

LATVIJAS UNIVERSITĀTE

BAKALaura DARBS

RĪGA 2017

UNIVERSITY OF LATVIA
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH STUDIES

**REPRESENTATION OF WAR IN CHANG-RAE LEE'S
NOVEL 'THE SURRENDERED'**

**KARA REPREZENTĀCIJAS ČANGA-REJA LĪ ROMĀNĀ
“PAKĻAUTAIS”**

BACHELOR THESIS

Paula Čirkste
Matriculation card No. pc13006

Adviser: prof. Irina Novikova

RĪGA 2017

ACKNOWLEDGEMENTS

I would like to express gratitude to Professor Irina Novikova, the adviser of the present Bachelor thesis, for the help and support provided during the writing of the thesis. The advice given during the writing helped to develop and improve the research, providing comprehensive information about the topic of the research. Additionally, I would like to thank the staff of the University of Latvia and the Faculty of Humanities for giving me the opportunity to study English Philology. The knowledge and experience received during the eight semesters at the faculty is invaluable.

ANOTĀCIJA

Bakalaura darba mērķis bija analizēt kara reprezentācijas Čanga Reja Lī romānā “Pakļautais”. Darba empīriskais pētījums ir veltīts kara reprezentācijai, kas ir attēlota ar romāna trīs galvenajiem varoņiem, kā arī Lī kara attēlojumam kā pastāvīgai daļai no vēstures. Darba teorētiskais pētījums apraksta Amerikāņu kara romāna žanru, sniedz pārskatu par mūsdienu Āzijas amerikāņu literatūras lomu un galvenajām tēmām, koncentrējoties uz dažiem autoriem, un priekšstatu par Korejas karu kā aizmirsto vai nezināmo karu. Bakalaura darba izpētē izmantots kvalitatīvā pētniecības metode – rūpīga teksta lasīšana. Kara reprezentācijas analīze atklāja, ka “Pakļautais” atšķiras no standarta postmodernisma Amerikas kara romāna.

Atslēgvārdi: kara reprezentācija, Amerikas kara romāns, vēstures romāns, Āzijas amerikāņu literatūra, Korejas karš.

ABSTRACT

The aim of the present Bachelor thesis was to analyse the representation of war in Chang-rae Lee's novel *The Surrendered*. The empirical research of the thesis focuses on war representation through the three main characters of the novel and Lee's portrayal of war as a recurring feature in the history. The theoretical research presents the description of the genre of American war novel, an overview on the role and general themes of contemporary Asian American literature, focusing on a few prominent authors, and the perception of the Korean War as the forgotten or unknown war. The research method applied in the present thesis is qualitative research – close textual reading. The analysis of war representation in *The Surrendered* revealed that it occasionally deviates from the general conventions of postmodern American war novel.

Key words: war representation, American war novel, historical novel, Asian American literature, the Korean War.

CONTENTS

Introduction	1
1. Methodology.....	3
2. Literature Review	4
2.1. The genre of historical novel	4
2.2. The genre of war novel	4
2.2.1. American war novels.....	5
2.2.1.1. The Korean War in American war novels	6
2.3. Contemporary Asian American literature	7
2.3.1. Amy Tan.....	8
2.3.2. David Henry Hwang.....	8
2.3.3. Chang-rae Lee	9
2.3.3.1. Summary of literary reviews of Chang-rae Lee’s novel ‘The Surrendered’	10
3. The Representation of War in ‘The Surrendered’	12
3.1. The historical context of ‘The Surrendered’	12
3.1.1. The Japanese invasion of Manchuria	12
3.1.2. The Korean War	12
3.1.2.1. The Korean War as the forgotten or unknown war	13
3.2. The plot of the novel	14
3.3. War representation through the main characters of the novel	18
3.3.1. June Singer	19
3.3.1.1. Loss of parents.....	19
3.3.1.2. Fear of soldiers	19
3.3.1.3. Description of the lives of refugees	20
3.3.1.4. Loss of siblings.....	22
3.3.1.5. Life in Korea after the war and the determination to leave Korea	22
3.3.1.6. Life in the USA after the war as an escape from the past	24
3.3.1.7. Cancer.....	26
3.3.1.8. Conclusions	26
3.3.2. Hector Brennan	27
3.3.2.1. Opposition to war	27
3.3.2.2. Soldiers’ war experience	28
3.3.2.3. Treatment of war prisoners and relationship of soldiers	29
3.3.2.4. Fear of killing	31

3.3.2.5. Life in Korea after the war	32
3.3.2.6. Life in the USA after the war	33
3.3.2.7. Conclusions	34
3.3.3. Sylvie Tanner	35
3.3.3.1. Life during the war: starvation, violence, death	35
3.3.3.2. Loss of parents	37
3.3.3.3. Life in the USA after the war: trauma and drug addiction	38
3.3.3.4. Life during the war in Korea	39
3.3.3.5. Conclusions	39
3.4. The representation of war as a recurring historical event	40
3.4.1. The Battle of Solferino	40
3.4.2. Tribal conflicts in Congo	41
3.4.3. The Japanese invasion of Manchuria	41
3.4.4. The First World War and the Second World War.....	42
3.4.5. The Korean War	42
3.5. Summary of the analysis of war representation in the novel	43
Conclusions	45
Theses	47
References	48

INTRODUCTION

The present Bachelor thesis is devoted to the analysis of war representation in Chang-rae Lee's novel *The Surrendered*, which was published in 2010. *The Surrendered*, a postmodern American war novel, focuses on the Korean War in the 1950s and provides an insight into the lives of three characters, depicting their experiences before, during and after the war.

Although the Korean War, which is often referred to as the unknown or forgotten war, took place more than fifty years ago, the two parts of the country – North Korea and South Korea – have not made peace yet. Therefore, Lee's novel is noteworthy as it depicts a forgotten war whose impact is still significant in the present world.

A collection of secondary sources has been compiled to provide information about topics related to the present research. Sanborn (2012) and Belletto (2015) have analysed American war novels and their features. The importance of the role of contemporary Asian American writers in the literary world has been analysed by Koshy (1996) and Huntley (2009). Additionally, Huang (2010) has researched the cultural and historical background of Lee's novels.

The goal of the research is to compare Chang-rae Lee's manner of war representation in *The Surrendered* to the general conventions of postmodern war novel and historical novel. The research objectives are the following:

- to collect, read and analyse the secondary sources related to the research topic – books and articles concerning war literature, history of the main military conflicts featured in the novel and contemporary Asian American writers, focusing on Chang-rae Lee;
- to read Chang-rae Lee's novel *The Surrendered* and analyse the representation of war in the book, focusing on the main characters;
- to compare war representation in *The Surrendered* to the conventions of a war novel and historical novel;
- to summarise the findings of the research;
- to draw relevant conclusions.

The research questions are the following:

1. What features of postmodern American war novel and historical novel are present in Chang-rae Lee's novel *The Surrendered*?
2. How does Chang-rae Lee explore the perception of the Korean War as the forgotten or unknown war?

The research method applied in the present thesis is qualitative research – close textual reading, which is related to historical and cultural analysis.

The first chapter of the thesis is devoted to the research methodology applied in the study.

The second chapter of the research presents the analysis of secondary sources related to the research topic. The chapter presents a brief description of historical and war literature, focusing on American war novels and their conventions; and information about contemporary Asian American writers, focusing on Chang-rae Lee and his novel *The Surrendered*.

The third chapter of the thesis presents the results of the research. The chapter provides an overview of historical context of *The Surrendered*, exploring the perception of the Korean War as the forgotten or unknown war; an overview of the plot in *The Surrendered*; war representation through the main characters; war as a recurring feature in the history; and the summary of the analysis.

Last but not least, the chapter of Conclusions features a general overview and draws relevant conclusions on all chapters of the thesis.

1. METHODOLOGY

The first chapter of the thesis presents the discussion of research methodologies and methods applied in the study.

To begin with, the general method of this thesis is qualitative research. This method is suitable for this research as the thesis deals with literary analysis. Braun and Clarke (2013) write that analysing and questioning are required for qualitative research methods. Additionally, the authors write that qualitative research can be flexible, exploratory and open-ended.

Close textual reading, which is a qualitative research method, was chosen for the present thesis. As the study is related to historical and cultural analysis, this method is suitable for the present thesis. Brummet (2010) writes that close readings must take into account historical and textual context using mindful and disciplined reading in order to obtain a deeper understanding of its meanings. Ruiz de Castilla (2017) writes that a close reading investigates the relationship between the internal workings of texts in order to reveal what makes a particular text to be persuasive. Close textual reading should feature reasonable interpretations of a text, which is achieved by conducting multiple readings of a text. The author writes that during the first close reading of a text the readers might become aware of their initial reactions, but multiple readings can help reach a stable and comprehensive interpretation. On the whole, close textual reading is suitable for this research as analysing war representation in *The Surrendered* requires a meticulous and in-depth analysis.

The research object of this thesis was Chang-rae Lee's novel *The Surrendered*. The following procedure was applied in order to carry out the research:

1. The first step of the research was to read *The Surrendered*, using close textual reading method, focusing on the representation of war in the novel.
2. The next step was to analyse the representation of war in the novel, focusing on the main characters and the issues of war expressed through them, and the representation of the Korean War as the forgotten and unknown war.
3. The final step of the research featured comparing the analysis of war representation in *The Surrendered* to the general conventions of a historical and war novel, analysing the similarities and differences.

The research method and the description of the research procedure have been detailed in this chapter of the thesis. The following chapter will present the analysis of secondary sources related to the topic of the research.

2. LITERATURE REVIEW

The second chapter of this thesis presents the literature review, featuring topics that are relevant to this research. The literature review is divided into four subchapters. The first part contains a brief overview of the genre of historical novel. The second part features a general overview about the genre of American war novel, providing an insight into the Korean War representation in novels. The third subchapter provides an overview of contemporary Asian American literature and its major themes, and most prominent writers and their publications, including the author of *The Surrendered* Chang-rae Lee.

2.1. The genre of historical novel

Chang-rae Lee's book *The Surrendered* is a historical novel; therefore, it is necessary to provide a brief overview of the genre.

Johnson (2002) considers that a historical novel is fiction set in the past (fifty or more years ago), and whose author is writing from research, not from personal experience. The author writes that the goal of historical novels is not to precisely portray what life used to be in a historical period; the authors focus on the plot and characters.

De Groot (2010: 2) writes that the genre of historical novel 'can take place within numerous fictional locales', for example, romance, detective, fantasy, postmodern, horror. The author writes that 'a historical novel might consider the articulation of nationhood via the past, highlight the subjectivism of narratives of History, [...] question writing itself, and attack historiographical convention' (ibid.). De Groot states that historical novelists explore 'the dissonance and displacement between then and now, making the past recognisable but simultaneously authentically unfamiliar' (ibid.: 3).

Brantly (2017: 3) writes that traditional historical novels did not disappear during the postmodern era; they 'raised awareness of narrative claims to power'. The author writes that 'the historical novel [...] has become, during the postmodern era, a transnational tool for exploring how we think of nations and nationalism and what a society should, or should not, look like' (ibid.: 15).

2.2. The genre of war novel

As *The Surrendered* is not only a historical novel, but also a war novel, it is important to analyse the genre of war novels, concentrating on American war novels. The analysis is necessary to compare Lee's novel to other war novels.

As long as people have existed, the wars have co-existed with them – it is one of the most widely covered topics in history, which has been preserved in songs, poems, epics, tales and artwork. Ashe and Patterson (2014) name war as the first subject of literature. The authors note that the idealization of war drives the destruction of people, cultures and landscapes. McLoughlin (2011) brings up the question: how can war, which is an act of destruction, give rise to literature, which is the opposite – an act of creation? The author proposes that on one hand, war literature glorifies violence, perpetuates war and obscures suffering. On the other hand, war writings warn people against pursuing military conflicts, exposes the atrocities of war and argues for peace. Additionally, the author writes that war literature should be as realistic and historically accurate as possible, based on true facts, objective. However, the terms 'fact', 'truth', 'objectivity' are arguable; it depends on many factors, for example, the writer of the book. McLoughlin compares war writer to a knowledgeable guide, and that one is required to have personal experience in order to properly convey it.

2.2.1. American war novels

Several authors have analysed and detailed the conventions of American war novels throughout the years. As *The Surrendered* is a postmodern war novel, the present subchapter focuses on postmodern American war novels.

To begin with, Yuknavitch (2001) has written about the portrayal of violence in war novels, focusing on American war novels. The author writes that Americans generally base their understanding of war culture 'on the experiences of the white soldier male, his heroisms, his victimizations, his battles, wounds, and braveries' (2001: 8). Additionally, Yuknavitch emphasises the importance of the genre of war film and war photography.

Maršálek (2006) has analysed the features and themes of American war novels. The author writes that war novels have a tendency to present all events straightforwardly, using the naturalistic or realistic mode. In general, the aim of war novels is to assess, narrate and document wars, using language that often follows the way real soldiers speak. The author notes that war novels are highly descriptive, emphasising details to make the readers feel as if they were present in the war themselves; one of the main goals of war novel authors is to

perfectly portray the environment. The author describes the principal themes of American war novels: friendship, love, death and cruelty, the absurdity of war, political propaganda, ideology.

Sanborn (2012) has analysed American war novels in his book *The American Novel of War: A Critical Analysis and Classification System*. Sanborn writes that American war novels usually focus on a central isolated individual and are narrated by a single narrator, from a single narrative perspective. The author writes that postmodern American war novels often feature a non-linear narrative; time can shift within a chapter, paragraph or even a sentence. Additionally, postmodern American war novels often present life in a manner of anti-realism, in which characters escape the reality – they use drugs or suffer post-traumatic psychosis. Sanborn writes that postmodern war novels regularly feature an anti-hero – a flawed, but occasionally heroic figure.

Additionally, Sanborn writes that one of the main characteristics of American war novels is that the war is the central theme and defining action of the text; the novels feature the rhetoric of war. Additionally, the author states that the violence in American war novels is neither symbolic, nor metaphorical – it is real. Sanborn emphasises that a significant number of fighting peers, both primary and secondary characters, die in American war novels. Additionally, the author writes that ‘the death of noncombatants is a facet of all wars, and therefore must be a facet of all accurate novels of war’ (2012: 14). Similarly, local people are often forced to become refugees in their own land. The author analyses Korean War literature, stating the dominant element of the weather as enemy in the texts of the Korean War is the cold: ‘Severe, brutal, and life-threatening, the cold becomes a character in the American novels of the Korean War’ (ibid.: 186).

2.2.1.1. The Korean War in American war novels

There are many novels that have been written that focus on various wars that Americans have participated in. Numerous authors have dedicated their novels to the American Revolutionary War, the American Civil War, the First and Second World Wars, the Vietnam War, etc. However, there are not many American novels that are dedicated to the Korean War. As the book chosen for analysis for this research mainly focuses on the Korean War, it is necessary to present the representation of the Korean War in American war novels.

It is important to note that the Korean War is represented less frequently than other wars of the same scale in American novels; it is often referred to as the forgotten or unknown

war. As the Korean War was an event that Americans wanted to forget, it is not featured in many American war novels. Edwards (2000: 5) writes that ‘the service of the veterans was never well acknowledged by the nation that had sent them. [...] The American solution was to let the reality of the Korean War waver and then disappear’. Therefore, the Korean War was seen as a humiliation for Americans as it did not result in their victory. When the war ended there were no large-scale celebrations. In contrast to the Second World War, the Korean War soldiers were not seen as heroes. As a result, the Korean War was perceived as a taboo topic, and authors were discouraged to write about it. However, in the most recent decades the Korean War has been featured in novels that are written by Asian American writers who explore the war from the opposite perspective. Instead of portraying the events from the American point of view, they feature events from the Korean or Chinese viewpoint.

Belletto (2015) has analysed the role of the Korean War in American war literature as a part of the Cold War. The author has divided Korean War literature in two broad phases: the first phase are books written shortly after the war, generally by white, male Americans who participated in the war or had ties to the US military. The writers of this phase were absorbed in the Cold War frame, without being able to conceptualise the war as anything beyond a proxy battle in the larger Cold War. The second phase are books were written in later years by first or second generation Korean Americans who experienced the war directly, or explored the cultural memory of the Korean War. The authors question the Cold War frame itself, therefore pushing the meaning of the Korean War beyond the limits of the Cold War perspective of Americans. Belletto writes that for the writers of the second phase, ‘the Korean War is a signal event of the twentieth century. In their work [...] the war radiates out, its influence felt widely, rather than being reduced to a military conflict figured, from a US point of view, through the rhetoric of “limited war”’ (ibid.: 64). Additionally, the second-phase authors offer another side of the story – a Korean perspective. Belletto speculates that there would not be Korean American literature without the Korean War.

2.3. Contemporary Asian American literature

As *The Surrendered* was written by an Asian American author, featuring viewpoints from both American and Korean sides of the war, it is important to present the role of Asian American writers in the literary world as they are not always properly acknowledged: ‘Asian American writers are in a position analogous to that of Asian Americans themselves: salubrious but maybe inessential’ (Maharan, 2016). Additionally, this subchapter presents a

brief overview of the most prominent contemporary Asian American authors, focusing on Chang-rae Lee and his novel *The Surrendered*.

Koshy (1996: 315) writes that ‘unlike African American, Native American or Chicano literature, Asian American literature inhabits the highly unstable temporality of “about-to-be”, its meanings continuously reinvented after the arrival of new groups of immigrants and the enactment of legislative changes’. Additionally, the author emphasises the importance of the affirmation of ethnic identity in Asian American literature.

According to Huntley (2009: 44), ‘Asian American literature is the creative work of writers of Asian descent who identify themselves as Americans and who view their own experiences and the world through the dual lenses of their American identities and their ethnic roots’. Many of their literary works feature the experience of immigration, the issues of biculturalism, language and their identity.

2.3.1. Amy Tan

Amy Tan (1952), born in the USA, is the daughter of Chinese immigrants and has written multiple books exploring the lives and relationships Chinese immigrants in America. Tan has published several books; her most well-known novel is *The Joy Luck Club* (1995) that explores the life of four Chinese immigrant families in the USA. To provide accurate historical background, Tan thoroughly researches the necessary topics to ensure authenticity. ‘Tan is credited with sparking the trend for fiction that explores ethnic identity’ (Mulkerrins, 2013). Additionally, Huntley (2009: 43) describes Tan’s signature narrative style: ‘Commentary is juxtaposed with memory, [...] American culture with Chinese tradition, past with present in a collision of stories and voices and personalities, filtered through the point of view of an Asian American author who lives between worlds’. Huntley writes that Tan, similarly to other Asian American writers, derives the stories from her own experiences in the neighbourhoods of America’s diaspora cultures.

2.3.2. David Henry Hwang

David Henry Hwang (born in 1957) is a playwright and screenwriter; he was born in the USA after his parents emigrated from China. He has penned multiple plays and movie scripts, and his most famous writing is the play *M. Butterfly* (1988) which earned the author the Tony Award (Kuiper, 2015). Hwang also wrote the screenplay for the movie adaptation of *M.*

Butterfly, which was released in 1993. In an interview the author says that he wrote *M. Butterfly* as an attempt to deal with some aspects of orientalism. Hwang says that ‘the play has been taken as a commentary or a criticism of Western attitudes toward the East. [...] The West, having had the advantage of being the colonial power [...] has an attitude of condescension toward the East’ (DiGaetani, 1989: 141).

Roberts (2014) points out that for many years Hwang was the only Asian American playwright whose plays were produced on Broadway. The author writes that in the last 30 years the themes of Hwang’s plays have changed with the evolution of Asian American identity. While in the 1980s Asian Americans wanted to distance themselves from stereotype of perpetual foreigner; in the recent years they have accepted the idea of trans-culturalism.

2.3.3. Chang-rae Lee

Chang-rae Lee (born in 1965) is a Korean American author who moved from South Korea to the USA when he was three years old. When Lee became a student at an elementary school, he considered changing his name to an easier, more Western-sounding one as he was eager to embrace the living in the USA; however, he opted for his Korean name. Lee attended Phillips Exeter Academy and Yale University and released his first book *Native Speaker* in 1995, which tells the story of a Korean American man who is leading multiple lives (Garner, 1999). Lee wrote two more books (*A Gesture Life* in 1999 and *Aloft* in 2004) before publishing his fourth novel *The Surrendered* in 2010, which was nominated as a finalist for the Pulitzer Prize for fiction in 2011. Lee’s most recent novel *On Such a Full Sea* was published in 2014. Lee has revealed that some of the events of *The Surrendered* have been inspired by his father’s life. The author has said that June’s loss of her younger siblings is based on his father’s experience: ‘[My father] actually lost two siblings during that time—a sister to pneumonia, but also a younger brother, who, like June’s siblings in the book, fell off the top of a refugee train in the middle of the night, and was killed’ (Fassler, 2011).

There are many articles and interviews that explore the cultural and historical background of Lee’s novels. For example, Lee has given his opinion on American exceptionalism, stating that it still exists. Lee has said: ‘I think it’s actually a way for us to feel better about ourselves when we have serious problems in our society in terms of disparities in wealth, education, health care... There are several societies that coexist in America now’ (Singh, 2014). Additionally, Huang (2010: 2) has written that in Lee’s novel *Native Speaker* ‘by simply casting the Asian American as a spy, Lee has put a door in the wall between the

genres of immigrant fiction and spy fiction'. Huang states that Lee's *A Gesture Life* criticises 'two hallowed narratives that immigrant novels are expected to offer: an "authentic" account of the immigrant-protagonist's culture of origin as the site of historical trauma, and an assimilationist success story that affirms the idea of American exceptionalism' (ibid.: 45). The author writes that *A Gesture Life* does not provide a comfort story of American dreams or comfort against Asian nightmares.

Although Chang-rae Lee's novels, most notably *Native Speaker*, have been the topic of many research articles, there are not many analyses that have been devoted to *The Surrendered*. For example, Amfreville (2013) has analysed the significance and symbolism of a book (*A Memory of Solferino*) that was owned by multiple characters of *The Surrendered*. Hsu (2013) has explored the ontology of race and disability in Lee's novel. Hsu writes that 'even minor characters are conspicuously marked by maimed or misshapen body parts, the outcome of physical injury or congenital anomaly' (ibid.: 19).

2.3.3.1. Summary of literary reviews of Chang-rae Lee's novel 'The Surrendered'

The Surrendered has generally received good reviews; however, critics have pointed out some flaws in the novel as well. For example, Wood (2010) writes: "'The Surrendered' [...] – a book that is commendably ambitious, extremely well written, powerfully moving in places, and, alas, utterly conventional. Here the machinery of traditional, mainstream storytelling threshes efficiently'. Churchwell (2010) praises Lee for effectively building suspense around the events of the novel, but criticises the author for a lack of answers provided to the reader of the book: 'The problem with *The Surrendered*, despite Lee's characteristically elegant prose [...], is that few of these questions are adequately answered'. Rafferty (2010) writes: 'This novel [...], gathers life greedily, hungrily, but with a certain stealth: Lee doesn't bolt it all down at once. [...] "The Surrendered" [...] is about the horrors of war and the sorrows of survival, yet its manner is quiet, watchful, expectant [...].' Boddy (2010) describes the book: 'Lee's novel manages to be both an ossuary, with bones piled up in commemoration and warning, and a gripping page-turner'. However, Boddy criticises Lee's choice of portraying Hector as the main character, June and Sylvie being supportive characters, often existing to highlight Hector's struggles. Ciabattari (2010) writes in her review: 'In slow-evolving scenes, Lee immerses us in the palpable universe of violence and deprivation as experienced by soldiers and civilians alike. He works methodically to show the corrosive power of witnessing.' Additionally, Ciabattari praises the author of *The Surrendered*, saying that 'with

impeccable language and overarching compassion, Lee has created a timeless tragedy and a triumph' (ibid.).

In summary, literary critics have generally given Lee's novel positive and praising reviews; however, nearly every critic has noticed some flaws about the book, generally related to the ending of the novel and characterisation.

The second chapter of the present Bachelor thesis presented the results of secondary research related to the topic of the thesis: a short overview of the genre of historical novel and war literature, focusing on novels published about the Korean War; an overview of contemporary Asian American literature, focusing on a few authors and their literary works; and a summary of reviews of Chang-rae Lee's novel *The Surrendered*. The following chapter will present the analysis of war representation in *The Surrendered*.

3. THE REPRESENTATION OF WAR IN ‘THE SURRENDERED’

The third chapter of the research paper presents the literary analysis of Chang-rae Lee’s novel *The Surrendered*, focusing on the means of war representation in the book. The first subchapter provides the historical context of the novel, focusing on two military conflicts featured in the novel. The second subchapter describes the plot of the novel. The third subchapter focuses on the representation of war through the three main characters: June, Hector and Sylvie. The fourth subchapter describes Lee’s portrayal of war in *The Surrendered* as a recurring feature in the history. The final subchapter summarises the results of the analysis.

3.1. The historical context of ‘The Surrendered’

Although Lee’s novel focuses on the Korean War, there are other military conflicts that have an important role in the book, for example, the Japanese invasion of Manchuria. However, the author does not provide a lot of historical information about these military conflicts, only touching upon general facts. Therefore, more knowledge about these conflicts is needed to gain a better understanding of the events of the novel.

3.1.1. The Japanese invasion of Manchuria

To begin with, the Japanese invasion of Manchuria, which was a part of the Second Sino-Japanese War, began on 18th of September, 1931. It took place in Manchuria – northeast China. The origins of the invasion arose from the acquisition of commercial and territorial interests in Manchuria following Japan’s victory in the Russo-Japanese War (1904-1905). Japan was resolved to protect its interests in Manchuria and control its resources. Due to Manchuria’s non-resistance policy, Japan (the Kwantung Army) was able to quickly occupy the region. Despite encountering resistance in the north, Japan was in control of Manchuria by early 1932, and in March 1932 the puppet state of Manchukuo was established. The Japanese occupation in Manchuria lasted until the end of the Second World War (Perez, 2013).

3.1.2. The Korean War

The Korean War began in 1950. In the aftermath of the Second World War, during the Cold War, Korea was divided in two parts: the north of the 38th Parallel was controlled by the Soviet Union, and the south of the 38th Parallel – by the USA. While the south became democratic, the Communists assumed power in the north under Kim Il-sung. Both governments wanted to reunite the Korean peninsula, however, the north wished to make Korea communistic, but the south – democratic. The Korean War began with the North Korea's invasion of South Korea on 25th of June, 1950. The United Nations ordered military assistance for the south and sixteen UN nations provided fighting units, the USA being the largest contributor with 140,000 troops (Online 1). North Koreans swiftly advanced southward, pushing the south forces a small area around Pusan (now known as Busan); however, the south pushed back the north forces back to the 38th parallel – it caused China's intervention. The fighting continued until 27th of June, 1953 when, following negotiations, an armistice was signed. Although the fighting had ended, no peace treaty was concluded; but both sides agreed to create demilitarised zones along the front of the border. 160 miles (~250 km) long and 2.5 miles (~4km) wide, the border between North and South Korea remains one of the most heavily militarised borders in the world (Hickman, 2017).

According to *The Oxford Companion to American Military History* (2000), total casualties (killed, wounded or missing) during the Korean War for the UN were 459,360, including 300,000 South Koreans. Although precise statistics of Chinese and North Korean casualties are not known, it is estimated to be around three million, including one million civilians. According to Hickey (2011), 46,000 South Korean soldiers were killed and over 100,000 were wounded. The Chinese are estimated as having lost over 400,000 people and having as many as 486,000 wounded people. Around 215,000 North Koreans were killed; 303,000 were wounded; over 101,000 were captured or missing. The author writes that The American Department of Defence acknowledges that over 40,000 American servicemen died in the Korean War.

3.1.2.1. The Korean War as the forgotten or unknown war

The Korean War is often referred to as the forgotten war due to a lack of public attention it received – it was overshadowed by the preceding WW2 and the following Vietnam War. According to Ernsberger (2014), people were worried that the Korean War would involve the same scale of American involvement as WW2. However, as it turned out to be a smaller-scale war, within a few months the majority of Americans ignored the military conflict and were

not willing to read about it, although newspapers continued to report on it. The American soldiers that returned home from Korea tried to resume their old lives and attempted to forget the war experience; there were veterans that did not tell their families that they served in Korea. Additionally, Hastings (1987) points out the lack of recognition of the Korean War: ‘Many Westerners were happy to forget Korea, [...] soured by the taste of costly stalemate, robbed of any hint of glory. [...] The tragedy of the Korean people, the principal sufferers in the three-year struggle across their land, deserves far greater attention than it has been granted’ (ibid.,: 10).

3.2. The plot of the novel

To begin with, to present the analysis of the novel and war representation in it, it is important to describe the main storylines of the book. Lee portrays the events in *The Surrendered* in a non-linear narrative, each chapter focusing on one of the three main characters of the novel. Lee uses third-person limited omniscient narrative mode, often focusing on the inner thoughts (inner represented speech) of the main character of the chapter. There are three decades represented in the novel: the 1930s, the 1950s and the 1980s, each of them focusing on different events. It is essential to provide the description of each chapter and their order as it is presented in the book (instead of a linear description) as it shows Lee’s manner of presenting the characters and events of this book – starting with the Korean War.

The first chapter of the book introduces one of the main characters of the novel – June. This chapter is set in Korea, 1950. June, a young Korean girl, is fleeing to the south part of the country because of the war. It is explained in this chapter how June has lost most of her family – her father, mother and two siblings. When June and her younger siblings are on a train with other refugees, there is a train crash. Her sister is killed immediately and her brother is severely wounded. As the train starts moving, June is forced to leave her wounded brother behind because he cannot run fast enough to get on the train. June promises that she will come back for him and runs to get on the train.

The following chapter is set in 1986, the USA, and June continues to be the central character. June is forty-seven years old and living in New York. June has sold her apartment and is giving away all of her belongings because she is travelling to Europe to find her son Nicholas. She has not seen Nicholas for years – they have only communicated using phone calls or postcards. However, in the recent times when Nicholas contacted his mother, he only asked her for an increasingly large sum of money. June desperately wants to meet her son; it

is revealed that she has stomach cancer and June wants to see Nicholas before her death. When Clines, a private investigator hired by June, has gathered enough information to find her son, June insists on taking Nicholas's father Hector along with them to Europe to meet Nicholas. The end of this chapter reveals that June met Hector in Korea – it was towards the end of the war and June was starved and exhausted. The chapter ends with Hector asking June to follow him.

The third chapter shifts to another character – Hector. He is an American who participated in the Korean War. The chapter briefly covers his childhood and describes his experience in the beginning of the war, including the ruthlessness of his fellow soldiers. When the soldiers of Hector's platoon are torturing a young prisoner of war, Hector attacks them to stop the torture. However, Hector is later ordered to kill the young prisoner; but the other soldiers repeatedly torture the prisoner and leave him to be killed by Hector. When Hector comes closer to the prisoner, the boy grabs a grenade from Hector's belt. He waits until Hector runs away and detonates the grenade in his hand.

The fourth chapter is set in 1986, Fort Lee, the USA, and it focuses on Hector. This chapter describes Hector's current life – he works as a janitor in a mall and frequently goes to the local bars with his friends, and that is where he meets and gets romantically involved with Dora, a woman who frequents bars as well.

The following chapter continues to focus on Hector, but it is set in 1953, Yongin, South Korea. Hector has been discharged from the army due to his behaviour and is working at an orphanage as a handyman – he is helping with the construction and renovation. June is living in this orphanage as well, after Hector met her on the road (described at the end of the first chapter of the novel). The third main character of the novel is introduced in this chapter – Sylvie Tanner. Sylvie is the wife of Reverend Ames Tanner, and she is teaching the children at the orphanage. As Sylvie's husband Reverend Tanner is often busy with his work and absent from the orphanage, Hector and Sylvie's relationship grows closer.

The sixth chapter focuses on the same location and time period as the previous one, and the focal characters are Hector and Sylvie. Although Sylvie is busy with teaching the children, she is also shown joining the orphans' football games and other activities. However, she gradually becomes more and more distant and weak, and the staff of the orphanage start speculating that Sylvie might be ill. Hector often sees Sylvie crying as the relationship with her husband becomes more strained.

The following chapter is set in Manchuria, 1934. The focal character is Sylvie, and this chapter illustrates her childhood and teenage years. Sylvie's parents are missionaries who want to open a church school along with other people, including Sylvie's mentor Benjamin

Li. The living conditions are very poor – the people are constantly cold and hungry. Japanese soldiers arrive at the church to use it for their own needs, however, the reverend does not want to allow it, so the soldiers break his arm and command everyone to go inside. The soldiers question everyone, and Benjamin, being Chinese, is accused of having committed a crime against the Japanese. The soldiers demand to know if anyone has cooperated with Benjamin and ask Sylvie's father to shoot him, but he refuses to do it.

The eighth chapter features Sylvie as the focal character and describes her youth – her relationships in the college years and how she met her husband. She suffers multiple miscarriages and it deeply upsets Sylvie and her husband. The chapter shifts back to Sylvie's experience in Manchuria and it is revealed that the Japanese soldiers killed her parents and nearly raped Sylvie, forcing Benjamin to watch – only then he confesses his alleged crimes and accomplices.

The ninth chapter focuses on June in the 1980s. June and Clines, the private investigator she has hired, are on their way to find Hector and convince him to go to Europe to find their son. June's condition is worsening and she is constantly taking medicine to lessen the pain that the cancer has caused her. Although Clines is worried about June's condition and asks her to stay home, June insists on going with him as she wants to see Nicholas before her death.

The tenth chapter focuses on the same time period and centres on Hector. Hector has been dating Dora for a few weeks and enjoys her company as she brings some happiness in his life. The chapter ends with Hector leaving for a grocery store to buy some food for him and Dora.

The eleventh chapter continues with June as the central character as she is on her way to find Hector. June and Clines arrive at Hector's apartment, right after he has gone to the grocery store. June goes to the apartment and Dora opens the door. June asks to see Hector, but does not want to explain why, only that she wants him to go on a trip with June. However, Dora does not understand why Hector would have to go with June, and the two women start arguing. Dora asks June to leave, and the women go outside. Meanwhile, Clines is driving back to meet with June, but as a few dogs are running across the road, Clines's car swerves and crashes into a pole, killing him. Before the car crashes, it smashes another car that was parked nearby, right where Dora is standing. Meanwhile, Hector has come back from the shop and witnesses the accident. He tries to help Dora, but it is too late – she has died.

The following chapter follows June and Hector's trip to Europe – to Italy. Hector is grief-stricken and tries to soothe his pain with alcohol as he cannot get over Dora's tragic

death. June's condition is worsening; she is constantly taking medicine and barely walking. However, they are following the trail of information that Clines had gathered to find Nicholas.

The thirteenth chapter mainly focuses on June in the 1950s when she was living at the orphanage. Reverend Ames Tanner, the husband of Sylvie, notices that she has been feeling unwell and asks June to keep an eye on Sylvie and inform him as he is often away from the orphanage. June agrees to do it, and upon regularly observing Sylvie, she notices that she and Hector are spending a lot of time together; June realises that they are having an affair.

The following chapter returns to June and Hector's quest to find their son. Hector has taken the responsibility to find Nicholas as June is too ill. Step by step, talking to people and following various clues, Hector finally finds his son. Even after telling him that his mother has come to Siena, Italy, and is terminally ill, Nicholas refuses to see June. Upon hearing that June might give more money to Nicholas, he agrees to meet with her in the morning. Hector gives him the address and goes back to June. However, Nicholas has already been there just before Hector – he has taken June's checks and left.

The fifteenth chapter continues with June and Hector in Europe. Hector decides to bring back their son to June for the last time. After arguing with Hector, Nicholas confesses that he is not the real Nicholas. Coincidentally, the man's real name is Nick, and he was a friend of Nicholas. Nicholas, June and Hector's son, died in the previous year and Nick has been communicating and receiving money from June as Nicholas. Hector convinces Nick to go and see June for the last time – as her son Nicholas.

The following chapter returns to the 1950s in Korea, focusing on June. As Sylvie and her husband are preparing to leave Korea and return to the USA in near future, June hopes that the couple will take her with them – she has heard that the Tanner couple wants to adopt a few children from the orphanage. However, around the time the Tanners are preparing to leave, an American couple – Mr and Mrs Stolz – arrive at the orphanage and are willing to adopt a few children. The Stolzes immediately notice June – she is well-mannered and her English is very good. After meeting the rest of the children, the Stolzes offer June to adopt her and take her to the USA where they own a large farmhouse. However, June refuses to go with them – as she hopes that she will be adopted by the Tanner couple – and breaks away from Mrs Stolz's embrace. June runs away, only to return when the couple has already left. June is later told that the Stolzes adopted six children from the orphanage.

The seventeenth chapter focuses on the same time period and setting, but the focal character is Sylvie. She is still feeling unwell and the people around her think that Sylvie is suffering from the flu; however, her actual problem is her drug addiction. Sylvie's affair with Hector continues as she wants to spend time with him before her departure to the USA. At

this point it is revealed that she and her husband are not planning to adopt any children from the orphanage. At the end of the chapter Hector confronts Sylvie and harshly tells her that the orphanage will not be the same without her – Sylvie is the heart of the orphanage.

The following chapter follows the same time period and setting, focusing on June. During Sylvie's final days at the orphanage, she tries to be more outgoing and spend more time with the children. June has befriended a young boy Min after helping him fight off bullies; Min starts seeing June as his older sister. June and Min sleep in the orphanage chapel so that Min would feel protected – he feels vulnerable in the boys' sleeping quarters. Although the chapel is cold, the children light an oven to feel warmer, and sleep on the pews. While awake at night, June sees Hector and Sylvie together again. She feels angered and realises that their affair endangers her possibility to be adopted by the Tanner couple. June goes into a storeroom to pick up paraffin and pours it on Hector's house. As she is about to set fire to it, June is disturbed by a shadow – it stops June from lighting the paraffin and she goes back to the chapel. However, June and Min shatter their oil lamp in the chapel's oven and intentionally stay there, setting the chapel on fire.

The final chapter of the novel returns to the 1980s. June and Hector are still in Italy and they are talking about Nicholas – it is clear that Hector has not told June the truth about their son's death. June is very weak – her death is very close. It is revealed that June has confessed to Hector what she had done back in Korea, at the orphanage – intentionally setting fire to the chapel and killing Sylvie, Reverend Tanner and Min. However, Hector fulfils June's final wish – carrying her to a chapel in Solferino.

This subchapter provided a general plot outline of the main events of the novel. The next subchapter will focus on the three main characters of the novel and how the author portrays war through them.

3.3. War representation through the main characters of the novel

This subchapter presents the analysis of the three main characters and how war is represented through them, providing the examination of characters' experiences and themes in *The Surrendered* and comparing it to general conventions of a war novel. Although the main characters have different cultural backgrounds, they all meet in South Korea in early 1950s during the Korean War; the war is what brings them together. The first part of this subchapter provides the analysis of June – a Korean woman. The second part describes Hector – an American war veteran. The third part presents the analysis of Sylvie – an American missionary.

3.3.1. June Singer

June Singer is one of the three main characters of the novel; however, she can be considered the most central and important character – the reader is introduced to June in the first page of the novel when she is just eleven years old, and the novel ends with June's final moments. She is also the only one of the three main characters who is amid the Korean War from the very beginning until the end. Chang-rae Lee uses the character of June to present the many horrors of war such as losing one's parents at an early age, violence and famine. Therefore, the chapters that focus on June provide the majority of war representation in the novel.

3.3.1.1. Loss of parents

To begin with, Lee portrays the loss of parents at a young age. The author introduces the readers to June at the beginning of the novel when she is only eleven years old – it is quite shocking to be on one's own at that age, but June has already experienced more tragedies in her life than most people do in their lifetimes. Before the war June had a large family – she had four siblings – and good living conditions, but the war suddenly took everything away from her. The following quote presents the rapidness, suddenness and the chaos surrounding the beginning of the war: 'It had all happened instantly, in the course of an afternoon, this a week after the war started; [...] the people frantically loading up whatever they could and filling horse carts, wheelbarrows, cars if they had them' (Lee, 2011: 15). June's family was forced to quickly gather the most important belongings and flee. However, June's father is accused of being a spy for North Korea, and he is executed: 'Their father had been the first. The last time she saw him he was bleeding from the nose and mouth, from the eyes, kneeling on the ground with his hands tied behind his back, a South Korean officer [...] pressing the nose of a pistol to his head' (ibid.: 15). June's older brother, who is fourteen years old, is taken away the same day, his fate unclear; but it is assumed that he is conscripted and sent to the front lines of the war. Nonetheless, June goes on with her mother and three siblings.

3.3.1.2. Fear of soldiers

June and her family keep moving to Busan – the south, farther away from the frontlines of the war, looking for a safe place for refugees. Their food supply is limited and they constantly have to be aware of the soldiers who are a threat to the refugees, taking away their last food

remains. However, that is one of the lesser threats endangering the refugees. As the majority of men and teenage boys are imprisoned, conscripted or killed, most of the refugees are women and children – there are no men left to protect them from some the soldiers who are committing violent crimes and raping the women. June’s mother is aware of this; she tries to protect June’s oldest sister, who is fourteen years old, from the soldiers by disguising her as a boy – she cuts her hair, binds her chest to hide her breasts and dresses her in boys’ clothing. Unfortunately, her mother’s efforts are not enough as the soldiers realise that she is a girl; they undress her and drag her to a nearby truck. June’s mother follows them, but shortly after getting to the truck, planes drop bombs on the truck, killing them and the soldiers. June has lost her mother and sister, but nothing remains of them: ‘There was not a scrap of their clothing, not a lock of their hair. It was as if they had kited up into the sky, become the last wisps of the jet trails now diffusing with a southerly breeze, disappearing fast above her’ (ibid.: 26). Yet again June loses her family members without saying goodbye – they are taken from her in a matter of seconds.

3.3.1.3. Description of the lives of refugees

Although June is only eleven years old, she has to take care of her two siblings who are seven years old. The children are starving, weak and have lice. ‘They were in a grave condition. Their cheekbones [...] were sharply drawn now and jutting, but their bellies were unnaturally distended [...]. Ji-Young’s hair was beginning to fall out and Hee-Soo had a weeping rash on her back’ (ibid.: 25). However, not only their physical condition is worsening; June notices how they have lost their childish curiousness and playfulness; essentially, the war has taken away their childhood, making them mentally numb. These conditions are alien to June and her siblings as their family was quite well off as their father was a teacher. However, June tries her best to take care of her siblings. The following quote presents June’s sense of responsibility and determination – something that she is forced to do due to losing her family to the war:

Now that her mother and older sister were gone it was she who had to keep the little ones safe, [...] and so whenever she had a chance June wiped their faces, or rubbed their teeth and gums with mint leaves, fed them whatever she could scrounge or barter for, offering them as much as she could without growing too weak herself. (ibid.: 4)

While looking for shelter, June finds a farmhouse. The owners had tried to camouflage the house to avoid anyone from seeing it, but a group of approximately thirty refugees, including June and her siblings, spot the house and spend the night there to hide from the

ongoing rainfall. The owners of the house – an old couple – share some of the food from their supply with the large group of starving refugees, hoping that they will leave in the morning. However, in the morning the farmer refuses to let June and her siblings stay in the farmhouse, although June begged him to stay for a few days, hoping his wife would have mercy and let them stay. Other refugees are hesitant about leaving and demand more food – the farmer refuses to let them take anything and hits a particularly persistent refugee in the back of his head, presumably killing him. This enrages the rest of the refugees and many of them violently beat the farmer, nearly killing him.

The refugees ransack the house, taking anything of value – food, kitchen utensils, clothing; June manages to get some corn and a blanket. This part of the novel presents the way how war changes people, making them unreasonable, violent, selfish and inhuman, especially when they are in larger groups. The old farmer had wanted to protect his wife and house and willing to share some food with the refugees. However, it was not enough for some of them – they demanded everything from the couple, forcing the old farmer to become violent, which, unfortunately, escalated the heated argument. This part of the novel prompts the reader to consider – what do people have to do to be merciful during the war, but also remain safe themselves, protecting their own possessions? Can it really be called ‘greed’ when people are taking away someone else’s possessions to save their own lives? And is it selfishness when people are refusing to share with others, although they own so little? During their stay at the farmhouse, the loss of humanity is questioned by one of the refugees:

“But it doesn’t mean we should so quickly give up on our humanity. That we should be indifferent. Yesterday on the road there was an old woman lying on her side [...], it was obvious that she was suffering greatly. [...] All the woman asked for [...] was to have a drink. A sip of water. That’s all. She knew she was dying, and what horror it must have been for her, to see that no one would even pause so she could have something so meager. Yet hundreds must have passed, before we came to her. [...] I am talking about decency. About something as basic as that.” (ibid: 6-7).

It is obvious that at least some people still have some compassion and mercy left in them during the tough times of the war. However, they are in the minority – the man who is the voice of reason in the refugee group is ridiculed and made fun of; it is clear that everyone is on their own now and only fighting to survive for themselves, without being compassionate. June had seen the dying woman as well, but did not stop to help her – she had no food or water to spare. It is important to note that this is one of the few instances in the book where the author directly addresses the loss of compassion and humanity among refugees.

3.3.1.4. Loss of siblings

After leaving the farmhouse, June and her siblings get on a train to reach Busan. However, the children are not safe on the train: there is an unexpected train crash, and June rushes to see whether her siblings are safe. Unfortunately, June finds her little sister in a field next to the train – the little girl is dead. ‘June [...] noticed a figure lying belly down [...]. It was Hee-Soo [...]. For a moment June was sure that she was all right because her face was turned to her and her eyes were open, her mouth in a faint, if somewhat confused, smile. But she was dead’ (ibid.: 28-29). Yet again June loses a family member very suddenly and unexpectedly – just shortly before the crash they were sleeping in a train car, relatively safe and away from danger. Lee portrays the little girl’s death through June’s eyes – at first she does not realise that her sister is dead: June sees her face – slightly smiling, with her eyes open – as if her little sister were still alive. In fact, Hee-Soo is June’s first family member whose death she witnesses directly.

However, June has no time to process her sister’s death as she has to take care of her brother – her only remaining family member. He is lying outside the train, with his foot cut off, and June is trying to stop him from bleeding out. However, the train starts to move, but her brother cannot walk fast enough to catch it. June is forced to choose between her brother and the train – her journey away from the war to safety. June promises to come back for him and runs for the train, leaving her little brother in the field; June has to move forward to survive. The train symbolises the beginning of June’s new life – fighting for her own survival, living on her own, learning not to rely on anyone else but herself. This change is evident later in the novel as June remains an independent, solitary person. Moreover, the train passage in the book is so important that the novel’s final paragraph describes June running to catch the train; essentially June is running for her life. ‘She was running for the train. [...] She could not look back. She loved them all but she knew if she looked back she was done. She would come to a stop. [...] Someone had pulled her up. Borne her in. She was off her feet, alive’ (ibid.: 469). June has to leave her family behind, both physically and mentally, to keep on living. This event in the novel concludes the representation of the lives of refugees during the Korean War.

3.3.1.5. Life in Korea after the war and the determination to leave Korea

The following part of June’s years focuses on her life in Korea right after the end of the war. The end of the war did not mean that all suffering and tragedies were over – many people

were left without their homes and their families, they had to learn to live in their war-weakened country. June is forced to steal to survive: '[...] June had stolen things, [...] but it had been a matter of survival, plain and simple, as with the old farmer's blanket, and dozens of other items and foodstuffs during the war' (ibid.: 246). June is on the road alone, starving and feeling helpless. 'She had been on her feet for three days and nights, having eaten nothing but chrysanthemum leaves and wild onions, sleeping a few anxious hours at most in a ruined, roofless cottages' (ibid. :56). When walking down the road, June sees a man – Hector, an American soldier. 'The lone man raised his hands to show he was unarmed but she saw him instead as the herald of death, finally come to embrace her' (ibid.: 56). Although Hector offers help, June does not trust him – she tries to run away from him, fearing that he might rape her. June's lack of trust portrays how she is afraid all soldiers, after witnessing what they did to her family. She associates soldiers with violence, greed and rape, which is understandable as they have brought nothing but tragedy in her life. However, Hector offers her some food – a box of chewing gum – and tells June about a nearby orphanage, and offers her to follow him. June is hesitant, but she follows Hector. 'She waited until he was well down the road, a full fifty meters ahead of her, before she began to trail him' (ibid.: 57). Thus, a new part begins in June's life – her years in the orphanage *New Hope*.

The first weeks at the orphanage were not easy for June. As she was constantly starving, it was hard to adapt to a life where there is plenty of food available. 'She might not eat much for a day, or two, then would gorge herself until she could barely breathe, her stomach feeling like it would burst' (ibid.: 324). It is evident that June is not ready to start leading a normal life in the orphanage; she distances herself from others and is not able to have an ordinary childhood. June does not have any friends; the only person she is close to is Sylvie Tanner, the teacher of the children and the wife of Reverend Ames Tanner. 'The only child who never played or cheered was June. Hector sometimes saw her slip into the high brush of the valley, [...] disappearing for the entire time. It was as if June couldn't bear the sight of others enjoying Sylvie's company' (ibid.: 146). It is evident that Sylvie is the first person June has become close to since losing her family, and she wanted to spend as much time as possible in Sylvie's company; Sylvie has become a mother figure for June, which is understandable – June has to grow up without her mother. As June is very close to Sylvie, she believes that the Tanner couple will adopt her when they are going back to the USA.

As the years go by, June establishes herself as a strong and somewhat threatening girl, and other children are often afraid of her. Her body has finally started to recover from the times of the war: 'At fourteen her figure was at last changing, after being stunted during the war; since living at the orphanage she'd put on more than eight kilos' (ibid.: 332). June still

hopes that she will be adopted by the Tanners and taken to the USA where she would have a chance to have a normal life, away from the war-weakened Korea. ‘She told herself to keep disciplined, to stay the course she had laid out, to remake herself along the lines of an entirely different girl: someone who was not an orphan at all [...]. She was a normal child who would soon have a normal life’ (ibid.: 382). June associates Sylvie with a normal life – she is her only chance to be adopted and move somewhere else. An important moment in June’s life is marked when she finally makes a friend at the orphanage – a young boy Min. He tells June that he will also be adopted by the Tanner couple, and the children are happy to get away from their orphanage and be raised by Sylvie. After June discovers that Min has lied about the Tanners adopting them, she becomes aggressive towards Min: ‘She grabbed him by the throat with both hands, her fingers monstrously vitalized by the heat of his neck, [...] and had he not turned his face to the lamp, revealing the willing forfeit flooding his eyes, she might not have let go’ (ibid.: 439). This quote demonstrates June’s capability to be violent; although she usually got into fights with other children, June had never been so close to actually killing someone. Her hatred towards Min at that moment was caused by the realization that she will not be adopted by Sylvie; in fact, she will never see Sylvie again after she goes back to the USA.

June causes the fire in the chapel of the orphanage which kills Sylvie, Ames and Min. It is apparent that June and Min, after realizing that they will not be adopted, intentionally set the chapel on fire and stay there as they do not have the will to live anymore; they do not want to remain at the orphanage – they would rather die. Before starting the fire, the children burn their belongings, but June saves the book that Sylvie has given her – even knowing she is about to die, June is not able to burn Sylvie’s book. ‘Min hugged her tight now. She was still holding the book, [...] and she could smell the smoke [...] as she wound her arm around his neck. She thought she heard voices outside but it was too late. She kissed him on the cheek. “We don’t need anyone,” she said softly in his ear [...]’ (ibid.: 444). After June’s staying in the chapel, Lee does not portray the following events from June’s perspective; they are shown from Hector’s view: he goes into the chapel to save Min, Sylvie and Ames, but the chapel collapses; but June is able to save Hector.

3.3.1.6. Life in the USA after the war as an escape from the past

After the previously described events, not much is known about June’s life until she is forty-seven years old. At some point, presumably shortly after the chapel fire, June and Hector moved to the USA and got married. June gives birth to Hector’s child Nicholas, however,

they are not together for many years – June raises Nicholas by herself. June does not tell Nicholas about Hector – she lies that she met Nicholas’s father in Italy and that they briefly lived there. Although not stated directly, it is clear that June does not want to reveal her past to her son. She wants to leave it behind – it happened in Korea many years ago, so it shall stay there; there is no need to reminisce her past which is filled with horror and tragedy. As Hector is a part of her past in Korea, June eliminates him from her life as well – she is determined to devote her time to work and her son. ‘She had wanted to keep their world as small as possible, for them to be simply a mother and son, as well as to circumscribe time, make only the present the time that was real’ (ibid.: 48). However, it is an interesting detail that June owns an antique shop which is filled with things of the past. June is interested in history of others, but not her own. She works hard to support herself and Nicholas, and seems to be so hardworking that she does not spend much time with her son: ‘She was a young single mother with a fledging shop during a period in New York when the economy was dismal. She worked all the time, and rarely had the energy or inclination to cook or help him with his homework’ (ibid.: 46). Additionally, June avoids talking about the scars on her arm caused by the chapel fire in Korea. As it reminds June of her past, she tries to ignore it.

As Nicholas gets older, he gets more curious about June’s past. One particular excerpt in the book vividly portrays June’s feelings about her past: to satisfy Nicholas’s curiosity, June takes him to a Korean restaurant; however, they do not go there very often. ‘They had gone only because he kept asking about where she was from and what other Korean people were like and she figured the ready setting of an eatery would do the trick. But once there her own spirit would dampen and sour [...]’ (ibid.: 238). June does not feel comfortable in the restaurant as she is surrounded by other Korean people and Korean food. She always wants Nicholas to finish eating as fast as he can so they could leave: ‘She’d harangue him to finish and maybe snap at a waitress and then they’d buy some foodstuffs she’d mostly let rot before getting around to preparing’ (ibid.). However, one time, upon arriving to the restaurant, Nicholas refuses to go inside; he tells June that he wants to stay in the car. ‘She told him of course he couldn’t and asked him why he would want to do such a thing and he replied, *Because you get so angry when we’re there*’ (ibid.) This passage is one of the few instances in the novel when June is overtly shown to despise things from her past so much that even her young son notices it.

After his high school graduation, Nicholas goes on a long trip to Europe. June realises that it is related to her lies that she met his father in Italy, and that Nicholas will be visiting Italy. However, she lets him go and is not worried about him. After he leaves, they do not communicate often – Nicholas occasionally calls his mother and sends her postcards from the

places he has visited. While Nicholas is in Europe, June marries David – a man whose past and other details are not revealed by the author. David passes away two years before June and Hector’s trip to find Nicholas.

3.3.1.7. Cancer

Around the time of David’s death June is diagnosed with cancer; as the cancer spreads, June is in progressively more pain and uses medication to relieve her pain. It is important to note the significance of cancer’s location in June’s body – it is in her stomach. June’s stomach is ‘full’ – as it should be, because June lives in the USA where she has access to plenty of food to be satiated – just like an ordinary American. However, June’s stomach is ‘full’ of cancer; she can barely eat as too much food makes her sick. After all the time June spent being nearly starved to death in Korea, the same thing happens again – she is not able to eat. June’s past has caught up to her in an unexpected way – upon arriving in the USA where there is plenty of food available, June could never envision that she would be hungry there, out of all places. ‘Only her belly couldn’t rest, [...] ever grinding about the original tumor in its futile attempt to consume it. But of course *she* was the one being consumed, from the inside out, being transformed into something else entirely’ (ibid.: 56). June herself is shown to realise the irony of her cancer’s location in her body while remembering the times she was walking alone in Korea in hopes of shelter and a tiniest amount of food:

It was almost laughably ironic, that the cancer should be in her stomach. That she would die with her belly full. Hadn’t she made that very pact a hundred times, a thousand times, when she was marching on the dismal road? *Let me eat until I can’t, let me fill this infinite cave, and I’ll die right here. I’ll surrender.* And thus here she was, never to feel anything like hunger again. But she might take it on now, in trade for her life, that clenching weight of famishment. (ibid.: 56)

June remembers the time when she was willing to surrender her life just to eat. But in her current situation, although she has all the food in the world available to her, she cannot physically eat because of her cancer. Sadly, June’s cancer has spread to other parts of her body – her doctor suspects it might have spread to her brain. She has to be heavily medicated to lessen the pain caused by her illness. June is told that she does not have much time left to live, so she is determined to find her son: her time is running out and June must meet him before she has passed away.

3.3.1.8. Conclusions

In general, June represents the Korean War through the perspective of a refugee, however, she is stuck in Korea before she can go to the USA – the country where she can feel safe and free. Lee portrays many experiences of a refugee that are commonly represented in war novels: starvation, violence, rape, death, the loss of family, fear of soldiers. Additionally, as commonly featured in war novels, Lee has based a few events of June's story on the experience of his father during the Korean War.

Although Lee does not directly portray the change of June's lifestyle from Korean to American, the change is evident in the chapters that describe her years in the USA. June has become a working mother that dedicates her days to make enough money for her and her son, which is typical for many American women. Furthermore, June does not want to remember Korea; she goes as far as avoiding Korean food and other Koreans, if possible. Therefore, she has seemingly assimilated herself into the lifestyle of a regular American. However, as much June would like to forget it, her past is inescapable as various events in her life lead her back to it. Thus, Lee shows that once a person has been involved in a war, it is not possible to leave it behind and forget it: although the Korean War is often called as the forgotten or unknown war, it is evident that it has never been forgotten by the people who have experienced it.

3.3.2. Hector Brennan

The representation of war through Hector is significantly different from June's – Hector is an American soldier with a completely different life story. Lee introduces the readers to Hector's life in the third chapter of the novel (set in the USA in 1945, when Hector is 15 years old).

3.3.2.1. Opposition to war

'War is a stern teacher, [Hector's] father would sometimes say to him, quoting Thucydides *'Never go to war, son. Please never do.'*" (ibid.: 59). It is obvious that Hector's father Jackie did not want his son to go to war. Although Jackie himself had not gone to war because of health issues, he had seen what the Second World War had done to people around them. Hector's father is shown to be one of the people who were against this war, especially the American involvement in it. *'When World War II broke out and legions of Ilion's sons signed up, his was one of the few mutterings of skepticism, if not dissent, though at first Jackie mostly kept his feelings about the war to himself [...]. The war was ever weighing on his spirits'* (ibid.: 61). During one of his regular pub visits, with Hector accompanying him, Jackie sees a group of servicemen, buys drinks for them and gets involved in a discussion

about war. The young soldiers say that war is the noblest calling, and Jackie begins discussing the purpose of Americans' involvement in WWII: "But I wish, my good lads, is that we'd do just that, instead of getting involved in every minor dispute on the far side of the planet" (ibid.). Obviously, the soldiers are not happy to hear it – they are surprised that Jackie calls Pearl Harbor a minor dispute and say that it is a dirty ambush 'by those rat Japs' (ibid.: 62). But Jackie invites the soldiers to see the entire perspective of the war and provides his own insight:

"[The Japanese] know they can't compete with us over the long run. So they attempt a single, stunning blow, to dissuade us from meddling further in their affairs. [...] Pearl Harbor was about protecting their interests, in *their* part of the world, in *their* sphere of influence, and if we had sent them the appropriate signals beforehand, all those sailors – and now scores of thousands of others – would still be alive today." (ibid.)

It is obvious that Jackie is a reasonable man who is just stating his opinions – he cares about his country and its servicemen. However, the drunk soldiers at the pub are not the right audience for his speech – they immediately get irritated by Jackie's views: "You're either one of those pacifists or appeasers, and I can't stand to listen to you another second" (ibid.). Jackie replies that he is neither: "I'm an American, son, with no need for larger aims, which you will someday come to understand" (ibid.). The discussion turns into a fight, but Hector is able to take away his father from the pub before the fight gets too serious. During one of their frequent pub visits, although his father is drunk, Hector leaves him and hopes that he will get home by himself. However, the following day Hector discovers that his father has gone missing – the police discover that Jackie has drowned. His body is found after a week. Hector is crushed by the loss of his father and thinks it is his fault because he did not follow Jackie home the night he drowned. Although there are only a few pages in the novel that have been devoted to Jackie, the author has made a lasting impact that shows the reader the situation in the USA in 1945, especially among soldiers: the glorification of war and the hatred towards Japan. But Jackie has a different view – he is in the minority.

3.3.2.2. Soldiers' war experience

After WW2 Hector, despite his father's attitude towards war, awaits another military conflict: "[...] Hector was hoping for another war to break out. He sought a war not for the sake of fighting or killing anyone or defending his country, but for the selfish cause of punishing himself, and so proving his father right" (ibid.: 67). In this excerpt the author gives Hector's reasoning to go to war: although it is something most people would fear, Hector awaits it,

only to prove that his father was right. Hector punishes himself for indirectly causing his father's death when he was fifteen years old – even his mother blamed him for that. Hector joins the army and is sent to Korea: 'The fighting was mostly night attacks, [...] and then operations by the Communists, who were now almost all Chinese, [...] attacking often in mass, near-suicidal, waves, their aim to intimidate and overwhelm with seemingly inexhaustible numbers' (ibid.: 67). The author portrays the frontlines of the war through Hector who was in the middle of the war, witnessing violence and death. Through Hector, Lee describes the Korean War from completely different perspective than June: she is in the middle of the war with no other choice but to flee as far away as possible from the frontline; but Hector's only option is to be there and fight:

By daybreak there were many hundreds of bodies marking the hillside, mostly Chinese, the most unsettling thing being that a number of the American soldiers in the forward foxholes were missing, only the dead ones left to be retrieved. The survivors had been spirited away as prisoners by the retreating swarm to a fate that was known among the men [...] to feature unspeakable tortures and deprivations. (ibid.: 68)

Hector has been fighting for so long that '[...] he'd begun to accept that by fate or nature he was strangely, miraculously, impervious' (ibid.: 69).

3.3.2.3. Treatment of war prisoners and relationship of soldiers

The author provides brief, but significant descriptions of American soldiers in Hector's platoon – it is clear that Hector is not like the majority of them, which is evident after their squad captures a young Korean soldier and take them as a prisoner: 'Zelenko and his buddies would have likely executed the prisoner right then, but an officer from another unit [...] reminded them that all prisoners were to be immediately processed for interrogation' (ibid.: 69). However, the soldiers are reluctant to do so, especially Zelenko – a soldier from Hector's platoon whom he dislikes – who wants to intimidate and torture the Korean boy as it is his first prisoner: Hector's squad found the boy pretending to be dead in a foxhole and had already beat him. The boy has a brass horn with him and Zelenko uses it to torture the boy – he loudly blows it into the boy's ear, making him deaf. Hector cannot stand his actions, and he tackles Zelenko, making him stop the torture. Another soldier – Morra – attacks Hector, but the rest do not do anything: 'The others stood aside as Hector lifted the prisoner. The platoon knew him to be unhesitating in battle, vigilant and tireless, never cowed under fire, and no one made any move to stop him. [...] Zelenko cursed at him, shouting that he was [...] a dirty queer, a chink lover' (ibid.: 70). This excerpt from the novel shows Hector to be somewhat of an authority in his platoon (except for Zelenko and Morra) and that he is a

capable and determined soldier who follows orders. However, this raises the question: if Hector had not interfered, would the other soldiers let Zelenko endlessly torture the prisoner? It seems that none of them wanted to oppose Zelenko, although what he was doing was against the orders and immoral. It portrays how American soldiers change when they are put in the middle of war on the other side of the world; it is unlikely that they would let something like that happen in their home country. However, they are alienated from their enemy, even if the enemy is a helpless boy who was not a soldier – only a bugler for sending orders and signals. But Hector does the right thing – he takes the boy to the interrogation.

After medics treat the boy's wounds, he is interrogated, and Hector is ordered to take him away and shoot him. However Hector cannot bring himself to do it; although he has killed multiple soldiers, it has been in different circumstances, in the middle of a battlefield: 'He'd killed at least a half-dozen of the enemy in firefights, [...] it was always just the flash of instinct or response, and he had never had to think the killing through mechanically' (ibid.: 72). The hardest part for Hector is to justify killing such a young boy who is only fourteen or fifteen years old. As they have walked farther away, the boy stops and looks over a valley and Hector is wondering what the boy is thinking: 'He must have long realised he wasn't meant to survive this war. He wasn't event meant to kill, bugler that he was' (ibid.: 73). He imagines what could have been a better way for the boy to die as he is stepping closer to him and levelling his rifle at boy's head: 'Hector could almost hear the boy thinking about his fate, whether it was better to die like this, one-to-one, rather than sprinting forward in the darkness in a suicidal throng, with just a tin horn in his hand, screaming with a primal fear, his body tensed from the smash of bullets' (ibid.: 73)

As Hector readies himself to shoot the boy, he hears that Zelenko and Morra are approaching them. The boy recognises the soldiers who had been torturing him before and jumps down unto fallen rocks, breaking his leg. Hector walks up to the boy, wishing to kill them before the other soldiers had made the boy suffer even more. However, Hector is interrupted by Morra – he takes away Hector's rifle. Zelenko and Morra approach the boy and poke his broken leg; finally, Mora steps on his leg, which causes the boy to faint from the pain. However, the soldiers are not done: they use smelling salts to make the boy conscious again, meaning Hector will have to shoot the boy while he is awake. This act by Zelenko and Morra portray their hatred towards a fellow American soldier: Hector had empathy and he had not let them torture the boy, even if it meant attacking his squad mate to make him stop. Zelenko and Morra are shown to despise the boy so much that they are willing to do anything to cause him great pain.

Hector is left with the boy who is pleading him to be killed; he is surprised that the boy is speaking English: ‘*No live*, he was saying. *No live*. He didn’t have much more than a few moments left, for he was going to die soon anyway, and yet he was insistent’ (ibid.: 75). The boy asks Hector to come closer and, as he kneels down, the boy grabs a grenade from Hector’s belt. He expects the boy to pull the pin of the grenade, killing both of them in a matter of seconds. However, the boy waits until Hector has gone farther away, and only then pulls the pin. The author of the novel uses the story of the Korean boy to show how different American soldiers can be: some of them have compassion and they show mercy even to enemies; some of them mindlessly view the enemy as a single entity, wishing to kill and torture – sometimes needlessly; and some of them follow the mind-set of other soldiers, not willing to take any responsibility or take action.

A few days after the death of the boy, Hector joins an informal boxing contest in his platoon and loses his temper when boxing with Zelenko and Morra: ‘[...] he would beat both men bloody, dispatching Morra quickly and easily, Zelenko with more effort, reshaping his features to near unrecognizable, only stopping when several others jumped him’ (ibid.: 75). After severely beating both men, Hector is asked to be transferred by his lieutenant. Hector does not mind it: it is obvious that his experience with the boy has changed Hector and he does not want to be in the battlefield anymore. He requests to be transferred to Graves Registration Unit, ‘for he didn’t wish to commit or witness any more killing, figuring, too, that the dead were dead, and would always stay that way’ (ibid.: 75). The following quote portrays Hector’s change of mind and thoughts about the war that were caused by the death of the boy; before that he had been a willing soldier:

[...] he had been a willing enough soldier in their war. Or maybe not their war exactly, but Mao’s war, or Truman’s, or someone else’s; it was a war that from the beginning had been nobody’s cross, inciting only mild attacks of patriotism and protest, jingoism and pacifism, a war both too cold and too hot and that managed to erase fifty thousand of his kind and over a million of theirs. (ibid: 99)

However, Hector reflects that he had never thought about being a heroic soldier that courageously saves people and bravely fights in the frontlines of the war: ‘As a soldier he’d pictured himself [...] one of the countless figures on the battlefield, just like the toy soldiers he with all through his youth’ (ibid.: 100). Hector saw himself as a part of one entity – the American army – and never thought that he would be different from the average soldier; however, it was proven to be wrong.

3.3.2.4. Fear of killing

After the death of the Korean prisoner, Hector does not want to kill anymore; however, he has to stay in Korea – instead of being portrayed as a perpetrator of war, Hector is a victim who suffers in the war. When Hector is working at the Graves Registration Unit, he finds it easier to deal with people that have been dead for a long time, rather than with the ones who have just passed away in the battlefield. He is willing to do gruesome tasks involving soldiers that have been dead for so long that their bodies have started rotting; Hector earns a nickname Prim Reaper as fellow soldiers notice his indifference when moving rotting bodies that are often limbless. ‘Life was too fearsome. At least the long dead were dead, if fouled and base, their forms a mere figuration of the inevitable, just flesh collapsing, denaturing into nothing but unsung mud and dirt’ (ibid.: 109).

However, later Hector is given separation from the army for discreditable conduct that includes fighting, contraband trading and assaulting an officer. However, these accusations are not entirely justified – although Hector is responsible for constant fighting. The ‘trading in contraband’ was only one instance when Hector unwillingly agreed to be a courier for a friend; and the assault on officer took place after Hector pushed him for kicking an unconscious soldier, which caused the officer to trip over someone else and injuring himself. After Hector is given his separation from the army, he does not go home; he starts working as a handyman at the orphanage *New Hope*.

3.3.2.5. Life in Korea after the war

Although the war is over, Hector still has to deal with the aftermath – he sees many parentless children who have no real chances of starting their lives anew unless they get adopted, usually by Americans. The novel’s timeline continues with Hector’s life in the orphanage, including his complicated relationship with Sylvie. However, Hector’s war experiences following alongside him; he finds himself comparing various day-to-day situations to war, for example, when he is carrying a boy from the orphanage who has injured his foot: ‘So [Hector] lifted [the boy] over his shoulder and set his head low and started to run, run as fast as he could bearing fifty pounds of child, trying not to remember how he’d futilely done the same for a soldier with his foot blown off [...] only for the medic to declare him dead’ (ibid.: 115). This portrays how Hector cannot escape war although it has already ended.

As described in the previous subchapters, June causes the fire that kills Sylvie, Ames and Min. Hector is nearly killed in the fire as well, but June saves him from the burning chapel: ‘He was more than ready to pass. [...] But a hand gripped his wrist, another lifting the

beam from his back. The girl was inordinately strong. And she dragged him through the collapsed back wall and out into the cold, quenching night' (ibid.: 461).

It is evident that Hector was willing to die in the fire – he had just witnessed Sylvie dying in the chapel. At that moment of his life Sylvie was Hector's reason to live, although she had a husband and was planning to go back to the USA in a few days. But upon seeing her death, Hector was ready to pass away as well; he only survives because of June. This draws a parallel with Hector saving June's life: if he had left her on the road, she would have likely starved to death. Therefore, by saving Hector in the fire, June returns his favour of taking her to the orphanage, saving her. Although June was the one who caused the fire, Hector does not know it – he blames himself for the death of Sylvie: 'His selfishness and need for Sylvie's love had caused him to neglect his nightly duty of checking the stoves in the orphanage, and one of them had erupted into flames' (ibid.: 366). Only many years later Hector would find out that it was not his negligence that caused the fire.

3.3.2.6. Life in the USA after the war

The author of the novel does not reveal many details about Hector's life after the orphanage fire; but it is known that Hector married June and they had a boy named Nicholas. However, their marriage was brief and unfulfilled. 'His lame mode of apology to June was their sorry marriage and even sorrier tryst, which he should have known then would only lead to further difficulties' (ibid.: 366). It is implied that their relationship was not very intimate or loving: 'While they were briefly married he never touched her, except that final night before their agreed-upon separation [...]' (ibid: 305). Hector is not present when his son is born, and he never meets with June and Nicholas.

By the 1980s Hector is working as a janitor in a mall. He avoids talking about the Korean War and does not mention his participation in it to many people. Like his late father, Hector frequents the local bars and drinks a lot of alcohol. One night Hector's life, which has become quite repetitive and predictable, is changed by a single sentence – after entering his regular bar a stranger (private investigator Clines) tells him that someone is looking for him: June, from the war: 'As if he could forget from where. Hector didn't really hear any of the rest, pushing away from the man as if he'd heard a dooming spell [...]' (ibid.: 81). This quote shows that Hector has left his previous life behind – the war, Sylvie, June – and has tried to move on. However, it is shown that it is not possible to escape one's past – war leaves an imprint on one's life forever. Hector does not want anything to do with June and he leaves. However, a few weeks later June comes to see him herself, but Hector is not at home – June

meets Hector's girlfriend Dora. As the women are talking outside, Clines accidentally causes a car accident, killing himself and Dora. At this moment Hector is coming home from a grocery store and sees that his girlfriend is dead – he tries to help her, but it is too late. Only then Hector notices June, who is standing next to him. This sequence of events portray that no matter how hard Hector was trying to avoid June, she still came to him and indirectly caused Dora's death: no matter how hard Hector tries to avoid his past, he is not able to escape it.

The remaining storyline focuses on Hector and June's trip to Europe to find their son. Eventually Hector finds out that Nicholas has been dead for a while, and his friend has been asking June for money. Hector realises that he would have wanted to meet Nicholas; however, it is too late. 'And now he wished that he could have met [...] her true son, and his, if even for just a few minutes, not for any longing or want of a bond but simply so he could say something that wouldn't be such a burning, raging utterance. To simply greet the boy' (ibid.: 449).

3.3.2.7. Conclusions

The analysis of this main character shows that the qualities of Hector generally fit the character conventions of a postmodern American war novel. Even his name – Hector, one of the greatest warriors of the Trojan War – makes the reader envisage him as a heroic and brave character. Generally, the presumptions are correct: Hector is shown to be a compassionate soldier who follows his orders and takes action against the soldiers of his platoon if necessary.

However, Hector is not a perfect soldier; despite having killed a few people in the battlefield, he is not able to directly face death, requesting to be transferred from the frontlines of the war. By doing this, Lee deviates from general conventions of war novel characters – Hector has flaws and he is not completely fearless as he is more willing to face corpses rather than living soldiers.

Hector's alcohol abuse and frequent fighting make him a less perfect soldier as well, however these problems are occasionally found in characters of war novels. Additionally, the novel touches upon the soldiers' use of brothels: after hiring two women, Hector realises that they are barely sixteen and declines sleeping with them. Therefore, the author portrays that Hector has morals as he realises that sleeping with such young girls is not the right thing to do. Soldiers falling in love are often featured in war novels, and Hector is not an exception. He falls in love with Sylvie, the wife of a missionary. Hector justifies their affair by believing that Sylvie is unhappy in her marriage.

Aside from the deviations from the conventional war novel characterisation described in the previous paragraph, Hector's portrayal as a soldier generally matches the descriptions given in the literary review of this thesis. Hector experiences death, violence, love, war propaganda (when he is selected to be a model for a WW2 poster), and his brief dialogues with other soldiers as well as military terminology are also portrayed in the novel. However, Lee does not write about Hector's friendship with other American soldiers; it can be presumed that he did not make any friends during the war. Friendship in war novels usually helps the main characters to be stronger, to have someone to rely on, and many authors often portray grief through the loss of friends in the battlefield; however, Lee does not portray this aspect in his novel. Moreover, there are not many depictions of Hector fighting in the frontlines of the war, although combat representation is one of the defining features of a war novel.

The description of Hector's life after his army years enforces the perception of the Korean War as an unknown and forgotten war. Although he served in the war, Hector is working as a janitor in a mall; he is shown to be lacking the will to live. Hector's state portrays the reality of many war veterans not only in the USA, but in other countries as well: former soldiers are not sometimes properly recognised for their actions in wars; they have trouble readjusting their lives back to the way they were before the war. It includes experiencing physical injuries during combat and having mental trauma which can lead having difficulty to find a proper job after the war. In other words, soldiers bring war back home with them, and Hector is one of them. Although Americans were sent to fight in Korea, Lee portrays that Hector was not a perpetrator, but a victim of the war. Although he killed a few people during the war, he did not have a choice. Therefore, Hector, being an American soldier sent to kill North Korean and Chinese soldiers, becomes a victim of the war himself who has to suffer the consequences in the USA.

3.3.3. Sylvie Tanner

The last main character of the novel is Sylvie Tanner, an American woman, whose life story begins earlier than June's or Hector's. Although Sylvie is not present in Korea during the Korean War, she experiences the aftermath of the war. However, Sylvie is present during another military conflict – the Japanese invasion of Manchuria.

3.3.3.1. Life during the war: starvation, violence, death

Sylvie's life story starts in Manchuria, in 1934, when Sylvie's parents – Jane and Francis – and other missionaries are trying to open a church school in the war-weakened region. The missionaries are living in harsh conditions – they are hungry and cold: '[...] there was less and less to purchase from the purveyors [...], and for a month now they were surely undernourished, though never close to starving. The most pressing problem, however, was not hunger but the cold' (ibid.: 172). Although it is the middle of winter, the missionaries do not have enough coal for a stove as the supply has been depleted for the necessities of the war. Although Sylvie is almost fourteen years old, she realises that she cannot be a child anymore. Sylvie's parents have been missionaries for years, dedicating their whole lives for it: 'They were people who took seriously every action and effort, brooking high risks if necessary, for it was all in the service of what they saw as the most urgent calling in this life: educating children, feeding the poor, ameliorating suffering' (ibid.: 174). Sylvie's parents travel all around the world and she often feels left out, occasionally thinking that she is the loneliest child on earth. However, while living in Manchuria, Sylvie has developed feelings for Benjamin Li, one of the teachers of the church school. In general, novel's author provides Sylvie's childhood backstory to show that she did not have an ordinary life – her early years were spent either being away from her parents or travelling the world with them. However, it is noted that the travelling never included visiting cultural and historical objects; although Sylvie wished to do it, her parents were too focused on their missionary work. Sylvie was often home-schooled, so she rarely interacted with other children.

Although it is not an easy task, the missionaries manage to operate the school, as a few families are sending their children to the school every day. However, the school has also become a temporary shelter for Chinese soldiers who are hiding from Japanese soldiers. "“This is effectively a war zone,” Harris replied. “Whether declared or not. Something is different now. What I see and hear is that there's no protection here for anyone. Including foreigners”" (ibid.: 176). Although some of the missionaries do not want to let the soldiers stay there as it may bring trouble with Japanese soldiers, Francis, Sylvie's father, convinces them to let the Chinese soldiers stay for a short period of time; the soldiers leave at night. However, a few days later Sylvie sees that two vehicles arrive by the school and Japanese soldiers step out of it. The Japanese are there to question the missionaries due to a few recent incidents, e.g., the assassination of a Japanese officer. The soldiers also want to take over the school for their own needs, but the church reverend Lum refuses; a Japanese soldier breaks his arm. Although Lum's arm needs immediate medical assistance, the Japanese soldiers refuse to let him go to a nearby hospital. This is not a surprise to the missionaries as they are well-aware of the atrocities of the Japanese: 'The Japanese were becoming more and more

brutal [...]. There were unverified accounts from peasants who had witnessed how they treated the soldiers of the Communists [...], rumors of how they tortured and executed their prisoners and innocent villagers' (ibid.: 193). The missionaries are tense and worried about the future of their school; the soldiers begin to interrogate the men, one by one, about the death of the Japanese officer.

As Sylvie is talking to Benjamin, it is his turn to be questioned, and he is taken away. While Benjamin is being interrogated, the missionaries recall that he was gone on the day the Japanese officer was killed, and some of the missionaries worry that they will be accused of being involved in the murder as well. Many hours the Japanese soldiers bring Benjamin back – he is barely conscious, his face beaten and covered with blood. The Japanese soldiers claim that Benjamin has confessed to his crimes, but has not named his accomplices. To make Benjamin speak, a Japanese officer tortures Reverend Lum, but his body cannot take it anymore – Lum's heart stops and he dies. As Benjamin still refuses to speak, the officer kills Lum's wife as well – he shoots her in the head. The officer hands his gun to Sylvie's father, asking him to kill Benjamin: ““You have a single round. If you kill him there will be no reason to hold the rest of you. Otherwise we will keep on.”” (ibid.: 209). While Francis is hesitating, another missionary wants to grab his gun and kill Benjamin, but the soldiers hit him and his wife with their rifles, knocking them unconscious.

3.3.3.2. Loss of parents

As the soldiers take away Benjamin to keep interrogating him, Sylvie's father confesses to his wife Jane that he knew about Benjamin's involvement in the murder of the officer and the Chinese resistance movement. However, Sylvie does not blame Benjamin, she still hopes that there is a chance he will not be killed. Not being able to get more information from him, the soldiers return with Benjamin. One of the soldiers grab Sylvie's mother, but Sylvie's father tries to stop him, and he is stabbed: 'Sylvie scrambled to him, not sure where he was injured; then she felt a warmth emanating from his side. Her hand came away damp; he'd been stabbed just below the ribs. In the lamplight the blood stained her fingers dark, almost black' (ibid.: 227-228). The officer forces Sylvie's mother to have sexual intercourse with Benjamin; while she is still on the floor, one of the soldiers rape her before letting her return to Sylvie. However, Sylvie's father dies from the stabbed wound; in despair, Jane tries to grab officer's gun. The officer is faster than her, and he shoots her, killing Jane. The soldiers undress Sylvie, implying that they will rape her if Benjamin does not confess. Benjamin refuses to look and shuts his eyes; but the officer cuts off his eyelids to make him look. As one of the soldiers

begin to unbuckle his belt, Benjamin gives up: ‘It was then that Benjamin began screaming again. He was screaming bloody murder, all the names of his compatriots, screaming them in a litany, most loudly his own’ (ibid.: 231).

Although Sylvie is only thirteen years old, she has experienced atrocious war crimes right in front of her, including watching soldiers killing her parents. Her parents, being missionaries, had only come to Manchuria to help children; however, their selflessness is what hurt their own child – Sylvie is never able to overcome her trauma; the parents’ will to help others is what kills them. In fact, it can be considered a rather irresponsible act to bring one’s child to a highly dangerous place. Although it is a brave and noble deed to help people in countries plagued with war, the parents should have left Sylvie in the USA where she could be safe. However, not wishing to be apart from their daughter, Francis and Jane took Sylvie with them to Manchuria, which nearly cost Sylvie’s life as well as their own lives. Although Lee has only dedicated less than two chapters to describe Sylvie’s childhood, the author has described Sylvie’s horrifying experience in detail, without leaving out gruesome details – it portrays that the young girl directly witnessed everything, without being able to escape the horror that she went through.

3.3.3.3. Life in the USA after the war: trauma and drug addiction

After the events in Manchuria, Sylvie lives in the USA with her aunt. Similarly to June and Hector, the author does not reveal many details about these years in Sylvie’s life. Sylvie attends college, and she meets an older man who volunteers at the same soup kitchen as Sylvie. She has an affair with him and starts using the same drug as him – opium. The drug makes Sylvie feel whole again; makes her forget her suffering. However, Sylvie ends the affair when she meets Ames Tanner, a deacon: ‘He had the same incandescence in his eyes that her parents had, that cool flame that seemed an uncanny reincarnation of them both, and he had asked her right away [...] if she would come to his congregation [...]’ (ibid.: 218). Ames proposes to Sylvie and she says yes; they get married less than a month later. Although the couple want to have children, Sylvie goes through many miscarriages, which leave her devastated. Ames blames Sylvie as she does not want to get pregnant again after her fifth miscarriage.

Out of anger or spite or desperation he began asking her about what had finally happened to her parents in Manchuria, as if [...] it was where the source of all her troubles might be found. She refused to answer him. But was he right? Were they so easily derived? She didn’t think so, and yet who could dismiss the insistent push of those memories? (ibid.: 223)

This quote is significant as it portrays that Sylvie feels haunted by her past. Although it is not explicitly stated, her fear of having another miscarriage might not be the only reason why Sylvie does not want to try to get pregnant again. If she gives birth to a child, she and Ames will likely bring their baby when they are travelling and doing missionary work. It mirrors Sylvie's childhood, therefore, she would not want her child to go through the same experiences as she did.

3.3.3.4. Life during the war in Korea

Sylvie and Ames move to Korea to work at an orphanage. Sylvie teaches the children and they seem to be drawn to her. She realises that the reason for it might not be her love and kindness towards the children; Sylvie thinks that she never had a chance to grow up: 'She remembered her father telling her in Manchuria how this world was littered with those cut off in mid-bloom, [...] it was their humble task to gather as many as they could and replant them. It didn't matter that they were stomped and torn. [...] She must be the sun and rain' (ibid.: 397).

However, while Sylvie can help others, she cannot help herself – she is continuously using drugs as she can barely function without them. Sylvie's life changes with June and Hector's arrival at the orphanage. Sylvie, who often feels lonely and incomplete, has a long-lasting affair with Hector. June, having recently lost her family, sees Sylvie as her mother, and they spend a lot of time together. As Sylvie and Ames had talked about adopting a few children from the orphanage, she considers adopting June and taking her to the USA, however, Sylvie is not confident whether she could be a mother. However, Sylvie's husband has not lost his hope to have his own child with Sylvie – he changes his mind about adopting June. Shortly before Sylvie and Ames's departure to the USA, June sets the chapel to fire. Upon seeing it, Sylvie and Ames run inside to save the children that are inside – June and Min. However, they are too late – as they go up to Min, the chapel collapses: 'And in a flash a plumed beast of flame leaped up from the flooring to enfold the couple and child, for a moment cradling them in an almost placid repose before swallowing them whole. [...] The walls gave a shearing squeal and a terrible crack and then the chapel roof fell in' (ibid.: 461). Sylvie sacrificed her life in order to try to save a child; she thought she was losing June, a girl that had become very important to her.

3.3.3.5. Conclusions

Although, when compared to June and Hector, Sylvie has the least number of chapters dedicated to her, it is evident that she has one of the most tragic lives of all characters in the novel. Sylvie experiences or witnesses many of the horrors of war that have been depicted in war novels: hunger, severe weather, torture, violence, rape, death, the loss of family. Similarly to June's post-war experience, the author has left out many details about Sylvie's life in Manchuria, Korea and the USA. However, Sylvie is shown to be left with painful memories from Manchuria, thinking that she will never be able to fit in with other people, and she is pondering whether her mental trauma has changed her for good. Sylvie becomes addicted to opium to forget her experience during the war, she is shown to be using drugs throughout the novel. It is evident that she uses drugs to temporarily lessen the trauma she received while she was in Manchuria. Although Lee has not directly portrayed the Korean War through Sylvie's perspective, she was involved in the aftermath of the war – although the battles are over, the war has left its imprint on the land and the people.

3.4. The representation of war as a recurring historical event

The previous subchapter described the representation of war through the three main characters of the novel; however, it is important to provide an overview of war as a recurring event throughout the years and how it shapes the characters in Lee's novel.

3.4.1. The Battle of Solferino

The Battle of Solferino (1859) has one of the most important roles in the novel – it is featured in a book that describes the battle – *A Memory of Solferino* by J.H. Dunant; the book is in the possession of various characters of *The Surrendered* throughout the years. The first owner of the book is Sylvie, an inscription in the book shows that it was a gift from her parents, which they bought while visiting Solferino. While she is at the orphanage, she constantly keeps the book on her nightstand and frequently reads it: '[...] the slim volume would remain, the only book, besides the Bible and a hymnal, [the Tanners] had brought with them from the States' (ibid.: 247). However, when Hector borrows it from Sylvie and reads a part of it (Lee has included an excerpt from the book), he realises that the war depiction is too realistic for him to continue reading it.

In contrast to Hector, June is fascinated by the book – although her English at the time is not very good, she reads it. As Sylvie knows how important the book is to June, she gives it to her. June nearly burns the book in an oven at the chapel, but she changes her mind as she

sees the book being surrounded by flames; June grabs it from the fire, severely burning her arm. Although the cover of the book gets charred, the pages are intact. Years later, when June's has moved to the USA and has a son Nicholas, she notices that the young boy is fascinated by the book as well.

After Nicholas has gone to Europe, June finds out that he has taken the book without her permission; she is furious and disappointed, but eventually accepts it, realising that Solferino is one of the places Nicholas might visit. When Nicholas dies in Europe, his friend Nick takes the book. When Hector meets Nick, he asks to return the book to him. Finally, Hector gives the book to June: 'Now he gave the thin volume over to her, the thing literally falling apart in his hands. When June took it he could see her fingers straining against it, as if she wanted to press it back to life' (ibid.: 450).

It is evident that the battle and the book about it are featured throughout the novel; similarly to the Korean War, the Battle of Solferino brings the main characters together. It symbolises the memories and attachment to people who have passed away, for example, June's attachment to Sylvie. It is her only reminder of Sylvie; Solferino is so important to June that she chooses to die there. Although the novel ends before June's death, it can be presumed that Hector will be the next owner of the book which will be a haunting reminder of the people he has lost: Sylvie, June and Nicholas.

3.4.2. Tribal conflicts in Congo

June's neighbour Habi mentions that he was orphaned during a tribal conflict in Congo after she asks him about his scars: '[Habi] had walked for several weeks on his own, hiding out during the days and moving at night, covering hundreds of kilometers on his bare feet' (ibid.: 34). Presumably, the same military conflict is referenced by one of the missionaries – Tom Harris – in Manchuria who mentions a brutal tribal war in Congo in 1929. He mentions how a missionary school in Congo was used by both opposing sides as a refuge, which ended up destroying the school; Tom fears that their school will have the same fate due to the conflict between Japan and China. It is important to note that Tom was correct – many people working for the missionary school in Manchuria were killed by Japanese soldiers.

3.4.3. The Japanese invasion of Manchuria

Another important military conflict presented in the book is the Japanese invasion of Manchuria – Sylvie and her parents are living in Manchuria in 1934 during the aftermath of the invasion. Sylvie goes through the horror of witnessing violence, rape, death at the age of thirteen. The mental trauma she has is the main reason why Sylvie becomes addicted to narcotics – her only way of escaping the painful memories. Lee provides sufficient basic background of the military conflict which helps strengthening the impression of Sylvie’s horrifying experience in Manchuria.

3.4.4. The First World War and the Second World War

Although the First World War and the Second World War are featured in the novel, they do not have a significant role in the novel. WW1 is briefly mentioned in relation to Sylvie’s lover during her college years – he was fighting in France. Additionally, Sylvie’s father Francis was a medic during WW1, and he does not like talking about his experience during the war – he was wounded several times and nearly killed during the last months of the war. The following quote portrays the lingering trauma, both mental and physical, Francis has many years after the war: ‘Francis [...] had trouble sleeping at night, partly from dreams of the wounded he could not reach and then for the searing pains in his back, from still-embedded bits of shrapnel’ (ibid.: 208).

WW2, most notably Pearl Harbor, are represented through Hector and his father Jackie. Jackie is shown to be one of the few sceptics, realising that war brings nothing but violence, destruction and death. Ironically, Hector is asked to model for a war bonds poster featuring a beautiful and happy family, ‘[Hector] being the boy bursting with pride as he gazed up at his uniformed older brother’ (ibid.: 95).

3.4.5. The Korean War

Lee opens the novel with the Korean War, which is the central military conflict of the book; the author describes both the war and its aftermath through all main characters. The narrative that is centred on June shows the perspective of a Korean refugee during the war and after it. The narrative which focuses on Hector portrays the perspective of an American soldier during the war. Hector’s experience after the war is presented as well; however, he is not a soldier anymore. The narrative that portrays Sylvie’s experience presents a few years of the aftermath

of the Korean War through an American woman; however, she was not in Korea during the war.

Therefore, the Korean War is the central military conflict of the book; it brings together the three main characters of the novel that otherwise would not have met. The novel not only begins with the Korean War, it also ends with it: the first chapter begins with June being on a train with her siblings; the last chapter ends with June running after the train and barely managing to get on it.

3.5. Summary of the analysis of war representation in the novel

When compared to other postmodern American war novels, *The Surrendered* differs in multiple ways. For example, instead of featuring a single war, Lee's novel includes multiple military conflicts. Certainly, the Korean War is the central military conflict in the novel, but Lee has represented the Japanese invasion of Manchuria in detail through Sylvie's perspective. It is possible that it was done to provide more information about Sylvie in order to give a better understanding of her, or to draw parallels between various military conflicts throughout the history to express that war never changes. Additionally, the novel does not follow the general conventions of American war novel by not directly depicting the action in battlefields; not giving answers about the fates and life events of various characters; and not focusing on a single military conflict. Additionally, the novel does not present events in a manner of anti-realism, which is commonly found in postmodern American war novels. However, *The Surrendered* presents themes that are featured in many other American war novels as well: American soldier as a central character; the depiction of death, violence, torture, hunger, severe weather, love, war propaganda, etc.

Although many war novels focus on the lives and deaths of soldiers, when writing a thorough representation of war it is important to provide information about non-combatants as well. In *The Surrendered* the reader is able to experience the perspective on both sides – from a Korean refugee and an American soldier. Although there are authors of war novels who have experienced war themselves, Chang-rae Lee is not one of them; but some of the events have been inspired by his father's experience in the Korean War.

The novel features events set in three decades: the 1930s, the 1950s, the 1980s. According to Johnson's (2002) definition of a historical novel, it should be set at least fifty years before it was written. Although the most important events of the novel are set over fifty years earlier, a significant part of the novel is set in the 1980s, which is around thirty ago. Therefore, it can be considered that *The Surrendered* is only partially a historical novel as a

large part of the novel is not set fifty or more years from the year it was published. Therefore, *The Surrendered* is a novel that can be categorised in two genres – war novel and historical novel.

The Korean War – the forgotten and unknown war – is the principal military conflict of the novel, and the author expands the description of other wars from it, relating and intertwining characters and their experiences with various wars in different times and places of the world. Therefore, Lee portrays how many people have been involved in multiple wars throughout the years and how this experience shapes their lives. People are left with both mental and physical trauma that persists even many decades after wars and Lee is not reluctant to depict it in the novel. However, Lee has portrayed that all main characters avoid talking about the trauma caused by war: June does not like to talk about the scar on her arm from the chapel fire; Hector does not like to be referred to as a former soldier; Sylvie avoids talking about her family that she lost at a young age. However, they are not the only ones who avoid talking about their war trauma; the society in general often ignores the issue of post-war trauma. As mental trauma (e.g., post-traumatic stress disorder) is often invisible to others, it is the most frequently ignored type of suffering that people have due to a traumatic war experience. Although it has been receiving more attention in the latest decades, it was a taboo topic in the years after the Korean War; therefore, many people, both soldiers and civilians, suffered in silence. However, Lee shows that war is an inevitable in the history of mankind. People think of history as recurring warring, which Lee has portrayed by featuring numerous military conflicts as important events in the lives of the characters in *The Surrendered*. In other words, history cannot exist without war.

Although the main characters of the novel have completely different life stories, it is possible to draw parallels between them, e.g., losing one's parents at a young age. However, the Korean War is what brings them all together. Lee depicts Korea as a place that many characters of the novel want to leave behind, both physically and mentally. However, Lee portrays that it is impossible to forget war. Therefore, many people carry the invisible burden of war with themselves, meaning that, in fact, there are no wars that are forgotten.

CONCLUSIONS

The goal of the research was to compare Chang-rae Lee's manner of war representation in *The Surrendered* to the general conventions of postmodern war novel and historical novel.

The research questions were the following:

1. What features of postmodern American war novel and historical novel are present in Chang-rae Lee's novel *The Surrendered*?
2. How does Chang-rae Lee explore the perception of the Korean War as the forgotten or unknown war?

Qualitative research – close textual reading – was chosen as the research method for this thesis. The method is suitable for this thesis as the analysis of war representation in the novel requires a meticulous and in-depth study of the text.

The analysis of secondary sources has shown that war literature has an important role in the literary world. Many authors have analysed the conventions of characterisation and themes in American war novels. However, there are not enough books and articles available that solely focus on the representation of the Korean War in American war novels.

Furthermore, numerous authors have analysed the literary works of Asian American writers. It is evident that many Asian American authors explore the themes of war, immigration and cultural comparison between the East and the West. Chang-rae Lee is one of the most prominent Korean American writers whose novels have been praised by literary critics. His novel *The Surrendered* generally received positive critiques, however, numerous reviewers have expressed their dissatisfaction with some elements of the novel. Unlike other novels by Chang-rae Lee, *The Surrendered* has not been the object of many academic or journalistic analyses.

The analysis of the historical context of the novel has shown that the Korean War, which involved many countries and millions of soldiers and civilians, is one of the least recognised wars in the Western world; therefore it is often referred to as the forgotten or unknown war. The analysis of war representation in *The Surrendered* has revealed that it is not an ordinary war novel as it occasionally deviates from the general conventions of a war novel. Although *The Surrendered* features common themes featured in war novels, e.g., violence, death, war propaganda, there are a few notable dissimilarities from the genre. Instead of featuring a single military conflict, Lee features multiple wars in his novel, creating the characters in relation to their experiences during wars. Additionally, the author explores

the legacy of unknown wars, portraying that war can never be forgotten by those who have experienced it.

Although the main characters of the novel have different cultural backgrounds and experiences, their lives are brought together by the Korean War. Additionally, Lee presents war as a recurring historical event in the novel, which is a part of many characters' lives. The novel treats the discourse of war history in a critical way, portraying war as a negative experience that leaves people with emotional trauma. Additionally, Lee portrays history as recurring waring.

In summary, the research objectives have been completed and the goal of the research has been reached. The research questions can be answered:

1. Chang-rae Lee's novel *The Surrendered* differs from other American postmodern war and historical novels by including multiple military conflicts and featuring three narrative perspectives. Additionally, there is a lack of direct military combat representation and portrayal in a manner of anti-realism, which is commonly featured in postmodern American war novels.
2. Although the Korean War is often referred to as the forgotten or unknown war, Lee presents that war can never be left behind by those who have experienced it. However, people often avoid talking about the trauma, both physical and mental, that they are living with.

Although the goal of the research has been reached, there were minor difficulties relating to the secondary research. For example, it was problematic to retrieve statistics about the number of participating, injured and killed North Korean and Chinese soldiers; either estimates or unreliable sources were available. Additionally, there is a lack of information about the Soviet Union participation in the Korean War.

Further research may be conducted that involves the analysis of *The Surrendered*. For example, it would be valuable to compare it to another novel that focuses on the Korean War. Additionally, as multiple novels written by Chang-rae Lee explore the themes of immigration, war and cultural differences between the East and the West, research focusing on the comparison of the representation of the aforementioned themes in Lee's books would be valuable.

THESES

1. The present Bachelor thesis is devoted to the analysis of war representation in Chang-rae Lee's novel *The Surrendered*.
2. Qualitative research – close textual reading – was chosen as the research method for this thesis. The method is suitable for the present research, as the analysis of war representation in the novel requires a meticulous and in-depth study of the text.
3. Several authors have analysed and detailed the conventions of American war novels throughout the years, emphasising the differences between the modern and postmodern war novels.
4. In the Western world the Korean War is often referred to as the forgotten or unknown war due to a lack of public attention it received. It was overshadowed by the preceding Second World War and the following Vietnam War.
5. The Korean War is one of the least frequently represented wars in American fiction.
6. Contemporary Asian American authors often focus on the themes of war, immigration and cultural identity in their books.
7. Although the Korean War is the central military conflict of the novel, Chang-rae Lee gives prominence to other wars as well, namely the Battle of Solferino in 1859 and the Japanese invasion of Manchuria in the 1930s.
8. Chang-rae Lee's novel *The Surrendered*, which focuses on the lives of three characters before, during and after the Korean War, has been praised by many literary critics. However, nearly every critic has noticed flaws in the book, generally related to the ending of the novel and characterisation.
9. The main characters of the novel have different cultural backgrounds and experiences, but their lives are brought together by the Korean War. Chang-rae Lee presents war as a recurring feature of history, emphasising that war never changes.
10. Although *The Surrendered* features common themes and features of postmodern American war novels, e.g., non-linear narrative, violence, death, war propaganda, there are a few notable dissimilarities from the genre, such as minimal depiction of military combat.
11. Unlike other novels by Chang-rae Lee, *The Surrendered* has not been the object of many essays and academic analyses.

REFERENCES

- 1) Amfreville, M. (2013) The Burning Book. *Journal of Literature and Trauma Studies*, 2 (1-2): 1-13.
- 2) Ashe, L., Patterson, I. (ed.), (2014) *War and Literature*. Cambridge: D.S. Brewer.
- 3) Belletto, S. (2015) The Korean War, the Cold War, and the American Novel. *American Literature*, 87 (1): 51-77.
- 4) Brantly, S. (2017) *The Historical Novel, Transnationalism, and the Postmodern Era: Presenting the Past*. New York: Routledge.
- 5) Braun, V., Clarke, V. (2013) *Successful Qualitative Research: A Practical Guide for Beginners*. London: SAGE Publications.
- 6) Brummet, B. (2010) *Techniques of Close Reading*. Austin: SAGE Publications.
- 7) Chambers, J.W. (ed.), (2000) *The Oxford Companion to American Military History*. New York: Oxford University Press.
- 8) De Groot, J. (2010) *The Historical Novel*. New York: Routledge.
- 9) DiGaetani, J. L. (1989) "M. Butterfly": An Interview with David Henry Hwang. *TDR*, 33 (1): 141-153.
- 10) Edwards, P. (2000) *To Acknowledge a War: The Korean War in American Memory*. Westport: Greenwood Press.
- 11) Hastings, M. (1987) *The Korean War*. New York: Simon & Schuster.
- 12) Hsu, S. (2013) The Ontology of Disability in Chang-rae Lee's *The Surrendered*. *Journal of Literary & Cultural Disability Studies*, 7 (1): 19-35.
- 13) Huang, B. (2010) *Contesting Genres in Contemporary Asian American Fiction*. New York: Palgrave Macmillan.
- 14) Huntley, E.D. (2009). Amy Tan and Asian American Literature. In H. Bloom (ed.) *Asian American Writers* (pp. 43-62). New York: Infobase Publishing.
- 15) Koshy, S. The Fiction of Asian American Literature. *The Yale Journal of Criticism*, 9 (2): 315-346.
- 16) Lee, C. (2011). *The Surrendered*. London: Abacus.
- 17) Maršálek, D. (2006) *The American War Novel*. Diploma Thesis. Brno: Masaryk University.
- 18) McLoughlin, K. (2011) *Authoring War: The Literary Representation of War from the Iliad to Iraq*. Cambridge: Cambridge University Press.
- 19) Perez, L.G. (ed.), (2013) *Japan at War: An Encyclopedia*. Santa Barbara: ABC-CLIO.

- 20) Ruiz de Castilla, C. (2017) *Close Reading*. In M. Allen (ed.) *The SAGE Encyclopedia of Communication Research Methods* (pp. 136-139). Milwaukee: SAGE Publications.
- 21) Sanborn, W. R. (2012) *The American Novel of War: A Critical Analysis and Classification System*. Jefferson: McFarland & Company.
- 22) Yuknavitch, L. (2001) *Allegories of Violence: Tracing the Writings of War in Late Twentieth-Century Fiction*. New York: Routledge.

Internet Sources

- 1) Boddy, K. (2010) '*The Surrendered*' by Chang-rae Lee: Review. Available from <http://www.telegraph.co.uk/culture/books/bookreviews/7686285/The-Surrendered-by-Chang-rae-Lee-review.html> [Accessed on 12 April 2017].
- 2) Churchwell, S. (2010) '*The Surrendered*' by Chang-Rae Lee. Available from <https://www.theguardian.com/books/2010/jun/19/the-surrendered-chang-rae-lee> [Accessed on 12 April 2017].
- 3) Ciabattari, J. (2010) *Witnesses Of War Can't Wash Their Hands Of Tragedy*. Available from <http://www.npr.org/templates/story/story.php?storyId=125321907> [Accessed on 12 April 2017].
- 4) Ernsberger, R. (2014) *Interview: Melinda Pash, Why is Korea the "Forgotten War"?* Available from <http://www.historynet.com/interview-melinda-pash-why-is-korea-the-forgotten-war.htm> [Accessed on 5 May 2017].
- 5) Fassler, J. (2011) *Why Novel-Writing Is Like Spelunking: An Interview with Chang-rae Lee*. Available from <https://www.theatlantic.com/entertainment/archive/2011/03/why-novel-writing-is-like-spelunking-an-interview-with-chang-rae-lee/71843/> [Accessed on 3 May 2017].
- 6) Garner, D. (1999) *Adopted Voice*. Available from <http://www.nytimes.com/1999/09/05/books/interview-adopted-voice.html> [Accessed on 12 April 2017].
- 7) Hickey, M. (2011) *The Korean War: An Overview*. Available from http://www.bbc.co.uk/history/worldwars/coldwar/korea_hickey_01.shtml [Accessed on 7 April 2017].
- 8) Hickman, K. (2017) *The Forgotten Conflict*. Available from <https://www.thoughtco.com/the-korean-war-an-overview-2360860> [Accessed on 7 April 2017].

- 9) Johnson, S. (2002). *Defining the Genre: What are the Rules for Historical Fiction?*
Available from <https://historicalnovelsociety.org/guides/defining-the-genre/defining-the-genre-what-are-the-rules-for-historical-fiction/> [Accessed on 8 May 2017].
- 10) Kuiper, K. (2015) *David Henry Hwang*. Available from
<https://www.britannica.com/biography/David-Henry-Hwang> [Accessed on 12 April 2017].
- 11) Maharan, K. (2016) *The Subversive New Generation of Asian American Writers*.
Available from https://www.vice.com/en_us/article/the-subversive-new-generation-of-asian-american-writers [Accessed on 18 April 2017].
- 12) Mulkerrins, J. (2013) *Amy Tan: a life that's stranger than fiction*. Available from
<http://www.telegraph.co.uk/culture/books/10417111/Amy-Tan-a-life-thats-stranger-than-fiction.html> [Accessed on 18 April 2017].
- 13) Rafferty, T. (2010) *Death Pursues Her*. Available from
<http://www.nytimes.com/2010/03/14/books/review/Rafferty-t.html> [Accessed on 12 April 2017].
- 14) Roberts, D. (2014) *David Henry Hwang on Language, Race and Culture*. Available from
<http://www.orartswatch.org/david-henry-hwang-on-language-race-and-culture/> [Accessed on 9 May 2017].
- 15) Roper, I. (2010) *Q & A with Linda Sue Park*. Available from
<http://www.publishersweekly.com/pw/by-topic/authors/interviews/article/44987-q-a-with-linda-sue-park.html> [Accessed on 18 April 2017].
- 16) Singh, A. (2014) *Chang-rae Lee talks about his novel On Such A Full Sea*. Available
from <http://www.scmp.com/lifestyle/books/article/1402299/chang-rae-lee-talks-about-his-novel-such-full-sea> [Accessed on 9 May 2017].
- 17) Wood, J. (2010) *Keeping It Real*. Available from
<http://www.newyorker.com/magazine/2010/03/15/keeping-it-real-3> [Accessed on 12 April 2017].

Internet sources without an author

- 1) *United Nations Forces in the Korean War*. Available from <http://korean-war.commemoration.gov.au/armed-forces-in-korea/united-nations-forces-in-the-korean-war.php> [Accessed on 7 April 2017].