

Verbal Displacement of Sexual Desire: A Comparative Study of "Hands" and "An Encounter"*

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I. 들어가는 말

What happens when a person's sexual proclivities clash with social norms? Might he or she completely repress his sexuality? Or would he or she seek alternatives to express his desire? This paper strives to unravel how repressed sexuality finds its outlet. We examine two marginal characters in literature: i. e. Wing Biddlebaum in Sherwood Anderson's "Hands" of *Winesburg, Ohio* (cited as *WO* hereafter) and a "queer old josser" in James Joyce's "An Encounter." The sexual behaviour of neither seems normal nor healthy. Biddlebaum looks like a pedophile and the "josser," a pervert. Interestingly, both behave similarly in their sexual expression: for instance, both would gratify their desire through interacting with boys around them. The former shows tactile addiction when he continually

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touches the boys while delivering impassioned messages to his pupils. The latter shows sadistic inclinations because he confesses that he prefers whipping to anything. At the end of their verbal/sexual sessions, they seem to reach physical consummation quite like sexual orgasm. Yet, there's more to analyze because each is harrowed not only by his own "superego" but by community values. Hence they endlessly doubt their sexual identity, and exist on life's periphery, avoiding the community. Despite such similar behaviour, the lessons we draw from them greatly differ. This paper will trace their symptoms of sexual abnormality, and hypothesize the hidden causes of their sexual behaviour and their significance. Then, it will also relate their behavioral patterns as well as contrast their hidden intent. The research on their case will, I hope, lead us to understand their sexual abnormality from a fresh perspective.

Anderson's "Hands" is intriguing because Wing Biddlebaum, the main character, permits no simplistic approach. A superficial reading shows him to be a pervert who exploits his teaching position to sexually harrass his pupils freely. His behaviour as an inveterate pedophile conflicts with conventional values, and leads him to be ostracized and lead a marginal life wherever he goes. Granted his amorous attitude toward his students is inappropriate, textual evidence drives us deeper to ponder his case with more emphatic imagination. He doesn't pursue his abnormal desire for its own sake: his seemingly too amorous behaviour toward his students coincides with moments when he is wholly possessed by his vision of an "ideal life" he wishes to inspire in them. His sexual abnormality shows itself in his eloquent speeches to his students. Indeed, Biddlebaum's loquacity subtly interrelates with his sexual desire. If his speeches' contents have pedagogic value, however, it becomes more problematic to render a value-judgement on his anomaly and side with the community which drove him out.

Wing Biddlebaum, a man of "shadowy personality," has long been a "town mystery." No one knows who he is or where he came from. Seen from afar, however, his characteristics pique the readers as well as the villagers. First, he is a fat little old man with no emotional stability. He is seen pacing incessantly up

and down his verandah. His emotional disturbance is conveyed by the nervous movement of his hands. Second, he is a self-alienated man. He has lived in Winesburg for twenty years yet cannot identify himself among the citizens: he "did not think of himself as in any way a part of the life of the town" (*WO* 27). Third, he feels frightened though no one criticizes or attacks him. He lacks peace of mind. Fourth, he is "submerged in a sea of doubts" (*WO* 28).

The whole narrative elucidates Biddlebaum's phenomenal personality: what trauma lurks in his hidden life, why he alienates himself from the community, and why he feels such a terrible longing for fellowship, etc. Wing Biddlebaum's is "a story of hands." He seems unable to control his "nervous little hands." When do his hands grow restless? Textual evidence reveals they become active whenever he wishes for contact with someone. For instance, while he awaits George Willard, the reporter for the *Winesburg Eagle*, the only person he befriends, his hands move "nervously about": rubbing them together, while looking up and down the road, he anxiously awaits George. Living on the margins of his community, Biddlebaum is yet keenly interested in the world: he peers "anxiously along the road to the town" or comes out "to look at the world" (*WO* 28). True, George is Biddlebaum's confidant and the old man feels comfortable talking with him. Biddlebaum forgets his self-doubt in George's presence and even feels encouraged: i.e. he "lost something of his timidity" (*WO* 28). With the young reporter, Biddlebaum ventures into town, "talking excitedly":

The voice that had been low and trembling became shrill and loud. The bent figure straightened. With a kind of wriggle, like a fish returned to the brook by the fisherman, Biddlebaum the silent began to talk, striving to put into words the ideas that had been accumulated by his mind during long years of silence. (*WO* 28)

With George beside him, Biddlebaum shows his full self and starts to talk. George's company, then, proves therapeutic because Biddlebaum resumes emotional, physical and even linguistic interaction. Liberating his long repressed desire, Biddlebaum feels incomparable freedom, like a fish back in the water.

When talking with George, Biddlebaum forgets his hands. Liberated, they freely touch George's shoulders. Such an uninhibited moment emboldens Biddlebaum: "Something new and bold came into the voice" (*WO* 30). In such an "inspired" moment, his voice turns so "soft and reminiscent," punctuated by a "sigh of contentment." His verbal outpouring connotes sexual consummation: he looks "long and earnestly at George" as a lover would. With "glowing" eyes, he raises "the hand to caress the boy" (*WO* 30). Suddenly, Biddlebaum's "superego" intervenes and his behaviour is checked: "a look of horror swept over his face" (*WO* 30). Earlier on, we witness Biddlebaum's terror. Rubbing his hands, Biddlebaum awaits George and feels "fear overcoming him" (*WO* 28). If he fears his desire, and represses his longing, he seems caught in a closed circuit. Unlike healthy individuals who find appropriate outlets for their drives, Biddlebaum can neither express nor suppress himself successfully. He is forever alert to conceal his hands "in his pockets or behind his back" (*WO* 28), yet his hands are "restless" like "the beating of the wings of an imprisoned bird" (*WO* 28). If such is Biddlebaum's existential situation, he must truly feel "imprisoned." Denying himself contact with others, he restrains his drives.

Biddlebaum's story, if "strange," does contain "beautiful qualities." To appreciate these, readers should try to sympathize. Yet most tend to ostracize minorities who can neither conform to communal values nor be easily categorized as part of the community. Biddlebaum's main message to George is to live not as others do but to cherish individual dreams: "You have the inclination to be alone and to dream and you are afraid of dreams" (*WO* 30). If George lets himself be "too much influenced by the people about him," Biddlebaum continues, he is "destroying "himself" (*WO* 30). Biddlebaum delivers the truth painfully acquired throughout his life; to keep faith with one's inner voice in the face of stifling conformity. Biddlebaum visions follow:

Out of the dream Wing Biddlebaum made a picture for George Willard. In the picture, men lived again in a kind of pastoral golden age. Across a green open country came clean-limbed young men, some afoot, some mounted upon horses.

In the crowds, the young men came to gather about the feet of an old man who sat beneath a tree in a tiny garden and who talked to them. (*WO* 30)

Biddlebaum's vision is clearly homosexual. He dreams of a "pastoral golden age" whose inhabitants are mainly beautiful young men. Leaving out women, he idealizes an exclusive community of men. His men's society reminds us of the seventh stanza of Wallace Stevens' "Sunday Morning."

Supple and turbulent, a ring of men
 Shall chant in orgy on a summer morn,
 Their boisterous devotion to the sun,
 Not as a god, but as a god might be,
 Naked among them, like a savage source.
 Their chant shall be a chant of paradise,
 Out of their blood, returning to the sky;
 And in their chant shall enter, voice by voice,
 The windy lake wherein their lord delights,
 The trees, like serafin, and echoing hills,
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest. (Ellmann & O'Claire 242)

Biddlebaum could well relate to Walt Whitman's homoerotic vision portrayed in the sixth stanza of "Crossing Brooklyn Ferry":

Was called by my nighest name by clear loud voices of young men as they
 saw me approaching or passing, Felt their arms on my neck as I stood, or the
 negligent leaning of their flesh against me as I sat, Saw many I loved in the
 street or ferry-boat or public assembly, yet never told them a word. . . .
 (Ellmann & O'Claire 25)

Biddlebaum's homosexual vision suggests an alternative community where men sharing his vision live together happily. Such a world, however, has not come, and

can hardly coexist with where heterosexuality reigns. That fact causes Biddlebaum's doubt and struggle with his own desires. Furthermore, he is expelled from Pennsylvania school where he teaches. Actually, he is well-suited for his teaching job and "much loved by the boys of his school" (*WO* 31). Adolf Meyers, his original name as a teacher, however, governs his students so gently as women feel "in their love of men." Such a "finer sort of" feeling is rare among teachers and "little understood (*WO* 31)." A sketch of Adolf's teaching follows:

Adolf Meyers had walked in the evening or had sat talking until dusk upon the schoolhouse steps lost in a kind of dream. Here and there went his hands, caressing the shoulders of the boy, playing about the tousled heads. As he talked his voice became soft and musical. There was a caress in that also. In a way the voice and the hands, the stroking of the shoulders and the touching of the hair were a part of the schoolmaster's effort to carry a dream into the young minds. (*WO* 32)

Adolf seems to enjoy talking so much that he continues conversing with his pupils even after school until dusk. While talking, Adolf absentmindedly begins to caress the boys near him. His voice turns "soft and musical" as he grows spiritually inspired and physically excited. Such verbal pleasure connotes sexual orgasm. His hands, then, substitutes for the sexual organ. Indeed, Adolf's talking, combined with caressing, amounts to sexual activity.

At this point, readers may criticize Adolf's behaviour as a teacher because he must control himself and govern his tactile desire strictly. From a social perspective that commits itself to the communal good, Adolf's behaviour toward his students is culpable. Yet a poetic approach yields an alternative view of his situation as the narrator suggests: "It needs the poet there" (*WO* 31). First, Adolf is a man who "by the caress that was in his fingers" expresses himself (*WO* 32). For him, talking and caressing happen so simultaneously they are inseparable. When driven from teaching, with no more pupils to touch, he becomes lost in his own language, spending "long years of silence" (*WO* 28) with no one to talk to. Second, Adolf is a rare man "in whom the force that creates life is diffused, not centralized" (*WO* 32). Here

a Freudian approach proves convincing. Adolf is one whose sexual development was suspended at a formative age, preventing his "libido" or "life force" from becoming centralized to his genitals. Rather, these drives are particularly diffused to his hands. Third, Adolf's message, or massage, to his pupils functions positively. Listening to Adolf talking and casually caressing, the narrator says, "doubts and disbeliefs went out of the minds of the boys and they began also to dream" (*WO* 32). Apart from the amazing skill Biddlebaum shows at berry-picking, as Rideout points out, his hands "can communicate a desire to dream" (Modlin 174). Like other things, the reality of his hands totally differs from their appearance.

Indeed, Adolf was a nurturing teacher, inspiring pupils to vision and self-confidence. Yet, conventional villagers couldn't tolerate the teacher who practiced verbal/sexual behaviour different from theirs. So they lynched and ostracized the teacher in the dead of night. How gloomy to see Adolf running faster and faster into the darkness, fleeing the violent villagers! From that point, Adolf Meyers took the pseudonym Wing Biddlebaum, settling alone in a small Ohio town. The psychological trauma Biddlebaum had undergone in Pennsylvania made him sick for a year. It took that time for him to become accustomed to his situation and start over as a day laborer. Yet he feels intimidated, "striving to conceal his hands" (*WO* 33). "Hands," as Howe suggests, "depicts the loss of creativity in the use of the human body" (White 96). Most frustrating is that he doesn't understand what had occurred. Feeling his "hands must be to blame," Biddlebaum still hears the parents in Pennsylvania roaring, "[k]eep your hands to yourself" (*WO* 33). He feels baffled about his sexual orientation and is continually beset by doubts, anxiety and nervousness. Lonesome and marginalized, Biddlebaum feels terrible desire to communicate with others. Yet, at the moment of true fellowship, when he feels excited verbally as well as physically, sudden fear overcomes and paralyzes him: ". . . a look of horror swept over his face" (*WO* 30). Sadly, Biddlebaum becomes a superintendent, checking his own desire. Now responding to his "superego," Biddlebaum hastily stops his verbal/sexual innuendo, half-gratified. Since he cannot fully enjoy his verbal/sexual orgasm, he hungers for full satisfaction. Such a sad instance of Biddlebaum's self-forced suspension of desire follows:

With a convulsive movement of his body, Wing Biddlebaum sprang to his feet and thrust his hands deep into his trousers pocket. Tears came to his eyes. "I must be getting along home. I can talk no more with you," he said nervously. (WO 30)

Ironically, Biddlebaum's intentional control of his desire is delivered through explicit sexual imagery. "Thrusting" of his hands deep in his pants pockets is reminiscent of sexual penetration, while "convulsion" is an action accompanying the moment of ejaculation. Here the hands take the role of the male organ, while "pocket" becomes that of the female. When "hands" are inserted "deep" into pockets, tears, instead of sperm, well up in his eyes. In this perspective, the quotation, charged with coitus imagery, dramatizes the cycle of heterosexual intercourse. Biddlebaum can talk no more with George because he has reached the point of no return. At the moment of verbal/sexual consummation, Biddlebaum bursts into tears — of doubts, of sadness. *Winesburg Ohio* reveals the hidden aspect of characters, the "night world" of human personality (Anderson 149).

Interestingly, we meet in James Joyce's "An Encounter" another marginalized figure, not unlike Biddlebaum. The "pervert" who terrorizes Dublin youngsters with his abnormal sexual behaviour has no name nor abode nor job; the boy-narrator calls him a "queer old josser," who seems to wander the suburbs all day. The "josser" is also voluble; the moment he saw the boy-narrator and his friend, Mahony, he starts talking and engulfs them with the "queer" story. The narrative generously quotes the "josser"'s speech before his young audience but obliquely refers to his untoward sexual longing in the middle of his discourse. Witnessing a temporal adjacency between the "josser"'s verbal and sexual desire, we again feel strong encouragement to delve into the relations between the two desires. Much as his biographical data are hidden or "repressed," the "josser" provides rich clues for the case study of an anomaly, especially compared to Biddlebaum's. While Biddlebaum is a main character, and given a detailed biography in "Hands," the "queer" man in "An Encounter" is neither a central character nor is he fully described as a personality. Actually, "An Encounter" is more concerned with the

boy-narrator and his friend Mahony's forced initiation through encountering the strange man in the field. This paper, however, does not show the trajectory of the two boys' social, sexual initiation. It is more preoccupied with how the strange man in the field displaces his sexual desire verbally, and how the features and significance of his actions compare and contrast with those of Biddlebaum.

From the story's beginning, the anonymous boy-narrator in Dublin is more fascinated by American detective tales packed with "unkempt fierce and beautiful girls" (*D* 12) than British adventure magazines. Losing interest in such childish games as "mimic warfare" and Indian battle, the boy-narrator shows a seminal identity as a male signifier. His poignant sexuality so intensifies that his symptoms of puberty agonizes him. The boy-narrator is disturbed to witness the awakening of his own sexuality and having to narrate the politics of his adolescent body and its repercussions in his soul. The boy-narrator's hunger for "wild sensations takes the form of an escape from the "restraining influence of the school" (*D* 12). His restless soul, feeling "the riot of blood" (*P* 187) as the pubescent Stephen did in the *Portrait*, wishes "real adventures to happen" because he is fed up with literary ones (*D* 12): hence his Pigeon House project.

Why does the boy-narrator organize a one-day picnic to the Pigeon House with his friends? Superficially, he seems to want to skip school. Circumstantial evidence, however, shows he expects some sort of amorous affair. Whitening the canvass of his shoes is one thing. Mahony's catapult is another. If we recall that "Mahony used slang freely" (*D* 14), his catapult becomes a sexual signifier, a strong metaphor for phallic power. A suitable tool for masculine prowess at his age, Mahony uses the catapult to chase "a crowd of ragged girls." Interestingly, we find Mahony's catapult "unloaded" (*D* 14). He is not yet fully "loaded" physically, so he cannot freely exercise his phallic intent. Showing keen interest in the catapult, the boy-narrator observes the "bulging" phallic signifier from "inside" Mahony's pocket (*D* 14). Hanging out all the way to the wharf, they "run away to sea on one of those big ships" (*D* 15). Thinking "real adventure" should be sought abroad, the boy-narrator's search for something exotic like "green eyes" cannot be found among the Norwegian sailors.

Tired of wandering the wharf on a sultry day, the boys find it too late to go out to Pigeon House, their destination. Instead, they consider returning home, resuming their routine and schoolwork. Their mounting frustration is clear when we observe Mahony look "regretfully at his catapult" (*D* 16). At that moment, they spy a man approaching from the far end of the darkening field. At first glance, his appearance is grotesque; he wears a shabby greenish black suit and a jerry hat with a high crown. With one hand on his hip, he walks slowly to and fro in the field, tapping the turf with his stick. Such ragged dress and repetitive movement strongly suggest the man's mental and emotional abnormality like Father Flynn's case when he shows similar "eccentricities of speech and behaviour" (Bowen 261). The first topic the man broaches is his incongruent wish "to be young again," noting "the happiest time in one's life" is "schoolboy days" (*D* 17). His perversion betrays itself when he asks if the boys have girl friends. A boy of egocentric sophistication, the boy-narrator remains silent because he does not want to reveal how such a sexual issue disturbs him. Yet the boy-narrator grows enchanted by the man's second topic. The man confesses that he likes the "nice white hands" and "beautiful soft hair" of a young girl (*D* 18). With no clinical report available, it is hard to ascertain the man's depravity, although his symptoms suggest a serious fixation at some stage of his sexual development. Like Wing Biddlebaum, he may have had some problems in the centralization phase, which may have caused his obsession with touching female parts. Furthermore, he shows a predilection for vulnerable young girls rather than full-fledged women. He may suffer phallic dysfunction. He hopes to regain his vigor through surrogate-satisfaction by telling the boys his fixation. Thus he gratifies his sexual desire through verbalization. Like Biddlebaum, the man displaces sexual desire with loquacity. He talks on as if charmed by the power of logos.

He gave me the impression that he was repeating something which he had learned by heart or that, magnetized by some words of his own speech, his mind was slowly circling round and round in the same orbit. At times he spoke as if he were simply alluding to some fact that everybody knew, and at times he lowered his voice and spoke mysteriously as if he were telling us something

secret which he did not wish others to overhear. He repeated his phrases over and over again, varying them and surrounding them with his monotonous voice. (D 18)

The depravity of the man's desire, it seems, lies not in what he says but in how he says it, i. e. his rhetoric. He mystifies his far too simple discourse by making it seem confidential. Also, the old man "gets mesmerized" by his own repetitive speech, so much that he seems to circle on and on without stopping (Leonard 61), enclosed within his own linguistic performance. The man's gradual infatuation with his own talk can be interpreted as a process of his mounting orgasm. The one-sidedness of his speech can also symbolize a masturbatory aspect of his sexuality. This argument is strongly supported by the boy-narrator when he notices the convulsive movements of the man talking.

I wondered why he shivered once or twice as if he feared something or felt a sudden chill. (D 18)

If the man substitutes his sexuality with linguistic repetition, his "shivering" arguably shows the climax of his sexual/verbal excitement. If so, what he should do next is go somewhere and take care of his unbearable desire. It is unclear whether the old man was urinating or masturbating. Probably he has at least exposed his genitals in full view of the boys, terrorizing them with their stark reality. The wild, riotous sensations the adolescent narrator has unconsciously sought are finally realized through an unexpected encounter with a depravity that may affect the boy's phallic consciousness in unknown ways.

Quite naturally, the man must leave the scene and, as a marginalized being might do, heads out toward the end of the field.

After a long while his monologue paused. He stood up slowly, saying that he had to leave us for a minute or so, a few minutes, and, without changing the direction of my gaze, I saw him walking slowly away from us towards the near end of the field. We remained silent when he had gone, After a silence of a few minutes I heard Mahony exclaim:

—I say! Look what he's doing!

As I neither answered nor raised my eyes Mahony exclaimed again:

—I say . . . He's a queer old josser!

—In case he asks us for our names, I said, let you be Murphy and I'll be Smith. (*D* 18)

Mahony's exclamation suggests what the man may actually be doing. That he is called a "queer old josser" is telling about his behaviour in full view of the boys. The man's bizarre act leaves the boys dumbstruck. Such "imposed" silence can signify the boy-narrator erasing the devastating reality his eyes just witnessed. The ellipsis in Mahony's statement is a gap that the boy-narrator "can readily fill with his own desire" (Ingersoll 42). It is too shocking for him to report. Mahony also feels so terrorized that he stammers: "I say . . . He's a queer old josser!" (*D* 18). Mahony cannot understand or verbalize what he has seen the man doing.

When the pervert comes back, the boy-narrator suggests Mahony change their names. By such pseudonyms, he grasps for a "presumed" maturity, throwing away childishness. The boy-narrator, with a false name, establishes a peaceful complicity with the old man, and "Smith" continues, much relaxed, listening to the man's bizarre story. Now, the josser picks another topic: i. e. "chastising" the boys for chasing attractive young girls. He thus deconstructs his former discourse. (Readers of *Ulysses* may recall how "sexual release" affects the theme and tone of that narrative (Hart 31).) The "josser" says, unruly boys should be "whipped and well whipped." Yet, "a good sound whipping" soon becomes "a nice warm whipping" which the man badly wants (*D* 19). We suspect the authenticity of his "pretended" disciplinary whipping. When his sexual release calms, his preoccupation with whipping sounds like "post-orgasmic sadism" (Heller 26): "there was nothing in this world he would like so well as that" (*D* 19). Saying this, his mind seems "to circle slowly round and round its new center," as if "magnetized again by his speech" (*D* 19). Such "[b]lind repetition is the temporal equivalent of living death" (Heller 26). The hypnosis into which he frequently lapses is a sure sign of emotional, mental and sexual anomaly. Like Biddlebaum, there is a "certain paederasty implicit in

pedagogy," symbolized by the old man's circling discourse and made explicit by his masturbation (Henke 19).

Sensing the contradictory nature of the pervert's talk, the boy-narrator is awakened from the mesmerizing power of his language. He feels deeply disillusioned when he notes the pervert's "pair of bottle-green eyes." (Fritz Senn connects the green color to Father Flynn in "The Sisters" who also exhibits the general symptom of abnormality as a priest (Hart 32).) The "real adventure" the boy-narrator so wanted did happen, yet turned out nightmarish. When the old man tries, with "affectionate pleading," to make an advance toward him, the boy-narrator runs away. Certainly, Joyce is primarily interested in "the impact of sexuality on psychology rather than sexual perversion as such" (Werner 94).

Now, we have traced Biddlebaum's and the "jossler"'s arguably depraved cases, trying to understand their painful lives. Comparatively speaking, both like talking to young boys. While doing so, Biddlebaum is driven by tactile desire while the jossler feels a strong passion for sadism. It seems bizarre that they both reach verbal/sexual consummation at the end of their sessions. Yet, we cannot criticize their behaviour in simple terms because at the climactic moments, they feel instantly terrorized and return to their saner selves. As perverts, they have lived on life's periphery, enclosed by clouds of self-doubt. They cannot understand nor change what they are. They feel compelled by their sexual orientation. They are driven away not only by communal values but endlessly watched by their own "superegos." They were sadly torn between desire and punishment. Complicating matters further, Biddlebaum was a warm, amazing teacher, inspiring his pupils with wonderful stories while evoking their self-confidence. If so, it is very hard to judge their case morally and side rigidly with communal values. This paper has said and analyzed about them. Only this I would add: we need poetic imagination to accept Biddlebaum and the "jossler" as they are and comprehend their personal abnormality. Their cases are tragic indeed but illuminating.

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Abstract

Verbal Displacement of Sexual Desire:
A Comparative Study of "Hands" and "An Encounter"

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When a man cannot express his sexuality in a socially acceptable way, how does he come to terms with his desire? By comparing Wing Biddlebaum in "Hands" of *Winesburg, Ohio* and a "queer" man in "An Encounter" of *Dubliners*, this paper seeks to show that repressed sexuality, whatever the reason, tends to express itself through different media: i. e. verbal, tactile or sadistic. Both enjoy talking with the boys they encounter. Biddlebaum, a village teacher, shows tactile addiction by continually touching the boys while delivering them impassioned messages. The "josses" seems quite sadistic because he prefers whipping above all. Phenomenally, both men gratify their sexual desire because at the end of their verbal/sexual session, they look so impassioned and consummated. At their moment of physical climax, however, they are struck by guilt or "superego." Hence they live alone either at the edge of town or in a field, homeless. Biddlebaum looks like a pedophile, while the "josses" is a pervert. Can we judge their sexuality and criticize their behaviour? Their cases are not simple. First, they can't help who they are. They are subject to their sexual orientation. Second, Biddlebaum proves a warm, nurturing teacher, and while talking to his pupils he unconsciously touches them. The "josses"'s lesson proves ambivalent, meaning sometimes he illuminates the boys at their formative age, and sometimes he does not. Third, both men are full of self-doubt. They cannot come to grips with who they are, feeling endlessly torn between "id" and "superego." Their self is unstable, they cannot know self-respect. Fourth, they have suffered for their sexuality. Biddlebaum had been discharged from his teaching, driven from the rural community, and currently leads a lonely

life. The "josses" live in the field, and come and go endlessly like a trapped animal. Considering all this, we come to feel compassion for the men. Personally, their case studies are tragic, but they make rich, compelling literature.

■ **Key words** : displacement, verbal, sexual, comparison, contrast, fixation
(치환, 언어적인, 성적인, 비교, 대조, 고착)

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