

“You inside me inside you”:  
Reading the Other in Self  
in *How to Get Filthy Rich in Rising Asia*\*

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[Abstract]

Moshin Hamid's *How to Get Filthy Rich in Rising Asia* almost announces itself to be a parody of self-help literature and has been duly discussed as such. On the other hand, linguists and narratologists have been interested in the novel's peculiar use of the second-person narration. I argue that the second-person narration is key to understanding the specific way *How to Get Filthy Rich in Rising Asia* undermines the popular understanding of the self and recognizes the others at whose expense the self is constructed. Furthermore, by positioning the reader as a Western person, Hamid brings to the fore the expansive and intricate relationships that are formed yet often neglected in the age of global capitalism.

**Key Words:** Self, second-person narration, self-help literature, *How to Get Filthy Rich in Rising Asia*, Mohsin Hamid

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Moshin Hamid's third novel *How to Get Filthy Rich in Rising Asia*, with its playful and satirical title, almost announces itself to be a parody of self-help literature and has been duly discussed as such. In "Helping the Novel: Neoliberalism, Self-Help, and the Narrating of the Self in Mohsin Hamid's *How to Get Filthy Rich in Rising Asia*," Angelia Poon argues that the novel is an assault on the idea of liberal selfhood that many self-help books promote. On the other hand, linguists and narratologists have been interested in the novel's dexterous use of the second-person narration.<sup>1)</sup> Jarmila Mildorf, for instance, cites *How to Get Filthy Rich in Rising Asia* (hereafter *How to*) as an example that complicates general assumptions about the effect of the second-person pronoun. It is my intention in this paper to show that the novel's peculiar use of the second-person narration is key to understanding the specific way it undermines the popular understanding of the self and recognizes the others at whose expense the self is constructed. The selves that the novel portrays are relational and much more complex in their spatial and temporal engagement with their surroundings, and these relational and complex selves emerge through the innovative use of the second-person narration. Furthermore, by positioning the reader as a Western person, Hamid brings to the fore the expansive and intricate relationships that are often neglected in the age of global capitalism.

The phrase self-help was first popularized by Samuel Smiles through his eponymous book, *Self-Help*, a collection of biographies of men who rose in wealth and social status. Cara Murray summarizes the core virtues of these men as "industry, perseverance, thrift, and cheerfulness," but what was more important was, as the title indicates, that they achieved prosperity and moral dignity without any help besides their own (487). Perhaps it is not surprising, then, that Smiles found an appropriate phrase that augments his ideas from American transcendentalism—that is, "from Emerson's *Man the Reformer* in 1842" (Murray 487)—and used it as the title

of his book. As can be seen by the fact that Smiles borrowed his title from Emerson, the discourse of self-help was successful and remains popular even today as it draws its fundamental understanding of autonomous self from the ideals of the Enlightenment. As many historians have noted, the book earned popularity because its discourse of one’s autonomy and morale reflected the middle class aspirations of the Victorian era—so much so that, according to Melissa Walker, it was integral to the success of mid-Victorian emigration and colonialism (281). However, there is another element that is crucial to this idea of self-help. According to R. J. Morris, along with the promotion of self-improvement and education, at the heart of *Self-Help* lies the rejection of state intervention (91). Morris argues that Smiles was searching for a way to explain the failure of the upper working class and petit bourgeois radicalism in the 1840s. Smiles himself was an active participant of the movement, but after its demise, he sought to redirect his class’ dissatisfaction by writing *Self-Help*. In other words, the concept of self-help was designed to replace collectively organized social movements with individual self-governing. An individual self in full control of his own fate was a part of the Enlightenment understanding of man, and was thus persuasive when deployed as a resolution for the rising yet unaccounted for social conflicts of the fast industrializing era.

Somewhat modified, but not essentially different, forms of this classic Victorian self are still prevalent in popular self-help literature today. According to critics of self-help literature, the enormous popularity that the genre still commands in American and British culture can be attributed to its similarly atomic understanding of self. Many critics, however, find the situation problematic as the prioritization of an autonomous, atomic self over other forms of conceptualizing human behavior and identity can be read as an expressive symptom of the political climate of the West today. Heidi Marie Rimke argues that “self-help literature has become an enduring,

highly fashionable non-fiction genre, especially within the last twenty-five years,” because “Self-help literature, which exalts the individual over the social (and negates the inherent sociality of being) is elaborated consistent with the political rationalities promoted by advanced liberal democracies” (62). Indeed, the way Rosalind Gill defines neoliberalism—that it is “structured by a current of individualism that has almost entirely replaced notions of the social or political or any idea of the individual as subject to pressures, constraints or influence from outside themselves” (443)—appears to be remarkably in tune with the self that Smiles endorses. The problem with this rendering of the self lies with its isolation from others—other human beings and other levels of experiences. Leigh Gilmore notes that in the 2000s, life narratives with the same features found in the self-help genre began to revive “key elements of American autobiographical narrative for new audiences, reawakening national fantasies of individualism” (658). The problem with this popularity is that these life narratives displaced histories of racial and gendered violence. “Narratives that succeed in this market point away from a critique of the systemic nature of inequalities, and promote an increasingly non-specific and generic self” (658). The enduring, even growing, popularity of self-help literature is disconcerting because its discourse typically obscures material realities, histories, the oppressed, and cultural others at the expense of a universal, autonomous self.

Poon notes that it is this kind of popular, neoliberal self that *How to* aims to attack: “The object of the novel’s satire is the capitalist, neoliberal notion of the self that is predicated on an overweening sense of control and complete agency” (139). In the stead of a neoliberal self, Hamid reimagines self “through connection and relationships, and irrevocably and always already plugged into multiple communities” (140). Hamid’s use of second-person narration not only helps in disguising the novel as a self-help book but also in performing the kind of relationships that the novel

highlights.

In "The Ontology of a Self-Help book: A Paradox of Its Own Existence," Scott Cherry points out that a self-help book acquires its iconic status in popular culture "partly due to its being able to apply to any individual who selects it" (338). Second-person narration is often employed by self-help books because it is commonly assumed that it strengthens the wide, indefinite appeal of the genre. Emile Beveniste suggests that just as the first person can be used by any speaker, the second-person singular functions as an empty sign that can be taken up by any listener (220). However, second-person narration can be also read as a tell-tale sign of the incongruousness of self-help literature. The very fact that one reads a self-help book exposes the fact the self is in need of help from an outside source. In fact, some right-wing critics have argued that the self-help book market has deluded the reading public by creating in its readers a codependency; in other words, instead of helping themselves, readers have become reliant on the self-help book to satisfy their needs (Cherry 338). The fact that self-help literature is read, along with the fact that the readers are supposed to respond to the second-person pronoun the genre often utilizes, proves the fact that self cannot stand alone always.

*How to* highlights this irony from the start, its use of the second-person narration fleshing out the irreducible difference between a protagonist carved out by a book and a reader: "Look unless you're writing one, a self-help book is an oxymoron. You read a self-help book so someone who isn't yourself can help you, that someone being the author" (3). Here, "you" as a reader is pushed away from "the author," in this novel's case, the narrator, at the same time he/she is called to participate in this conversation about a self-help book. In other words, the reader is not allowed to identify with the narrator or protagonist; rather, the reader is forced into dialogic relationships with them. As the narrator clearly defines, "Self-help books are two-way

streets, after all. Relationships” (77).

These relationships extend further as they are complicated even more in the following sentences:

This book is a self-help book. Its objective, as it says on the cover, is to show you how to get filthy rich in rising Asia. And to do that it has to find you, huddled, shivering, on the packed earth under your mother’s cot one cold, dewy morning. Your anguish is the anguish of a boy whose chocolate has been thrown away, whose remote controls are out of batteries, whose scooter is busted, whose new sneakers have been stolen. This is all the more remarkable since you’ve never in your life seen any of these things. (4)

What stands out in the above quoted passage is that it shows that the novel assumes not just any “you,” but a Western reader. It places “you” in the skin of a young boy in a rural region in “rising Asia,” but the way it explains how “you” as the boy should feel reveals that “you” the reader is assumed to be an American (or at least, from the West). As Mildorf notes, the novel assumes “reader’s divergent cultural backgrounds when the protagonist’s ‘anguish’ is explained by mentioning a number of stereotypically ‘Western’ experiences such as having your chocolate snatched away” (151). Even though the narrator pretends to evoke a similar emotional response from the reader, the examples clearly aim to produce ironic effects as the drastic difference in the seriousness of the situations stand out. Poon also points out that while the reader is expected to identify with the main character here, “the smoothness of that transition is deliberately unsettled as the narrator draws attention to how the presumable modern, urban, middle-class reader is probably and erroneously imagining ‘anguish’” (145). The novel’s use of second-person narration hinges on the difference between a Western reader and the Asian protagonist as they

do not share the described experiences. Thus, under the guise of pulling the reader in, the narrator pushes the reader away, forming a simulated person-to-person relationship.

In her discussion of the short story "Graffiti," Irene Kacandes points out that the use of second-person narration creates complicated communication circuits. The second-person narration has "special powers to move the audience" (329) thanks to "the circuit or situation of communication itself," rather than to "the meaning of a word" (330). For her, the second-person recognizes the personhood of the other and evokes the possibility for interaction accordingly: "the utterance of 'you' is tangible and irrepressible sign of an intersubjective relationship between an 'I' and a 'you'" (331). Because "Graffiti" wages "rhetorical resistance to a totalitarian regime by modeling creation of relationships through art" (338), its enactment of the relationships through the use of second-person narrative becomes a politically charged gesture. In a similar manner, Hamid weaves a complex relationship between the reader and the world of the protagonist, charting out relationships that are not usually recognized but sustained under a global economy, defying the neoliberal idea of an atomic self that is solely responsible for its own life and nothing else. From the perspective of a dying boy, a reader who can get sneakers or chocolates is already very—if not filthy—rich, and as the novel shows further on, wealth can be ethically problematic in this novel. To put it differently, richness is always somewhat tainted as it is made using human and natural resources others could have used. Hamid underlines the connection between the Western reader and the protagonist despite the vast physical, emotional, and economic gap between them, and thus the ironic tension embedded in the title extended to the reader. The implied accusation is aimed at "you," who wants to get filthy rich, and/or who is filthy rich already.

The narrator continues to remind the reader on various occasions that the world

the protagonist lives in is different from the one the reader inhabits, and that what the protagonist wants—filthy richness—may be already enjoyed by the people where the reader lives. The city where the boy (“you”) arrives, for example, “is not laid out as a single-celled organism, with a wealthy nucleus surrounded by an ooze of slums” (20).

It[the city] lacks sufficient mass transit to move all of its workers twice daily in the fashion this would require. It also lacks, since the end of colonization generations ago, governance powerful enough to dispossess individuals of their property in sufficient numbers. (20)

In this description, the narrator not only depicts an unnamed Asian city but also reminds the reader of a typical Western city that s/he is familiar with, and emphasizes that this Asian city is not fully organized or wealthy as the Western one. “Your father,” to list another example, “is a cook, but despite being reasonably good at his job and originating in the countryside, he is not a man obsessed with the freshness or quality of his ingredients” (7). Here again the narrator is very conscious of whom he is addressing—the reader from the First World who knows, if not enjoys it her/himself, about the obsession with “the freshness or quality of his ingredients.” It is important to remember that it is not only cultural differences that are underlined in these indirect invocations of the West. In order to care for the freshness or quality of one’s ingredients, one has to have a living standard above poverty, which, as the novel shows, is what the protagonist does not have and thus strives for. When the protagonist finally reaches the apex of his career, he is invited to assist a military development project whose commander in chief describes the final goal of the project thus: “when you enter phase ten, it’ll be like you’ve entered another country. Another continent. Like you’ve gone to Europe. Or North America”



(163). In other words, the ultimate objective of this rising Asian country is to become like a Western one. As the reader is positioned to be an inhabitant of the West, s/he sits on a higher rung in the hierarchy of global economy and, in this way, is related to the protagonist and his world. In other words, through the conspicuous differences and the protagonist's desire to emulate the reader's wealth, the reader and the protagonist are connected.

Perhaps more importantly, however, the net of connection includes those who are not easily recognizable as participating selves in *How to*. Just as the reader has what the protagonist does not yet desires, there are characters who are even less fortunate than the protagonist is but to whose lives “you”—both the reader and the protagonist—are related and owe much. First of all, the novel makes it clear that “you” does not have any special characteristic that makes him stand out and deserve the economic success that he eventually achieves. The protagonist is not morally upright nor displays an outstanding amount of courage and will. He is good at math, but not a genius. In other words, “you” owes “your” success more to circumstances, social and economic systems, and others than to yourself. When the protagonist's family moves to the city on an overcrowded bus, the narrator notes how “[i]f [the bus] tips over as it careens down the road, swerving in mad competition with other equally crowded rivals as they seek to pick up the next and next groups of prospective passengers on this route, your likelihood of death or at least dismemberment will be extremely high. Such things happen often, although not nearly as often as they don't happen” (13). As the buses are in “mad competition,” those who survive the bus trip cannot be considered innocent bystanders. They are, indirectly and involuntarily, but still evidently, participants in the deadly rivalry and occasional tragedies. “You” is part of the system that is responsible for what could have happened and what had happened to some unfortunate others.

“Your” relationship to those who fail to become filthy rich is even clearer when it comes to your family members. Poon argues that it is evident that the novel is different from other self-help books, “because it foregrounds a blind spot of the self-help book—that not everyone can possibly succeed in life and that many will be left behind. This we see in the narrative fates of ‘you’s parents, brother, and sister” (143). I would push this point further and argue that Hamid does more than just highlight a blind spot. It is due to the suffering of those who are left behind that “you” becomes successful. To put it differently, their failure is partly due to “your” success, and vice versa; it is this connection and ethical responsibility that Hamid wants to expose and emphasizes.

First of all, it is mere luck that “you” gets an education, which “is a running leap towards becoming filthy rich in rising Asia” (33). Although “this is no secret,” “simply being well known does not make it easily achieved. There are forks in the road to wealth that have nothing to do with choice or desire or effort, forks that have to do with chance, and in your case, the order of your birth is one of these” (33). “Your” older brother is employed as an assistant to a painter to add to the family’s income before he finishes his education. He contracts lung disease through his occupation, lives in poverty, and subsequently dies a painful death. “Your” sister is even less fortunate than your brother due to her gender. If education was allowed on personal promise, it should have been given to your sister, but “[your] sister has worked as a cleaning girl since shortly after your family moved to the city, your father’s income unable to keep up with the rampant inflation of recent years” (28). Even after your brother is employed, your sister is not sent back to school. “Her time for that has passed. Marriage is her future. She has been marked for entry” (28). After she is married to a distant country relative at a young age, she dies young after having given birth multiple times. When you see her the last time, your

sister is "a woman old without having been so long on this world, her white hair sparse and front teeth missing, the flesh of her face sunken to her bones, as if deflated by the passing of her life" (132). In contrast, "you are fortunate. Fortunate in being third-born" (32), because "[t]hird means you are not heading back to the village. Third means you are not working as a painter's assistant" (33). Even though you cannot be held morally responsible for your siblings' misfortunes, it is thanks to your siblings' early and deadly labors that you get an education, so there is a strong sense that you owe to them what you eventually achieve.

In *Self-Help, Inc.: Makeover Culture in American Life*, Micki McGee points out that as the "liberal notions of self" took "its cues from the philosophy of the ancient Greeks," so it relies, "in its inception, on an ideal of self-mastery that necessarily required the mastery and exploitation of others" (173). Ancient Greek men not only refused to recognize slaves and women as worthy and capable of developing an autonomous self, but also disregarded their labors, which sustained the everyday lives of those who were deemed fit to become full masters of their lives. In a similar manner, as McGee puts it, "any version of the self that assumes a highly autonomous individual agent . . . requires the repression of any consideration of the contributions of others to one's self and one's world" (171). In other words, the self that popular self-help literature promotes fails to recognize others' presence or their labors. In contrast to this notion of self, Hamid emphasizes what Hannah Arendt has pointed out—that "nobody is the author or producer of his own life story" (172) by highlighting how others' otherwise unremarkable lives are marked by and through "your" life. The novel insists on the inevitability of one self's connection and dependency on those who fail to mold an autonomous, liberal self.

Of course, the self is not constructed in a power vacuum, and Hamid does examine the way political and economic powers shape and condition a self. As the

narrator of the novel puts it, “[n]o self-help book can be complete without taking into account our relationship with the state” (139).

For if there were a cosmic list of things that unite us, reader and writer, visible as it scrolled up and into the distance, like the introduction to some epic science fiction film, then shining brightly on that list would be the fact that we exist in a financial universe that is subject to massive gravitational pulls from states.  
(139)

From the global political and financial perspective, one’s individuality and humanness dissolve even to the point of disappearance: “We’re all information, all of us, whether readers or writers, you or I” (159). As if materializing this perspective, “you” at one point suffers a heart attack, loses consciousness, and is literally connected to medical machines. Nevertheless, though the larger-than-individual powers and context affect and complicate the relationships between self and others, they do not eradicate their interconnectedness and responsibility toward each other. “You” regains consciousness and recovers to face the aftermath of his lifelong pursuit of wealth.

Before this catastrophe, however, as “you” rises in wealth, he becomes like the ones who were once above “you” in terms of fortune and social status because “you” starts to use violence and illegal means like his predecessors, manifesting that he is a part of the system. When the protagonist is a young employee, his boss threatens “you” implying that he had killed one of his colleagues who was rather like him in terms of prowess. “You” acquiesces. When the protagonist starts his own business and it begins to prosper, he is threatened by “a wealthy business man, part of the city’s establishment, who among other things owns a rival bottled-water operation, and onto whose turf you have begun to expand” (124). Resolved to fight this time,

he appeals to a local mafia to protect him, and they send him a professional gunman. However, "you" does not feel comfortable riding with the bodyguard who wears his pistols openly. The young man who was employed previously to threaten the protagonist is called again to repeat the threat:

Later that week the boyish gunman is once more given instructions to encounter you. He washes and dresses as usual, listening to movie songs on a promotional soda-can-shaped radio and shaving above his upper lip in the aspiration of one day provoking a mustache. His mother and sister bid him good-bye. (133)

Hamid takes care to show the "boyish gunman's" private life in order to reveal how much he is similar to "you" in the earlier chapters. He does not harbor any preconceived malice, nor is he particularly violent. He appears to be an ordinary teenage boy with an unfortunate part-time job. Nevertheless, "your" guard, who is sitting next "you" when the boy approaches "shoots thrice through your windscreen. The gunman falls. . . . One of the bullets has dislodged a curly haired piece of cranium. . . . Your guard fires several rounds into his face and chest and snaps a photo with his mobile phone" (134). "You" is shocked to witness this impassive horrific killing. However, "[y]our business prospers, and soon the entire incident becomes, if not a distant memory, at least not a pressing concern" (135). Later, it becomes evident that the protagonist have become rather like his rivals. "Your" clothes and house resemble his, and more importantly, "you" is now used to the exercise of violence; he is always accompanied by "a guard who clutches an assault rifle against his torso" (180). As the narrator sarcastically reminds the reader, "[b]ecoming filthy rich requires a degree of unsqueamishness, whether in rising Asia or anywhere else" (119), and since the reader is supposed to be rich and implied in the pronoun "you," s/he is made to share the filthiness and "unsqueamishness" that

the protagonist acquires.

Filthy richness brings about “a rising tide of frustration and anger and violence” (201) from the envious, suffering poor. The reader hears about a terrorist attack on a luxurious hotel run by a multinational corporation, and also that “a significant number of prosperous residents are presently in the process of being burgled or robbed” (171). Later in his old age, the protagonist senses “a rising tide of frustration and anger and violence, born partly of the greater familiarity the poor today have with the rich, their faces pressed to that clear window on wealth afforded by ubiquitous television” (201). The reader, along with the protagonist, is caught in this vicious cycle of violence that envelopes not only this city in rising Asia but the whole globe.

An apt analogy of this intricate interconnectedness of people is water. It is not a coincidence, of course, that the protagonist is in the water business. Even before he comes to the city, however, when he is a sick boy in a countryside, there is a stream near his house, reflecting the financial status of his family: “Beside the ridge is a meaty gully as deep as a man is tall, and at the bottom of that gully is a slender trickle of water” (6). The way water is circulated represents the economic system further:

The people of your village relieve themselves downstream of where they wash their clothes, a place in turn downstream of where they drink. Farther upstream, the village before yours does the same. Farther still, where the water emerges from the hills as a sometimes-gushing brook, it is partly employed in the industrial processes of an old, rusting and subscale textile plant, and partly used as drainage for the fart-smelling gray effluent that results. (6)

As a businessman starting out, “you” sells fake bottled water. “Your” illegal water

business corresponds to your dire thirst for wealth as well as that of the city's: "You have thrived to the sound of the city's great whooshing thirst, unsated and growing, water incessantly being pulled out of the ground and pushed into pipes and containers. Bottled hydration has proved lucrative" (121). Later, as "you" finds success, he becomes one of the major providers of water for the city. However, "your" wealth means draining resources from others. The aquifer below the city is rapidly dropping "punctured by thousands upon thousands of greedily sipping machine-powered steel straws" (155). As "you" grows richer, it becomes harder to get water, and "you," as well as those who hire your business to work for them, become more and more competitive, immoral, and self-destructive as was the bus ride from the country. The protagonist's water business eventually faces "serious technical challenges" (164).

[N]ot least that the aquifer below the city is plummeting and becoming more contaminated every year, poisonous chemicals and biological toxins seeping into it like adulterants into a heroin junkie's collapsing vein. Powerful water extraction and purification equipment will be needed, plus, in all likelihood, a plan to draw water from canals intended for agricultural use, fiercely contested water itself laden with pesticide and fertilizer runoff. (164-65)

As water gets ever more polluted and drained, everyone, both the rich and the poor, faces a dead end. Even though large-scale water management may lie beyond one individual's reach, "you" cannot turn away from the fact that you played your part in its unfair use and the grim future. If "morality consists of the awareness that one's actions can have multiple repercussions and affect the lives of others" (146) as Poon defines it, then "you" is morally responsible for the way the water is polluted, wasted, and withheld from the poor. When the protagonist reaches his 80s, his

“townhouse’s water pressure has dipped so low that filling your tub takes an eternity” reflecting both his financial status and the outcome of his previous life (221). Through the analogy of water, thus, Hamid insinuates that one has responsibilities toward others even if it cannot be prescribed and mandated in a specifically legal way.

In the novel’s final two chapters, “you” leads a life that is different from, and a result—a logical consequence, rather than a punishment—of your previous life. Poon argues that in these chapters Hamid portrays a more desirable kind of connection as “you” lives with the pretty girl (148). However, as the narrator puts it, the pretty girl is more an image than a physical reality in the novel (107). Rather, I would argue it is the connection formed between the reader and the novel that functions as an alternative kind of contact and relationship. As previously discussed, the novel’s “you” evokes and creates a relationship between the narrator, the protagonist and the reader. In other words, “you” means both the protagonist and the reader, and though they are presented as distinct, it is also made clear that they are connected. Hamid celebrates this messy, indeterminate boundary between the participants of the novel and locates the creative potential of reading this novel in this murky overlapping. The narrator claims that “[t]he idea of the self in the land of self-help is a slippery one. And slippery can be good. Slippery can be pleasurable. Slippery can provide access to what would chafe if entered dry” (3). Conjuring the analogy of sexual intercourse, the narrator presents the interconnectedness and collaboration as pleasurable and productive. At another point the narrator calls this book a “co-creative project” (97):

[W]hen you read a book, what you see are black squiggles on pulped wood, or increasingly, dark pixels on a pale screen. To transform these icons into characters and events, you must imagine. And when you imagine, you create.



It's in being read that a book becomes a book, and in each of a million different readings a book becomes one of a million different books, just as an egg becomes one of potentially a million different people when it's approached by a hard swimming and frisky school of sperms. (98)

Reading is the alternative connection to those who are repressed in the construction of an autonomous, atomic self. The other is discovered in one's self, and vice versa, and this coexistence and collaboration have productive, as well as political potential, as it imagines and discovers others who are obscured and neglected in the global world market.

In an interview about his frequent use of second-person narration, Hamid explains that the second-person narration is useful to him as it accentuates the fundamental nature of fiction—that it is “an invitation to create. Together.” In another interview, he continues with the analogy between literature and sex. Reminding the reader how “every child comes from commingling of two human parents,” Hamid claims that “writing and reading are, as sex is, a commingling.” This mixing together, this forming and recognizing of relationships between different entities is what the second-person narration, the “you” that *How To* enacts, in the hope of creating something new. As the narrator of the novel points out, a unitary self is a fiction, too. It is a fiction formed to make sense of passing time and approaching death (213). Facing the same end, thus, Hamid calls out to the reader to work together with him. After all, “you” contains “this book, and me writing it, and I too contain you, who may not yet even be born, you inside me inside you, though not in a creepy way, and so may you, may I, may we, so may all of us confront the end” (222).

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**Notes**

- 1) I use Manfred Jahn's definition of second person narration in this paper: "the basic definition of second-person narration is a story in which the protagonist is referred to by the pronoun you" (522).

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## 국문초록

# “네 안의 내 안의 너”: 『라이징 아시아에서 더럽게 부자되기』에 나타난 자아 속 타자 읽기

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모신 하미드의 세 번째 소설, 『라이징 아시아에서 더럽게 부자되기』 (*How to Get Filthy Rich in Rising Asia*)는 풍자적인 제목에서도 알 수 있듯이 자기계발 문학의 패러디이며 그렇게 논의되어왔다. 다른 한편으로는 언어학자들과 서사학자들은 소설이 2인칭 시점을 활용하는 독특한 방식에 주목한 바 있다. 이 논문은 소설의 2인칭 시점이 보편적인 자아를 비판적으로 재구성하며 특히 자아를 구성하기 위해 희생된 타자들에게 주목하는데 핵심적인 역할을 한다고 주장한다. 나아가 소설의 독자를 서구에 위치시킴으로써 세계자본의 시대에 흔히 간과되는 복잡하면서도 폭넓은 관계들을 강조하는 양상을 논의한다.

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