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## A Modern Korean Feminist's Reading of Woong-nyeo<sup>1</sup> Myth

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This paper investigates how the prototype of Korean mother Woong-nyeo (Bear Woman) has achieved her gender identity as the mother of the mythic founder of Korea, Tangun, the presumable forebear of patriarchal Confucian society, as expressed in the ancient book of history, *Samguk-Yusa*. According to this myth, Tiger and Bear desired to be incarnated as human beings. Due to the lack of endurance, the Tiger is, however, expelled from the earth, breaking the taboo brought by the god Hwan-ung. The remaining animal, the Bear, did endure and was transformed into a human being and was to become the first mother of humanity in Korea. When we analyze Woong-nyeo's achievement of her gender identity in terms of Jacque Lacan's or Julia Kristeva's psychoanalytical semiotics, we can interpret the process of the Bear's losing her tigerishness as that of losing the original androgyny in the natural humanity.

On the other hand, Tiger's masculinity corresponds to the unbridled and aggressive female nature or animus energy or eroticism oppressed by Confucianism. As a result, the Bear-woman is idolized as the founding mother of Korea.

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<sup>1</sup> Woong-nyeo (熊女, Bear-Woman) is a mother of Tangun who is a national founding father of Korea.

Since 1970, Korean feminist poets have desired to cast off the identity fixed by the myth of motherhood to retrieve the Tigerishness oppressed by Confucianism and to become free and nomadic subjects. In order to regain the subjectivity of androgyny by restoring the Tigerishness which the Bear-woman has lost, modern feminist poets write bold satire criticizing Confucianism by using erotic or explicitly sexual language. They are describing nomadic freedom in order to destroy the uniform identity fixed by Confucianism by using literary techniques such as surrealist automatic skill, paradox, oxymoron, parody and cynicism. In fact, the Korean feminist language attempts to repel the imposed identity of Bearishness and expresses the desire to restore the expelled Tigerishness.

### 1. The Formation of Archetype and Gender Identity of Korean Woman

To find the archetype of Korean woman, we should go back to the myth of Tangun in *Samguk Yusa*<sup>2</sup>. The Tangun myth shows how the first mother of Korea, Woong-nyeo (Bear Woman), was incarnated as the original human mother. The Tangun myth can be classified as a typical myth dealing with the story of gods. In this narrow sense, the story of Woong-nyeo can't be considered a myth. Then why does this study refer to the "Woong-nyeo myth"?

When we refer to the Woong-nyeo myth, the word "myth" doesn't refer to the story of a god, but a social myth that members of the society uncritically accept, as defined by Roland Barthes in *Mythologies*<sup>3</sup>. People frequently use expressions like, "A man will be a man," "No matter what she may do, a woman is a woman." This type of thinking may find its way into

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<sup>2</sup> *Samguk Yusa* is the Story Book of Three Kingdoms in Ancient Korea.

<sup>3</sup> Roland Barthes, *Mythologies*, trans. by Annette Lavers (London: Macmillan), 1972.

the collective consciousness not unlike other generalized assumptions such as: To be white is beautiful, to be black is inferior, man is rational, woman is emotional. Generally, people are fearful of creating new meanings and refer to adhere to accept the social myth that has dominated their society from ancient times. So, they hold themselves in subjection to it. This social myth evolves into so-called public opinion, ambiguous public emotion, or natural voice that dominates people's mental state and establishes accepted social consensus. Thus, the social myths of a society spread naturally and firmly into a conventional way of thinking that few are able to resist.

The story of Woong-nyeo represents the social myths preserved by Koreans for a long time. Korean people uncritically accepted the fact that the mother of their nation was a bear and the archetype of Korean woman was a Bear-Woman. In our childhood, we were taught that the tiger of the Tangun myth was banished because it was defeated by a bear in the competition to become a human being. Therefore, the characteristics of woman are similar to those of a bear. They include patience, endurance, simplicity, foolishness, shyness and passive attitudes. The bear image, reflective of Korean women, has been reiterated on an expanded scale and played a role in confining women within patriarchal values like *samjongjido* (the principle that women should obey three men: father, husband, son), *namjonyeobi* (predominance of man over woman), womanliness.

## **2. A Bear and a Tiger- Androgyny Coexisting in the Natural Woman**

The Tangun myth is a tale about Hwan-ung, the power of culture, who descended from heaven. The chaotic world is reborn by the power of culture and changes from the mythical world of Sin-si (City of God) to the historical world of Asadal. The tale about Woong-nyeo shows directly how the patriarchal ideology of our society attempts to define woman

and how the patriarchal principles of our society have oppressed woman. In other words, it shows that the woman in nature is reborn to the woman in patriarchy by the cultural power of Hwan-ung or by the name of the Father on behalf of Hwan-in.

With three thousand of his loyal subjects Hwan-ung descended from heaven and appeared under a sandalwood tree on Taebaek Mountain. He named the place Sin-si (City of God) and assumed the title of Hwan-ung Chonwang (another title meaning heavenly king).

He led his ministers of wind, rain and clouds in teaching the people more than 360 useful arts, including agriculture and medicine, inculcated moral principles and imposed a code of law.

In those days there lived a bear and a tiger in the same cave. They prayed to Hwan-ung to be blessed with incarnation as human beings. The king took pity on them and gave them each a bunch of mugwort and twenty pieces of garlic, saying, "If you eat this holy food and do not see the sunlight for one hundred days, you will become human beings." The bear and the tiger took the food and ate it, and retired into the cave. In twenty-one days the bear, who had faithfully observed the king's instructions, became a woman. But the tiger, who had disobeyed, remained in her original animal form and was expelled.

Tangun (national founding father of Korea) was born of Woong-nyeo and Hwan-ung. The name of Hwan-in, Tangun's grandfather, is derived from a Buddhist word and it means "Heavenly king" or the "Sun-god." Thus Hwan-in, the Sun-god in Heaven, sent out his son, Hwan-ung, to a great mountain on the earth and made him a leader in

the world. However, the first woman, Woong-nyeo, in Korea is described not as a subject but as an outsider in the myth, because she is a character who makes the transition from an animal to a person in the tale. Upon attaining social status in her own society, she is at first restricted by the taboo brought by the Name of the Father. This taboo reflects a social, ethical standpoint which defines what is wrong and right, and what is good and bad in a person's behavior. The social acceptance of such a taboo subtly affects people's thinking and they unconsciously conform themselves to its requirements. Thus, Woong-nyeo passes through the structure of initiation, until she becomes a woman:

- 1) **Alienation**- she has to be secluded in a cave where there is no light for 38 days or 100 days.
- 2) **Suffering**- she has to subsist on only a mugwort and garlic.
- 3) **Accomplishment**- she becomes a woman through her obedience to the taboo. Thus, the bear disciplines herself in accordance with the taboo established by the patriarchal society and succeeds in being reborn as a creature that has the female characteristics demanded by society. Therefore, the tale of Woong-nyeo should be read as an initiation story in which an immature girl matures herself. Because *Samguk Yusa* was written in the late Koryo period (1285) when males had established their political predominance in a patriarchal society, it is quite possible that the Tangun myth was re-edited to fit the male-centered Confucian views of the political community. It provides an interesting insight into how the patriarchal society tried to develop and fix the image of the female.

I have interest in these myths about wild animals, bears and tigers. The former endures hardship to become a human being through a purificatory ceremony and eventually, it comes to be the mother of a people

while the latter fails. However, are the bear and the tiger two different animals as most scholars interpret them to be? So far scholars have viewed them as two entirely different animals that participated in a test of their patience. Until now, the bear has been more highly esteemed for its patience and simplicity than the tiger, considered as a symbol of bravery and fighting spirit in most interpretations. For the bear, the figure of patience and fortitude, wins the day and the tiger, the figure of prodigious strength and heroic deeds, doesn't succeed. Consequently, woman, who has the same qualities as the bear incarnated as a woman in the myth, has been most highly appreciated by our people. However, I consider that the bear is not quite dissimilar to the tiger. The same Bearishness and Tigerishness exist in one person. According to Lacan<sup>4</sup> or Kristeva<sup>5</sup>'s psychoanalytic semiotics, the Woong-nyeo myth evinces how a woman physically builds up her gender identity in correspondence with patriarchal and conventional conceptions (the symbolic world) in our society.

According to Lacan's theory, a human-being is androgynous at birth. In addition, the androgynous "original organic self" is divided either into man or woman through the "mirror stage: and "Oedipus stage," gets its gender identity and achieves a social position as a subject. Therefore, the establishment of individual human identity is considered as a process of splitting and continuous loss. Lacan denies the possibility of any unified self or ego and insists that the human perception of I, for example, "I am so-and-so," is just formed in accordance with the laws of the father and social and cultural orders. Actually, one's own self is split. Thus, none can be a stable, single subject.

I intend to examine the process of Woong-nyeo becoming the prototype of Korean woman. To begin with, I don't regard the bear and

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<sup>4</sup> Ellie Ragland-Sullivan, *Jacques Lacan and the Philosophy of Psychoanalysis*, (Urbana and Chicago: University of Illinois Press), 1987, 1-67.

<sup>5</sup> Julia Kristeva, *The Revolution of Poetic Language*, (New York: Columbia University), 1984, 25-30.

the tiger as two distinct animals but as the Bearishness and the Tigerishness dwelling in the Original Organic Self, thus assuming that every human being originally is androgynous. The idea is that Bearishness and Tigerishness are simultaneously immanent as a shapeless lump similar to an omelet (Lacan: pre-division stage) or like the anima and animus defined by Karl Jung. Therefore, the "original organic self" is neither man nor woman. However, it loses its masculinity when it accommodates itself to the patriarchal system of taboo to be a human being. And going into the symbolic world-the patriarchal and conventional conception is able to be achieved through language.

By means of language Hwan-ung orders a taboo, enabling herself to be reborn by the power of cultures as a woman, who was in cave-like chaos and also had both masculinity and femininity, or both Tigerishness and Bearishness. This taboo comes down in the form of a law, in other words, the name of the Father who makes culture and the social order. Eating mugwort and garlic and avoiding sunshine according to the taboo ordered by the law of the Father enables the animalistic woman, who had been in harmony with nature in chaos = nature = physics, to establish her gender identity suitable to the patriarchy. We all know that mugwort and garlic are plants used for purification. Judging from its power to drive away mosquitoes, we know mugwort is a plant for the exorcism of forces harmful to people. Likewise, judging from its power to kill Dracula, garlic is also a plant for exorcism, expelling and killing the devil. What must be expelled is the Tigerishness immanent in nature-woman, which is judged harmful by the patriarchy.

### **3. After the Banishment of the Tiger, Getting a Confucianistic Subjectivity**

To establish a gender identity proper to patriarchy, the Tigerishness is banished from the natural woman and what remains is the Bearishness

able to endure darkness. The Tigerishness was banished below the threshold of consciousness and suppressed into the world of unconsciousness, at the bottom of the abyss. As a result, woman came to have a divided psychology. Woman comes to live with a bear's persona (the social mask we show to the world, not the true self) in the patriarchal society. Because the Tigerishness at the bottom of the abyss of unconsciousness is harmful to the patriarchal society, it is oppressed and remains in the woman's spirit as a dark shadow (the dark, oppressive, or inferior side of the unconscious. Jung compares it to an invisible snake-tail still attached to people.) However, sometimes the Tigerishness which is degraded into the unconsciousness reasserts itself and shakes the gender identity of Bear-Woman. Consequently, the Bear-Woman lives an unstable life, ceaselessly shaken by a split subjectivity.

According to Lacan, the nature-person attains social identity by undergoing a loss of the original organic and androgynous self, experiencing a process of alienation from its own self. The first loss comes when a being, androgynous at the beginning, is divided into man and woman. When the bear and tiger first live together in the same cave in Sin-si and when the gender is not yet differentiated, the nature-woman can be said to be in a state before division of the original androgynous self. After the division, the Tigerishness fails and is banished into the unconsciousness, and the nature-woman is socialized as the bear-woman. Then her sense of "original organic self" is lost and she is alienated from her own animus. Therefore, the first loss of Woong-nyeo comes when her Tigerishness, that is, the creative mass and the energy of animus, is banished from the nature-woman.

The second loss is what Lacan sees as the process of a child's body being territorialized. Throughout the whole body, human desire forms the erotic zones, so the stream of libido is spread to everything it touches. When territorialization begins, however, the area of pleasure is limited merely to the sexual organs for reproduction. This is Woong-

nyeo's second loss. In Woong-nyeo only the desire for reproduction remained. The original direct expression of the libido stream was lost. Additionally, this loss alienates one more and more from the androgynous, whole self. In other words, Korea's first mother, Woong-nyeo, is deprived of physical libidinal desire, and of the body itself. Woong-nyeo acknowledged her body as a mere tool for reproduction. This is Korea's patriarchal ideal of the female as perfect mother. Woong-nyeo, who finally became a female human being through the process of obeying taboos, only wishes to have children, not having any interest in female life or her own sexuality other than for the fulfillment of her reproducing role.

As it says in *Samguk Yusa*, "But Woong-nyeo could find no husband, so she prayed under the sandalwood tree to be blessed with a child. Hwan-ung heard her prayers and married her with pity. She conceived and bore a son who was called Tangun Wanggom, the King of Sandalwood", Woong-nyeo finds her female identity only in motherhood. The cultural suppression of the female body could be said to have given rise to the supremacy of Woong-nyeo's motherhood. Therefore, the Woong-nyeo myth has created the mistaken belief that there is nothing more holy than motherhood to a Korean woman. Traits such as the outgoing physical power of the tiger, the cat-family's desires, senses and erotic self-fulfillment came to be regarded as negative points. Patriarchy caused the loss of this kind of whole self (Bearishness + Tigerishness) and Woong-nyeo reflects the self-alienated and suppressed women. Many Korean women may have once or twice doubted their mother's identity and wondered whether she was a stepmother or not. We were frightened when our mother was revealed as the tiger, rising above the boundary of unconsciousness and interfering with Woong-nyeo's Bearishness (mother's persona). The tiger in the unconsciousness transgresses the boundary and shakes women's identity

defined as the Bear-Women. Therefore, the subjectivity of the women becomes split and the sense of self-identity is threatened.

To Korean women the concept of liberation of women means regaining the Tigerishness in their unconsciousness, and returning to the original androgyny. This is the process of becoming an original, whole self through finding the lost animus: it is achieved by making the transition from the Confucianist subjectivity in the phallogocentric symbolic world to the natural androgynous state. Recovering the nature woman, Bear and tiger, the original androgynous nature which was alienated by cultural gender identity beyond Woong-nyeo, could be an archaeological-psychological investigation

#### **4. No More Masks: The Subversive Voice of Modern Korean Feminist Poets**

Jung Hee Ko, Seung Ja Choi, Hye Soon Kim, Seo Won Park, and Jung Ran Kim are important Korean feminist poets, after 1970. They developed their textual strategy in order to resist phallogocentrism, look into the oppression of the Confucianist male-oriented world and reject it, ridicule it, and play with it. Using this subversive strategy, they cry for the tiger's anger and desire which have been oppressed in the symbolic order of the male-dominated society. Furthermore, they write about their bodies which have been relegated to a lower status, a tool of the reproduction and thus subvert the established Korean values. They reveal their desires to return to their maternal body, not to the Father's law. This is the reason of their frequent use of paradox, irony, parody, grammatical deviations, surrealistic free association and strong impulsive rhythm.

Jung Hee Ko was a great mourner who protested in public against political, historical, and social oppression in Korea, such as despotism of the military government in the 1970's and the Kwangju massacre in the

1980's. She gave voice not only to those who fought for democracy--laborers and peasants--under the despotism of the military government, but also to women as subaltern subjects--women laborers, women who were beaten, poor women who were compelled to sell their bodies to earn their living, comfort women in Japanese colonial days, and Asian young girls who prostituted American capital. Introducing public and social discourses into women's poetry, she fundamentally challenged the passive Woong-Nyeo-like voice of Korean women's poetry, which limited its subject matters to womanly concerns. She was a great poet who elevated the position of Korean women poets from a private mourner confined within personal boundaries to a public and social critic.

Men gather to dominate.  
 Domination results in wars.  
 The wars give birth to repression.  
 What if women come together?  
 Women gather to love.  
 Women give birth to life.  
 Life becomes freedom.  
 Freedom delivers liberty.  
 Liberty results in peace.....  
 What if women come together?  
 Women make a new world.

In this way Jung Hee Ko presented sisterhood as a force to get over the social, political and international conflicts, exploitation and destruction. Her feminist utopia envisions a loving and peaceful world built on the female principle as alternative to the cruelty of the male principle. It springs from the disillusionment with the present form of dominant power and its manifestations in war, massacre and despotism. Poet Ko manifested a very keen critical power against the patriarchy as if

she had recovered her own wild Tigerishness from the ancient Mother, preceding the era of Woong-Nyeo.

Hye Soon Kim's texts usually are filled with spontaneous imagination, carnivalesque black humor and aggressive criticism of the patriarchy. Her poem "Scarecrow Built by Father" attempts to give a sarcastic representation of the Father, whose identity was undermined so much in the mid 1980's that it was hard to sustain:

Father is making a scarecrow  
 Sewing mother's jacket and grandfather's slacks  
 He is making a scarecrow  
 With a worn-out military cap and walker  
 /...../  
 He built a scarecrow and delivers stern instructions to it.

What Father created is nothing but a scarecrow made of a worn-out military cap, walker, rusty medal, and tatters. But he delivered stringent instructions to it. She satirizes the world in the following lines: "It sways in the wind all alone/ Right behind it are silent mountains and rivers/ Something that is more frightening than a war/ is standing with its big eyes wide open." The resilience expressed by this joyful satire generates the power to question the authority of the Father and the power to overthrow it.

"Once our Father in heaven decided/ Not to listen to us any more/ We had a very heavy snowfall/ Without knowing what was on his mind/ We on earth kept begging looking up the sky/ Oh, Father, Father...." As shown in these lines, she dares to challenge the Father creating a cynical smile. In the "Memory of the Day when My Daughter was Born" the poetic ego and her identity is torn apart and set on a journey to become part of Mother. Leading to the realization that all the numerous mothers the end came from the same vagina, the poem is

written in an exorcism style (not any literary style). This represents the strength and pace of the resistance that goes beyond the symbolic order.

Entering into the door/ I found my mother in the mirror/  
 Walking into the mirror again/ I found my grandmother in  
 the mirror/ Crossing the threshold of the mirror/ I found the  
 great-grand mother with smile on her face/...../ Lightning  
 passes through me from time to time/ And every time when  
 I dive into the sea/ I find all the mothers' shoes on the bottom  
 of the sea/ A bolt from the blue/ Blackout. Utter darkness/  
 Fall all over me out of sudden/ The darkness churns out a  
 mother/ Many women in white/ Take away all the pieces of  
 the mirror with blood stained hands with their eyes closed/  
 Mother of all our mothers/ says picking up the small  
 mothers/ A princes with ten fingers is born!

This poetic ego undergoes the death and birth process by going through the mirrors to be united with the ancient mother, leaving the symbolic order of man behind. The desire to return to the ancient Mother, a dramatic escape from the law of the Father, is a dream that all women have in their mind. The poetic ego who speaks through the labor of child birth realizes that the birth of a daughter is equivalent to a return to ancient mothers before the presumed existence of Woong-Nyeo. However, in the belief that the history of women as part of the history of Fathers is not desirable, she decided to present the history of women in her poems by adopting the strategy of Jung Hee Ko. This leads her to going against the established history.

There is a woman walking/ With her hair loosened along  
 with her breast-tie/ She walks as if she were riding on  
 waves/...../ Here is a woman running/ Beating a drum and

playing a flute/ with her skirt tucked up/ and dancing/..... /  
 There is a woman walking/ with no eyelid/ Lips/ She is  
 nothing but holes/ Flying/ with the two legs intertwined...../  
 Returning by herself/ Presents a knife/ to ask to go to the  
 world in blood smell/ the woman.

The history of women who are nothing but a hole in the symbolic order of man ends up being a history of insanity and carnivalesque joy to destroy the order established. But the action of going back against the established view of history equals the expression of a death wish. She makes a fool of the logo- phallocentrism by using a word play making history(歴史) equal to the history against it(逆史). In Korean they are pronounced the same. She employs diverse and interesting strategies to go against the established order. She parodies the female identity insisting on its falsehood as something created by androcentrism and depicts even motherhood as some kind of "performance."

I am your mother/ My daughter calls me mom/ I also  
 admonish my child/ Feed and raise her/ So I am a mom...../  
 That is how I became a mom/ Limiting what my child sees/  
 Restricting what they think/ Digging a well/ I became a  
 mother of discipline.

In this poem, we find the ego who keeps an eye on what the person does as a third party, all the way from the start. By separating the self from performance, attempts for liberation are made. As soon as it starts to deride the `Woong-Nyeo myth, which confines woman to motherhood, it starts to overthrow the established patriarchal order. This sharp perception leads to her to employ unique black humor and enables the poet to escape from the symbolic order flying at the high speed, following her imagination.

As shown in the Woong-Nyeo myth, the system of patriarchy forced women to be maternal. As a consequence, the moment women become mothers they are under the obligation to feel love and responsibility toward their children and feed and educate them. There is an old Korean verse, saying "Father begot me/ mother brought me up." The traditional Korean belief is that it is father who gives a child life, though it is mother who gives birth to a child. This clearly shows that the fundamental belief of patriarchy is that a mother gives a child only the body whereas father gives the spirit.

Mother is expected to educate her child to be a suitable member the patriarchy, that is, a person well adapted to the symbolic order of society. She, in spite of herself, imbues her child with the principles of logo-phallo-centrism which herself does not like. The victim internalizes the logic of the victimizer so that s/he can get recognition and love from the victimizer. Therefore, even the self-acclaimed feminists end up teaching their children the values of patriarchy. This is the reason the symbolic order of patriarchy continues to have strong power in the name of father, with little possibility to meet a sudden demise. One day, I realized that "I (woman, mother) myself am headquarters(총독부) and distributor." It was a real self-contradiction. How ironic it was that I (mother, woman) was distributing male chauvinistic ideas, rules and orders in the name of maternal love. There will neither be liberation nor freedom unless mothers see through the institutionalized illusion of the Woong-Nyeo myth and deconstruct the maternity institutionalized in social systems and the male chauvinistic symbolic order internalized inside themselves.

My daughter, gentle and elegant, paints only inside lines,

Following instructions.

If I were not Mother, I would say.

Destroy the lines. Oh, La-la, cheerfully.

Paint outside the lines. Oh, La-la, wildly.  
 Butterflies, rivers, clouds and flowers would explode.  
 Everything will bloom beautifully outside the lines.

Transgress the lines.  
 Abuse the lines.  
 The institution used to abominate me.  
 I am the institution, though.  
 Things bound me now bind you!  
 I am the woman and it's headquarters.  
 Kill the mother. Oh, La-la.

-“The institution” written by Seung-Hee Kim

The poem insists that Korean mothers kill “the institutionalized Mother inside them,” so that they get freedom from maternity and their children may grow up as citizens free from Confucianist ideology. The subversive energies which transgress father’s law and the symbolic order liberate women, who then can bring up children freely. It is only then that women are liberated from 'the Woong-Nyeo myth' and 'the self'.

Poetry of traditional Korean women used to depict the sorrow or pain of a mother, wife or lover keeping the traditional Confucian identity(Woong-Nyeo) at the center. On the other hand, the poems of modern Korean women created a language of revolt describing the yearning to find the nomadic self-identity, dreaming of liberation or the development of an ego with multiple aspects by destroying the traditional ego founded on Confucianism.

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## Abstract

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This paper investigates how the prototype of Korean mother Woong-nyeo (Bear Woman) has achieved her gender identity as the mother of the mythic founder of Korea, Tangun, the presumable forebear of patriarchal Confucian society, as expressed in the ancient book of history, *Samguk-Yusa*. According to this myth, Tiger and Bear desired to be incarnated as human beings. Due to the lack of endurance, the Tiger is, however, expelled from the earth, breaking the taboo brought by the god Hwan-ung. The remaining animal, the Bear, did endure and was transformed into a human being and was to become the first mother of humanity in Korea. When we analyze Woong-nyeo's achievement of her gender identity in terms of Jacques Lacan's or Julia Kristeva's psychoanalytical semiotics, we can interpret the process of the Bear's losing her tigerishness as that of losing the original androgyny in the natural humanity.

On the other hand, Tiger's masculinity corresponds to the unbridled and aggressive female nature or animus energy or eroticism oppressed by Confucianism. As a result, the Bear-woman is idolized as the founding mother of Korea.

Since 1970, Korean feminist poets have desired to cast off the identity fixed by the myth of motherhood to retrieve the Tigerishness oppressed by Confucianism and to become free and nomadic subjects. In order to regain the subjectivity of androgyny by restoring the Tigerishness which the Bear-woman has lost, modern feminist poets write bold satire criticizing Confucianism by using erotic or explicitly sexual language. They are describing nomadic freedom in order to destroy the uniform identity fixed by Confucianism by using literary techniques such as surrealistic automatic skill, paradox, oxymoron, parody and cynicism. In fact, the Korean feminist language attempts to

repel the imposed identity of Bearishness and expresses the desire to restore the expelled Tigerishness.

Key words: Woon-nyeo(The prototype of Korean mother), Tangun(The National founder of Korea), A Bear and a Tiger, Jacques Lacan, Julia Kristeva, Confucianistic Subjectivity, Nomadic Self-Identity

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