularities that links together on the basis of the common they share and the common they produce" (Hart and Negri, *Multitude* 129), is inevitably productive and brings the productivity of singularities. Accordingly, the life in the post-modern becomes hypertrophy in biopolitics. To conclude, life becomes biopolitics and "the rediscovered terrain of all political thought" (Negri, *The Porcelain Workshop* 34).

The passage to empire offers new possibilities to liberation and potenza. It is not simply to resist these processes but to reorganize them and redirect them toward new ends like a new gender network in *Cloud Nine*. Through the struggles to construct an alternative, the multitude will have to invent a new constituent power that will one day take the population through and beyond Empire (Hart and Negri, *Empire* xv).

3. Clive's biopower over his family and the colonized

The setting for Act One is a 19th century African colony in Christmas. The play begins with a chorus of praise, which should be noted as the greatness of the British empire. Clive imposes the ideals of the British empire on his family and the African natives.

He "looks after Her Majesty's domains" (12) and wields the biopower of the boundaryless British empire. The British colonial ruler's house flies the Union Flag. Clive's colonization is applied not only to African colonists but also to all his family members in the African colony. Whether his family members are either Englishmen or the colonized, the entire population under the Union Jack is under the discipline and punishment of Clive as a representative of the British empire. The chorus and dialogue on the opening scene are enough to raise Clive up on biopower. With the curtain up, Clive governs an interesting parallel between colonial and familial oppression. He benefits from oppressing the population thus maintaining the empire.

> Clive: I am a father to the natives here, and father to my family so dear. My wife is all I dreamt a wife should be. And everything she is she owes to me.
> Betty: I live for Clive, the whole aim of my life is to be what he looks for in a wife. I am a man's creation as you see.
> Joshua: My skin is black but oh my soul is white. I hate my tribe. My master is my light. ··· What white men want is what I want to be.
> Clive: My son is young, I'm doing all I can. To teach him to grow up to be a man. (6)

The staunch colonizer Clive assigns all the social, familial, or gender roles to all his population based on the order of the modern British empire. There should be a faithful wife, a manly son, an obedient servant, a sincere friend, and so on. He wants all the values including both material and immaterial as well as attitudes under the Union Jack to be ruled by his colonial order with the name of Queen Victoria. Explaining why he should be

respected and how he represents biopower, Clive reproduces biopower drawing his son into the Oedipal triangle.

> You should always respect and love me, Edward, not for myself, I may not deserve it, but as I respected and loved my father, because he was my father. Through our father we love our Queen and our God, Edward. Do you understand? It is something men understood. (38)

To maintain biopower, Clive gets Joshua to discipline the population saying "You always have my ear. Any time" (26). The family members as well as the colonized are under constant surveillance while they stay at home-empire.

> Clive: I wouldn't leave you alone here with a quiet mind if it weren't for Joshua.
> Betty: Joshua doesn't like me.
> Clive: Joshua has been my boy for eight years. He has saved my life. I have saved his life. He is devoted to me and to mine. (Worthen I.1 108-112)[3]

Sovereign power which governed the western society has turned into disciplinary power from the modern era. The transformation of power explains the change of eyes to observe the population. In sovereign power the population looks up to the man in power, but in disciplinary power the man with biopower observes the population. Disciplinary power which represents 'panopticon' permeates all the levels of life and controls them like "capillary

3) A different version of *Cloud Nine*.

power" (Foucault, *Discipline and Punish* 195-228). "Seeing without being seen" is a key mechanism of disciplinary panoptic power.[4] As technology of power, panopticon accumulates the principles of discipline, "prisons resemble factories, schools, barracks, hospitals, which all resemble prisons" (228). The empire of Clive is not different from panopticon.

Clive is also subjected to an object of discipline and punishment of the empire. He needs to escape from the eyes of Joshua. He has sexual immorality with Mrs Sanders in the middle of prairie away from the Panopticon-like house. That's because he knows the moral order of the empire that "the sexually immoral person sins against his own body" (Corinthians 6:18). Though "I'd fuck your dead body and poison myself" (34), he willingly wields the biopower for the population upon coming back home.

> It is a pleasure. It is an honour. It is positively your duty to seek my help. I would be hurt, I would be insulted by any show of independence. (15)

It is his duty to take care of all the population in his house and in his empire as if it is Edward's duty "to take care of your little sister" (13). When Mrs Sanders "abuses his hospitality" and shows a critical viewpoint, there is "No place for her anywhere I should think" (52). Clive struggles through Act One to maintain the empire of identity. During the colonial regime, all the other

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4) For Foucault, the panopticon represents the way discipline and punishment work in the modern society. Bentham's panopticon is a device to victimize minority rights for maximizing total benefit (Himmerlfarb 76-81). It stems from a Greek word, "all seeing" (Stephen 201).

characters' singularities are compromised or even erased into identities according to the identity law of the modern British empire.

> Harry: This is the empire, Clive. It's not me putting a flag in new lands. It's you. The empire is one big family. I'm one of its black sheep, Clive. And I know you think my life is rather dashing. But I want you to know I admire you. This is the empire, Clive, and I serve it. With all my heart. (25)

Harry takes advantages of Betty's love to hide his heterogeneous sexual identity. In a disguised manner he pretends to conform to the authority of empire. Furthermore, he forces Edward not to tell "a word, never to your mother, nobody, please" (43). Harry looks like "a paranoiac machine" which means "primary repression" (Deleuze and Guattari 17).

When Clive talks about "friendship between men," Harry misjudgingly embraces him. As Clive thinks homosexuality is "a betrayal of the Queen," (46) it is the object of discipline and punishment.

> Clive: The most revolting perversion. Rome fell, Harry, and this sin can destroy an empire.
> Clive: You have been away from England too long. (46)

Clive thinks that Harry falls ill because he has lived too long away from the British empire. To him the empire is a political entity to oppress the population.

His biopower reaches a peak when he makes Harry and Ellen, both homosexuals, get married to maintain the biopower of the Victorian empire. As "Empire is one big family" (25), they need to get married to be part of the population of the empire. The

sexually oppressed are compulsively incorporated into the empire by heterosexual marriage. A ritual in the empire is marriage between a man and a woman. Thus, family has a constituent power and becomes the representation of empire when it is comprised only through opposite-sex marriage.

As Clive strictly forbids homosexuality under the structure of Clive-Queen Victoria-the Sun, it is impossible for both Harry and Ellen even to dream of homosexuality and another familial value. They don't even notice they are oppressed by the biopower of Clive because they are under the rainbow of British empire.

All the problems in the Clive's empire are solved by being and identity laws. By having a gay and a lesbian marry, he maintains and reproduces sexual identity. Furthermore, having a self-independent widow chased away from his empire, and having the colonized who plotted a rebellion killed, Clive says "The bad men are dead," and thinks "It is quite safe now" (53).

Though both colonial and personal sovereignty exist in a parallel, disciplinary governability is applied strictly to maintain these two incompatible sovereignties. Therefore, there can't be any resistance, crisis, or transformation. All the characters conform to the order of the biopower and don't dare to envision how they are oppressed in Act One. There is only one big empire of being and identity.

Although Clive is busy in drawing all the characters within the structure of the modern Victorian empire all through Act One, there is possibility for rupture and renewal within the empire. The primary repression of the empire brings crisis on the stage and the oppressed equip themselves for liberation and emancipation.

4. From paranoiac machines to the schizophrenic

A black servant played by a white actor wants to be what the white Clive wants him to be, and he does not properly value himself as black. Wearing a white mask, he plays the role of a watchman of the biopower on behalf of Clive. His racial identity is established by a European attitude. Joshua lies on the border as he is neither white nor black and as he looks like neither the oppressor nor the oppressed. He is a designated watchman of the panopticon-like empire.

> Clive: Joshua, you will have gathered there's a spot of bother. Rumours of this and that. You should be armed I think.
> Joshua: There are many bad men, sir. I pray about it. Jesus will protect us.
> Clive: He will indeed and I'll also get you a weapon. Betty, come and keep Harry company. Look in the barn Joshua, every night. (18)

A faithful servant Joshua is an artefact of Clive. The colonized Joshua is imbued with white spirit by Clive. He resists his racial singularity and becomes a paranoiac machine which faithfully conforms to the code of the empire. However, on realizing that he doesn't have the actual authority on home-empire, he suffers from schizophrenia. He finally points a gun at Clive's head to terminate the life of a paranoiac machine. His metamorphosis from a paranoiac machine to the schizophrenic opens a new way of biopolitics to the population of the empire.

As Joshua is neither white nor black, his tragic racial identity

invokes violence. Clive is shot by the "dark, mysterious, treacherous" schizophrenic as he worried (22). His violent provocation is regarded as a phenomenon for schizophrenic defective state.

Joshua's paranoiac racial identity comes from Clive-made white male attitude. Imperial and racist culture of the empire reduces African singularity to the construction of white identity. His schizophrenic originates from the recognition for singularity. Although he recognized all humanity is one undivided, he finally comes to recognize plural/different forms of humanity.

Betty is played by a male actor in Act One. That's because Clive and his patriarchal empire cannot envision women's identity. Cross-dressing is a dramatic technique to take off social masks. Betty, Edward, and Joshua wear the masks the modern Victorian imperial power obliges. As "Clive is my society" (14), Betty wants to be what men want her to be, and she does not value herself as a woman. Betty is infused with male attitude. Therefore, her own gender identity is suppressed in the empirical regime. She wears man-made identity. That's because she does not have biopower to exercise. Furthermore, she does not even notice that she is suppressed by the biopower.

Edward is played by an actress in Act One. He pretends to be a manly boy conforming to the empire of identity. Wearing a mask of a woman is good enough to reflect his singularity beneath the identity. His cross-dressing also highlights the way Clive tries to impose traditional male behaviour on him and expresses the impossibility of Edward's conforming to Clive's heterosexual standards. "Wishing the others would all be killed" Edward dreams of subverting Clive's standards.

Edward: You know what we did when you were here before. I want to do it again. I think about it all the time. I try to do it to myself but it's not as good. Don't you want to any more?
Harry: I do, but it's a sin and a crime and it's also wrong.
Edward: But we'll do it anyway won't we?
Harry: Yes of course.
Edward: I wish the others would all be killed. (31)

All the population oppressed by biopower willingly takes part in playing hide-and-seek to temporarily release the feeling of liberation. During the game, those who suffer from oppression have forbidden encounters. Avoiding Clive's eyes, Harry has secret intercourse with Edward. Including their encounter, Harry and Betty, Harry and Joshua, Clive and Joshua, Clive and Mrs Saunders, and Betty and Ellen secretly unmask their own conspiracy. Observing all the forbidden encounters, Joshua is at a loss and sick and tired of the mask play. He is finally ready to show schizophrenic behavior.

When Edward watches Joshua raises his gun to shoot Clive, "he puts his hands over his ears" (54). Joshua's violent schizophrenic action engenders another schizophrenic reaction. Edward symbolically castrates Clive ignoring the schizophrenic action. By resisting heterosexuality and pursuing forbidden homosexuality, Edward finally diverges from the Oedipal triangle and refuses to inherit the regime's biopower.

"The schizophrenic is the universal producer" (Deleuze and Guattari 7). They finally renounce the roles of paranoiac machines and express their forbidden reality by taking off their social masks. Cross-dressing[5] devotes to marking what the reigning empire wants

5) Biopolitical transformation in *Cloud Nine* is effectively staged by the dramatic

to see as real and to illuminating the social mask which conceals the entity of empire.

5. A new gender network of singularity

During the colonial era, ironically, a close colonization acts as a midwife to give birth to biopolitical transformation. That means the crisis of biopower is caused by the oppressive power itself. When the crisis of Act One climaxes with a forced marriage between Harry and Ellen, the biopower of being and identity reaches the limits and is castrated by the symbolic death of Clive. The crisis caused by the oppressive power makes a breakthrough for biopolitical transformation. This paper proposes that the limits of the biopower provides a possibility for a new mode of production.

Without the belief in transformation and becoming, a new mode of production and new capital relations would not be imagined. Biopolitical transformation becomes possibile by reterritorializing biopower and capital relations. The characters in Act Two show how they make revolutionary-immaterial production.

They start a journey into the empire of singularities and becoming. Their strategy is to form a new gender network. Believing the possibility of different familial values, they express the desire of liberation and emancipation all though Act Two. Maintaining peaceful productive relationships, all the characters collectively

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techniques such as cross-dressing in each act, and role-doubling between the two acts. To dramatically demonstrate ideologic considerations on biopower and biopolitics, the playwright makes the most of these farcical exaggerations.

engaged in constituting a new perspective of family.

They discuss the productivity of immaterial values which bring the pleasure to life. Outside the traditional family system, they experiment with new familial values resisting the biopower and exercising the biopolitics. They are nothing but nomads and multitude.

> The power in this context is totally different with sovereign power rather it is deeply related to the biopolitics of multitude. Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power. … There points of resistance are present everywhere in the power network. Hence there is no single locus of great Refusal. (Foucault, *The History of Sexuality* 95-6)

The metamorphosis from the empire of identity to the empire of singularity is recognized as biopolitical transformation. With this transition which becomes possible through the productivity of immaterial values such as gender, sexuality, race, and family, empire shows its own propensity for the expansion of sovereignty, reorganization of sovereignty, and its new effect.

It is needed to notice a gap of time to understand the propensity of empire. A hundred years have passed between the Acts, but for the characters only twenty-five years. This gap is to explain the notions of 'caesura (pause)' and 'interregnum (discontinuity).' With these notions, the shift from the modern to the post-modern can be explained. The shift is not the result of successive development.

> when they were young, everyone felt that they had received very conventional, almost Victorian expectations and that they had made great changes and discoveries in their lifetimes. (Worthen 557)

This gap is also to explain the biopolitical transformation or the paradigm shift from Victorian expectations to today's expectations regarding sexuality and familial values. The shift is connected to a new gender network. Universally accepted opinions about gender and family were materialized in the modern Victorian period. Some of them have continued even today. However, if they happen like caesura/interregnum between Act One and Two, a revolutionary change can be caused. From this point of view, the productivity of immaterial values is connected to biopolitical transformation.

The first act is male dominated and firmly structured empire. In the second act, more energy comes from the lesbians and the gays. This energy produces pleasure of life (potenza). This new form of energy is "divine" and called "Numen" (Deleuze and Guattari 13). The uncertainties and changes of society, and a more feminine and less authoritarian feelings, are reflected in the looser structure of the second act. Betty, Edward and Victoria all change from the rigid positions they were left in by the first act.

Betty's male attitude comes to be transferred to a female attitude in Act Two. An actor understudies Betty in Act One and an actress plays the role of Betty in Two. She wears women's identity constructed by the biopower at the beginning of Act Two.

> Betty: It's since I left your father.
> Victoria: Mummy, it really was the right decision.
> Betty: Everything comes at me from all directions. Martin despises me.
> Victory: Of course he doesn't, mummy.
> Betty: Of course he does.
> Betty: But I'm so frightened. (68)

Although Betty feels terrified of living alone without a man, she shows the change of attitude after watching the energy which spurts from the gays and the lesbians. She goes though a biopolitical transformation and willingly takes part in a new gender network. Betty finally realizes how she was oppressed by Clive and regrets her past. To liberate her oppressed sexuality and resist the oppressive biopower, she emancipates previously forbidden sexuality.

> I used to touch myself when I was very little, I thought I'd invented something wonderful. I used to do it to go to sleep with or to cheer myself up, … She dragged my out so quickly I hit my head and it bled and I was sick, and nothing was said, and I never did it again till this year. … I felt angry with Clive and angry with my mother and I went on and on defying them, and there was this vast feeling growing in me and all round me and they couldn't stop me and no one could stop me and. … But I felt triumphant because I was a separate person from them. And I cried because I didn't want to be. But I don't cry about it any more. (Clive goes. Betty from *Act I comes*. Betty *and* Betty *embrace*) (95-7)

Betty has sexual awareness by inventing something wonderful and exclaims in delight and satisfaction. And she is determined not to cry and not to be suppressed by biopower. She hereby materializes her biopolitics.

Edward's sexual singularity is so heterogeneous and unparallel to what Clive pursues in Act One that he could not but surrender himself to disciplinary oppression of biopower. However, he rejects the biopower reproduced by white male power and opens a new way to sexual singularity.

> Edward: I like women.
> Vic.: That should please mother.
> Edward: No listen Vicky. I'd rather be a woman.
> Edward: I'm sick of men.
> Vic: I'm sick of men.
> Edward: I think I'm a lesbian. (80)

His brand new sexuality is peculiar even to Gerry and Lin too. He rejects the inheritance of biopower with singularity. It is expected that he is transformed to perfectly happy after metamorphosing into both gay and lesbian. Edward is willing to give up the life of reproducing the Oedipal triangle by becoming both a gay and a lesbian. Without fixed gender identity, he becomes perfectly happy living with lesbians. He takes care of women's children working for their new gender network.

Victoria metamorphosizes from a wordless and invisible girl to a self-independent woman.

> Why the hell can't he just be a wife and come with me? Why does Martin make me tie myself in knots? No wonder we can't just have a simple fuck. No, not Martin, why do I make myself tie myself in knots. It's got to stop, Lin. I'm not like that with you. (74)

Victoria finds a reason why she can't maintain normal relations with Martin. It is not originated from himself but from herself. It is not because she is a born lesbian but because she puts herself under galling restrictions. That's why she experiments to free herself from restraint collaborating with the other sexually oppressed.

Lin quite deliberately implements biopolitical transformation.

Although she tries hard to implant gender singularity into her daughter Cathy and to experiment a new gender network with other lesbians, she sometimes shows the limits of the transformation. When her daughter Cathy throws stones into a pond, she threatens Cathy with the oppressive biopower saying "That man's going to get you" (74). Acknowledging how she is oppressed by biopower, she says "I've changed who I sleep with. I can't change everything" (75). Victoria also shows her own limit regarding familial values. To build a new gender network, she needs to overcome the oppressive family structure.

> Betty: And the three of you are living in that tiny flat with two children. I wonder if we could get a house and all live in it together? (90)
> Vic.: I don't want to live with my mother.
> Lin: Don't think of her as your mother, think of her as Betty.
> Vic.: But she thinks of herself as my mother. (91)

This is a kind of divine ritual activity for all the sexually oppressed. After a wide range of discussion and a divine ritual, sexual singularity finally establishes a productive network family with cooperative alliance. This is the moment that 'nec plus ultra' inscribed on the Pillars of Hercules at Gibraltar is overcome. With this ritual process they finally show the possibility for a new familial value, a new gender network society, and new subjects beyond hybrid subjects.

A key of biopolitical transformation is the production of a new subjectivity. This new subjectivity is a kind of multitude. Multitude is a set of singularity. The singularities finally become the common in Act Two. A new gender network is formed by binding singularities as the common.

6. Conclusion: From identity toward singularity

Two empires are represented in *Cloud Nine*. One is the empire of being and identity, and the other is of becoming and singularity. All the characters in Act One look like paranoiac machines trying to hard to put themselves under the primary repression of Clive's biopower. The primary repression itself brings crisis. As crisis is a journey of transformation, they implement biopolitical transformations by metamorphosing from paranoiac machines to the schizophrenic. Rupture and renewal bring the movement of biopolitics to the population. The biopolitical transformation is to explain 'the representation of empire', 'the rise of multitude', 'the possibility of another world', and 'critical potentiality and dynamics.'

The characters in Act One consist of the ruler and the ruled. One single ruling power of the empire in Act One is Victorian expectations. The expectations on sexuality and marriage are represented as not only valid up to this time but also crucible to overcome. The sexually oppressed characters revolutionarily go beyond the Victorian expectations by forming a new gender network.

This is a kind of emancipation. It becomes possible through biopolitical transformation, which produces a new perspective for another empire. With respect to the productivity of immaterial values such as a new gender network and different familial values, this new empire features in singularity which is transformed from identity and finally becomes the common. Destiny of empire is a long journey into singularity against primary repression of identity. And its destiny opens a new horizon for transformations in social ontology.

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[국문초록]

제국의 운명:
카릴 처칠의 『클라우드 나인』에 나타난 삶정치적 제국

홍은숙

『클라우드 나인』에서의 성, 인종, 가족과 같은 비물질적 가치는 '삶의 질적 변화'와 '삶정치적 변화'를 가능하게 한다. 역할교환과 사회적 배경의 변화 등에 주목하면서, 이 글은 식민지/정치적 억압과 개인적/성적 억압사이의 병렬뿐만 아니라 제국의 삶정치적 변화에 주목한다.

1막은 19세기 아프리카 식민지를 배경으로 한 '정체성의 제국'으로 근원적 억압의 삶권력을 표상한다. 1막의 등장인물들은 억압하는 클라이브와 복종하는 사람들이며, 1막에 제시된 제국의 보편성은 근대의 유산이다. 그리고 성과 결혼에 대한 태도에 있어서 빅토리아 시대의 유산은 2막에서도 잔재한다.

2막에서 성적 특이성을 지닌 등장인물들은 기존의 억압적 가족가치가 아닌 다른 차원의 가족가치를 추구하며 삶정치의 변화를 주도한다. 『클라우드 나인』에서 변화의 에너지는 성적 특이성 지닌 인물들의 해방과 자유의 움직임에서 뿜어져 나온다. 특히 1막에서 가장 성적으로 억압되었던 베티는 게이와 레지비언에게서 뿜어져 나오는 에너지를 경험한 후 자신이 억압받아왔다는 사실을 인식하고, 새로운 젠더 네트워크에 동참한다. 성적으로 억압된 인물들은 고정된 성적 정체성을 거부하고 그리고 삶권력에 저항하면서 특이성들의 열린 네트워크를 형성한다.

새로운 젠더 네트워크에 동참하는 이들이 발산하는 에너지는 신성한 에너지이며 삶의 활력을 낳는다. 『클라우드 나인』이 제시하는 제국은 삶정치적 변화의 과정으로, 고정된 정체성에서 활력의 특이성 되기/생성의 정치체이다. 즉 제국의 운명은 정체성에서 특이성으로의 끝없는 되기 과정에 놓여 있다.

주제어: 비물질적 가치, 삶권력, 삶정치, 제국, 『클라우드 나인』, 특이성

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