

Wright State University

CORE Scholar

Ten Years of the Dayton Literary Peace Prize
Class Materials

Accords: Peace, War, and the Arts

Spring 2015

Presentation on Chang-rae Lee's *The Surrendered Day* 2

Andrew Strombeck

Wright State University - Main Campus, andrew.strombeck@wright.edu

Follow this and additional works at: https://corescholar.libraries.wright.edu/celia_ten_years_dlpp_class



Part of the [Education Commons](#)

Repository Citation

Strombeck, A. (2015). Presentation on Chang-rae Lee's *The Surrendered Day* 2. .
https://corescholar.libraries.wright.edu/celia_ten_years_dlpp_class/10

This Presentation is brought to you for free and open access by the Accords: Peace, War, and the Arts at CORE Scholar. It has been accepted for inclusion in Ten Years of the Dayton Literary Peace Prize Class Materials by an authorized administrator of CORE Scholar. For more information, please contact library-corescholar@wright.edu.

A black and white photograph of a dirt road. On the left, a large vehicle, possibly a truck or bus, is partially visible. Several people are walking along the road. In the center, a person is walking away from the camera. On the right, another person is walking towards the camera. The background shows trees and utility poles. A white box with a red border is overlaid on the image, containing the text "Chang-rae Lee, *The Surrendered* Day 2".

Chang-rae Lee, *The Surrendered*
Day 2

Today

- Resonance of moment where Min is injured—how does this scene echo other scenes in the book?
- How to make sense of Hector's character in comparison to June
- Moment where Hector reflects on literary passage

Scene Min injury

- 117-119
- What seem to be important details of this scene?
- How do these resonate with other scenes in the book?
 - Descriptions of blood, for example
- Why do we think that Lee includes this scene?

In thinking about Hector:

- Lee: The novel is a big, complicated, unknowable thing before it's written. By definition it uses and plays and delights in time. It delights in the interlacing of chronologies and the consequences of that interlacing. And those have personal and psychological expressions in a character. Aside from other issues of writing, psychological characterization is what narrative can do best.

Characterizing Hector

- Please write down everything we know about Hector so far.
- For example: "he sensed that he was being replaced, cell by cell, with bits of stone" (126)

In groups:

What key terms would you use to describe Hector's character? How do we know?

How would you compare/contrast him with June?

Memoir of Solfrino

What does the effect of *Memoir of Solfrino* suggest about literature's role in peace/war?

- Credited with creation of the International Red Cross
- Durant's ideas inspired the creation of the Geneva convention—which sought to protect noncombatants, including wounded and prisoners of war
- Solfrino—Napoleonic Wars-- 1864—23,000 wounded, dying and dead on battlefield—little attempt to provide care

Painting: Henry Durant at Solfrino

Memoir of Solfrino

How would you describe Hector's reaction to the Durant text on 146?

What does this suggest about the relation between literature and war?

What does it suggest about Lee's goals in *The Surrendered*?

"The descriptions matched any number of his memories from the war, and as much as they pained him-an icy clawing at his lungs, puncturing his breath-the feeling soon gave way to a numbing pause. It was a pause not of reflection or reckoning but of a pure self-erasure in which he felt that he had died, or, better, had never existed; that as such he had not had an effect on anything or anyone, going either forward or back; that he had, for a moment, completely disappeared" (147).

"It's about a battle. Someone who was a soldier doesn't need to know any more about that" (148)

