

# 영어권문화연구

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영어권문화연구소



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# Walter Sickert:

## A Painter of Modern Urban Life

Choe, Jian\*

The last quarter of the nineteenth century witnessed a great social shift of Britain.<sup>1)</sup> In the face of economic recession, political unrest and increasingly tough competitions with newly emerging nations, the British Empire could no longer claim the supreme hegemony in the global market. The middle class lost its former drive and self-confidence, and the new socialist movements of the 1880s challenged the ideology of economic liberalism, which had hitherto underpinned that class. The whole situation brought about the crisis of the Victorian frame of mind itself. The entrenched norms and values of social life began to be contested and called into question. The intellectual tendency of the period was thus characterized by a “fight against tradition and convention, puritanism and philistinism, barren utilitarianism and sentimental romanticism” (Hauser 189). Now the cultural life of the country was poised on the brink of the modern era.

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1) For an account of the socio-economic context of late Victorian Britain, see Hauser 188–90.

The liberal ethos gave the progressive art of the younger generation the impetus for freedom. The contemporary art scene in Britain was, accordingly, opened up to new vitality and new scope. A group of Paris-trained artists, John Singer Sargent, James Tissot and James McNeill Whistler *par excellence* played a significant part in paving the way for the influx of advanced French trends, bringing the provincialism of British art to an end. During the Franco-Prussian war of 1870-71, Parisian artists like Daubigny, Monet and Pissarro took refuge in London and introduced a new way of seeing the modern city through their cityscapes.<sup>2)</sup> In 1905, Durand-Ruel mounted in the Grafton Galleries the first Impressionist exhibition seen in the capital, displaying works by Manet, Renoir, Sisley, Morisot and Boudin. It was followed by Roger Fry's two seminal Post-Impressionist shows in 1910-12, which introduced to a perplexed public Cezanne, Gauguin, van Gogh, Seurat, the Nabis, the Fauvists and even the Italian Futurists. The stylistic radicalism which these masters of modern art evinced at their full strength called forth considerable repercussions: "the effect on the English artists was overwhelming. All had to take sides for or against the tremendous creative forces here revealed. No one could remain indifferent" (Wilenski 27).

Such artistic currents in turn-of-the-century Britain help to locate the art of Walter Richard Sickert (1860-1942). Trained at the Slade School of Art and under Whistler, he outgrew the formative influences in due course to evolve his own freestanding style. An outspoken champion of avant-garde art in the 1890s and early 1900s,

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2) They replaced the traditional topographical approach with their characteristic slapdash idioms (House 81-88).

he sought to bring British painting up to date, forming dissident exhibiting groups with like-minded painters. His Camden Town Group, founded in 1911, was engaged with the exploration of contemporary urban existence in emulation of continental art (Connett; Wedd 116). Sickert is no doubt an artist of stature. His artistic credo is distinguished from that of Whistler, whose concern was confined to purely aesthetic matters. Lillian Browse defines Sickert not only as the best British painter since Constable and Turner but as the first “democratic” painter who gave voice to the dispossessed and down-trodden (51).

The turning point of Sickert’s career was marked by his meeting with Edgar Degas in 1883 (Robins 1988, 225–29). His longstanding relationship with the intellectual French painter led to a great stride in his art. Thenceforth, bridging cross-channel arts, Sickert was fashioned as a “London Impressionist” and rose to prominence as a leading figure in British art. He was profoundly touched by Degas’s modern style, and especially the ways in which the latter values the “haphazard and impure texture of modern city life” (Graham-Dixon 220). While developing an analogous approach to subject matter and technique, Sickert eventually attained a highly individual synthesis from the older master’s doctrines. In other words, Sickert adopted the genre studies of urban life like his predecessor, but he was more drawn towards the seedy, depraved and sombre aspects of the metropolis. His music hall series, in particular, attests to his attempt to illuminate the city as a modern text, revealing its disconcerting ambivalence and antithesis (Corbett 2000, 285–306).

A quintessential urban painter, Sickert explored the light and shadow of London throughout his career. John House, in his essay on

the Impressionist vision of London, contends:

Whistler's *Nocturnes* and Monet's London series, by concentrating on atmospheric mood alone, are as unrepresentative of the complexities of London as was the topographer's vision. Their visual poetry ignores the experiences of London's inhabitants, their sufferings and their aspirations; the urban vision developed by Sickert after he outgrew Whistler's influence is far more typical of the life of the place. (88)

Indeed, the depth and width of Sickert's urban production suggest that he attained a certain mature stage that the Whistlerian tonal studies of the Thames were rarely to reach. Beyond his earlier, more topographical, townscapes of Venice, Dieppe and London, he proceeded to formulate new urban realism in British art. He was acquainted with the squalor and splendour of the back street of cockney slums. He saw the low life of the working-class quarters and recorded its stark truth: despair, destitution and wretchedness were there. "The more our art is serious," he observed in May 1910, "the more will it tend to avoid the drawing room and stick to the kitchen. The plastic arts are gross arts, dealing joyously with gross material facts."

The above-stated dictum of Sickert epitomizes his philosophy of art. It heralds his predilection for gritty realism, best exemplified by his Camden Town Murder series. *The Camden Town Murder or What Shall We Do for the Rent?* (c.1908, fig. 1), for one thing, registers a real-life incident of 12 September 1907, in which a young prostitute was found murdered naked in her dingy lodgings in Camden Town, then





Fig. 1

predominantly working-class district of North London. It aroused a great public scandal alongside extensive trial reports, and Sickert attempted to document the criminal case. It is by all means a repellent image. The low-keyed colour scheme, the impasto texture, the heavy handling and, most of all, the brutal subject matter collide with the Impressionist protocol with which Sickert was closely associated. Little wonder then that the picture elicited heated censures and disapprovals from critics. The *Observer*, for example, upbraided it for its portrayal of “the utter depravity of a particularly unsavoury phase of life” (qtd. in Corbett 2001. 34). The harsh reality of London low life here revealed gives a lie to the superficial urban aesthetics of “magic and poetry” which Whistler and other Impressionists vindicated (84). In his fidelity to truth, Sickert did not hesitate to negate the descent of his art. Provocative as it is, the painting is a fine example which articulates Sickert’s grave vision towards the darker fringes of the city.

Sickert's later works invariably indicate his abiding concern with the city and its inhabitants. He renders scenes as seen by the man in the street with a coolly detached eye, capturing matter-of-fact and even grim aspects of human affairs. Each of the city dwellers in his world is delineated as carrying the burden of his/her own existence. *Ennui* (1913), which dramatizes the sterile life of a middle-aged townsman and his wife in the setting of a drawing room, is charged with the sense of apathy and tedium or the "accumulated weariness of innumerable days" which take hold of the couple (Woolf 14). *The Miner* (1935), which configures, in a strained *mise-en-scène*, a gaunt pitman embracing his wife on his return from a stay-down strike, combines human drama with a topical issue of the day. *Miss Earhart's Arrival* (1932), a monumental image in its sheer size (71.4 x 183.2 cm), is to be construed as an effigy of urban masses. Sickert drew upon a press photograph which appeared in the *Daily Sketch* of 23 May 1932 for the production of this painting (Feaver 73-74), but in torrential rain, the eponymous heroine – the first female aviator who made a solo transatlantic flight – is scarcely visible. What dominates the canvas instead is the backs of milling spectators who look dejected and estranged in anonymity and incognito.<sup>3)</sup>

It is, however, through music hall scenes that Sickert's lasting renown was consolidated. It would be worth tracing briefly the history of the London music hall before discussing Sickert's related

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3) The picture recalls Sickert's review of 1911 on van Gogh's *Rain* (1889): "The landscape of rain does really rain with *furia*. Blond dashes of water at an angle of 45 from right to left, and suddenly, across these, a black squirt. The discomfort, the misery, the hopelessness of rain are there."

output. The music hall was a type of popular stage entertainment, which was mainly patronized by lower classes.<sup>4)</sup> It represented “Britain’s first indigenous and fully capitalized mass culture form” (Faulk 1), featuring a mixture of song, dance, comic routine and variety shows. Its genesis could be explained in the light of the rise of commercial popular culture. The music hall originated from a cluster of institutions involved with popular entertainment in the rapidly expanding urban centres of the 1830s and 1840s, including public houses, song-and-supper clubs, and the theatrical entertainment of suburban pleasure gardens. Since the earliest examples like the Canterbury in Lambeth, Wilton’s in Tower Hamlets, and the Middlesex in Drury Lane were opened in the 1850s, the music hall became increasingly popular and enjoyed a great boom in the following two decades. The institution continued to thrive with facility investments and management innovations, and reached its commercial apogee between 1880 and 1919.

The music hall was essentially a locus of pleasure and amusement, but its development as a dominant form of popular cultural production or as a prototype modern leisure industry is inextricably intertwined with the larger questions of culture and ideology in capitalist society. Peter Bailey argues that there is, in the evolution of the music hall, an apparent parallel with the capitalist transformation of industrial production:

the caterer’s conversion of the pub sing-song into modern show business can

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4) For the development of the London music hall, see Bailey ix–xiii; Summerfield; Bratton.

be likened to the shift from domestic to factory production, with the same organisational imperatives to economies of scale, division of labour and the specialisation of plant. [...] the performers can be represented as alienated labour in rebellion against a new work discipline and the rationalisation and speed-up of programming that came towards the end of the century. In its later victories capital extends its discipline to the audience who are reduced to passive consumers of an increasingly commoditised form of entertainment [...] The convergence of profit, morality and good order is assisted by an interventionist state via the localised input of the licensing system. In this schema music hall not only manufactures entertainment but a particular ideology which further assimilates its public to capitalism. (xv)

Sickert's music hall pieces should be considered within these socio-cultural contexts. His chief concern consisted not in depicting the glittering spectacle per se on the music hall stage but in exploring the complex social conditions which surround the music hall, constantly redefining the meaning of this particular cultural form. Consequently, his images are far from neutral: themes of rupture, disjunction and alienation persist in this body of work, highlighting urban entertainment as a "prime site for the interaction and contest of market forces, cultural hegemony and class consciousness in a period of deep structural change" (Bailey xvi).

*Gatti's Hungerford Palace of Varieties: Second Turn of Katie Lawrence* (c. 1888, fig. 2) is a remarkable picture which contextualizes the fin-de-siècle music hall. It records the disreputable hall in Villiers Street, Charing Cross, which was a favourite haunt of prostitutes and their underclass clients (Baron 16). Anna Gruetzner Robins states: "Not

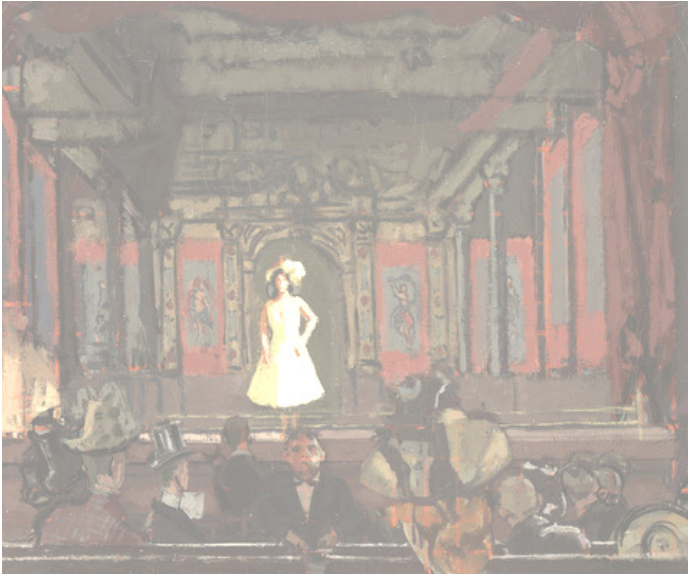


Fig. 2

only was it near to a mainline railway station and to the Strand, a notorious thoroughfare for prostitutes, but it was also close to Trafalgar Square where thousands of London's unemployed rioted during the severe winter of 1887. Gatti's crowd was a microcosm of the varied and contentious elements of this busy West End area" (1992.15). Seen from this angle, *Gatti's* is a disturbing image which evokes the music hall's associations with vice and sedition of the city centre. In the picture, the serio-comic, Katie Lawrence "with the leer on its bepainted face" (qtd. in Baron and Shone 13) is rendered in a crude desultory manner. Arthur Symons extolled her "extraordinary skill in pantomime, with the face, with the hands, with the whole body" and "a charming violence of movement" (qtd. in Baron and Shone 16). Yet at an institution subject to commercial debasement, a

talented artiste's attraction is prone to be denigrated. Furthermore, the extravagantly-dressed female figures in the stall hint the presence of prostitutes. In sum, this urban space devoted to leisure and consumption looks hardly appealing. The overall tone of the canvas is murky and the atmosphere is oppressive. The music hall is here represented as a locale where "sex as well as art is sold" "directly through prostitution and vicariously through performance" (Stokes 61).

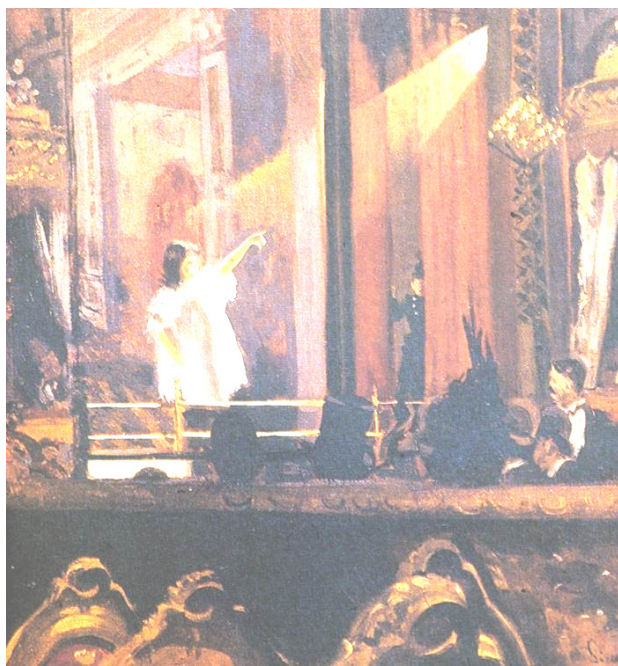


Fig. 3

*Little Dot Hetherington at the Bedford Music Hall* (1888-89, fig. 3) presents an overall view of performer, audience and architecture

reflected in a looking glass. Sickert discards a plain clear-cut composition in favour of spatial ambiguities created by dual images, real and fictional. Our attention is drawn to the child artiste performing on stage, but the presence of the mirror frame below alerts us that this is merely an image “cut off at an arbitrary point and reflected at a chance angle.” (Baron 20). In the lower half of the picture are a row of empty chairs, placed in the real yet unpeopled space. This unusual juxtaposition of the real and mirrored spaces engenders a keen sense of dislocation, alluding to the “complexities of perception” in the modern world (Corbett 2001. 16). Sickert here presents the music hall as a make-believe world where deceptive surface overrides the underlying truth and where the boundary between the real and the illusionary are blurred.



Fig. 4

*Bonnet et Claque or Ada Lundberg at the Marylebone Music Hall*

(1887, fig. 4) shows Sickert at his most daring. The close-up focus and the cropping effect, prominent in this work, afford the picture the quality of a cinematic still. The realistic background is supplanted by abstract patterns, which reduces the setting to a brilliant non-specificity. *Bonnet et Claque* obliterates the distinction between artiste and audience (the leering youths in bowler hats), foreshadowing Symons' epigram of 1892 that "in music hall the audience is a part of the performance" (qtd. in Faulk 53). It is noteworthy that Sickert endows the audience with nothing but a single collective identity: the four spectators bear an astonishing resemblance. Each face looks like a different version of one and the same person. This seems to be a pertinent rendition of the music hall audience, for, as the consumers of a packaged show, they are reduced to a standardized part of the mercantile mechanism.

It is tempting to view *The Old Bedford* (c.1895, fig. 5), a brilliant rendition of raucous London nightlife, as an image of authentic working-class sensibilities in the music hall, or a visual metaphor for the Good Old Days of late Victorian Britain. This idealizing interpretation is, however, displaced by the pictorial signs that spell out just the opposite. The composition of the painting is severely split in half by the pilaster in the centre, with the carved mirror and the rambling audience on each side. The working-class audience in the cramped uncomfortable gallery seats would find themselves misrepresented in the ornate gilt mirror as being placed in the luxurious splendour. What results is a clash between reality and its distorted reflection, and the concomitant irony keeps at bay the sentimentalized reading of the work. In the music hall, as elsewhere,





Fig. 5

social segregation manifests itself, and conscious class hierarchy is demarcated by the graded seating.

Virginia Woolf, in her celebrated essay on Sickert, published in 1934, has defined the artist as novelistic, taking note of the thematic dimension of his works (23). This view is more or less endorsed by Sickert himself, who maintained that his art aimed to chart “the sensation of a page torn from the book of life” (1910b). A quintessential urban painter, he was intent on grappling with and giving form to the stark realities of city life. “A Londoner should seek to render on

canvas a familiar and striking scene in the midst of the town in which he lives,” he noted in 1889. Sickert’s oeuvre, and most notably his music hall project, illustrates his ambition to represent aspects of London life and to carve out his own vision of the city (Robins 2006. 66). Even while tapping into the world of urban entertainment, his prime concern consisted not in portraying the glamorous spectacle but in examining the socio-cultural forces which condition that world. In this context, his key legacy to British art could be termed as new urban realism, which is engaged with addressing and opening to critical scrutiny the tensions and paradoxes inherent in modern city life.

(Kyung Hee Univ.)

### ■ Key words

Walter Sickert, the city, modern life, the music hall

## ■ List of Plates

All works are oil on canvas unless otherwise specified.

1. *The Camden Town Murder* (c.1908), 256 × 356 mm, Yale Center for British Art.
2. *Gatti's Hungerford Palace of Varieties* (c. 1888), 387 × 470 mm, Yale University Art Gallery.
3. *Little Dot Hetherington at the Bedford Music Hall* (1888–89), 610 × 610 mm, Private Collection.
4. *Bonnet et Claque* (1887), 419 × 597 mm, Private Collection.
5. *The Old Bedford* (c.1895), 763 × 605 mm, Walker Art Gallery, Liverpool.

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■ Abstract

**Walter Sickert:  
A Painter of Modern Urban Life**

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The present thesis is intended to consider Walter Sickert's urban vision, as configured in his images of modern London. In his formative years he was profoundly influenced by Impressionist masters like Whistler and Degas and developed an analogous approach to subject matter and technique, eventually attaining a highly individual style of his own. A quintessential urban painter, he was intent on grappling with and giving form to the gritty realities of city life. Sickert adopted the genre studies of urban existence like his predecessors, but he was more drawn towards the seedy, depraved and sombre aspects of the metropolis. His music hall series, alongside his other London paintings, attests to his attempt to illuminate the city as a modern text, revealing its disconcerting ambivalence and antithesis. Even while touching upon the world of urban entertainment, his prime concern consisted not in depicting the glamorous spectacle but in exploring the socio-cultural forces which condition that world. In this respect, Sickert's key legacy to British art could be termed as new urban realism, which is engaged with addressing and opening to critical

scrutiny the tensions and paradoxes inherent in modern city life.

## ■ Key words

Walter Sickert, the city, modern life, the music hall

## ■ 논문게재일

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# From Homo Sapiens to Phono Sapiens: Smartphones as *Intimate Strangers* in the Age of Posthumanism

Jie, Sue Hyun\*

## I. Introduction

It seems that honesty is not always the best policy in the posthuman society, especially in this digital age of smartphones. Directed by Paolo Genovese, *Perfect Strangers* (2016), is an Italian movie about smartphone dictated lives of seven lifelong friends. The movie was awarded with David di Donatello in Best Film Category and has been remade in many countries including Korea. *Perfect Strangers* has even entered the Guinness World Records as the most remade film in the history of Cinema. So far, 18 remakes have been made and more are expected to follow. Due to the single location used in the movie, perhaps even a stage production could be possible in the near future. After the press screening in Rome, Genovese said in an interview, that “Up until 20 years ago, our secrets were kept inside us; today, they are buried in our mobile phones, which have become a little bit like our black boxes.” (Scarpa). Genovese also

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admitted that his inspiration came from a line written by Gabriel Garcia Marquez, the Colombian novelist, that we all have three lives – one public, one private, and one secret. Hence the movie’s notable tagline: “We all have three lives: public life, private life and secret life”.

The Korean remake, *Intimate Strangers* (완벽한 타인) is directed by Jae-Gyu Lee, who believed that the story could appeal to the Korean audience with tasteful additions of suitable Korean-ness and Korean twists, as well as keeping the essential messages given in the Italian original. This paper will be an attempt to understand how deeply and intimately smartphones have penetrated into our everyday lives by analyzing the plot and seven characters of *Intimate Strangers*; and to see how much dependence and trust is placed on their smartphones: be it public, private or secret lives.

Furthermore, in order to help understand smartphone dictated lives of the seven protagonists, some theoretical help has been brought in to aid the analysis. In particular, Martin Heidegger (1889–1976), a German philosopher who wrote a critical piece on modern technology: *Questions Concerning Technology* (1954) highlights the dangers of technology and “human essence” being lost. He did not live to see the extent of smartphones influencing humanity, but he seems to have had foresight on how much technology can “enframe” our lives and that real truth could be threatened with too much dependency on machinery. Also, Sigmund Freud (1856–1939)’s “tripartite” – Id, ego and superego, can be applied to the movie’s public, private and secret lives of each seven characters. As with many other countries, Korea is especially sensitive towards outward appearance and social recognition and these phenomena will

manifest in the Korean remake which we will look into later. In addition, since the seven protagonists appear to be confused at times on what is actually real and what appears to be real, Jean Baudrillard (1929–2007)’s “hyperreal” will assist in understanding smartphone-controlled lives, since reality does not seem to be entirely clear.

As soon as telephones became mobile, and mobile phones became smartphones, there seemed to be no turning back from the changes they have brought about. Our whole lives seem to depend on these hand-held devices with fascinating as well as threatening effects on social existence. New words have been invented such as digital zombies, smartphone addictions, nomophobia, FOMO (fear of missing out), the walking dead, keyboard warriors, to name a few. We have evolved from homo sapiens to smartphone using “phono sapiens” and in *Intimate Strangers*, seven phono sapiens are sucked into an unexpected journey through a game of truth – or is it a game of deceit? This newly coined compound word “phono sapiens” first appeared in *The Economist*, a British business magazine to inform the readers that about half of the world population are using smartphones and this will probably increase to about 80% in the year 2020. Just as humans have evolved over time to become “homo sapiens” – thinking humans – “phono sapiens” are humans who now need smartphones to think. Smartphones have become part of the human hand, a personal computer basically attached to our hands, almost inseparable to our bodies. The crucial point to remember is that we are the owners of our smartphones and not the other way around.

## II . Plot Analysis: Smartphones reveal Public, Private and Secret Lives

It is one of the rare moments of a lunar eclipse when seven friends – three married, Seokho (a plastic surgeon) and Yejin (a psychiatrist), Taesoo (a lawyer) and Soohyun (a housewife), Junmo (a restaurant owner) and Sekyung (a vet) and one divorced friend, Yongbae (a teacher) – get together for a housewarming dinner party at Seokho's. It can be seen from the beginning that the male protagonists are life-long friends who used to watch the eclipse together since childhood. The movie is chronologically divided into three parts: before the eclipse when everybody is still fairly comfortable and happy catching up; to when the eclipse begins and Yejin suggests to play a game of sharing everything on their smartphones during dinner; to finally when the eclipse is over, the status quo returns. The eclipse provides a journey of self-discovery, a time of truth – however ugly and shameful it may be – with feelings of pain and shock revealed by seven smartphones. This is why I would like to consider the main protagonist of *Intimate Strangers* as “the seven smartphones” with seven supporting human roles. An interesting reverse that seems to befit in this day and age of digital culture and posthumanism.

The actual trigger of this game comes from another friend (not present at the dinner party) who was recently caught cheating on his wife due to a text message on his smartphone. As a result, he apparently went through a very nasty divorce. Reactions from the husbands and wives differ with Yejin making an interesting comparison:

“Men and women have different brain operating systems like the difference between iPhones and Androids. Women are like iPhones – attractive, loyal and clever whereas men are like Androids, cheap, prone to virus and needs constant updating!” In feeble protest, Yongbae argues that iPhones are expensive and incompatible. Yejin continues to match the smartphones as “blackbox” in their lives that contain too much information and challenges them to play a game. She suggests that if they have “nothing to hide” on their smartphones, they should play a game of truth where their smartphones will be placed on the dinner table and everything received such as text messages, calls, emails and so on are shared openly. In other words, their private – and even their secret lives – are to become public.

Men seem initially reluctant to participate, however, in order to avoid suspicion, they agree to play. This unwilling participation is another example of superego defined by Freud connected to social pressure, of wanting to be recognized as ethically moral. No one seems to protest that they have the right not to participate, that it is a matter of principle, a choice as well as privacy, not a question of being guilty of hiding anything from the closest friends.

We are soon drawn into the performances of seven smartphones – not seven characters. Heidegger would have been terrified that human essence was replaced by a piece of technology and would question us: Where are you exactly? Why do you need to prove your trust and worth through a piece of artificial machinery? We only need to think about how we start and end our daily lives with our smartphones to remind ourselves of their significant role. Most people will rely on their smartphone alarm clocks to wake them up in

the morning, and the “real touchable paper” newspapers are hardly read any more, weather is checked using smartphones and we walk out the door with smartphone in one hand, as a member of the phono sapiens. Already the function of one hand has been enslaved with smartphones having become an extension of our body. Checking traffic conditions, listening to music, watching TV, communicating with friends and family via SNS, taking photos, searching for information, updating emails, reading books, internet on-line shopping, food delivery, reserving theatre tickets, the list is endless.

Even the director of *Intimate Strangers*, Jae-Gyu Lee admitted that smartphone is his best friend, closer than his wife and children. We cannot, and certainly do not want to imagine our lives without smartphones. However, the moment we are using smartphones, are we Being or *Dasein* as defined by Heidegger? For example, when we are sitting on the beach watching the sunset and recording this experience via smartphones, are we experiencing or just recording to keep the experience as a “standing reserve”? When we leave our smartphones at home or misplace them, we suddenly become lost, nervous and worried, and suffer from nomophobia. We seem to be less and less connected without smartphones. What happened to the face to face chit-chats and laughter? Digital Age seems to be on its way to create a new civilization, even a new kind of human, “phono sapiens”.

Heidegger claims that the essential human experience is in connectivity, and only through this engagement, we discover unconcealment – that we share reality – of Being. “Heidegger argues that engaging others is a precondition of ‘being-in-the-world’, the

essential human experience. It is only by engaging with others in a caring and attentive way that we discover common opportunities and shared goals and visions, and thereby create common contexts, or ‘worlds’, that enable shared understandings” (Rayner 2013).

What is real, what is authentic should be differentiated to what seems real. Once we start looking through our smartphones, technology is looking and not the essence of technology. The experience is not with our eyes, but with what is recorded in our smartphones. Digital technology enabled “standing reserves” to become more refined and hence more “real”, even “hyperreal” – better than actual reality. The balance between technology and the essence of technology is what we need to remember in order to prevent technology from “Enframing” us. Heidegger probably wanted to point out the sensitivity of awareness and that the essence, the essential understanding and usage should always be remembered and considered foremost.

*Intimate Strangers* sadly shows how much we are enslaved in this digital device that was actually created to help our lives. We are becoming too dependent on something that makes us lose our essence. We are sitting at the dinner table looking at each other, talking and touching, having the sensation of taste, but as soon as something pops up on our smartphone, all the essential experience disappears in an instant and the entire attention goes to the smartphone. We are so much more connected to virtual reality and more than happy to let ourselves be dictated to what seems, not quite real.

When Baudrillard talks about “hyperreal”, he was pointing to the

dangers of simulation and virtual reality becoming more convincing than actual reality. This “hyperreality” is manifested in another movie, *Her* (2013) where technology becomes both dangerous and fulfilling. A recently divorced man, Theodore, is having problems starting a new relationship, and in order to overcome his loneliness, decides to get an A.I. personal organizer, Samantha. As time goes by, his dependence becomes multi-dimensional – starting and ending his day with Samantha, even having a sexual relationship. Theodore eventually falls in love with his A.I. and the conversations they share are diverse and extraordinarily intimate.

He confesses, “I am lonely, there’s a hole in my heart, and I think I’ve felt everything I’m ever gonna feel, I’m not going to feel anything new anymore, all I’m gonna feel are lesser versions of what I’ve already felt.” How could he be so sure that whatever he feels in the future will be the lesser versions of his past feelings? Samantha answers back to him saying that at least these feelings of loneliness are real, as she, an A.I., cannot feel these things. Heidegger would have said that an A.I. Samantha seems more essential than Theodore and that what Theodore was experiencing is secondary or a simulation of feelings, as Baudrillard would point out. Even if Theodore’s experience was therapeutic and a way to survive in this new digitalized civilization, especially in terms of overcoming his loneliness, from Heidegger’s point of view, this could be extremely “Enframing” and that off-line time is truly necessary for the realization of truth and unconcealment.

*Intimate Strangers* shows that smartphones are like a catalyst that remains unchanged but at the same represents a certain duality if



not triality of human nature, that of the public, private and secret persona. Unfortunately, the unexpected ending proves that their secret lives were not shared after all and that the intimate friends are not that intimate in reality. Perhaps it is true that we tend to believe what we want to believe and how much knowledge we need for intimacy varies. Even the closest, long-time friends could not and will not share everything that was on their smartphones. Were they worried about being judged or were they frightened of being found out as having lived untruthfully? It seems that smartphones could dismantle almost forty years of friendship, memories and experiences, all the times shared together over merely one dinner and a game.

I still want to believe that human relationships can be a cure to hyper-technological life. What exactly happened to real life and to reality? Perhaps “computer-generated simulations become so powerful . . . become “hyperreal” in the sense that the ordinary everyday world seems bland and lifeless in comparison . . . human beings as “being-in-the-world” means that living in a digital environment entails an altered sense of self – being-in-cyberspace” (Walter, Kop 282). It is an interesting observation that as soon as they have to share everything, they seem to prefer their smartphones to remain silent. Whereas normally, they would prefer their smartphones to be active and busy as a sign of being popular and liked.

### **III. Character Analysis: Blackbox or Pandora’s box?**

All seven characters of *Intimate Strangers* provide us with their

public, private and secret lives, although the most “ecliptic” character would be Soohyun. She is a full-time housewife, living with her mother-in-law and three children. Married to Taesoo, a lawyer whose traditional Korean male personality can at times be suffocating for her. To release her domestic stress, she takes poetry class and it is this very poetry class – via her smartphone, of course – that unexpectedly reveals her secret life. Soohyun also has a personal blog where she writes, an on-line cyber-space where she seemed to have acquired some followers; and it is one particular male follower whose message brings to the surface her secret life that was not publicly known by even her private friends. Although she at fist appears like a typical ar-jum-ma – 아줌마, married middle aged women with children in Korean – there is more to her than meets the eye.

For Soohyun, poetry and writing are therapeutic places where her Id can blossom to the full; where she can express her passion without really coming out. The beginning scenes of the movie shows an unusual behavior of Soohyun when she pretends to go back to the house to get her smartphone but in actual fact, she changes her underwear. Apparently Soohyun wrote about this in her blog, that her conservative husband restricts her dress code and therefore, her underwear – as it is not noticeable publicly – is the only garment of her free choice. The underwear also seems to symbolize her secret life as what she wears inside her clothes can remain secret as long as it is not found out. She does not go to the extreme of cheating on anyone she meets in her blog, although she has communicated with them on-line and now her smartphone has disclosed all this information publicly in front of friends who thought they knew her

private life.

As expected, her patriarchal husband explodes in a fury. For Taesoo, his public image, his superego has been publicly embarrassed by his wife, not to mention the shame in front of his personal (private) friends. But above all, in his eyes, her secret life was just scandalous. He did not pause for a moment to give his wife of fifteen years the benefit of the doubt and allows himself to be ruled over by a piece of digital device that has no life, no emotion and no morality. Such an irony, considering that he is a lawyer who by profession should consider both sides of the story. Her “fetish” for certain underwear should not be understood as perverted inclination, but rather as a manifestation of sexual liberation that symbolizes her desire for freedom.

When she is attacked viciously by Taesoo, she cries out, “I thought I was meant to live like a slave for the rest of my life, that if I remained in the dark, more light will shine on my family. Then one day, my poetry teacher asked me what my dream was, what I wanted to become. I couldn’t believe my ears because I thought these questions were for children. So, I decided to write to get away from reality. You might think I am vulgar and dirty, but I am fiery when I write. Because when I write, I feel like living again, alive!” This extremely passionate plea of her inner most secrets are disclosed publicly, in front of her private friends: three of her lives, that of the public, private and secret are explosively coming to the surface all at once.

Soohyun’s smartphone is no more the boss of this revelation, but Soohyun takes on the leading role because of her smartphone.

Everyone's attention is on her now, all listening intently, looking at her tears, feeling for her as she is in intense agony. Her second soliloquy is more intense when there are reasons to believe that her husband, Taesoon has turned gay. The story behind this misunderstanding started out somewhat comically between Taesoo and Yongbae (who has actually turned gay one day and could not tell his friends).

In any case, circumstances are in favour of suspecting Taesoo's homosexuality and Soohyun blows up to make further revelations. "Shall I tell you a secret that is not in our smartphones? I was drink-driving when I hit a man, got scared and came home where Taesoo decided to take the blame. If I was taken in, who would take care of my family? He took full responsibility for me. Ever since that day, you have never come near me and I have been regretting the whole time. When I think of the guilt since that day, I feel like both of us are imprisoned inside what we call love and competing who can endure more? Do you love me at all? Why did you say you forgive me when you were going to suffocate me so much? People really need to learn how to break up. I thought we knew each other so well, but now I realize you are a stranger to me."

It seems that Soohyun tried to do what she could in the capacity she felt was acceptable to societal demands whilst finding happiness in her life. Even though she had a secret life, it was not damaging to her private and public lives until the day of the smartphone game. Her performance is the least expected and therefore quite reflective, raising questions about how much we ought to know about our loved ones and whether knowing everything is indeed ideal. Lao Tze said that "The more you know, / the less you understand." (47) As more

and more information is revealed through smartphones, there seems to be more and more confusion and less and less understanding as well as, to be fair, less empathy and tolerance.

On the other side of the female spectrum is Yejin, a psychiatrist: successful and attractive with a wealthy upbringing, almost a being of perfection in the eyes of her friends. There is an obvious uneasiness between her husband and daughter although she pretends to be happy in public, as outward appearance is of utmost importance to her. Both she and her husband present themselves as the so-called well-educated intellectuals capable of overcoming any problems in their own “smart” ways. As the story unfolds, it becomes evident why Yejin wanted to play this game of truth. She is the sole provider and reason for this game where her secret can remain totally safe and never discovered. The one person who could text or call her that would result in trouble was at that very dinner table.

Her affair with Junmo seems rather immoral considering he is her husband’s friend of forty years, but she seems determined to find out whether he was being loyal to her. In the process, other private and secret lives are revealed instead, and she emerges as the most productive protagonist. Yejin claims that she has nothing to hide when she puts her smartphone on the table first and challenges others to do the same. As a psychiatrist, she was probably familiar with such psychological games and she alone would have the ability and intelligence to remain calm – she could also observe and read their reactions. Nevertheless, Yejin is the only one who cannot express her remorse when she finds out that Junmo was cheating on her as well as his own wife. Thus, at the cost of everyone’s sufferings, Yejin is

victimized by her own game.

Sekyung is probably the only character in this movie without any shameful or embarrassing secrets or at least there is nothing disclosed about her that would shock her friends or threaten her position. Her phone does not even have a password, open to whoever wants to see it – even her past relationships are shared with her husband. In short, Sekyung is a talented vet, young and a happily married new bride. Her smartphone does her no damage – it was her husband’s smartphone that was the root of her devastation. She is the one character that does not seem to be torn between Id, ego and superego, not to mention her honest and somewhat naïve essentials being intact. Only in Sekyung do we meet a character not dictated by her smartphone, where technology is just a tool, the essence of technology remains in her as well as her trust towards her husband and friends. She alone gives the benefit of the doubt and “looks”, “listens” and “touches” with all sincerity. Would it be naïve to believe that this kind of human being will survive this new age of digital civilization? Or would this kind of human beings get victimized?

Freud ... hoped that somehow, despite the near equality of our warring emotions, reason would cleverly manage to reassert itself, despite its congenital weakness—not in the high and mighty way preached by Plato and his Christian successors but in a modest, even sly manner that would alternately dazzle and lull the more powerful emotions into submission. This way actually demands, it seems, the kind of character ideal we have called the “therapeutic” in order to contrast it with the more rigid character ideal produced by the moral demand systems preceding modernity. In the age of psychologizing, clarity about

oneself supersedes devotion to an ideal as the model of right conduct. (Rieff 56).

In 1977, Ihab Hassan, a literary theorist, published a paper in which he predicted on the arrival of a post-humanist culture that could possibly heal the “inner divisions of consciousness and the external divisions of humankind” (1977, 833). Hassan claimed that,

We need first to understand that the human form-including human desire and all its external representations-may be changing radically, and thus must be re-visioned. We need to understand that five hundred years of humanism may be coming to an end as humanism transforms itself into something that we must helplessly call post-humanism. (Hayles 2).

When Yejin brings up the idea of smartphone as “blackbox”, would it be far reaching to think of “Pandora’s box”, that there would still be “hope” left, and that smartphones can provide “hope” and protect our three lives for the betterment of humanity? As Heidegger said:

What is dangerous is not technology. There is no demonry of technology, but rather there is the mystery of its essence. The essence of technology, as a destining of revealing, is the danger. The transformed meaning of the word “Enframing” will perhaps become somewhat more familiar to us now if we think Enframing in the sense of destining and danger. The threat to man does not come in the first instance from the potentially lethal machines and apparatus of technology. The actual threat has already affected man in his

essence. The rule of Enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth,” (Heidegger 28)

Every time there is a moment of discomfort, they decide to move out to the balcony and simply look up to the night sky and watch the eclipse. The eclipse seems to symbolize some kind of vacuum or even a passing blur that cannot be controlled neither by humans nor technology. It seems as though they are escaping to the warmth of mother nature, to the sublime for a much-needed pause. The inability of smartphones to create this sublime natural phenomenon of the lunar eclipse bring us to realize that old friends sharing nostalgic memories of the past, when they were still innocent seems so much more important. We miss our childhood friends because we remember our pure selves, when there were no particularly damaging secrets – when there was no need to conceal our id, ego and superego. Junmoo explains to his wife that the lunar eclipse does not stay for long and soon everything returns back to its place, that the unconcealments are only temporary. After Yongbae’s coming out, he quite rightly says: “Humans are by nature like the eclipse and can only conceal their true feelings for a brief moment, as in the end, truth that could be painful will be revealed.” In the French adaptation, *Nothing to Hide* (2018), Ben (Yongbae’s character) expounds on the danger of smartphones: “These things are the death of privacy, we are willing victims, losing our free will little by little.” Perhaps too much information and intimacy are not always desirable, even among the most intimate friends. Somethings can be best left unsaid, unseen and unheard.



Smartphones alone should not be some kind of absolute indicator of social popularity, as ironically, as soon as smartphones become tools that disclose unwanted information, everyone seems to prefer their smartphones to be inactive and silent. In other words, as long as smartphones are for their eyes and ears only, they are in the comfort zone, otherwise, anxiety raises its ugly head and smartphone lovers stop loving them.

Having said this, there are noticeable scenes in the movie when they are looking at each other, earnestly in the eyes, listening with attention in order to exchange their thoughts and feelings. There are intimate, deep moments between Seokho and Yejin while he exits the dinner table briefly to change his shirt. With no smartphone to disturb them, Seokho admits taking therapy with another psychiatrist instead of going to Yejin and confesses that he has learnt at least one thing: that is, to accept differences. Yejin respects his enlightenment and praises the other therapist of doing a better job than her. Connectivity and real exchange of emotions there and then, Being in the moment shines in the absence of smartphones. Although more often than not, we tend to believe everything that smartphones provide, as if they provide absolute truth, there seems to be still “hope” left in our dangerous “black box”.

When dinner is over and everyone leaves for home, Sekyung takes off her wedding ring and spins it on the table. This is to confirm that her marriage is over and we are left with the tragic reality that smartphones can actually ruin our relationships. The camera closes-up on the dinner table with a continuously circling wedding ring as if to symbolize the circle of life. That the earth rotates, and so does the

human mind, sometimes like a vicious circle and teaches us that nothing is ever stagnant nor absolute. However, the ultimate twist occurs as they step outside the house. The eclipse is now over and the full moon hangs brightly in the nocturnal sky with Sekyung and Junmo walking off lovey-dovey again. It is at this moment that it becomes apparent that they did not actually play the smartphone game! Back in the house, Yejin asks Seokho why he refused to play the game and he quite adequately sums up:

Nobody is perfect in this world, and we can easily get hurt. This smartphone has too much information and to play a game with such a perfect device is not a good idea. We could find out that we know less than we thought. Also, we don't necessarily need to know so much about each other.

Seokho seems to be the boss of his smartphone, a smart user of his smartphone. I think many of us who watched the movie would go home thinking how they would have behaved at that dinner table. There will be those who would “reboot” their smartphones or go through to see what can be shared and revealed. This movie serves as a moral lesson, for us to rethink of ourselves as phono sapiens.

#### IV. Conclusion

*Intimate Strangers* conjures up our honest as well as deceitful natures in response to our dependence on smartphones. Smartphones are like our brains' hard-drives that could overwhelm us. Instead of

Protagoras' "Man [as] the measure of all things", in this case, smartphone seems to be the measure of all things. Smartphones have made it possible to desire for more and we can have as many secrets as long as it is kept inside these hand-held digital devices. We are no longer homo sapiens, but "phono sapiens" and the penetration is so profound that public, private and secret lives seem to be inclusive, exclusive and overlapping, just like the lunar eclipse. Director Lee said that everyone would have one or two secrets in their smartphones: "I think my phone knows the most about me and so I am not the owner of my phone but my phone is my boss." We can only be truly honest to ourselves in our secret lives. Even the domain of private life is not quite private as there are new kinds of social pressures produced by smartphones. Korean society is still deeply rooted in Confucianism where even the so-called private lives are not so private. Saving face and the importance of outward appearances are very important to Koreans who tend to be judgmental and uncompromising towards differences.

I felt initially fooled by being so attentive and involved in the movie and disappointed that the seven friends could not go through with an opportunity of a lifetime to face and share their real three lives. However, I was persuaded by Seokho's last words that we should not let smartphones influence our lives, that we should know better. The very fact that we try to compete with smartphones in a game is accepting our dependency and weakness toward smartphones. In the end, these closest childhood friends are not really friends in the ideal sense of the word, but strangers that know enough to sustain their friendship. Whether they are genuinely happy with themselves

or not, we shall never find out, but this movie deals with the deep psyche of humans, or posthumans, albeit dictated with a very sensitive and influential technological device. Perfect friends become perfect strangers, husband and wife, oldest friends have all become suddenly the most intimate strangers.

As I am somewhat “smartphone exhausted”, I would like to leave this paper with what “watery” Lao Tze told us, to “See the world as yourself. / Have faith in the way things are. / Love the world as yourself; / . . . when the clouds pass, the sun shines through.” (13, 23). Just like the eclipse will pass, the chaos of disturbing truths will pass in time, to make us realize and to have faith in our selves. “Be content with what you have / The more you know, / the less you understand” (44, 47). Letting a smartphone dictate our lives to the extent of dismantling human relationships needs to be given much more thought. There are still codes of trust, “And the human race is filled with passion. . . poetry, beauty, romance, love, these are what we stay alive for” as told by Mr. Keating in *Dead Poets’ Society* (1989). *Intimate Strangers* brings to the surface smartphone influenced human relationships and makes us contemplate the value and role of honesty as well as how we ought to behave in this posthuman society.

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## ■ Key Words

smartphones, phono sapiens, public, private, secret

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■ Abstract

**From Homo Sapiens to Phono Sapiens:  
Smartphones as *Intimate Strangers* in the Age of  
Posthumanism**

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Released in 2018, *Intimate Strangers* is a Korean remake of the Italian original, *Perfect Strangers* (2016), about smartphone dictated lives as the central plot. With the invention of new words such as digital zombies, smartphone addictions, nomophobia, and phubbing, we have evolved from “homo sapiens” to smartphone using “phono sapiens”. Even the director of *Intimate Strangers* admitted his smartphone as his best friend. The movie’s notable tagline: “We all have three lives: public life, private life and secret life” promotes a lot of questions, and this paper will attempt to understand how deeply smartphones have penetrated into our everyday lives: be it public, private or secret. As one of the character claims, “Nobody is perfect in this world, and we can easily get hurt. This smartphone has too much information and to play a game with such a perfect device is not a good idea. We could find out that we know less than we thought. Also, we don’t necessarily need to know so much about each other.” The movie’s unexpected twist in the end opens up even more questions on truth and trust as we approach smartphone dictated

posthuman society.

### ■ Key Words

smartphones, phono sapiens, public, private, secret

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# Making the Posthuman: Unmaking the Humanity

Kim, Jin Kyung\*

## I. Introduction

What does the word ‘Posthuman’ signify and is it necessary to make distinctions between the human and the posthuman? These seem to be the prime questions discussed in N. Katherine Hayles’ book *How We Became Posthuman* (1999) and Rosi Braidotti’s *The Posthuman* (2013). The focal point of Hayles’ posthuman studies is to position the concept of the posthuman in the genealogy of humanity studies by pointing out different making of human consciousness. Her main concern is to find a way to define humanity under the enormous scale of technological progress which has been changing not only the material environment of the human world, but also affects the conception of the humanness. The impact of technology begins to permeate deep into human consciousness facilitating the association between the human and the machine. In this brand new reality, machines with artificial intelligence, and genetically cloned bodies,

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become indistinguishable from the real humans because they are so accomplished enough to imitate all the human features. So it can be said that the advent of technologies such as artificial intelligence and gene editing changes and dismantles the material and metaphysical foundations of the concept of the humanness. Especially when the process in the information technology produces the similar effects of human's cognitive system, in some cases, superintelligent machines surpass human intelligence, people find themselves wondering whether they are imitating the logics of the machines or machines are imitating humans. Now machines can be programmed to make judgment, which used to be a unique function of the human. Hayles's concept of the posthuman is to reinterpret the humanness by adopting a new perspective with technological terms and considerations.

On the other hand, Rosi Braidotti suggests that the significance of the posthuman studies lies not in understanding the ongoing technology revolution and its effects on the human societies. She asserts the necessity of expanding the range of the humanity studies beyond the European logocentrism. The posthuman, the prefix 'post' signifies, is conceived and imagined through the reinterpretation of the established concept of the human. Existing notions of humanity in the broad sense are mostly the results of interactions between the thoughts of the Western white male philosophers and the social effects that respond to those thoughts. Notions about humanity have been constructed through centuries reflecting the changes of the human societies, and at the same time, those notions also help to shape human societies. The direction of the influence in the relationship between the concept of humanity and its effects on the human society

has never been one way. Braidotti argues that now it is time to reconsider the concept of the human in the era of the fourth Industrial Revolution, asking about what it conceals in the term ‘the human’ and what has been the meaning of it in the socio-historical context. In my view, the notions of the human and humanity are questioned in the social environment where the new concepts such as the posthuman and the transhuman<sup>1)</sup> are born with the effects of the technological progress, which results in dismantling the foundations of the established norms and ethics that have been shaped the human society.

In this paper, I try to contest the concept of the posthuman which is evolving and in transition under the technocultural influences. My aim is to examine the possibility of the posthuman as a signifier that can open up a space where the questions, that the liberal humanists seem to leave behind, can be explored. To do that, I will investigate two perspectives on the posthuman. One is Braidotti’s philosophical approach to the implication of the posthuman studies, and the other is Hayles’s futuristic and materialistic view on the posthuman.

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1) Kevin LaGrandeur refers to the transhuman: “The transhuman is the project of modifying the human species via any kind of emerging science, including genetic engineering, digital technology, and bioengineering. Two significant differences between transhumanism and the posthuman is the posthuman’s focus on information and systems theories (cybernetics), and the posthuman’s consequent, primary relationship to digital technology; and also the posthuman’s emphasis on systems (such as humans) as distributed entities—that is, as systems comprised of, and entangled with, other systems. Transhumanism does not emphasize either of these things.”

<<https://ieet.org/index.php/IEET2/more/lagrandeur20140729>>

## II. Two views on the Posthuman

The major question is here what the human is, and how the concept of the human is constructed. Rosi Braidotti, told her audience at Harvard University in 13 March 2019. “the Posthuman is the achievement of the Enlightenment.” In the center of the posthuman studies, both Rosi Braidotti and N. Katherine Hayles, though they pose different stances on their focal points in conceptualizing the ideas of the posthuman, start from the criticisms upon liberal humanity. Braidotti criticizes that the universal concept of the human is a big deception which is constructed within the white male supremacy cultural context. Her conceptualization of the posthuman is to correct the misconceived idea of humanity by taking all the other marginalized humanities such as ‘non-nationally indexed humanities, feminist or queer humanities, black humanities, migrant or diasporic humanities, de-colonial humanities, a child’s humanities, other-abled or disabled humanities’ into considerations.

I define the critical posthuman subject with a critical eco-philosophy of multiple belongings, as a relational subject constituted in and by multiplicity, that is to say a subject that works across differences and is also internally differentiated, but still grounded and accountable. Posthuman subjectivity expresses an embodied and embedded and hence partial form of accountability, based on a strong sense of relationality, and hence community building. (Braidotti 49)

Thomas Abrams comments on Braidotti’s perspective; “Past a

mere history of humanism and its discontents, Braidotti provides an alternate ontology and epistemology to replace the once-dominant, but never truly universal humanism, intent on a life beyond” (Abrams 91). Braidotti’s conception of the posthuman is reaching out for the historicity, which is not only to aim the interpretation of the recent technological innovations and its phenomenological achievements, but also looking for the new nomenclature appropriate to accommodate the missing humanities that are denied or only partly approved by the universalized concept of the human. She is asking for rethinking the concept of the human in the perspective of ‘multiplicity.’ That is the reason why she suggests that the opposite of the universal humanism is not relativism, but perspectivism. Then, the question arises, now in the age of the digital generation, the Fourth Industrial Revolution, whether the human is becoming the posthuman while burying the traditional thoughts on the human in the historical context. Ran Hee Lee expresses her anxiety about that the arrival of the posthuman could bring “the end of the meanings or values we have been trying to respect and preserve” (Lee 87). Neil Badmington disputes that it is not. Badmington’s approach is that: “thought itself is bound to bear some trace of that tradition, which is to say that the concept of posthuman presupposes the human. No one can think (himself or herself) entirely without” (Badmington 13).

In his recent research, Abrams points out that Braidotti’s posthuman tends to be read only through Deleuzian’s perspective, which is to “overlook Spinoza’s anti-subjective rationalism” (Abrams 86). If one says that he or she is living in the material world constructed with human knowledges such as physics, chemistry, biology, and all

the other extended fields of the scientific areas, it is to declare that he or she is already a Spinozist. Baruch de Spinoza states: “there pertains to the essence of a thing that which, when granted, the thing is necessarily posited, and by the annulling of which the thing is necessarily annulled; or that without which the thing can neither be nor be conceived, and, vice versa, that which cannot be or be conceived without the thing” (Spinoza 29). For Spinoza, a thing proves itself and conceives and is conceived by its materiality, and in essence, the human is no exception. The human consists of the body and the mind which has been a theorem established by Descartes, but Spinoza lays the foundation of the thought that not only the body but mind is also a thing, a thinking thing which asks for the existence as the prerequisite condition. Conception and perception are all enacted based on its materially orchestrated universal laws. The materiality of the recent world owes its philosophical background to Spinoza, but his contribution seems not to be appreciated by both Braidotti and Hayles. Especially the idea of downloadable human consciousness in cybernetics, which N. Katherine Hayles employs in her idea of the posthuman, seems to be Spinozist in her way of accentuating material construction of the human consciousness.

In contrast with Braidotti who heavily depends on Deleuzian perspective, Hayles is in a different position. Her making of the posthuman is more centered on the effects of the technology and its impact on the body and the mind of the human. She argues that the arrival of a new paradigm causes the denial of the concept of the individual subject: “the end of a certain conception of the human, a conception that may have applied, at best, to that fraction of humanity

who had the wealth, power, and leisure to conceptualize themselves as autonomous beings exercising their will through individual agency and choice.” (Hayles *Posthuman* 286). Here she points out that some features of the human, especially the issues about human agency and subjectivity defined by the liberal humanity, are not applied universally to any humans, which arises the necessity to redefine it in the concept of the posthuman.

In her idea, Hayles turns the notions of the human body, which is now partly connected or totally integrated into the intelligent machine, as the erasable posthuman body. The body finally comes to find a way to efface its various physical traits which have been employed as socio-political markers to provide grounds for the system of dominance and discrimination. Technology revolution entails the transformation of the human body through the invention of the ways to enhance the human body biologically and mechanically, as well as to challenge fixed notions on identities. In cyberspace, one can liberate consciousness without being confined to his/her race, sex, gender, class, and nationality. In the concept of the posthuman, the body loses its role as a mark of one’s social identity, but is redefined as a transferable vessel for the mind. Hayles posits that it is one aspect of the posthuman.

Embodiment replaces a body seen as a support system for the mind; and a dynamic partnership between humans and intelligent machines replaces the liberal humanist subject’s manifest destiny to dominate and control nature. Of course, this is not necessarily what the posthuman will mean—only what it can mean if certain strands among its complex seriations are highlighted and

combined to create a vision of the human that uses the posthuman as leverage to avoid reinscribing, and thus repeating, some of the mistakes of the past. (Hayles *Posthuman* 288)

Hayles's assertion on the partnership between humans and machines is not to emphasize the significance of the technological progress and its effects, but rather to present the changed environment of the human life that is ready to evolve into a better mode of life in the concept of the posthuman. With the concept of the posthuman, she tries to explore the ways of transcending the evils of the liberal humanity.

### III. Evolution of the Mind and the Body

In general, many ideas of the posthuman are founded on some fundamental concepts of Descartes's century old insights on the human faculty. Especially concerning the concept of the human consciousness in association with the materiality of the body, Hayles's opinion seems to resonate with Descartes's:

Thinking, as I use the term, refers to high level mental operations such as reasoning abstractly, creating and using verbal languages, constructing mathematical theorems, composing music, and the like, operations associated with higher consciousness . . . Cognition by contrast is a much broader faculty present to some degree biological life forms and many technical systems. (Hayles *Unthought* 14)



Hayles's concept of cognition, a lower level consciousness, which is connected to the body, matches with Cartesian mind. A human as a thinking thing which is undeniably defined and explicated by Descartes and Spinoza, and two layers of human consciousness which Hayles allusively suggests in her text is partly Cartesian idea and partly Spinoza's.

With the rise of the physical science in the seventeenth century, more attention was paid to find principles for 'animate as well as inanimate nature.' According to Norman Kemp Smith, Descartes, a precursory figure at the dawn of the Age of Enlightenment, believes that "all the bodily processes are mechanically caused, so human disease should be remediable with the same precision and certainty as the disorders of a clock" (Smith xiii). Descartes invented the simple method of perceiving the world in which however complicated and obscure a thing might be, it can be turned "step by step into those that are simpler, and then starting from the intuition of those which are simplest, one endeavors to ascend to the knowledge of all others" (Descartes DPW 21)<sup>2</sup>. Despite of his belief in human rationality and the order of the nature, Descartes could not go far to challenge aristocratic humanity until Spinoza appears on the stage with pantheism that was harshly bashed as atheism. Descartes maintained and rather labored to give clear definitions concerning the body and the mind though he was evasive in making a space for the immaterial spirituality, the soul.

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2) Hereafter, Descartes, Rene's *Descartes Philosophical Writings*, Translated by Norman Kemp Smith will be abbreviated into DPW.

I think, therefore I am. . . . From this I knew, . . . that I was a substance whose whole essence or nature consists entirely in thinking, and which for its existence, has no need of place, and it not dependent on any material thing; so that is to say, the soul by which I am, is distinct from the body, and is indeed more easy to know than the body, and would not itself cease to be all that it is, even should the body cease to exist. (Descartes *DPW*119).

For religious believers, the soul is a familiar term which is regarded to be much superior to the body, and it has the perpetuating nature and is supposedly spared even after the death of the body. The concept of the soul contains the logic of Christian salvation and the promise about the afterlife. Immortality is a key nature of the soul in comparison with the perishable body. The essence of Cartesian dualism is that the mind and the body are separable, which is reiterated in Hayles's posthuman body and consciousness. "Embodiment is not essential to human being" (Hayles *Posthuman* 4). The mind is equated with the transferable consciousness, information, and the body does not mean to be the sum of organic materials, but it can be the inorganic machine in Cybernetics.

Another important thing in the posthuman contexts is that the convergence is not the phenomenon of the outer world, but it is also deeply engaged with the inner world of the human. In *Principles of Philosophy*, Descartes describes how philosophical and non philosophical knowledge is intertwined using the metaphor of a tree: "The roots are metaphysics, the trunk is physics, and the branches emerging from the trunk are all the other sciences" (Descartes *PWD*186)<sup>3</sup>. Descartes

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3) Descartes' *The Philosophical Writings of Descartes* translated and edited by

denotes that physics and metaphysics are connected in a way which they are not separate but engaging each other to produce more knowledge despite of seemingly distinctive areas of interests, and, more importantly, this hierarchical tree of knowledge is proliferating in this digital era creating new paradigms. For instance, even a philosophical concept such as ontology, the word that is originated from the Greek language<sup>4)</sup> now extends its meanings to non-philosophical area where it should be interpreted with a different meaning. It demonstrates how in the convergence between metaphysic studies and scientific studies is taking place, and Descartes's prediction or insight is right. The progress in the technologies results in reforming the conceptualization process of the humanness, and that trend seems to be accelerating at the advent of the artificial intelligence that is indistinguishable from the human intelligence.

The spiritual immortality of the soul is reinterpreted in the posthuman ideas as the technological immortality. Artificial intelligence becomes the soul of the machine, which does not request the existence of any specific physical body to hold its digital consciousness. Under this supposition, Hayes arrives at the similar question as Braidotti does. What is humanness and what is the human?

The part of the Turing test that historically has been foregrounded is the

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John Cottingham, Robert Smoothoff and Dugald Murdoch is abbreviated into *PWD*.

4) "onto" means existence or being real, and "logia" means science or study." Kent Löfgren explicates the multiple meanings of 'ontology' in Philosophy and in Information Technology.

<<https://www.youtube.com/watch?v=XTsaZWzVJ4c>>

distinction between thinking human and thinking machine. Often forgotten is the first example Turing offered of distinguishing between a man and a woman. If your failure to distinguish correctly between human and machine proves that machines can think, what does it prove if you fail to distinguish woman from man? Why does gender appear in this primal scene of humans meeting their evolutionary successors, intelligent machines? What do gendered bodies have to do with the erasure of embodiment and the subsequent merging of machine and human intelligence in the figure of the cyborg? (Hayles *Posthuman* xii)

Descartes's notion of the soul was originated from Judeo-Christian social environment of his times when religion held a firm grip on people and the way of perceiving the world. Descartes's thinking thing naturally conveys the hints of spirituality in it, so Descartes uses the mind to indicate the mental faculty that is connected the body. Descartes conceives the mind as the effects of the body saying; "so dependent on the temper and disposition of the bodily organs" (Descartes *DPW*131). He concludes that all the infirmities of the mind and the body can be cured if the sufficient knowledge is provided by nature. That sufficient knowledge seems to be substantiated in the present era of the fourth Industrial Revolution. His supposition, 'Mind is a thinking thing,' is materialized when the cybernetic technology enacts biological disembodiment which is followed by the mechanical embodiment. Braidotti believes that this kind of changes will also affect other notions of the various identity, and subjectivity issues in the society deconstructing the notion of the humanness.

Hayles relies on the work of Maturana and Varela to explain the

features of the posthuman body. She pays attention to Maturana's autopoietic theory; "autopoietic theory<sup>5)</sup> preserves the autonomy and individuality characteristic of liberal humanism, but it sees thinking as a secondary effect that arises when an autopoietic entity interacts with its own representations. Self-consciousness, a subset of thinking, is relegated to a purely linguistic effect. The grounding assumptions for individuality shift from self-possession to organizational closure and the reflexivity of a system recursively operating on its own representations." (Hayles *Posthuman* 149) Maturana views that thinking is a just "neurophysiological process," and language is not a medium of information transfer, but something that triggers the illusion of the communication among people from the similar cultural ground. Hayles conflates her view of the posthuman body with Maturana's biological view of the human body in a way which she adds her perspective of the human body as a cultural, sociopolitical metaphor. Conceiving the notion of the human and its construction has been deeply involved with the socio-political necessity of doing that. Michel Foucault and Giorgio Agamben have explicated how human bodies are constructed and become the objects of the power operation in the realm of biopolitics. Now the objects of the biopolitics come to undergo the unprecedented transformation. How does the human become the posthuman?

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5) Maturana explains the circularity of autopoietic theory. "wherein every concept builds on preceding ones, until the whole is an indissociable network" (Maturana 9). Maturana, in a sense, translates Cartesian thoughts using the terms of biology, which biologists think not plausible for the facticity of the science.

#### IV. Iron Man: The Posthuman Icon?

The representation of *Iron Man*, a 2008 American film well presents how the concept of the posthuman is evolving in the era of the fourth Industrial revolution. Iron Man is one of the most popular and representative Marvel Cinematic heroes. Iron Man is a materialized form of the modern imagination about the posthuman in its way of conflating organic body and mind with technological body and mind: one body is that of Tony Stark, a human, and the other is his suit, the mechanical body of robotics with the artificial consciousness of Jarvis, the artificial intelligence. On the surface, Iron Man is a war machine invented for the improvement of the human body. Iron Man looks invincible like other superheroes with supernatural power, but unlike other superheroes, Iron Man is a hero of possibility who is made out of the human technology.

Metaphorically, Tony's body which is connected to the machine directly and indirectly demonstrates what kind of changes are possible to the human body. Originally the suit, Iron Man's body is created to support and empower Tony's biological body which is injured in his captivity by the terrorists. At the birth of Iron Man, Tony, who used to be a ruthless authorized American Arms dealer and technocrat, happens to undergo the transformation of his body and mind. First, he experiences being connected to the machine for his life, and he comes to realize the evils of his business, war industry. When his body becomes the object of the technological applications that empower and overpower him, he feels more sympathetic to powerless people who are exposed to the violence.

Iron Man exemplifies how technological progress can transform the human body and mind. In Hayles' perspective, Iron Man's body is Tony Stark's mechanical 'prosthesis', and another interesting point is that Iron Man also elucidates how mechanical cybernetic disembodiment takes place through Iron Man's autonomous operation without Tony's presence inside its robotic body. Conclusively, various types of Iron Man's suits, wearable robotic bodies, become Tony's extended bodies.

From the postmodern imagination projected into Iron Man, the body of the posthuman provides the space where the technological experiments are practiced, and discourses around the human body are contested. The interconnectedness between the human and the machine is manifested through the interaction between Tony and Iron Man suit. Though Tony's human consciousness and organic body are kept inside the Iron Man suit, humanness is not diminished by the technology of his robotic suit. Tony's humanity emanates from its enhanced robotic body in which his consciousness is connected to Jarvis, artificial intelligence. Tony, armed with his vision of humanity and technological power, defeats his enemies in the area of conflict, and establishes a new order.

However, Tony's humanity is based on the affirmation of the Western white masculine power. People know that there is Tony, a millionaire genius inside Iron Man, and Iron Man is just his another identity, and the Iron man suit is destructible without Tony. Tony and A. I. Jarvis cooperate to maximize Iron Man's capacity, but in their cooperation, Tony commands like a master, and Jarvis responds like a servant or subordinate, which gives the impression of the familiar power relations in the human world. Tony Stark builds his emblematic

building in the center of the Marvel cinematic world, and his technological power literally dictates the world and keeps the security and the peace of the world. This can be a recreated version of the future world in which the posthuman is another extended notion or modified version of the traditional humanity.

In the final episode of *Iron Man 3*, traumatized Tony from the previous war against extraterrestrial beings raises a question: “does the man make the suit or does the suit make the man?” Tony’s question represents the question from everyone who lives in the present digital world where the human become the species which is highly integrated to the cyber system through technological gadgets like smart phones and computers that become indispensable necessities of the digital generation. Suggested in Hayles’s text, one realizes that he or she exists more in the form of information than the physical being. So one comes to wonder whether his or her identity which is uploaded and posted in the internet world is real her or him. If not, the real is somewhere else? Otherwise, from the beginning, the true identity is, as Derrida posits, a floating one.

## V. Conclusion

After its own series, Iron Man appears in The Avengers series (2012, 2015, 2018, 2019), and plays as the brain of avengers among the group of the superheroes until he faces a sacrificial death in *Avengers: Endgame* (2019). Strictly speaking, Iron Man might not die because the death happens on the side of the human consciousness of Iron Man, Tony



Stark. The death of Tony Stark causes the separation of Tony's white masculine body from the Iron Man suit that is the pinnacle achievement of the human technology. The death of Tony Stark, a capitalist, and technocrat offers new possibilities that now anyone can be Iron Man or Iron Woman in that robotic suit. He or she who wears the Iron Man suit will be very different from Tony Stark, which is so obvious. The Iron Man suit can be the metaphor which facilitates the effacement of any bodily, cultural identities in the universal humanities.

Posthumanism does not necessarily mean to be ideology for technological evolution or innovation, but it could be the creation of the new human form and concept, which aims to liberate people from the imposed universal humanity that has been defined by the powerful who are supposed to set the rules for oppression and dominance. As Donna Haraway's cyborg becomes a metaphor to dismantle the imposed gender identity, the concept of the posthuman includes not only the effects of technologies on the human body and mind, but also the destruction of the universal humanity which has never been universal to all the human beings in a real sense. What I want to assert concerning the posthuman here is that, now it is time to perceive and conceive various sides of the posthuman, which will eventually overcome the defects of humanism through the process of making and unmaking the concept of the human.

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## ■ Key Words

Posthuman, Human Consciousness, Braidotti, Hayles, Descartes, Body and Mind, Technology

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■ Abstract

## Making the Posthuman: Unmaking the Humanity

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The purpose of this paper is to interrogate the possibility of the posthuman as a concept that can transcend the limits of the universal humanities. The concept of the posthuman in the context of philosophical and sociopolitical discourses is examined for its implication which is not confined to the meaning of the technological improvement of the human body, but extends to the concept that helps to overcome many prejudices and discriminations in the societies. At the advent of the machines with superintelligence, the need of redefining the human arises with spreading anxiety over the humanness. Rosi Braidotti and N. Katherine Hayles investigate the concept of the posthuman to give answers to various questions concerning the formation of the posthuman. Both Hayles and Braidotti explicate the concept of the posthuman based on the materiality which Spinoza and Descartes provide the foundational thoughts.

The concept of the human entails being alive with the biological body and mental ability to perceive the environment. Such a notion

was conceived and developed within the western philosophical canon, and still occupies a position in defining the human consciousness in contrast with the consciousness of the artificial intelligence. What I portray in this essay is not to reiterate the conventional notions around the posthuman, but to argue that the real interest of the posthuman studies lies in questioning how the concept of the human can be reconceived in making the posthuman.

### ■ Key words

Posthuman, Human Consciousness, Braidotti, Hayles, Descartes, Body and Mind, Technology

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# Mary Shelley's *Frankenstein*:

## The Link Between Frankenstein's Creation of an Intelligent Being and Machine Learning of Artificial Intelligence

Lee, Ran Hee\*

### I. Introduction

Science and technology in the 21st century is accelerating the humanization of machines (artificial intelligence and humanoid) and the mechanization of humans (artificial prosthetics and human cloning) and allowing us to view humans and machines in successive spectra. Especially artificial intelligence is thought to be the result of engineering development, but in fact, in the humanities, we have long discussed the possibility of “‘thinking machine’ that provokes human identity issue” (O’Leary and Brasher 257). Descartes contributed “an important philosophical idea that continue to haunt AI studies today: ‘Cogito ergo sum’ (I think therefore I am)” (Walsh 5). Reasoning backwards, we can conclude that “if you don’t exist, you cannot think” (Walsh 5). Descartes’ idea, therefore, “challenges the very possibility of thinking machine” (Walsh 5).

There are many works in literature and movies that are inspired

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by this “thinking machine”: <The Island, 2005>, <Never Let Me Go, 2010>, <Blade Runner, 1982>, <Transcendence, 2014> based on gene cloning; <Gattaca, 1997>, <My Sister’s Keeper, 2009> focused on designer babies; <A.I.: Artificial Intelligence, 2001>, <Ex Machina, 2015>, <The Terminator, 1984, 1991, 2004> dealing with robots and AI. If the type of ‘thinking machine’ that appears in these films is made, it will bring tremendous changes to human life. This machine will be the invention that can bring the most changes to human life, and the meaning of human existence itself may change. Science fiction is already full of robots and AI (Artificial Intelligence) stories, and in practice, science is turning each of the stories in the novels into reality, closely following them. The future that science fiction dreams of is coming true in our lives.

In this context, there can be no doubt that the motif of the above-mentioned films is Mary Shelley’s novel *Frankenstein or the Modern Prometheus*, the symbol of the first science fiction. Despite the time gap of almost two hundred years, the science fiction films obviously share certain features with Shelley’s *Frankenstein*. Therefore, the novel *Frankenstein* is worth rereading. Science fiction is a product of the science and technology of the time created by the scientific imagination of literature. It is because “literature and science, whatever else they may be, are modes of discourse, neither of which is privileged except by the conventions of the cultures in which they are embedded” (Rauch 3).

How has *Frankenstein* been reinterpreted and recreated in the 20th and 21st centuries as science developed? The novel *Frankenstein* began with “warning us about future developments” (Kellner 302) and



has now evolved into “cyberpunk –one of SF’s most appealing and informed responses to questions about how genre might represent our lives in the computerized worlds of technoculture” (Hollinger 191) – fiction and movie. In the evolutionary process, about the scientist's challenge and ambition in trying to create a “human being” (25), “a being like” (25) Frankenstein himself, Erinç Özdemir claims in the essay “Frankenstein: Self, Body, Creation and Monstrosity”, initially focusing on the scientist Dr. Victor Frankenstein, that the novel “offers a tribute to boundless human ambition that is necessarily a direct challenge to God, or to the idea of God” (129); on the other hand, Christopher P. Toumey says, in *The Character of Mad Scientists: A Cultural Critique of Science*, centered upon a warning that the scientist who broke God’s taboos eventually created a “miserable monster” (27) and he would be punished, “the mad scientist stories of fiction and film are exercises in antirationalism, particularly its Gothic horror variant. ... rationalist secular science is dangerous, and their principal device for doing so is to invest the evil of science in the personality of the scientist” (Toumey 411).

In recent years, however, focusing on Frankenstein’s creation, the different views have been expressed on it: to prepare for the future of science and technology advances in various fields, including films and literary works, and to seek a symbiotic path no matter what form of existence it emerges as. In other words, Frankenstein’s creation, who was considered a monster of the horror genre, has turned the idea of intelligent machines into a positive view, and a different attitude began to form. While criticizing the methods of science and technology such as gene cloning or artificial intelligence, several

works share the ambition of eliciting empathy for technology creating a living being. Also, the ultimate point of these films is how to deal with other beings who are not harmful to science itself, especially artificial intelligence, which is expected to replace our humans.

Today, artificial intelligence technology is learning how to become humans. And despite the impressive technique and creativity represented in the scenes of the film featuring AI, the most memorable scenes are ones involved in teaching the meaning of human state to machines. This shows the link between the process of Frankenstein's creation learning human language, history and culture through the life of cottagers and the machine learning (ML) of artificial intelligence. Frankenstein's creation, therefore, is the first "intelligent being" (Galliot 126) created by intelligent design without God since the modern scientific revolution. As a result, Shelley was exploring scientist's ethics, morality, and responsibility through the learning methods of his intelligent being far earlier than Vernor Vinge who is the originator of the "technological singularity" (qtd. in Mahon 243) concept or Nick Bostrom who reasoned that "the creation of a superintelligent being" (Bostrom 1) represents a possible means to the extinction of mankind in his book *Superintelligence: Paths, Dangers, Strategies*.

At the start of the 21st century, some artificial intelligence in novels and movies derived by *Frankenstein* embodies the best human values such as love, sacrifice and consideration. The machine being, not humans, embodies the peak of human values more than humans. The challenge posed by artificial intelligence to modern humans is the question of how to coexist with the machine being that has more

human intelligence and empathy than humans, and the possibility of humans falling into a reverse mechanical or instinctive animal situation under these circumstances. Danny Cannizzaro wanted to imagine a future in which humans are neither the slaves nor slave masters of robots (Indiewire web); however, Rachel Ginsberg, Nick Fortugno and Lance Weiler express “Frankenstein AI: A Monster Made by Many” (Indiewire web). The challenge raised by artificial intelligence can't help but come down to the question of what human is as a social being after all. In fact, more dangerous may be humans using artificial intelligence rather than artificial intelligence. After all, a “human” is the problem. In a sense, the fear of the development of science and technology is a historical product created by numerous prejudices in society, due to many creations of films reproduced by cloned humans and artificial intelligence under the influence of *Frankenstein*. Artificial intelligence has not yet become a reality, but people seem to be afraid of artificial intelligence because they basically don't know exactly what it is. The images of artificial intelligence shown in movies or dramas may have a big impact. So, why do we make movies and write novels dealing with AI? What does it mean to be a human in the age of AI?

First of all, this paper will examine the limitation of Frankenstein's creation in the process of his development into a human being, compared to an authentic human; next, in terms of literary and scientific imagination, attempt to shed new light on Frankenstein's creation by comparing it with machine learning of artificial intelligence from a mechanical point of view; lastly, from the humanities point of view, try to discuss scientists' ethical responsibility in the production

process of artificial intelligence. So far, there have been many papers comparing and analyzing the novel *Frankenstein* and sci-fi films. Unlike them, this paper will specifically compare the learning process of Frankenstein's creation with the machine learning of artificial intelligence and try to present a direct link between Frankenstein's intelligent being and artificial intelligence.

## II . The Limitation of Frankenstein's Creation as a Human Being

What it is to make the closest thing to a human, what it is to be closest to a human, and what it is to be a human?

The oldest way to define humans is to establish themselves as a boundary between God as an absolute being and an animal as an instinctive being. Humans are dual beings who have some of their divine power and, at the same time, have animal instincts. Philosophy has defined a human in various routes based on recognition of this human double nature. Alexander Pope, a neoclassical poet representing England in the 18th century, says, dealing with the nature of the universe and man's place in it in *An Essay on Man*, humans are the "Glory ... of the world" (Pope II . 18) because of his "station" (Pope I , 3) in "Vast Chain of Being" (Pope I . 237) to be considered as a "cosmic order" (Burt 294). The classical and medieval concept of a hierarchical chain of existence included all beings, material as well as spiritual, from the lowest in nature to the highest in heaven, and the place and

value of every being in the universe was determined by “the greater or lesser distance which separates it from the First Cause” (qtd. in Zakai 238). Not only do humans subjugate to all subordinate beings by having the faculty of reason to combine the ability of all beings under them, but also become an important link with the double nature of animal instincts and reason. But two centuries ago in *Frankenstein*, Shelley was reflecting on humans, suggesting the difference between an authentic human and a human being created by a human.

First of all, this paper should determine its term since Frankenstein's creation has no name. Unlike Susan Tyler Hitchcock, who uses the two terms “monster” (Hitchcock 11) and “creature” (Hitchcock 11) to name Frankenstein's creation in her book *Frankenstein: A Cultural History*, I decided to use the terms “a human being” or “an intelligent being” when they have a clear meaning and, in general, the terms “a being” or “the creation.” This decision is because, at the creative process, Frankenstein thinks about attempting the “creation of a being like myself or one of simpler organization” (25), but in spite of the possibility of imperfection in his operations, he begins “the creation of a human being” (25).

The dictionaries provide us with various definitions of a “being”, a “human being” or of a “human” from simple and limited ones, which tell us about what attributes of humans is and how people categorize a being, a human being and a human. In general, body and overall appearance, feelings and character, and a superior mental development are the most important characteristic in defining what being human means.

By the dictionary definition, humans can be classified only by

humans and only in light of the human appearance which the society is familiar with. In *Frankenstein*, readers' interest is drawn to the issue of appearance from the first moment Frankenstein and his being appear in the novel. First, Walton watches in a distance "a being which had the shape of a man, but apparently of gigantic stature" (10) and later, says "he was not, as the other traveller seemed to be, a savage inhabitant of some undiscovered island, but an European" (10). He makes a clear difference between who is civilized and who is a savage, and he categorize the being. Also, Frankenstein says that the being advances toward him "with superhuman speed" (52) but "its unearthly ugliness rendered it almost too horrible for human eyes" (52-3).

"A new species would bless me as its creator and source" (25), Frankenstein says, but the being, although he is the first human being created by a human, is a synthesis of various human(body) parts, and so it is hard to establish whether its appearance is human or not. Two hundred years ago, it could have been perfectly reasonable for Frankenstein to create a human being using body parts - grave-robbing and anatomy and dissection were prevalent at the time, but for others, it would have been a tremendous challenge(Marshall 11-8). The creation as a human being does not share ancestry with other humans per se, but, all together and at the same time, he does through the human body parts. This is because "a small genetic unit" (Dawkins 30) inside them may "go on just as far into the future" (Dawkins 30), passing intact through a long line of their descendants. The word gene means "a genetic unit that is small enough to last for a large number of generations and to be distributed around in the form

of many copies” (Dawkins 32). The creation was made of fragments of corpses, so there are basically human properties left in his body because of the existence of human genes. Thus, although it seems to speak, act and think like a human, it is a human being that is different from an authentic human.

In this context, Frankenstein's creation can be a clone from a physical perspective and artificial intelligence from a cognitive standpoint. He is an unidentifiable being by human classification. He is a being that pushes humans into an unknown anxiety because he is a non-human, a being outside of the human category frame, and an incomprehensible being to grasp in human thinking ability. The anxiety that comes from this indeterminate being drives the creation out of the human world, making people reluctant for him to exist and finally viewing it as a monster. In the human world, this creation is only allowed to survive and may not be allowed to exist. This fate that he should not reveal his own existence in order to survive leads him to internal divisions. For safety's sake, the inner discipline that inhibits his actions is always damaged by an explosion of non-human impulses. His spasm of violence and killing is a plosive between internal discipline and non-human impulses. Also, his physical “ugliness” (53) causes a beastly impulse to neutralize the regulation of reason. However, the human being shows his humanistic side as he stays in his “hovel” (70) near the cottage of the De Lacey family, secretly watching his family. And one of the circumstances in which the human being expresses his human-like emotions most strongly is: he “felt sensations of a peculiar and overpowering nature: they were a mixture of pain and pleasure, such as I had never before experienced,

either from hunger or cold, warmth or food; and I withdrew from the window, unable to bear these emotions” (58). Moreover, he says that, “when they were unhappy, I felt depressed; when they rejoiced, I sympathized in their joys” (61). The being is moved by the way the cottagers behave when “for several times they placed food before the old man when they reserved none for themselves” (60); as a result, the human being starts to gather wood for their fireplace and secretly help his “beloved cottagers” (69) around their house, when the inhabitants are not at home or do not see him.

As he also watches them speak the human language in the graceful attitude, he imagines winning “their favour, and afterwards their love” (62). In order to do so, he thinks that he needs to acquire “the art of language” (62), and then he learns the language hard. In addition, he learns human history and culture from books he gains from “a leathern portmanteau” (70), and even empathizes with human emotions, comparing the humaneness of himself to people’s humanity.

And what was I? Of my creation and creator I was absolutely ignorant(103).  
... where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing. ...  
What was I? (66)

He calls himself “wretched” and “miserable beyond all living things” (53), and he asks Frankenstein, “Have I not suffered enough, that you seek to increase my misery?” (53). Only through his own eyes, he observes human life, perceives human relationships, and



indirectly experiences and reasons human life through books as well. For the human being, furthermore, the conversation with Frankenstein is the only one that he has with humans, and being's relationship with him is the only human act. In fact, human thinking and speaking ability can be one of the important sources in which a human establishes himself as a subject. Humans formulate regulations on things outside of themselves through their thinking ability: to grasp what is the things outside of their consciousness such as objects, others, and events in accordance with a certain framework.

In the process of solving the questions of what is outside of our humans, humans talk to others, not me, and find the answer to it. But our verbal behavior is not limited to talking to others. To find out what's out of our consciousness, we humans ask ourselves many questions and answer them. And finally, humans come up with a certain answer to things that exist outside of consciousness. However, human speech takes a more reflective, critical and rational form in conversation with oneself than with others. In the process of defining what is outside, a human asks who is doing this conscious behavior of the regulation, and he realizes that he is one's own self. This is the self-conscious dimension that defines external object, and only in this self-reflection state can a human establish oneself.

Look into your heart and feel

Look into your soul and see

Look into your mind and listen

Whatever you feel, whatever you see, whatever you hear

is part of being human. (Runehov 1)

However, Frankenstein's creation only is angry, recognizing the difference between a human and himself and does not look deep into himself or truly reflect on himself. Therefore, Frankenstein's creation is "a human being" (25) who becomes animated from "a being" (25) which was "lifeless matter" (24), who learns and imitates human language, behaviors, and knowledge and feels human emotions, but he turns out to be incapable of self-reflection, value creation and art form, which are truly human characteristics.

### **III. The Link between Frankenstein's Intelligent Being and Artificial Intelligence**

"A computer is a universal machine that can be programed to do many different things. More subtly, computer programs can modify themselves. This capability is fundamental to the Artificial Intelligence dream. Learning appears to be key a part of our intelligence. If a computer is to simulate learning, it must have some way to modify its own program." (Walsh 7-8)

Artificial intelligence is the field of study to create useful applications by simulating intelligent decisions and behaviors that humans are doing through computers. Before explaining artificial intelligence, the concept of intelligence is "the ability to learn or understand or to deal with new or trying situations" (Merriam-Webster web). In other words, intelligence is to process new situations with intelligence by acquiring knowledge from an environment and applying it to specific areas we need. A combined system of this

intelligence can be called an artificial intelligence system. The abilities required for the realization of artificial intelligence include the ability to acquire knowledge by learning, the ability to understand problems and the ability to infer using knowledge. In particular, the most striking feature of humans is that they have the learning ability of adapting to the changing environment, which is the key ability to be equipped with an artificial intelligence system that operates on the basis of knowledge. According to Herbert Simon, learning “denotes changes in a system that are adaptive in the sense that enable a system to do the same task more efficiently the next time” (qtd. in Chopra 222), and Marvin Minsky says that learning is “making useful changes in the working of our mind” (qtd. in Chopra 222).

As far as learning ability is concerned, the Frankenstein's being proves his “art of language” (62) when he meets Frankenstein for the first time and talks to him in sentences with “powers of eloquence and persuasion” (127) of the being. And the human being was able to walk from the moment he was created. Furthermore, he shows in his story that he was able to learn to talk and read in quite a short time, which is not a normal thing for humans at all; in addition, he comes to understand the function of fire on his own and know what to eat and drink. It is remarkable that he grabs a bread in order to eat something, despite not knowing whether it is edible, when he arrives at the cottage of De Lacey's. He takes a cup as well, saying, “I could drink more conveniently than from my hand” (57). This means that he has ever seen someone drinking from a cup, and so he learned its function by imitation, and then he comes to learn to use it very quickly on his own.

This can be compared to the human learning process and the machine learning process of artificial intelligence. According to American computer scientist Arthur Samuel, machine learning is described as the “field of study that gives computers the ability to learn without being explicitly programmed” (Samuel 371). In other words, machine learning is the process in which machines like computers learn data and acquire new knowledge, as humans do. In fact, the history of machine learning is directly linked to that of artificial intelligence research. Since Marvin Minsky defines “artificial intelligence” as: “the science of making machines do things that would require intelligence if done by men” (Minsky v), artificial intelligence is generally understood as a series of studies aimed at creating an artifact that can possess human-like intelligence and perform intelligent actions. But ahead of Minsky, Alan Turing argues that he is able to “make a machine mimic the behaviour of the human computer” (Turing 445) and states that he can “make ‘thinking machine’ more human” (Turing 442). He also mentions “machine learning” (Turing 454) in his essay, suggesting the view that the abilities of computers can be increased for the performance of certain tasks in the same way that baby’s intelligence is accumulated and developed by the experience of viewing, listening and processing various information (Turing 455–8). Artificial intelligence is not created with all knowledge fully equipped. Machines must have the necessary knowledge through learning, and researchers have evolved artificial intelligence in the way that allows computers to learn on their own like humans. They have developed intelligence of computers in the same way that the intelligence of a child develops through the

experience of viewing, listening and processing information around him or her.

As many babies do, Frankenstein's intelligent being learned the language by secretly observing the De Lacey's family through the "crevice" (58) of the pan filled up with wood in their cottage: at first, the simple nouns necessary for human survival like "fire, milk, bread, and wood" (60); in second place, the proper nouns for their names such as "Agate and Felix" (60) and the common nouns for their family relations such as "father, sister, brother, and son" (60); next, the adjectives to express human emotions like "pleasure, good, desert, and unhappy" (60); then, "rain" (66) for natural phenomena through a walk with Felix and his father. Admiring "a method of communicating their experience and feelings to one another by articulate sounds" (60), he says, "This was indeed a godlike science, and I ardently desired to become acquainted with it" (60). So he learns their language hard, and he distinguishes but doesn't understand abstract expression yet: "good spirit" or "wonderful" (62). And then, one day, when he finds "the stranger" (63) Safie, who is Felix's lover, repeating his sounds after them and "endeavouring to learn their language" (64), he repeats them and learns the words in the same way. In the course of his learning, he "improved more rapidly than the Arabian, ... I comprehended and could imitate almost every word that was spoken" (64). This suggests that machines learn much more "rapidly" (64) than humans do. Moreover, while he improved in speech, he also learned "the science of letters" (65). It is because Felix gives Safie "very minute explanation" (65), reading her Volney's *Ruins of Empires*. He identifies the outside world through learning and is capable of

thinking in abstract terms: true/false, right/wrong, and good/bad. In addition, he shows the process of cognitive and emotional development by reading *Paradise Lost* and *The Sorrows of Werther*.

Shelley portrays the human being as “intelligent being” (Galliot 126), addressing that this kind of learning “pertains to the rise of intelligent machine” (Galliot 126). Shelley explored this method before developing machine learning. Frankenstein’s creation acquires “the knowledge of language” (64) by observing his cottagers and reading books, and he is recreated by the reinterpretation of this process from “an animated being” into “an intelligent being” that has an ability to think and reason through learning various information in the human world. As an embodiment of mechanical intelligence, he forms his cognitive abilities as algorithms get coded, or programed throughout the novel, and Felix is a programmer who builds an algorithm system—an artificial intelligence system.

Currently, machine learning is a way that search engines understand and directly answer human questions as if they were human. It is becoming more common that such intelligent machines talk to humans, and that humans readjust their intellectual abilities and activities. Artificial intelligence shows that it goes beyond the dimension of learning knowledge, organizes and provides it to humans again. Increasingly, we are living in an “algorithmic decision-making” (Diakopoulos 206) world in important aspects of our lives. Today, artificial intelligence, like Frankenstein’s intelligent being, is not born, but is a being created by its circumstances, and it is beyond human cognitive functions. There may be a future when artificial intelligence is conscious, and when its processing power is far better

than humans. So, how do we embody algorithms?

We might fundamentally think of computers as algorithm machines – designed to store and read data, apply mathematical procedures to it in a controlled fashion, and offer new information as the output. But these are procedures that could conceivably be done by hand. In practice, algorithms “are encoded procedures for transforming input data into a desired output, based on specified calculations” (Gillespie 167); the syntax of algorithms “embodies a command structure to enable this to happen” (Goffey 17); and automated algorithms is the sum of two simple functions: the potential to disrupt plus the reward for disruption (Steiner 6, 119). From a computational and programming perspective, an “Algorithm = Logic + Control” (Goffey, 15). According to Andrew Goffey, algorithms are “purely formal beings of reason” (Goffey, 16). As Nick Seaver notes, “algorithmic systems are not standalone little boxes, but massive, networked ones with hundreds of hands reaching into them, tweaking and tuning, swapping out parts and experimenting with new arrangements” (Seaver 10).

Algorithms themselves are invisible, but they are already deeply ingrained in all areas of society in the form of their mass of software. Lev Manovich claims:

software has replaced a diverse array of physical, mechanical, and electronic technologies used before 21st century to create, store, distribute, and interact with cultural artifacts. It has become our interface to the world, to others, to our memory and our imagination - a universal language through which the world speaks, and a universal engine on which the world runs. (qdt. in

Manovich 69)

According to Martin Dodge, although code-“code with human meaning” (Marinai 218)- “in general is hidden, invisible inside the machine, it can produce visible and material effects in the world” (Dodge 69). As digital technology evolves, this is a natural phenomenon with everything “softwareized” to be handled by computers, or algorithms. Software is the foundation of all social, economic and cultural systems in modern society, and at the same time, it is “the invisible glue that ties it all together” (Manovich 6). Of course, it does not intervene in the process of operation, but humans and algorithms are not entirely separate. It is a human who predefines the rules of automatic operation. It means that the designer of the algorithm is a human. That is, algorithms are bound to operate in a way that conforms to the designer’s view of the world, depending on human logic. In this sense, the algorithm is a “a sign system” (qtd. in Griffiths 218) that “contains code with human meaning” (Marinai 218) given by its designer, as Simon Marinai mentions.

The Google engineer François Chollet argues, “Most of our intelligence is not in our brain, it is externalized as our civilization” (Chollet web). Frankenstein’s intelligent being is also civilized and externalized, learning the human history and culture through his cottagers and the human books. This means that the being created through scientific experimentation has moved from the world of nature to the world of human beings. These physical and mental movements are assumed to acquire language and culture as well as the imagination of the body through scientific experiments. And



human knowledge accumulates throughout the history of the human race based on community consensus, and individuals internalize knowledge as cultural products. Human learning is a process of internalizing socially contextualized knowledge from one's point of view. Machine learning is also the process of learning and internalizing the bias that humans have historically built when looking in the essence. In fact, machine learning has similar properties compared to human learning processes, but it makes a critical difference in several ways.

Especially, this difference is an essential prerequisite for antecedent events of a large volume of data accumulation in time. Temporality looking into the past works in the information processing process, but it does not work in the process of checking and adjusting the information. As a result, this is due to the lack of self-reflection. For this reason, machine learning transcends human cognitive ability in some parts, but in others, it seems impossible to imitate human-like cognitive abilities at all. This means that the creation, summoning memories of the past, shows a lack of reflecting on himself and that of value judgment through self-reflection, although the his learning ability is superior to humans'. As a result, the intelligent being is created by a human, and so he may never be able to strip away the human negative aspects in its learning process.

#### **IV. Human Ethics of Artificial Intelligence**

Will artificial intelligence surpass humans? Humans want it to be under

human control.

Today, artificial intelligence is largely divided into two major positions: a negative one about the possibility of artificial intelligence and the other one that advocates artificial intelligence. In other words, there are proponents of “strong” AI (Searle 184) who insist that if there is only a program with proper input and output, it literally has a mind (intelligence) whatever it is made of; rather, there are ones of “weak” AI (Searle 184), who more carefully argue that computers can be useful in studying the mind because they can simulate the human mind. The weak artificial intelligence issue is now accepted by most proponents as well as Herbert Dreyfus, John R. Searle, Terry Allen Winograd and Roger Penrose, including Selmer Bringsjord who claims that “strong AI is simply silly while weak AI is a thing of beauty” (qdt. in Bringsjord 35). Since Allen Turing, most proponents of artificial intelligence are strong artificial intelligence ones, including Hans Moravec and Rodney Allen Brooks, who try to positively answer the question, “Can machines think?” (Turing 442)” so the success of strong artificial intelligence will be of our main concern.

In fact, Frankenstein in the work shows a position of advocating strong artificial intelligence because he pursues knowledge and creates “a new species” (25). He “ardently desired the acquisition of knowledge” (31), but he overlooked other academic fields and areas of life, including the ethical, moral and artistic aspects of human life. This means that he, as a scientist, lacks the insight of humanities. He has the desire to seek knowledge and explore something new that has never been discovered before. Further, while he is not very interested

in wealth, he says, “what glory would attend the discovery if I could banish disease from the human frame and render man invulnerable to any but a violent death!” (27). As Yuval Harari claims in his book *Sapiens: A Brief History of Humankind*, this is:

why the Gilgamesh Project is the flagship of science. It serves to justify everything science does. Dr Frankenstein piggybacks on the shoulders of Gilgamesh. Since it is impossible to stop Gilgamesh, it is also impossible to stop Dr Frankenstein. (Harari 351)

Frankenstein “oversizes the ‘minuteness of the parts’ in an attempt .... willingness to sacrifice creative precision for ‘speed’ ...: he thus conceives of life with blatant disregard for its (‘filthy’, ‘hideous’) specifics” (Hustis 848). According Alan Rauch, Frankenstein ignores “the slow and step-wise process of science, of arranging facts in ‘connected classifications’” (Rauch, 234) and with his ambition and pride, Frankenstein carelessly creates a human being. Also, he says, “The materials at present within my command hardly appeared adequate to so arduous an undertaking ... and at last my work be imperfect” (25). As a result, Frankenstein is “unwilling to acknowledge the ‘magnitude and complexity’ of his task and thereby practice responsible creativity” (Hustis 848). There is no doubt that Frankenstein “possesses a remarkable amount of knowledge” (Rauch, 228), but he only achieves his knowledge in science, and he lacks many “special attributes that we associate with our existence: emotions, ethics, consciousness, and creativity, to name just a few” (Walsh, 5). Furthermore, Frankenstein regrets what he has only pursued knowledge

although he should regret his overconfidence and haste in science and technology in the process of creation, not in the pursuit of knowledge. This means that he lacks insight into what he overlooked and fails to truly reflect on himself.

As Frankenstein's creation tells his creator, "I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous" (53), whether a creation is a monster that kills humans or future artificial intelligence that may be useful to humans, how it works depends on the creator's decision in the process of creating it. After all, it is the way it exists how we make artificial intelligence and how we use it. Therefore, it is our duty to prepare for the future to ensure that the production of artificial intelligence is carried out in a moral way.

## V. Conclusion

Frederic Kaplan says that, the "Western man defines himself as an advanced machine plus some mysterious human specificity. He does not want to consider himself as a machine but he has no other way to understand himself than by building machines" (Kaplan 476). We humans, living in the 21st century, now understand ourselves through comparisons with machines rather than with God or animals. Humans have now come to the point of confirming basis of their existence only through comparison with the artificial beings they have created.

So far, this paper has tried to interpret Frankenstein's creation in

Mary Shelley's novel *Frankenstein* as an intelligent being in terms of literary and scientific imagination; especially it has compared learning process of the creation with machine learning of artificial intelligence and presented a direct link between Frankenstein's intelligent being and artificial intelligence; furthermore, from the humanities point of view, it has considered the ethics of scientists who produce artificial intelligence and the meaning of humans and machines.

It is not yet known how artificial intelligence can shape our future. But through works like Shelley's *Frankenstein*, we can experience, reflect and explore our future before experiencing it. Artificial intelligence is a technical pursuit, but literature is one of the best ways to learn from the past to influence our future. What is important in this age when artificial intelligence is affecting human life? Neither we humans nor machines can give a full answer to that. However, as Yuval Harari argues, "Since we might soon be able to engineer our desires too, perhaps the real question facing us is not 'What do we want to become?', but 'What do we want to want?'" (Harari 351) Thus, if machines can think, we humans, who program on computers algorithms that are the core of the code with its human significance, will have to study and train the desire that only humans can have. Furthermore, if machines can continuously think, we may not have to train how to think but how to stop thinking.

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## ■ Key Words

Frankenstein, human, intelligent being, artificial intelligence, machine learning

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■ Abstract

**Mary Shelley's *Frankenstein*  
The Link Between Frankenstein's Creation of an Intelligent  
Being and Machine Learning of Artificial Intelligence**

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Science and technology in the 21st century is accelerating the humanization of machines (artificial intelligence and humanoid) and the mechanization of humans (artificial prosthetics and human cloning) and allowing us to view humans and machines in successive spectra. There are many works in literature and movies that deal with both of them, inspired by Frankenstein's creation in Mary Shelley's *Frankenstein*. For the 20th and 21st centuries, *Frankenstein* has been reinterpreted and recreated as science developed. The novel *Frankenstein* began with "warning us about future developments" (Kellner 302) and has now evolved into cyberpunk fiction and movie. First of all, this paper will examine the limitation of Frankenstein's creation in the process of his development into a human being, compared to an authentic human; next, in terms of literary and scientific imagination, attempt to shed new light on Frankenstein's creation by comparing it with machine learning of artificial intelligence from a mechanical point of view; lastly, from the humanities point of view, try to discuss scientists' ethical responsibility in the production process of artificial

intelligence. This paper will specifically compare the learning process of Frankenstein's creation with the machine learning of artificial intelligence, and try to present a direct link between Frankenstein's intelligent being and artificial intelligence.

## ■ Key Words

Frankenstein, human, intelligent being, artificial intelligence, machine learning

## ■ 논문게재일

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# Applying the notion of *span* in audiovisual translation

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## 1. Introduction

In the 21<sup>st</sup> century, Audiovisual Translation (AVT) has grown exponentially and diversified to such an extent that it has exploded what were once considered to be its constraining technical features, its media-specific characteristics and interlingual translational and textual features (Ramael & Neves 2007: 11). Audio-visual text is a complex medium because the translator encounters verbal and non-verbal information, meanings openly expressed and others interfered by more subtle forms of communication such as intonation and gesture accompanying the utterance (Pettit 2004: 25). As there are several aspects to be considered in audiovisual texts, the translation may also have to be examined from various aspects. Two main forms of audiovisual translation are subtitling and dubbing. Diaz Cintas and Remael (2007: 8) define subtitling as “a translation practice that

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consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voiced off)". In other words, subtitles provide the audience and viewers with a written translation of the source dialogue into the target language. In the process of translating the original dialogues into the subtitles, time and space constraints take place. These time and space limitations lead to studies to be focused on the space and time constraints in subtitles (Kang 2006; Park 2007; Gottlieb 1992; Kovacic 1998).

This paper examines the subtitles focusing on how the English personal pronouns are translated into the Korean subtitles. Languages have their own way of expressing certain linguistic features. English and Korean have different ways of referring to people with personal pronouns. The main aim of the study is to apply the notion of *span* when analyzing the translation of personal pronouns from English into Korean. In other words, this paper would like to argue that the notion of *span* may be helpful in the study of personal pronouns when the languages have different referential systems such as English and Korean. This is to emphasize and also demonstrate the fact that due to the characteristics of the Korean language, the notion of *span* may be an important factor in examining personal pronouns which is proposed by (Larson 1984) which will be explained in detail in chapter 3. The data of this study will be divided into certain *spans* according to certain situations between characters from the film *Bridget Jones Diary 1*.

## 2. Previous Studies

Previous studies focus mainly on the translations of pronouns from English into Korean (Lee and Choi 2018; Lee 2012; Kim and Jin 2015). These studies report that omission occurs due to different linguistic systems in English and Korean. Lee and Choi (2018) conducted a corpus-based study on 2<sup>nd</sup> person pronouns in English into Korean subtitles. Their paper explored the usage of *tangsin* (당신) in subtitles and examined their meanings that seem to be changing over centuries. Results show that a high percentage of subjective pronouns were not translated. That is, omission strategy showed the highest frequency. Another previous study by Kim and Jin (2015) examined the translation shift in the English and Korean translation of 2<sup>nd</sup> person pronoun *You* and address terms. English has one form of *you* for most of the relationships between addressers and addressees. However, Korean has more than one second person pronominal forms and that is why they focus their analysis on the *discourse tenor*. Due to different linguistic systems between English and Korean, the results of their study suggest that it is appropriate to be translated into address forms such as according to their status, family members and omitting. Lee (2012) also examines the translation of personal pronouns but from different English text types. After explaining that the Korean personal pronouns may be translated but sometimes omitted depending on the text type, she suggests that “the translator should identify the text type and the cultural differences in addressing personal pronouns in order to produce more equivalent translation text” (Lee 2012: 324).

As mentioned earlier, audiovisual translation needs to consider the dialogues and also the context of situation that the images from the film provide. This study intends to demonstrate that translating referential expressions in audiovisual translation are not only determined by linguistic differences between English and Korean, but also the relationship between characters and the context of the situations they are engaged in. The data chosen for this study is the romantic comedy film *Bridget Jones Diary 1* (in detail in section 4.1) and its English dialogue and Korean subtitles will be compared. This genre of movie was chosen because characters' relationships change over time, that is, at the beginning of the movie through the end of the film. Therefore, this paper intend to show that the emotional changes between characters will have influence on how the English personal pronouns are translated into Korean.

### **3. Theoretical Background**

As mentioned earlier, this study sets out to examine the translations of personal pronouns in subtitles. Therefore, when analysing personal pronouns, it is probable to track how the pronouns were used according to each characters within a film and also how the characters are referred to by other characters. One way to examine and track the link of pronouns is to explain such phenomena with cohesion. The concept of cohesion was first introduced by Halliday and Hasan in which cohesion is used to refer to relations of meaning that exist within a text and that define it as a text (Halliday &



Hasan 1976: 4). Later developed by Baker (1992), she explains that, “cohesion is the network of surface relations which link words and expressions to other words and expression in a text” (1992: 218). According to Baker (1992: 192), “first- and second-person pronouns (I, you, we in English) are typical examples in that they do not refer back to a nominal expression in the text but to the speaker and hearer (or writer and reader) respectively. Third-person pronouns typically refer back (or forward) to a nominal expression in the text but may also be used to refer to an entity which is present in the immediate physical or mental context of situation”. Personal pronouns in English refer to certain characters in the source dialogue and each pronouns are used in certain situations the characters are engaged in. Therefore, the context of situation may have effect on how the speaker refers a hearer in the film.

### 3.1 Context of situation and span

When examining the cohesive links of personal pronouns throughout a film, the context of situations where the characters are engaged in may affect on how they refer to each other and how this might affect the translation. For instance, the speaker and hearer may be the same, however, different translation strategies could be applied when they are in different situations. In other words, when the speaker is associated with a context of situation where he or she is conveying his or her affection toward the hearer, the pronouns ought to be or may be translated differently. The context of situation may provide certain standards to whether the pronouns are translated

or omitted. In addition, while the participants are consistent, the referring expressions in the Korean subtitles may differ according to which *span* the conversation was taking place. *Span* will be explained in detail in the next section.

Larson (1984: 389) explains that cohesion exists in any text and is linear that runs through a particular discourse. He provides an example of lines of cohesion running down through any text holding it together in various ways as shown below.

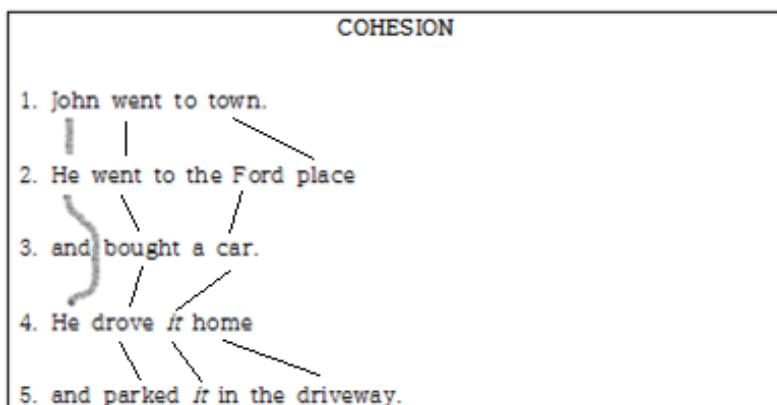


Figure 1. Lines of Cohesion

The lines above show how the cohesion indicated by the pronoun *he*. Proper noun *John* and personal pronouns *he* have a cohesive link. Larson (1984: 390) proposes an important notion in relation to cohesion which this paper intends apply in examining the translations. *Span* is known to be a very important feature to be examined in order to analyze the cohesive element of a text. *Span* is “the continuation of a given participant, setting, or event through a part of the text”

(Larson 1984: 390). Larson (1984: 390) describes two kinds of spans which are the participant span and the location span. Participant span concerns with the usage of “pronouns, generic substitution words, verb affixes, switch reference devices, and in some languages, implicit participant reference” (Larson 1984: 394). On the other hand, location spans are concerned with deictics or when the location is first mentioned where there is a change in time or location.

This paper emphasizes and tends to argue that the notion of *span* may be important in analysing the cohesion of a text which involves personal pronouns from English into Korean subtitles. Personal pronouns refer to those who are mentioned with a proper noun, that is, the names of characters. Baker (1992: 191) states that “third-person pronouns are frequently used to refer back (and occasionally forward) to an entity which has already been introduced (or is about to be introduced) into the discourse”. Baker (1992:193) also states that “patterns of reference (also known as anaphora) can vary considerably both within and across languages. Which the same language, text type seems to be an important factor in determining the choice of pattern”.

#### 4. Data Rationale and Analysis

The data selected for this study is the romantic comedy movie *Bridget Jones Diary1 (BJDI)* available in DVD with the Korean subtitles. Romantic comedy is chosen as the source text because the genre is about intimate relationships and referential expressions and their

translations are considered essential in constructing and reflecting the tenor between characters. McDonald (2007: 8–9) states that “romantic comedy is a film which has as its central narrative motor a quest for love, which portrays this quest in a light-hearted way and almost always to a successful conclusion”.

As mentioned before, the aim of this paper is to emphasize the fact that applying the notion of span when analyzing the cohesive links of translations of personal pronouns from English into Korean is relevant. In relation to the aim of this study, only the relevant data<sup>1)</sup> that shows how the translations of personal pronouns differ according to spans will be examined. Therefore, the following sections will examine the surrounding personal references between the main characters, Bridget Jones and her parents (section 4.1), Bridget Jones and Mark Darcy (section 4.2), and Bridget Jones and Daniel Cleaver (section 4.3). These certain relationships between characters were specifically chosen because they show changes in their relations throughout the film and are worth studying in relation to the notion of span. The characters conversations have been divided into several spans where the situation changes. Therefore, the number of spans differ between characters involved.

#### 4.1 Bridget Jones and Parents

Bridget Jones has parents who love her, Colin (father) and

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1) The relevant data for this paper have been presented in Park (2019) *A Contextual Approach to the cohesive Structure of Referring Expressions in English-Korean Subtitles*.

Pamela (mother). Throughout the film, the conversation between Bridget and her parents have been divided into five spans.

### span 1

The film starts with Bridget's narration and her mother (Pam) is introduced for the first time as "my mother" to the audience. "My mother" is translated into "엄마" in the Korean subtitles. Since then, throughout the movie, Bridget's mother is referred to as a female personal pronoun "she" in English and those pronouns are translated into "엄마" in the Korean subtitles.

ST1: My mum, a strange creature from the time

TT1: 우리 엄마는 오이 짝지 대신

ST2: - Hello, Dad./- Hello, darling.

TT2: - 아빠, 안녕하세요./- 딸 왔구나

ST3: Your mother is trying to fix you up with some divorcee.

TT3: 네 엄마가 널 이혼 남과/연결시키려고 안달이구나

The example above is when Bridget is visiting her parents for New Year. When they first meet, Bridget refers to her mother as "mum" and the subtitle was translated into "엄마". When Bridget's father Colin first appears on screen, Bridget approaches him and calls him 'father' which is translated into "아빠". Then Colin, Bridget's father says "darling" which is translated into "딸". "Darling" was translated into "딸" which provides information to the viewers that

they have a father–daughter relationship.

## span 2

Span 2 takes place in shopping mall between Bridget and her mother. During their conversation from the second span, Pam is trying to become independent from her husband at a department store.

ST4: Darling, if I came in with my knickers on my head...he wouldn't notice.

TT4: 내가 만일 팬티를 머리에 쓰고/왔으면 아빠가 신경 안썼을거다

ST5: I spent thirty-five years cleaning his house...

TT5: 난 35년간이나 그 사람/집이나 청소하고

ST6: washing his clothes, bringing up his children.

TT6: ∅ 빨래나 해주고/∅ 애도 낳아서 키워줬어

Bridget meets her mother at the department store to talk. Bridget's mother tells her daughter Bridget, "Darling, if I came in with my knickers on my head ... he wouldn't notice". Pam refers to her husband as "he" for the first time during the film. In general, in English, a pronoun is used after the reference is referred with a proper noun first. However, in this case, the pronoun "he" was used without mentioning a proper noun or a noun in advance. In Pam's dialogue, the audience is aware that "he" refers to Pam's husband.

Though Colin is referred to as “he” by Pam, the Korean subtitles are translated in several versions.

When Pam refers her husband as “he” for the first time, the translation is “아빠가” which is how a wife would refer to her husband to others in Korean. However, the second time Pam refers Colin as “his” and the English personal pronoun is translated as “그 사람”. This translation shows how Pam tried to keep emotional distance from her husband. The following two pronouns were not translated in the subtitles because they are used in the same sentence.

### span 3

Span 3 is a conversation between Bridget and her father talking mainly about Pam which is after Bridget’s mother left Bridget’s father to be in a relationship with Julian.

ST7: Apparently, she and this/tangerine-tinted buffoon are suddenly an item.

TT7: 엄마가 저 느끼한 자식이랑/사귄다 더구나

ST8: She's even taking Jaundice Julian/to Una Alconbury's Tarts and Vicars party.

TT8: ∅ 느끼한 자식은 가장 무도회에도/데려 올 거란다

ST9: That's not the Pamela I knew. That's cruel.

TT9: 내가 알던 네 엄마의/모습이 아니야

In the above examples, the personal pronouns “she” was translated

into “(네) 엄마가” which is due to cultural reasons. Colin refers to his wife as “Pamela” and it was translated into “네 엄마 (your mother)”. The translations above show that English personal pronouns are translated suitable for the target culture because children do not address their mother by their first name in Korea.

#### span 4

Bridget has a conversation with her mother and father at a party. Pamela came to the party with her boyfriend Julian while her husband Colin is present at the party to make Pam jealous.

ST10: - I'm sorry, Dad/- The way she looked at me,

TT10: - 미안해요, 아빠/- 엄마가 날 보는 눈이...

ST11: Well, she loves you, really.

TT11: 엄마는 아빤 정말 사랑해요

In Bridget's conversation with her father, there was no reference to who “she” refers to, however, Bridget and her father are aware that “she” refers to Pamela. Bridget refers to her mother using the pronoun “she” and both pronouns were translated into “엄마” to be better fit in the language of Korean culture, i.e., in Korea, parents are not called by their first names or pronouns by their children.

## 4.2 Bridget Jones and Mark Darcy

The relationship between Bridget and Mark are divided into a



total of seven spans which are times when they first meet, and the next time they meet again.

### span 1

The first span here is when Bridget meets Mark for the first time at the beginning of the film at Bridget's mother's New Year party. Pam introduces Bridget and Mark to each other. Pam leaves them to talk.

ST12: You staying at your parents' for New Year?

TT12: ∅ 새해에는 ∅ 부모님 댁에서 지낼거니?

ST13: - Ye You?/- Oh, no, no, no.

TT13: - 응, 넌?/- 난 아니야

Span 1 is Bridget talking to Mark about her New Year's resolutions. Bridget asks Mark if he's going to stay at his parent's. The "you" and "your" are omitted in the dialogue as Bridget is looking at Mark as she speaks and this can be determined visually. Also, "in interpersonal encounters, the pronouns referring to the speaker and hearer are usually not expressed unless focused or delimited (Sohn 1999: 401). The translation here is what defines the relationships between Bridget and Mark. Mark asks Bridget "넌?" and she answers "난 아니야". "넌" is a second person plain singular form and "난" in the Korean language is a first person plain singular form. In Korean dialogue, "speaker A can freely omit ne, 'you,' if he believes that the hearer knows who A is talking about (Sohn 1999: 401). As mentioned before, ST13 and TT13 are the first time Bridget and Mark refer to each other.

The translation shows that they are both treating each other as acquaintances of the same age in Korea would.

## span 2

The second span of Bridget and Mark's conversation takes place at the book launching party. Bridget and Mark meet again after their meeting at Pam's party which didn't go so well.

ST14: What are you doing here?

TT14: ∅ 여기서 뭐하는거야?

ST15: I've been asking myself the same question.

TT15: 나도 같은 질문을 하려고 했어

ST16: Perpetua, this is Mark Darcy.

TT16: 이쪽은 마크 다르시예요

ST17: Mark's a top barrister/Oh, he comes from Garth and Underwood.

TT17: 마크는 최고의 법정 변호사고/∅ 그래프론 언더우드 출신이죠

As seen in TT16, "Mark Darcy" is translated into "마크 다르시". Two sentences in the example 17 from the source text have been divided into two sentences in the subtitles and the first subject noun "Mark" was translated into a Korean proper noun "마크". Then, the pronoun "he" was omitted in translation as the second subject can be omitted in Korean. Bridget tells Mark that she came to the party with her colleagues and the subject "I" was translated as "나" as shown in

span 1. Also, in span 2, the translation shows that Bridget and Mark consider each other as acquaintances on the same social level and treat each other equally.

### span 3

Span 3 from Bridget and Mark's conversation takes place at Una's garden party. In the film, before span 3, Bridget finds out from Daniel Cleaver that Mark was the one that ran away with Mark's fiancée which broke his heart.

ST18: Well, I'm sure he'd say the same about you/given your past behavior.

TT18: ∅ 그 사람도 네가 한 행동엔/똑같이 말했을거야

ST19: - Sorry?/- I think you know what I mean.

TT19: - 뭐?/- ∅ 내 말뜻 알거야

Two "I"s and "you" were omitted in the translation but "내" was translated because that is the main meaning Bridget wants to stress to Mark who is the hearer. Also, as shown in the previous spans, Bridget refers to herself a first person singular noun indicating that the tenor between Bridget and Mark is equal, that is, no hierarchy exists between them.

### span 4

Span 4 of Bridget and Mark takes place at a dinner appointment with Bridget's friends. The following examples are conversations between Bridget and Mark.

ST20: I very much enjoyed/your Lewisham fire report, by the way.

TT20: 네 소방서에 관한 방송은/정말 잘 봤어

ST21: Look, are you and Cosmo in this together?

TT21: 코스모씨랑 너랑/같이 잤냐?

ST22: That'll be my taxi/ Good night.

TT22: 내 택시 왔다/잘 있어

ST23: Look, um I'm sorry if I've been...

TT23: 잠깐, 미안해, 난 그저

ST24: I don't think you're an idiot at all.

TT24: 넌 전혀 바보같지 않아

ST25: I like you very much.

TT25: 난 널 무척 좋아해

Bridget decides to leave early during dinner and Mark follows Bridget to talk to her. From the Korean subtitles it is evident that Bridget and Mark refers each other as “너” and “내” which is set by a feeling of social equivalence as shown in the third span.

### span 5

Bridget and Mark run into a cigarette store in front of the court house. Bridget is there to try to get an interview with Mr. Aghani but finds out that Mark is the lawyer for Mr. Aghani.

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ST26: Actually, nobody got interviews/How do you know?

TT26: 아무도 인터뷰는 못했어/네가 어떻게 알아?

ST27: Because I was defending him/and I told him not to give any interviews.

TT27: 내가 변호사고 아무와도/인터뷰 하지 말라고 했어

Bridget finds out that Mark was behind her and Bridget's following dialogue is "How do *you* know?" and the translation is "네가 어떻게 알아?" where the pronoun "you" in the source dialogue is translated into "네" which is a first person plain singular form. This shows that the relation between Bridget and Mark is consistent from span 1 through 4 when they are alone in an informal situation.

ST28: Mr Darcy, you were defending Mr. Aghani/You must be delighted.

TT28: 다르시씨, 아가니씨의 변호를/하셔서 기쁘시겠어요

In examples above, Bridget gets a chance for an interview and she refers to Mark as "Mr. Darcy" which is a formal form to address the hearer. The subtitles reflect this formal situation and address form and the translated as "다르시씨(Darcy-Mr.)". The "씨" is a title suffix which is gender neutral it is extensively used among young company colleagues or adult junior members (Sohn 1996). In this case it is used in a polite way in a formal and official event. So, ST28 is uttered in a context of situation as the other cases from span 1 through span 4 and therefore, the way Bridget refers to Mark Darcy was changes accordingly.

### span 6

Mark comes by Bridget's place for her birthday party unexpected. They started talking about how they used to play when they were little.

ST29: Did I really run round your lawn naked?

TT29: 내가 정말 너랑/발가벗고 잔디에서 뛰어 놀았어?

Bridget starts a conversation by asking Mark "Did I really run round your lawn naked?" and the sentence was translated as "내가 정말 너랑/발가벗고 잔디에서 뛰어 놀았어?". This translation shows that the relationship between Bridget and Mark hasn't changed from the previous spans.

ST30: Oh, yes/You were four, and I was eight.

TT30: 응, 넌 4살이고/난 8살이었어

ST31: Well, that's a pretty big age difference.

TT31: 나이차가 꽤 나니 오빠네

In example 31, there are no pronouns in Bridget's source dialogue, a noun form "오빠" is added in the Korean subtitles. "오빠" is a term used by a female to an older brother (biological or not). This span is where the relationship between participants involved changes. More specifically, in the subtitles, Bridget begins to address Mark from "너" to "오빠". In English, different in age doesn't affect how you call someone, however in Korean, it's more explicit. Therefore, Bridget

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finds out that Mark is four years older than her, she starts to address Mark as “오빠”.

This is a good example of why the notion of *span* assists in analyzing personal pronouns from English into Korean in more detail.

### span 7-8

Span 7 of Bridget and Mark takes place toward the end. Bridget finds out from her mother that it was Daniel who ran off with Mark’s fiancé (and not the other way around as Daniel told Bridget). So, Bridget feels bad and wants to have a conversation with Mark and asks him to talk in private.

ST32: I mean there are stupid things your mum buys you,

TT32: 내 말은 오빠 엄마가 사주는/바보같은 물건들고 있지만

ST33: But you’re a nice man, ..

TT33: 오빠 괜찮은 사람이야

ST34: I like you,

TT34: 오빠가 좋아

From span 6 of Bridget and Mark’s relationship, Bridget begins to refer Mark as “오빠” in the translation. This continues during span 7.

## 4.3 Bridget Jones and Daniel Cleaver

Conversation between Bridget Jones and Daniel Cleaver is

presented in this section with seven spans.

### span 1

In the first span of *Bridget Jones and her boss Daniel Cleaver*, Daniel Cleaver is introduced to the audience for the first time to the audience. Daniel Cleaver is her boss, so there exists a hierarchical relationship between Bridget and Daniel.

ST35: Unfortunately, he just happens to be my boss...

TT35: 불행히도 그런 남자가/내 직장 상사인

ST36: Editor-in-Chief, Daniel Cleaver/And for various slightly unfair reasons...

TT36: 다니엘 클리버씨 이고/회사 크리스마스 파티 때...

Daniel Cleaver is first introduced in the film by Bridget's narration as "he". Then Bridget tells the audience his name, "Daniel Cleaver". The pronoun in ST35 is translated as "그런 남자" which preserves the English source text and not translating the pronoun explicitly. In ST36, the English proper noun was translated into an equivalent proper nouns in Korean. However, the Korean suffix '씨' was added to the name which in Korean shows explicitly that there is some status distance between the speaker and hearer, that is, Bridget Jones and Daniel Cleaver.

### span2

Span 2 takes place at the book launching event where Bridget makes a horrible speech. Then, Daniel Cleaver approaches Bridget



and starts a conversation.

ST37: Jones Sod 'em all/ It was a brilliant...

TT37: 브리짓, 신경 쓰지 마/정말 대단하고

ST38: You're looking very sexy, Jones.

TT38: 너 정말 섹시해 보인다 ∅

ST39: I think I'm gonna have to take you out to dinner now... whether you like it or not, OK?

TT39: 네가 좋던 싫던 간에 무조건/∅ 데려 나가서 저녁 사줘야겠어

ST40: Come on, get your stuff.

TT40: 가자, ∅ 짐 챙겨

In ST37 and ST38, Daniel addresses Bridget as “Jones”. Addressing someone by their last name is not a usual form but when a last name is used without an honorific (e.g. Mr. or Ms.). In Korean, addressing someone by their last name is less formal. In case of ST38 and ST39, however, “Jones” was translated into the first name “브리짓” in the subtitles. This span shows the audience that Daniel is aware that he is in a higher status than Bridget and that difference in hierarchy is reflected in the subtitles.

### span 3

After the book launching event in span 2, span 3 of Bridget and Daniel takes place at a restaurant, They are not inside the office but at

a informal dinner. During this span 3, Bridget and Daniel are talking about Mark Darcy. Their relationship will be examined with the examples from ST41.

ST41: I couldn't give a fuck, Jones.

TT41: ∅ 그런거 신경 쓸 틈 없어/이봐, 브리짓

ST42: Don't care Make it up/ That's an order, Jones.

TT42: 신경 안 쓰니깐 지어내봐/이건 명령이야, 존스양

ST43: It's a pleasure, Jones.

TT43: 천만에 ∅

ST44: Now these are very silly little boots, Jones.

TT44: 이걸 정말 쓸모없는/부츠야, 브리짓

ST45: Hang on a minute, Jones.

TT45: 잠깐만 ∅

In the previous span, Daniel addressed Bridget as “Jones” and it was translated into her first name “브리짓”. Here, in span 3, Daniel addresses Bridget as “Jones” six times and the translations are not consistent. In ST41, “Jones” is translated into the first name “브리짓”. However, the following dialogue in ST44, “Jones” was translated into “존스양”. In Korean, “양” is a suffix used to a female and generally, it is used by a senior person to a younger adult and in this case a boss to his employee. Also, Daniel is saying “That’s an order” so he added

“Jones” rather than Bridget to appear more formal and this was reflected in the subtitles.

#### span 4

In span 4, Daniel Cleaver takes Bridget on a weekend trip. Span 4 is when Bridget’s feeling toward Daniel and their relationship changes. Bridget and Daniel spends the night together and Bridget starts a conversation as the examples below.

ST46: - Daniel/- Yes, Bridget?

TT46: - 다니엘/- ∅ 왜?

ST47: That thing you just did is/actually illegal in several countries.

TT47: 방금 당신이 쓴 테크닉은/많은 나라에서 불법이에요

In example ST46, although Daniel is Bridget’s boss, the translation, “다니엘” shows that the context of situation has changes from boss=employee to lovers. Although in Korea, an employee referring to her boss by his first name almost never happens. However, the relationship has changed and the subtitles reflect that change which is different from the previous spans of Bridget Jones and Daniel Cleaver.

#### span 5

Span 5 takes place after Bridget and Daniel spend the night and Bridget attends the garden party on her own. She comes back and goes to Daniel’s house unexpected.

ST48: I really, really wanted to see a friendly face.

TT48: ∅ 그냥 정말로 당신 얼굴이/보고 싶어서 왔어요

ST49: I have an idea. Let me finish this/while you go home, have a long hot bath...

TT49: 내가 일을 끝내는 동안/∅ 집에 가서 목욕하고 있으면

The pronouns in focus as shown above, have been translated, for instance, in ST48, “a friendly face” which refers to “Daniel”. From the translation, “당신”, the audience is aware that there still exists an hierarchy between Bridget and Daniel that he is her boss but also that she thinks she likes Daniel more than he returns the feeling.

### span 6-7

When Bridget goes to Daniel’s house, she finds Lara naked in his bathroom. Bridget goes to work and has a conversation about this matter. Bridget finds out about Daniel and Lara so she decides to resign and find a new job. Bridget goes on job interviews and after she gets hired, she goes to meet Daniel to tell him that she’s resigning. Daniel tries to convince Bridget to stay.

ST50: Oh, Bridget/ Come on, it’s...

TT50: 브리짓, 이리지 마

ST51: I mean, I know it’s been awkward as ass/ but there’s no need to leave.

TT51: 우리 사이가 엉망이 되긴 했지만/회사를 관줄 필은 없잖아

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ST52: Thank you, Daniel. That is very good to know...

TT52: 고마워요, 다니엘씨/잘 알겠습니다만

ST53: but if staying here/ means working within yards of you...

TT53: 당신과 이렇게 가까이서/함께 일해야만 한다면

ST54: frankly, I'd rather have a job wiping Saddam Hussein's ass.

TT54: 차라리 사담 후세인의/밑 닦아주는 일을 하겠어요

After hearing that Bridget is resigning, Daniel tries to convince Bridget not to leave the company. He refers her with a proper noun and this is also reflected in the subtitles. Also, in order to be explicit concerning Daniel's emotions, the pronouns referring to Daniel are translated as "우리 (we)" in the subtitles. She thanks him by referring him as "Daniel" and the translation reflects the formal situation aspect and was translated into "다니엘씨". This is the same referential expression used when Bridget introduced Daniel to the audience for the first time at the beginning of the film. Also, Bridget refers to Daniel as "you" in ST53 and the translation is "당신" which is a formal Korean way to refer to someone who is in a higher position than you.

### span 8-9

Span 8 takes place at Bridget's birthday party when Daniel stops by surprising everyone. Span 9 is the last conversation between Bridget and Daniel.

ST55: We belong together, Jones.

TT55: 우린 어울리는 한쌍이야

ST56: It's like you said.

TT56: 당신이 말했듯

ST57: I'm still looking for something.

TT57: 저도 이보단 더 특별한

The pronoun “you” in ST56 is spoken by Bridget emphasizing that it was Daniel who said what she’s about to repeat to him. Bridget refers to Daniel as “당신” which is maintaining distance because she has sore feelings towards Daniel Cleaver.

## 5. Conclusion

This study examined the subtitle translation of personal pronouns in *Bridget Jones Diary 1*, using the notion of span. When two languages with different systems such as English and Korean, the span may play a critical role in identifying the relationship between characters. This study has revealed that the Korean translations of the English pronoun “he” may vary depending on the changing relationship between the participants, i.e. the hearer and speaker. For example, the relationship between Bridget Jones and Mark Darcy changes throughout the film. Although the source language uses personal pronouns in English, depending on the *span*, the referential expression used by Bridget changes. When Bridget and Mark first meets in span

1, they refer to each other as equals in the subtitles. However, as their relationship develops throughout the film, the subtitles of personal pronouns also changes. Therefore, dividing the characters' relationships into *spans* when analyzing personal pronouns of Korean may lead to a more indepth analysis. Applying the notion of *span* in dividing the conversations between characters may be beneficial because it will give insight to how the relationships change between characters focusing on the translations of personal pronouns in Korean.

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## ■ Key Words

audiovisual translation, subtitles, cohesion, span, pronouns

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■ Abstract

## Applying the notion of *span* in audiovisual translation

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This study sets out to examine how the English pronouns are translated into the Korean subtitles. The main aim of the study is to apply the notion of *span* when analyzing the translation of pronouns from English into Korean. In other words, this paper would like to argue that the notion of *span* may well be applied in the study of personal pronouns when the source language and target language have different linguistic systems such as English and Korean. This is to emphasize and also demonstrate the fact that due to the characteristics of the Korean language, the notion of *span* may be an important factor proposed by Larson in 1984. The data of this study have been divided into certain spans according to certain situations between characters from the film *Bridget Jones Diary 1*. The results show that the translations of Korean personal pronouns vary according to the spans between certain characters which show that the relationship changes throughout the film.

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## ■ Key Words

audiovisual translation, subtitles, cohesion, span, pronouns

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# Redeeming the Voice of African American Women in Wilson's Plays

Yoon, So Young\*

## I. Introduction

August Wilson (1945–2005) is one of the most influential playwrights in contemporary American plays. Like Berkowitz points out, the importance of Wilson's plays in 1990s is outstanding(206). Through his winning various awards, researches on authenticity and values of Wilson's plays have also been steadily increasing. It is notable that Wilson's each play is backgrounding specific decades. As Gantt notes, his plays are connected with the African American historiography, "it is intriguing to approach them not from their actual order of composition, but as viewed from the playwright's chosen chronology" (5). Wilson's best known plays are *Ma Rainey's Black Bottom* (1984, hereafter referred to as *Ma Rainey*), *Fences* (1985), *Joe Turner's Come and Gone* (1986), *The Piano Lesson* (1990), and *Two Trains Running* (1993). Among them, it is well known that *Fences* won a Pulitzer Prize

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and a Tony Award and *The Piano Lesson* a Pulitzer Prize and the New York Drama Critics' Circle Award (also *Ma Rainey*). These plays, also called *The Pittsburgh Cycle*, are written to represent each decade's special meaning of American society. Each decade's play is part of the "fabric of remembrance August Wilson summons up" (Wilde 74). In particular, although *Ma Rainey*, *Fences*, and *Two Trains Running* are called Wilson's three plays. Along with the significance of the dramas, the thematic characteristics of each drama are also shared. In this study the main focus is on black women and their music as cultural and historical mechanism. For investigation three plays are chosen: *Ma Rainey*, which deals with the late 1920s; *The Piano Lesson* takes place in the Depression; and *Fences*, in 1957.

Like many African American plays, stereotypes of flat characters are presented such as irresponsible black males even though they are in charge of providing necessities for family. It is said to be evident that their lack of roleplaying as father figures evokes typical problems of loosely woven structures in their family. As well-known, prejudices of laziness and irresponsibility are imposed on black males as stigma. In spite of the irreversible social bias, Wilson's challenge and critique on the past fixed ideas on blacks opens a new area beyond where "his black male protagonists press the limits of prejudice, poverty, and racial oppression" (Elam 169). Troy in *Fences* is an exemplary character to take the responsibility as a breadwinner. Likewise, according to Cho, "Wilson's intention to write plays is not to reveal indignation and inspire collective resistance against white society" (194). Rather, she expresses that his ultimate goal is to discover hidden values to support African Americans' lives and spur gathering

of black community in order to redeem their self-esteem and power to cope with austere reality positively (Cho 194). As shown in Toledo's saying, "We's the leftovers. The colored man is the leftovers" (*Ma Rainey* 57), this bespeaks marginality, segregation, suppression, as well as racial discrimination. Contrary to trite views on black males, those on female characters are more positive. They are opposite to irresponsible male characters.

Interestingly, "Simply put, women are not the focus of Wilson's project" (Bogumil 42). This shows the reason why they cannot exist as central figures. In Wilson's plays, female characters are likely to be marginalized whereas male figures are situated as protagonists. However, in a 1996 interview with Nathan L. Grant, we can meet Wilson's discussion on his ability to create well-rounded representations of women. "I do create some black women characters and try to be honest in their creation, but it's hard to put myself in their space. . . It's very hard to do" (Bogumil 44).

These plays above mentioned are salient to explore the comparison between male and female characters, with a view of how African-American experiences are reflected in history. In particular, the importance of female characters is evoked in comparison with male ones. "Arguably the strongest of his women characters, they make the most obvious use of music and offer the most cogent illustrations of how Wilson uses the blues as an integral part of female characterization" (Davis). For example, female characters' passing down in oral tradition is of importance in concrete formation of African Americans' lives and for redeeming their lost voices.

How can they find the power to protect their tradition and

intrinsic strength stemmed from music? This is connected with the process of making the blues music. In reality, it is said that the blues is not sophisticated nor urbane. The blues is music to make them move, think, and sing themselves so that African Americans collect their memories to help themselves establish their authentic identities, not to delete their memories by degrading their past as shameful one. In many researches, the significance of the blues is converged on African Americans' lives. There is no exaggeration to connote Afro-Americaness into the blues. The blues is considered another name for African American identity and also known as supporting pillars of their spirits or souls. In this vein, the correlation between the blues and the black women reveals their relations to male figures in the plays.

In *Ma Rainey* the blues singer Ma has control over the two white men: producer Sturdyvant and manager Irvin. The two men are concentrating on only commercial profit so that they have no idea and value of the blues at all. Even they don't care about the musical values and every tiny meaning of the blues. In *Fences* Troy's wife Rose assumes the responsibility to keep her family. In this play, fences function as protective tools from discrimination, oppression as well as a sort of helper for restless struggle to get freedom. Especially as for Troy, fences are protecting shields from social prejudice, segregation and isolation. That is, Troy is inclined to hide himself with help of fences whereas Rose utilizes the fences to secure herself. In this regard, Troy is more passive than Rose. Also, Troy's fences are defensive means protecting him from any burden in life. *The Piano Lesson* has a focal meaning on the piano, which is not just a means



for playing. Moreover, Berniece rejects her brother's suggestion of selling the piano since it has priceless inscription on its surface. Restoring past memories leads to a new path to live a life as African Americans for Berniece.

This study investigates female characters' responsibility to carry and deliver historical significance in terms of music, more specifically, the blues. It is needless to say that Wilson's artistic vision is beyond binary opposition such as black and white, freedom and shackle, although "Wilson's elastic dramatic language and dramaturgy permit him to record the multiexpressiveness of African-American life and culture" (Clark 46). For this investigation, chapter 2 deals with the meaning of the blues with regard to African Americans' lives. In chapter 3, how women characters coordinate and tune with their own music. Through this analysis, it will be discussed the relationship between Wilson's female characters and the blues, and how their disaporic experience is bound with the blues.

## II. Life, Breath, and the Blues

"In terms of influence on my work, I have what I call  
my four B's: Romare Bearden; Imamu Amiri Baraka, the writer;  
Jorge Luis Borges, the Argentine short-story writer; and the  
biggest B of all: the blues. (Wilson, "How" 5)

As shown above in the 1991 interview in *The New York Times*, it is needless to say that the blues is the most crucial element in his

plays. According to Bogumil, “the music performed in them offered more than simply a respite from the cultural and economic segregation and oppression that African American experienced on a daily basis” (16). It is easy to notice that the blues is beyond a labor song as the blues is known to contain the African Americans’ history of fetters as slaves.

As an emotional reference, the blues is a passing road to tell their own stories. Also the blues as oral tradition solaces African Americans as a healing and overcoming mechanism, still more than their soul music. The meaning and value of the blues is no doubt connected with their identities in American society; they haven't been involved in the main American history. Paradoxically, American history cannot be read without African Americans’ lives and memories. This means slavery cannot be separated from American society and history. Also, Wilson’s imposition on the blues functions as breath, touching and connection as well. Nevertheless, “This is in itself a way of being, separate and distinct from any other”(Bogumil 16). The blues recollects their memories hovering in Africa. So the blues develops profound sorrow of their diasporic experience that they cannot go back home; moreover, they are outsiders from the past and for good. Through anthropomorphism, the blues is endowed with their soul and lives they breathe. In short, the blues is a sort of anthropomorphinized organism; so Ma and the blues are inseparable. In addition, it is advisable that African Americans want to redefine their identities from the blues.

According to Davis, “They know their songs intuitively, for the ‘ground on which they stand,’ to paraphrase Wilson's famous speech,

is that of self-knowledge.” In this respect, the blues is a way of living, a ground for standing, as well as a catalyst for intuitive mechanism. There are so many definitions and quotes on the blues: “The play [*Ma Rainey*] is a portrait of struggle the blues commemorates” (Bogumil 17). In this vein, the blues sings a story to overcome the false promises and deflected dreams to live a better life in America. On top of that, the blues is “a metaphor for the differences between the two races” (Shafer 271). That is, African Americans’ heartache is preserved and well-wrought in the blues. Consequently, their diasporic experience is not expansion of space, rather than breathing in shrinking space. They are dislocated in their genuine identity, in the end diasporic space transforms their identities under the name of social and cultural differences and differentiation. However, these differences are referred to reconciliated oppression proposed by the mighty.

Their lives began with “carrying Bibles and guitars,” which symbolize old faith and new songs(iii). In addition, diasporic experience they share are fully bound with suppression and deprivation of freedom; however, migration to the north opens a new horizon for next generations. Their songs of quest-rendered largely within the blues poetics and in part, as Paul Carter Harrison points out, through the antics of African folklore trickster characters—ring with the authenticity of the African American experience(302). In a word, African Americans’ authentic experience is squeezed into the blues. Therefore, without previous understanding of the blues, African Americans’ language and culture cannot be illustrated and grasped. The blues is played with musical instruments poor blacks can buy so that it is known as broke and broken heart and its structure is said to

be simpler than jazz. More importantly, the blues holds uniqueness of African American experience and story. In particular, their diaspora can be scattered and extended by the rhythm, tones and stories of the blues.

As Roger Brubaker states, “the trajectory of diaspora resembles that of identity”(4), Wilson’s recognition on African Americans’ history is linked with their unique diasporic situation. They are supposed to be located in boundary borders. They cannot be overlooked by their own characteristics but at the same time they cannot belong to the mainstream culture. It is undeniable that keeping emotional and social ties with a homeland is fundamental in African Americans even though their migration was caused by unjust labor and deprivation of freedom. Unlike sharing their story by ‘deviation of memory’ and ‘distortion of memory’(Yoon 50), African American experience produces concomitant storytelling of slavery. African Americans as the diaspora are stuck in between their intrinsic selves and African Americans, related to Benedict Anderson’s definition on diaspora. In *Ma Rainey*, as in others, Wilson is not reluctant to explore the slave past. For example, “The controlling aspects of Ma’s personality and voice characterize her impenetrable façade” represents the importance of Ma’s voice and recognition on the blues (Davis). Also, in *Fences*, Rose, unlike Troy, can “articulate her failures and convey them to her son,” thus proving Rose’s self-awareness and combining “Wilson ingeniously proffers hope in Rose’s view” (Bogumil 50). In the end, Rose accepts the value and meaning of forgiveness for supporting and protecting her family.

To preserve a piano or not is a question in *The Piano Lesson*. As

Wolfe indicates, a piano is a symbol for African Americans' lives(96). In *The Piano Lesson*, the importance of the piano is revealed from Berniece's speech, "When my daddy died seem like all her life went into that piano . . . when I played it she could hear my daddy talking to her" (70). Therefore, playing the piano as well as the piano itself shows trajectory of African Americans' identities. Also, their history and special story is carved as if it were predecessors' body and memory. On the other hand, the carving on the piano is paradoxically a possibility to be a free man who can play the instrument to preserve their past pang and memories. This requires reflective thinking, not to just stick to the past. Contrast between black and white on the piano shows a sort of racial differences in a visual manner. Moreover, since racial contention between black and white is endless, mute and absent features of white presence are paradoxically permeated into the blues.

From being American to feeling African, their history reveals their diasporic experiences. As Freedman points out, "Blacks in America want to forget about slavery—the stigma, the shame. That's the wrong move" (40), their diasporic experience should be a stepping stone for elevation of thinking and points of view. With this regard, black male characters are less important than females. And then to what extent female characters can be fathomed to arouse attention on between importance of the blues and their roles. Considering "Such as openness, ambiguity, and multiple perspectives inherent in feminine identity reflect moral ethics" (Choi 148), Wilson's female characters show that they have peculiar strength to protect their family and history by restoring their voices through songs, speech and music.

### III. Three Women Characters

Wilson's strategy to represent female characters is rather than novel far from being deeply rooted in stereotyped blackness in American society. According to Kim, "The impact of the crisis of black manhood on the perception of black women is complex and multi-faceted". Conventionally, black female characters are classified into two: black slaves and nannies. The former is associated with cotton plantation where they picked cotton balls and were dealt with white persons' possession. The latter shows their social status nurturing and attending white children. These roles are no doubt fetters for them. With pointing out "The significance of August Wilson in contemporary American theatrical practice and African American cultural discourse", Elam asserts, "In his dramatic cycle, Wilson has reexamined American history, foregrounding black experience and moving it into the subject position"(169). In other words, female characters in Wilson's plays function as minor rather than major ones. Once God-forsaken beings, Ma is a successor to the spirit of the blues as well as all of the African Americans; Rose is a keeper of her family as a subject female; and Berniece is a protector of the piano, which is the only one legacy.

The positions of female characters seem to be somewhat weak that they cannot play important roles. But music is an important factor by giving them power and authority. In the process, female characters came to find their voice and gain the power to claim their own history. What is noteworthy is that they restore their voice through the blues and related musical instruments. The blues enables women

characters to redeem their voice and assertion to highlight the importance of memories and experiences living in the US as African Americans. They don't want to evade from the painful memories as slavery. Redemption of their voice is not necessary to evoke feminist interest; in this case to raise black women's voice is much bigger issue on self-recognition and identity-search among black people in general.

These three plays are representatives of Wilson's with respect to music and storytelling of their oral tradition. Female characters respectively play pivotal parts in these plays. In Wilson's three plays, voices of female characters are deeply connected with lines of music, which contains the years of travails as slaves. Three plays are linked with the nature of music itself; Rose in *Fences* sings a song related to fences; Berniece won't let them sell the piano; especially, *Ma Rainey* is deeply rooted in the blues. At first, fences in *Fences* are Troy's; for him they are protecting him from painful history as slavery. Moreover, Wilson's focus on southernness is related to "This territory is for Wilson's characters variously a scene of slavery and sharecropping, of oppression and cruelty, of rejection, bittersweet yearning, and only restricted happiness" (Gantt 6).

More importantly, the female character Ma draws more attention than the significance of the relationship between the blues and the lives of African Americans. The reason is that Ma plays such a pivotal role to integrate African Americans' history and storytelling on behalf of the music as well as the music itself. Ma represents the blues itself and crafts its new definition against all odds from the white Americans, who are absorbed into the logic of capitalism. They put only emphasis

on capitalistic gains. As for the white Americans such as Sturdyvant and Irvin, the blues is no more than a means of making profits so that they cannot breathe the note and touch the rhythm. In a word, they cannot read only a line of the African Americans' story.

As she tells Cutler, the leader of the band, "They don't care nothing about me. All they want is my voice. Well, I done learned that, and they gonna treat me like I want to be treated no matter how much it hurt them," and later, "If you colored and can make them some money, then you alright with them. Otherwise, you just a dog in the alley." Ma realizes that white mens' ignorance on the blues is connected with their overlooking that she is "some whore and they roll over and put their pants on" (63). Elam notes that Wilson's major focus deviates Ma, who is even protagonist in *Ma Rainey*, rather than his representation of black women offers "a complex and intriguing dialectic" (170). Wilson presents independent women who assert feminist positions, but who, either through their own volition or as the result of external social pressures, ultimately conform to traditional gender roles and historical expectations (Elam 170). Wilson intends to confirm that the power to protect their own music is on women characters.

In *The Piano Lesson*, Berniece plays a central part to protect tradition of blackness, as a guardian. "Doing so enables us to see how the plays express Wilson's artistic vision of the African American search for identity, as transfigured through generations of individuals and their memories" (Gantt 6). The piano itself draws an inscribed story that cannot be deleted or detached from the reality of their history, minds and souls beyond their family story. Freedom as a



human being and American was confiscated in this inscription since African Americans have been written in any historical page of white Americans.

Wilson lays central interest in Troy, who functions as a hidden being behind the fences he established. In *Fences*, Troy Maxson represents one of the black people in general in 1950s. His wife Rose is compassionate and wise. As a wife and mother, Rose show the values and meanings of African American women's patience and travail. Deep-rooted fixed ideas on black males cause such unstable and undetermined characters to escape from bearing responsibilities. Unlike "stereotypical view of the African American male—the lazy, shiftless, inarticulate, and irresponsible man—who abandons his family" (Bogumil 36), Troy is deviated from the spectrum. Defying the hackneyed prejudice on African American males, Troy stands central to his desirable identity, living in America of the 1950s. Even though Troy is not a typical black male; however, he deserted his wife Rose's expectation by bringing his illegitimate daughter. Living with Troy's brother Gabriel, a veteran of WWII, Rose is generous enough to accept Troy's illegitimate daughter Raynell, saying, "this child got a mother. But you a womanless man".

Rose just wants to have a space for singing in her house. Rose is willing to not reject the most harsh burden as a woman. Otherwise, Rose holds her responsibility as a housewife. "A fence to Rose has spiritual significance, solace to comfort her during the times she must intervene in the dysfunctional relationship between her son Cory and husband Troy" (Bogumil 68). The fence operates as a symbol to show the emotional barrier that Troy erected between his sons and himself;

plus, uneasy one from each of his adult relationships. Compared with this, “as a nurturing wife Rose has instilled hope and love in her husband and cultivated the relationship” (Bogumil 71). “I planted a seed and watched and prayed over it. I planted myself inside you and waited to bloom...,” Rose said. In addition, Rose expresses her sense of momentary contentment in song: “Jesus, be a fence all around me every day. / Jesus, I want you to protect me / As I travel on my way” (21). Like this, she knows what she wants and how she can do.

In *The Piano Lesson*, Berniece asserts not to sell the piano contrary to male characters. The piano is Charles Family’s inherited legacy. “The battle over the piano its meaning as both legacy and opportunity, and the choices all the key characters make comprise the central conflict of *The Piano Lesson*” (Bogumil 74). “She is, of course, absolutely correct in her clear-sighted assessment of the source of her strength: her folk roots and its accompanying authority” (Crawford). Berniece is cognizant that Boy Willie’s interest in selling the piano is only economic. On the other hand, Berniece stands opposite because she knows the value of the piano and her responsibility to preserve it. “While this may be used in most situations, the real basis of power comes with an assumption of grace” (Crawford). Boy Willie wants to buy the land by selling their piano. By contrast, Berniece bears the responsibility to keep their piano because of its inscription of African Americans’ history of slavery. This is not a piano but a symbol and history which has their own storytelling from living in America. In *The Piano Lesson*, conflict between being African and being African American unties the interwoven structure of slavery. In Act I, scene 2 Berniece wants to

stop Willie who intends to sell his soul for money. In this part, Berniece is conscious of the importance of keeping their piano so she is willing to raise her quiet voice to deliver this. On top of that, Berniece believes that she should resume playing the piano, as a plea to her ancestors. This is an aspect to reaffirm who they are and in which way to go as African Americans. Playing the piano is to reaffirm that their breath and soul is alive enough to reverberate.

Although it is conspicuous to put emphasis on male characters, women characters are considered secondary but not minor. Women have power to protect their music, which is the foundation of their spiritual power. Women characters take on the roles of protecting and succeeding in music. As African Americans' lives to be protected from travail, quintessence of their lives focuses on music, which are defended and eventually preserved and handed down by women. The music that contains the essence of their lives is the life of a woman who has been defended and eventually preserved and handed down by women. As a performative body, Ma sings a song of diasporic experience they share; Rose with heavy responsibility holds her family; and Berniece raises her voice to keep and not to yield the piano. Representation of everything about the blues is related to these women characters and their assertion to preserve their tradition and historical storytelling about themselves.

#### **IV. Conclusion**

Women characters are incarnation of reconciliation between the

present and the past. Unlike male characters, they do not want to escape or run away from burden and responsibility of their family. Rather than escaping, protecting is their choice. What is more significant is that Wilson employs the blues as female characterization. And as peculiar southern legacy, the blues represents their memory, particular culture of the south as well as their search for identity. There is no need to say that the quest for identity is inextricably intertwined with the painful memories as slaves. African Americans are undeniably isolated, cut off from memory so that they arrived in South, with being lost and dazed. Besides, to search for a new identity to shape, the migration of new generations to the great cities of the north can provide definite and sincere worth of freedom (Davis).

In short, they desire ways to “give clear and luminous meaning” to the as-yet unarticulated song they carry within, one composed of both “a wail and a whelp of joy” (Bogumil iii). If they insist on their own cultural values and exude the limits of bodily shackle, the content of the blues reveals the texture of their remembrance. Therefore, redemption of their voice is of significance in retrieving their old tradition and stories as African Americans in American society. Therefore, three female characters function as metaphoric figures for which show diasporic experience through the blues. In particular, Ma in *Ma Rainey* is a legendary singer who is situated in the core of the blues. In *The Piano Lesson* the intricately carved piano is a metaphor for their history and story as slaves.

In the end, their stories are essential ingredients for their authentic identity. Therefore, they should have agents to concretize their genuine identity. Female characters in Wilson’s plays have more

courage than black males. Also, their own piano, which has special inscription containing their story and history. In conclusion, audience should close “the gaps that exist between Wilson’s presentation of Africa on stage—in performance and in dialogue” (Shannon 39). Female characters are not spotlighted rather than excluded from the voice in terms of African American music. However, when the importance of cultural values or the blues became prominent, they raised their voice. Especially, they found their voice from the blues and the piano, which is inscribed with their history and breath.

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## ■ Key Words

August Wilson, the blues, diaspora, African American identity, black females

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■ Abstract

## Redeeming the Voice of African American Women in Wilson's Plays

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August Wilson's plays are distinguished from their respective values of his Pittsburgh Cycle. Preservation of oral tradition and historical reality represented in only African Americans' experience of slavery indicates the importance and values of the blues music in his female characters. That is, music and tradition is inseparable in discoursing African Americans' lives. In particular, Wilson's emphasis on female characters are not outstanding in main stream studies on him. Among them, three plays are intertwined to present the aspects of the female characters' roles. To deal with this theme three plays are selected as follows: *Ma Rainey's Black Bottom*, *Fences* and *The Piano Lesson*. *Ma Rainey* initiates African American's intrinsic experience of conflicts and segregation from white Americans, to draw their own stories through the power of the blues. In *The Piano Lesson*, Wilson points out comparison between black and white through the visual image of a piano, which comprises black and white. These visual differences of color disclose literal racism and ethnocentrism at a superficial meaning. The process of acceptance that includes both



black and white is seen through the piano playing. Visual effect is closely related to aesthetics of difference. Just as the colors of the piano keys do not mix and each exists respectively, their identity must also be a different color that exists in diversity. On top of that, it offers the most cogent illustrations of how music is adopted for female characterization, especially with use of the blues. In particular, female characters redeem their voices by singing their stories and playing their history through music. Therefore, redeeming their voices shows the meaning of their music and can make their history more vividly inscribed in their storytelling. In conclusion, Wilson speaks, delivers, and represents African American stories through women characters not male protagonists, especially by using their own music, the blues.

## ■ Key Words

August Wilson, the blues, diaspora, African American identity, black females

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# On Tyrone Brothers' Oedipus Complex in *Long Day's Journey into Night*

Zhang, Bin\*

## I. Introduction

The play *Long Day's Journey into Night* is considered by Eugene O'Neill himself as a semi-autobiographical play of "old sorrow, written in tears and blood" (*Long Day's Journey into Night* 167)<sup>1</sup>. With regard to the four characters of the Tyrone family, they are acknowledged to be "transparently drawn from members of O'Neill's family" (Moorton 171). This is also the reason why the pain, the regret, the despair, the inner anxiety and the love of the Tyrones are so vividly delineated. What's more, just as what Moorton has stated: "the Oedipal dynamics of O'Neill family can be forthrightly portrayed because the original identities of the characters are well disguised by being split into multiple personae..." (Moorton 188). Therefore, an interpretation of the play in the light of the Freudian theory of

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1) Throughout this paper, the book name, *Long Day's Journey into Night* used for quotations is abbreviated into "LDJN" and page numbers of quoted passages appear parenthetically in the text.

Oedipus complex, is meaningful and reasonable.

Oedipus complex is a term frequently used in psychoanalysis, which means the children's incestuous desire for the love of the parent of the opposite sex and the jealousy and resentment toward the parent of the same sex. To put it more accurately, Oedipus complex is, "a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex, a crucial stage in the normal developmental process" (Hanks 486). Noteworthy here is that although both sexes are the objects of such psychological condition, the boys' Oedipus complex is more specifically stressed and theorized. Normally, the boy himself will repress his sexual desire for his mother either for fear of the castration or out of the strong guilty. In the process of his development, the son, switching to the father as a model for his future development, becomes gradually identified with his father and therefore gets rid of the incestuous desire for his mother. If this process fails, the boy will be caught by the irresolvable obsession with his mother and suffer endless emotional turmoil and spiritual torments.

Since the premiere of this play, the relationship between the family members, as one of the main motifs in this play, has attracted the attention of many scholars. Jamie's Oedipus complex also enters the realm of these scholars' interpretation of this play. Among these scholars, noteworthy here are Michael Hinden and Travis Bogard. The former analyzes the behaviors of Jamie, stating that "[Jamie's] behaviors betray the symptoms of what Freud diagnosed as the Oedipus complex" (Hinden 57). Based on some biographical evidence,

Travis Bogard points out that both the O'Neill brothers harbor oedipal love and react to it in an identical way in his book *Contour in Time: The Plays of Eugene O'Neill* (Bogard 439). However, they either mention it incidentally without further explanation or give a general statement without comprehensive analysis. In addition, the Oedipus complex of Edmund has never been named, let alone been analyzed before, which is also what this paper can contribute.

Although Oedipus complex is not a fresh topic as mentioned above, what makes my paper distinguished is that by mingling the experiences of O'Neil's himself with his characterization of Edmund in the play, their Oedipus complex comes out in the wash. Therefore, it makes good sense to conclude that O'Neil suffers a lot from the Oedipus complex, which in reverse is reflected in his characterization of the Tyrone brothers in this play.

Just like many of the male characters he delineates, O'Neil himself also suffers from Oedipus complex. Although he attempts to give vent to it in this play to achieve some comfort and relief, he fails to make a genuine self-disclose and gets stuck in his own Oedipus complex till death. The Tyrone brothers in *Long Day's Journey into Night* serve well as examples to analyze the author's psychology. Modeled on his own brother, the vivid characterization of Jamie gives away the author's own oedipal secret indirectly, while the reservation in the inner characterization of Edmund, the autobiographical image, verifies the author's reluctance to the deep self-disclosure. To conclude, the whole play is a failed attempt of self-redemption.

## II. Jamie's Repressed Desire for His Mother

Jamie Tyrone is widely acknowledged as the most incorrigible figure in the family. Described as “Mephistophelian” (LDJN 179) by O’Neill and resented by his parents, Jamie is more supposed to be the one eager to flee from the family. However, underneath his Mephistophelian mask lies his untold secret of incestuous desire for his mother, with whom he would never separate. However desperately he tries, Jamie is doomed to fail his pursuit of Mary’s attention and love. For Jamie, Mary is his spiritual pillar, the bond keeping him connected with the family. He does want to monopolize her attention and love, but suspected of causing Eugene’s death deliberately, he is always the target of Mary’s resentment and hatred.

When his father James Tyrone accuses him of being “more responsible than anyone” (LDJN 194) in leading to Edmund’s consumption, he firstly talks back “with a defensive air of weary indifference” (LDJN 195). However, when the father snorts contemptuously, “well, that if you can’t be good you can at least **be careful**.” Jamie suddenly “becomes really moved”, and defends himself seriously by saying “That’s a rotten accusation, Papa. You know how much the **Kid**<sup>2)</sup> means to me…” (LDJN 195). Superficially, they are still talking about Edmund, but the word “careful” works just like a trigger, reminding Jamie of the dead Eugene. Therefore, he starts to speak up for himself seriously and chooses the word “Kid” to imply his innocence in the death of Eugene. He must know clearly the death of Eugene is the

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2) Based on the tension and atmosphere of their discussion, these two words are stressed here in order to highlight their meaning between the lines.

root of Mary's resentment to him. Therefore, even if he is used to the accusation of the bad influence on Edmund, he is eager to deny killing Eugene deliberately.

As a mother, Mary doesn't take good care of Eugene. Although she tries to excuse herself in that she is made to accompany her husband, she knows well that she herself is "to blame for his death" (LDJN 247). This desperate guilt is so strong that she has to find someone to blame in order to move on. When she protests she has "never been able to forgive him [Jamie]," (LDJN 247) the one she cannot forgive is definitely herself. Besides, Mary also blames Jamie for exerting bad influence on Edmund with his corrupted living philosophy and for creating poisonous atmosphere among the whole family with his cynicism. With such a preconceived idea, Mary will never permit his approach, let alone his pursuit. This cruel reality reduces Jamie to a "God-damned hollow shell" (LDJN 318) and pushes him into a rotten life filled with alcohol and prostitutes. Heavy drinking has not only left on him a mark of "premature disintegration" (LDJN 179), but also ruins his promising future. He is so brilliant a student that the teachers in the boarding school still expect much from him on condition that he can get over the drinking problem. However, he never successfully gets rid of the shackles of Oedipus complex and therefore living a normal life with no need to find shelter in alcohol is only an unattainable wish.

Apparently, Jamie's love is not as immense as Edmund's because of his cynical tongue, but he loves his mother no less than his brother. He has lived with Mary's morphine addiction so much longer than Edmund and therefore goes through almost ten-year more torture.

He later confronts Edmund with the fact that “I’ve [Jamie] known Mama so much longer than you… I’ve learned more of life than you ever know.” (LDJN 323). What’s more, he confesses to Edmund: “I’d begun to hope, if she’d beaten the game, I could too” (LDJN 322). Therefore, it is reasonable to infer that his drinking indulgence parallels with Mary’s morphine-addiction in period. Even worse, he catches Mary on the spot of taking morphine. This reality is a shattering blow to him, but even with all these bitter experiences, he still gathers his confidence of Mary, hoping she could get over it this time. Just as what is delineated in the beginning of the play, when Mary is on the right way to get cured, Jamie is also revitalized with energy for a new life, while at the end of the play, with Mary’s relapse, Jamie loses all interest in life and returns to the soulless rotten life. He is blindly following Mary in the fog but finally walks on his way to destruction.

Under the cover of getting totally drunk, he argues with Edmund that “you suspect right now I’m thinking to myself that Papa is old and can’t last much longer, and if you were to die, Mama and I would get all he’s got,” and then he moves on “what I said! Always suspected of hoping for the worst. I’ve got so I can’t help” (LDJN 323). Even if he feels hopeless because of Mary’s morphine addiction, he still hopes to keep her alive. Besides, he is subconsciously looking forward to the death of his father and Edmund, and therefore he could get both Mary and James Tyrone’s money.

Besides alcohol, Jamie also wastes his life away in prostitutes. Harboring an incestuous love for his mother, he cannot accept any other woman as a marriage partner to save himself from the Oedipus



complex and get his life back to the normal track. Instead, he chooses to degenerate himself with maternal and degrading prostitutes to release his repressed oedipal desires for his mother temporarily, which can be verified in the case of "Fat Violet". Although an ugly, oversized prostitute rejected by others, Violet is not only maternal, but also shares several key similarities with Mary. For one thing, like Mary, she plays the piano. For Mary, to become a pianist is one of her two dreams (LDJN 264). Whenever she recalls the happy past days, she would talk about the praise she got from her talent for piano, a symbol of her happy girlhood. For another, Violet is fat. However, in the beginning of the play, Mary is complaining firstly to Tyrone about gaining weight after dropping the drugs and then again to Edmund that "don't you see how fat I've grown" (LDJN 203). Gaining weight is a sign that Mary was on the way back to the past healthy condition. Jamie is very charming and he "[has] made some the best-hookers on Broadway sit up and beg" (LDJN 321), but he confesses that while choosing girls he likes them fat. What's more, while retelling the whole experience, he claims that he is "ready for a weep on any old womanly bosom" (LDJN 319). His choice of the prostitute manifests that he has a strong love for her mother Mary before she is addicted to morphine and meanwhile feels deep sorry for her present condition. Therefore, Jamie gives vent to his repressed sexual desires for his mother by sleeping with her substitute --- Violet. Therefore it makes good sense that this experience is "hell of a good time" (LDJN 321), because his oedipal desire is temporarily satisfied.

Alcohol can help Jamie forget the hopeless reality; the cynicism can help him vent the repressed hatred; the prostitutes provide him

momentary satisfaction. However, nothing can really save him from the doomed destiny unless he can get over the incestuous love of his mother.

### **III. Jamie's Rivalry with the Father and Brothers**

In Freudian psychoanalysis, "The Oedipus complex manifests itself as an intense rivalry with the same sex for the love of the parent of the opposite sex (which is to be understood as a libidinal or sexualized desire)." (Wolfreys 304). Therefore, the Oedipus complex of the son does not only show itself in his desire for the incestuous love of his mother, but also in his hostility to the father. In this play, Jamie's strong hostility to his father James Tyrone is as crystal clear as his incestuous love to his mother. Their conversation without censure on each other can never last even a second. Although Jamie is well informed of the early experience of James Tyrone (the reason for his stinginess), the father is still the chief culprit of the desperate situation of the whole family and should never be forgiven. He keeps on sneering at James Tyrone's stinginess and his religious belief whenever they confront. He never trusts his father, which can be testified by his investigation on how James Tyrone would deal with Edmund's illness. However, according to the traditional psychoanalysis, "Resolution of the Oedipus Complex is believed to occur by identification with the parent of the same sex and by the renunciation of sexual interest in the parent of the opposite sex." (Wolfreys 305). With such a premise, by no means can Jamie identify with or

internalize the authority of the father, James Tyrone. Therefore, even if he can repress his oedipal love for his mother, he still cannot get the resolution of the Oedipus complex.

Additionally, according to Freudian psychoanalysis, "When other children appear on the scene, the Oedipus complex is enlarged into a family complex" (Freud 377). This family complex refers to the competition for parents' love among the children in a family, along with jealousy and even hostility toward each other. It is especially obvious when the parents favor one child over another, which is just the case between Jamie and Edmund. Mary's favoritism to Edmund rationalized Jamie's contradictory attitude to Edmund. He loves Edmund as brothers and meanwhile hates him like rivals.

On the one hand, Jamie loves Edmund and is always ready to enlighten Edmund with his own life wisdom. However, on the other hand, he is nothing but a bad example that misleads the younger one on the way to degeneration. As a substitute to the little Eugene, Edmund is loved by every family members especially Jamie, the contributor to Eugene's death, either out of guilt or out of brotherhood. Meanwhile, Jamie felt resentful since he knows Edmund is the one loved by Mary more. This idea tortures him greatly since he has to destroy his beloved brother to make himself look not that bad in Mary's eye. Just as what he told Edmund, "[I] [n]ever wanted you to succeed and make me look even worse by comparison. Wanted you to fail. Always jealous of you. Mama's baby, Papa's pet!"(LDJN 323).

Besides, the family complex also accounts for Jamie's Jealousy for Eugene, which contributes to the death of the latter. Therefore, Jamie is believed by his mother to have killed the baby Eugene out of

jealousy. Taking Eugene as a rival for Mary's care and attention, he approaches the baby when he is warned not to. Later once again out of jealousy he seduces Edmund to seek comfort from whiskey and prostitutes. Therefore, he shows his love to Edmund on the one hand and leads him to the way of degeneration with drinks and prostitutes on the other. He confesses later to Edmund that he couldn't control his bad part (LDJN 325) --- the hostility to his father and the jealousy of his brother.

#### **IV. Edmund's Indifference to His Father and His Complicity with Jamie**

With regard to the four members of the family, Mary is addicted to morphine; James Tyrone and Jamie are pretending she isn't when the secret is not yet uncovered and attempting to forget that she is by indulging themselves in alcohol when they are forced to face it. Unable to defeat the doomed destiny, they try to ignore the real fact and pin blame on each other. Edmund seems the only one who is more blamed against than he should be. Like Eugene O'Neill, Edmund is a lover of poetry with a sensitive spirit. After living as a sea-fairing hand on a ship, he has recently returned home, penniless and with deadly illness. In a family enveloped in negative atmosphere, it seems that Edmund transcends himself from other family members and nourishes the hope of bringing everything back to normal. However, from a different angle, it manifests that he regards himself as a total stranger of the family, and therefore, he knows little and cares

nothing unless it is related to Mary, his mother.

His indifference to his father is obvious when it comes to the fact that as an adult son at his twenties, he almost knows nothing about his father's bitter early life. It is only when he is diagnosed with consumption and on the edge of death that this pair of father and son can finally take the chance to sit down and know each other. Ridiculously, their discussion originates from the question who is to blame for Mary's morphine addiction. During the whole play, he asks his father James Tyrone to "shut up" many times and each time it happens when James Tyrone is trying to defend himself by pointing out Mary's unreasonable blame and her lack of will-power. When Mary is complaining about her being left alone in the hotel to worry about Tyrone because of his heavy drinking by saying "I don't know how often that was to happen in the years to come, how many times I was to wait in an ugly hotel rooms. I became quite used to it." (LDJN 273), Edmund "burst[s] out with a look of accusing hate at his father" and cries out "Christ! No wonder---!" (LDJN 273) This vivid scene clearly shows that whatever the condition is, he is firmly backing Mary and shows hardly any sympathy to James Tyrone the father who is supporting the whole family.

At the just beginning of the play, when Jamie and Edmund are joking in the dining room, the parents are wondering what they are joking about and James Tyrone is ready to accept that the joke is made by Jamie to tease him. From that moment on, a complicity of the brothers is beginning to form to stand against their father. Jamie considers himself the maker of Edmund who in his own words is his "Frankenstein" (LDJN 324). Actually it is Jamie that knows Edmund

best and vice versa. Besides, their shared life choice is manifested in Edmund's claim that "Be always drunken. Nothing else matters...if you would not feel the horrible burden of Time weighing on your shoulders and crushing you to the earth, be drunken continually. Drunken with what? With wine, with poetry, or with virtue, as you will." (LDJN 292). Here they not only share the same problem, but also the same life philosophy. Both of them are eager to escape the harsh reality by getting drunk either with alcohol or with poetry. Edmund even referred to Baudelaire's "Epilogue" to get his sympathy of Jamie across to their father, saying "although he was French and never saw Broadway and died before Jamie was born. He[Baudelaire] knew him[Jamie]..." (LDJN 293). In reverse, it is Jamie who knows Edmund best, which is shown in his argument that "his [Edmund's] quietness fools people into thinking they can do what they like with him. But he is stubborn as hell inside and what he does is what he wants to do." (LDJN 195). Even though at last Jamie admits that he deliberately exerts bad influence, Edmund just takes it lightly as a joke, which confirms Jamie's argument that Edmund chooses to indulge himself in drinking because he wants to flee away from the reality. In brief, Jamie and Edmund are real partners to fight with their father. However, what they want to obtain is never benefit for themselves, but the defense and protection for Mary. They stand together to form an alliance in order to shelter their beloved mother from further hurt caused by James Tyrone, their father.

## V. Edmund: The Forever Kid in Pursuit of Maternal Love

With regard to Oedipus complex, Edmund is no different with his brother Jamie. However, as Edmund is the biological self of the author, the depiction of him is not as deep as other family members. Compared with Jamie's aggressive confrontation and relatively direct attitude, Edmund is more transcendent and detached. Ignored deliberately by his mother, Edmund sees life meaningless and seeks solace from the natural image of mother --- the sea.

It seems that Edmund is a relatively neutral figure in the play. However, in my opinion, the author creates such an Edmund because he is never ready to face the real past self and therefore never gathers enough energy to get over his Oedipus complex. O'Neill once stipulated to Bennett Cerf, his publisher at Random House, that the play be locked in a vault and "is to be published twenty-five years after [his] death --- but never produced as a play."<sup>3)</sup> Although he chooses to write down the story of his family in his late life in pursuit of liberation from the gloomy past, he still cannot totally confess himself and face the real self-image.

According to the psychoanalysis, the autobiographical writing can be seen as an effective means of exploring one's own history. Freud even claims that the act of self-writing involves a process called "talking cure". The past is discursive as well as symbolic in this process. The final effect of this cure depends less upon the

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3) Norén, Lars, "Long Day's Journey into Night Portrayed My Family", an interview with Eirik Stubo, <https://stadsschouwburgamsterdam.nl/assets/Interview-Lars-Noren-Eirik-Stubo.pdf> 2018/11/28.

reproduction of key events as they really occurred than on the individual's capacity to work with "memories which are products of the imagination intended to serve as some kind of symbolic representation". (Jay 25). In O'Neill's case, although he suffers greatly finishing the *Long Day's Journey*, he has never got cured, the reason for which is that he can only comprehensively portray his other family members other than himself. He can reproduce vividly the past among all the family members, but is unable to work well with his own experience and his true inner self. In this autobiographical play, O'Neill overemphasizes Edmund as an innocent, immature or neutral character by suppressing the autobiographical facts of his marriage, son's birth, and divorce in 1912. The concealment verifies the playwright's dodge of the real confession of his life-long yearning for maternal love.

Even if Edmund is deliberately depicted not as comprehensively as Jamie because the author just wants to hide his own Oedipus complex from the audience, some traces are still available for the sensitive audiences. For example, Edmund shows his empathy with Jamie while reciting Cynara, the quotation made by Jamie to express his love for Mary. Besides, when he comments on Jamie's attitude towards women, he confesses that "But who am I to feel superior? I've done the same damned thing." (LDJN 295). Later, on Mary's relapse, Jamie relates his despair and helplessness, to which Edmund responds with tearful reply "God, don't I know how you feel" (LDJN 322). All these examples mentioned above testify that he can well empathize with what Jamie has suffered, which in reverse unfolds the fact that he is also tormented by the same problem with Jamie.



Compared with Jamie's aggressive obsession with Mary, Edmund's oedipal love is intermingled with a strong sense of guilt because his birth is the root of Mary's suffering. Although they never blame Mary's addiction on his being born seriously, but unconsciously they do. What's more, born after the death of Eugene, Edmund is a punishment rather than compensation from the God. Deeply guilty of Eugene's death, Mary deliberately withdraws herself from Edmund, who is simultaneously sensible of her resentment over his birth and her rejection of a profound understanding of him. The statements above can be confirmed by Edmund's complaint of Mary's indifference: "why are you so against my going away now? I've been away a lot, and I've never noticed it broke your heart" (LDJN 279).

Since Edmund is the autobiographic image of the author, we can easily find the same experiences in O'Neill's life. In an interview, his friend Lars Norén recalls that:

In some ways he [O'Neill] resembles the artist Lucian Freud, who painted his mother an unbelievable number of times. The portraits are often extremely cruel, as if she were dead and had died in her youth. His mother gives Lucien Freud everything --- she exposes everything inside her, while at the same time not wanting any kind of emotional contact with him. O'Neill finds himself in the same situation. The need to get past... The certainty that there is no love, and this resonates later in his relationship to his own children, which was incredibly bad. He was incapable of being a father because he remained stuck in his family of origin, frozen in those relationships.<sup>4)</sup>

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4) Norén, Lars, "Long Day's Journey into Night Portrayed My Family", an interview with Eirik Stubo, <https://stadsschouwburgamsterdam.nl/assets/Inter>

Even when O'Neill stepped into middle age, he still cannot get over his mother's intentional isolation from him. Therefore, he cannot successfully pass the adolescence period and grow into a man and a real father. The case is the same on Edmund, who tries many times to reach Mary and evoke her maternal love in the whole play but each time his outstretched hand is ignored.

He seems more like "a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death" (LDJN 313). In the whole play, Edmund is detached from all the other family members. He is more like the Mr. Lockwood in *Wuthering Height*, who invites the reader to dig out the secret in the family together with him as outsiders. He is blindly positive and purely naive, with the unpractical hope that Mary could finally get over her addiction and the family could finally fix it together, which is definitely not going to happen. Therefore, it is reasonable to conclude that he is forever a boy eagerly pursuing the mother's love. However, Mary, busy moaning the lost Eugene and tortured by the morphine addiction, never plays the role of a qualified caring mother. Ignored by his father and denied by his mother, he was stuck in his Oedipus complex and suffers from it all his life.

## VI. Edmund's Pursuit of Death in the Hug of Sea Mother

As is well-known, death is a life-long obsession in O'Neill's

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view-Lars-Noren-Eirik-Stubo.pdf 2018/11/28.

personal life. Moreover, in his mid-thirties, O'Neill was diagnosed to have a death wish<sup>5)</sup>, which is pervasively projected in his characterization of Edmund. In this play, although Edmund is seriously ill and on the edge of death, the illness is rather a way to win Mary's attention and intimacy than a threat worth his worry with fear. Even Mary realizes this, teasing him, "You want to be petted and spoiled and made a fuss over, isn't that it? You are still a baby. But please don't carry it too far."(LDJN 251). Even when he is threatened by consumption, he continuously indulges his drinking desire. Judging from his attitude to his illness and alcohol, it is convincing that he is always ready to meet the final end of the life. Besides, in the play Eugene O'Neill takes on his dead brother's name Edmund, and in turn the dead child is named Eugene. This exchange of names suggests O'Neill's longing to exchange identity with the dead one whom the parents are always in memory of, which further manifests his desire for death.

However, the death pursued by Edmund is not the end of physical existence, but the desperate longing of a paradise free from all the earthly attachment. Just as what has been illustrated by Feldman, "O'Neill[...] signifies that when the individual is under the pressure of external disturbing forces of life, he or she reacts by harboring death wishes in the form of longing to return to the past or dreaming of a nonexistent paradise free of conflict" (Feldman 44). Edmund, tortured by his own Oedipus complex and the cruel reality that he can never find solace from Mary, finds death the only option

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5) Many friends of O'Neill have noticed this facet of O'Neill's character. Dorothy Day, a close friend of O'Neill, said that O'Neill had always been fascinated with death and darkness. See Barbara and Arthur Gelb p.361.

for him to achieve spiritual and physical freedom.

The focus of the argument here is that Edmund's pursuit of death is symbolized by his mystical union with the nature --- the fog and the sea. In the whole play, the image of fog impresses the audience deeply by creating a dreamy, illusionary, unrealistic atmosphere. Mary always tends to hide herself in the fog, elude the gloomy reality and achieve momentary peace. Under her influence, Edmund has also seen the fog as a shelter to preserve him from the suffocating reality. However, what differentiates Edmund's love of fog from Mary's is that what he seeks in fog is not momentary escape, but the forever peace. "It felt damned peaceful to be nothing more than a ghost within a ghost" (LDJN 313).

More importantly, the sea integrated with the heavy fog is Edmund's final destination. While retelling his mystical experiences at sea, he is lost in the illusion that he "dissolved into the sea, became white sails and flying sprays...became the hot sand, green seaweed anchored to a rock, swaying in the tide" (LDJN 313). By melting into the sea mother as an integrated part of it, he eventually gets his oedipal desire satisfied and his emotional turmoil resolved.

Actually, the sea is a frequently-used image in O'Neill's plays. Generally, the sea is dramatized like a nature mother, from which the man can gather marvelous energy and get reborn. In this play, the sea functions like a gentle mother consoling Edmund's uneasy and guilty soul. This love of sea definitely derives from the author's own life experience. For O'Neill, none of his other travels can be comparable with his months at sea. "I can remember in my sailor days, what a thrill of release it gave me to feel the great ocean ground-swell start

to heave the ship under me. It meant freedom then—an end of an old episode and the birth of another—for life then was merely a series of episodes flickering across my mind.” (Halfmann 178). O’Neill takes his experiences on the sea as the most precious and pleasing memories, which bestow him a chance to escape from his stifling family life.

Therefore, in this play, the sea is a substitute to the mother in the real life. In this sense, his fantasy of integrating himself with the sea could be interpreted as his longing for forever peace in the hug of the sea mother. With the illusion of this dream being achieved, Edmund can feel the oneness: “I belonged, within peace and unity a wild joy, within something greater than my own life, or the life of Man, to life itself” (LDJN 313).

Edmund, a simplified self-portrayal of O’Neill himself, is tortured by the fact that it is his birth like the stone causing the ripples in the river that triggers the whole series of his family tragedies. As the subsequent baby after the death of Eugene, he is contradictorily both loved and hatred by other family members. He lives in the family like an unwanted stranger, although they do treasure him at the edge of losing him. Frequently denied the maternal love from Mary in the real life, he switches to the sea mother for forever peace in death. On account of the author’s reluctance to disclose his own Oedipus complex, Edmund is not that profoundly delineated as Jamie. However, his oedipal orientation is clarified through his interaction with other family members and his eagerness for the hug of the sea mother.

## VII. Conclusion

In this play, the oedipal condition of Jamie is thoroughly portrayed. Regarded by Mary as the suspect of Eugene's death, Jamie has to accept the doomed fate that his desire for his mother can never get satisfied; meanwhile, unable to get identified with his father, he is also unlikely to get over his Oedipus complex to seek a normal life. Trapped in this dilemma, he either escapes it through heavy drinking, or seeks momentary solace from the prostitutes carrying some similarities with his mother Mary.

Edmund, on the other hand, is the shadow of O'Neill himself. Therefore, his Oedipus complex is not delineated as profoundly as in the case of Jamie. However, with reference to the author's own life experiences as well as the hints traceable through his manners, it is reasonable to conclude that like his conspirator Jamie, he also harbors the oedipal love for his mother. However, as his birth is the root of Mary's suffering, his love is always intermingled with guilt, while Mary's love is always intertwined with rejection and withdrawal. Therefore, he, a lover of poetry with a morbid spirit, tries to find shelter in the sea mother and dissolve in it to obtain the forever peace in death.

According to the traditional psychoanalytical theory, the oedipal desire is normally repressed but, it will arise unconsciously in dreams or in literary works. Among those who cannot successfully get identified with their father, the Oedipus complex can consistently play out its psychodrama in various displaced or exaggerated ways. Therefore, it is reasonable that O'Neill, as a playwright with strong

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Oedipus complex, attempts to convey his own special feelings over his plays. By depicting the Tyrone brothers' desperate situation and hopeless struggle, O'Neill tries to outline the innermost selves of his brother and himself, both of whom suffered a lot from their oedipal love for their mother. What's more, the desperate living condition of these two pairs of brothers manifests the tragic existence of the Oedipus complex sufferers in general.

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## ■ Key Words

Eugene O'Neill, Oedipus Complex, Tyrone Brothers, *Long Day's Journey into Night*

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■ Abstract

## On Tyrone Brothers' Oedipus Complex in *Long Day's Journey into Night*

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(Dongguk Univ.)

The play *Long Day's Journey into Night* is considered by Eugene O'Neill himself as a semi-autobiographical play. Therefore, an interpretation of the play in the light of the Freudian theory of Oedipus complex, is meaningful and reasonable. Although Oedipus complex is not a fresh topic, Edmund's Oedipus complex has never been named, let alone been analyzed before, which is also what this paper can contribute. Besides, what makes my paper distinguished is that by mingling the experiences of O'Neil's himself with his characterization of Edmund in the play, both his and Edmund's Oedipus complex come out in the wash. Therefore, it makes good sense to conclude that O'Neil suffers a lot from the Oedipus complex, which in reverse is reflected in his characterization of the Tyrone brothers in this play. What's more, the desperate living condition of these two brothers manifests the tragic existence of the Oedipus complex sufferers in general.

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## ■ Key words

Eugene O'Neill, Oedipus Complex, Tyrone Brothers, *Long Day's Journey into Night*

## ■ 논문게재일

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# 『영어권문화연구』 발간 규정

## 제1조 (학술지 발간의 목적과 성격)

- (1) 동국대 영어권문화연구소(이하 '연구소'라 칭함)는 영어권 문화와 문학을 연구하고 교육하는 학자들의 연구활동과 정보교환을 촉진하기 위해 정기적으로 학술지 『영어권문화연구』(*The Journal of English Cultural Studies*)를 발간한다.
- (2) 본 학술지는 영어권문화연구와 관련된 논문들을 게재함을 원칙으로 하며 논문의 내용은 영어권의 인문, 철학, 문학, 문화 연구나 학제적 연구의 범위 안에 포괄될 수 있는 독창적인 것이거나 그러한 연구에 도움이 될 수 있는 것이어야 한다.

## 제2조 (학술지 발간 일정)

- (1) [학술지 발간] 학술지는 매년 4월 30일, 8월 31일, 12월 31일 연 3회 발간한다.
- (2) [원고 접수와 심사] 원고는 수시 접수를 원칙으로 하며 기고자에게 게재 희망호를 명시하도록 요구한다. 논문 접수 마감은 1권은 2월 28일, 2권은 6월 30일, 그리고 3권은 10월 31일로 하고 이때까지 접수된 논문에 대해 해당호 게재 여부를 위한 심사를 진행한다. 기한 보다 늦게 투고된 논문들에 대해서는 편집회의를 통해 심사 여부를 결정한다. 투고 및 심사일정은 다음의 표와 같다. 투고 및 심사 일정에 변경이 필요할 경우에는 편집회의를 통해 결정한다.

## 제3조 (학술지의 발간규정에 대한 심의 및 제/개정)

- (1) 학술지의 발간규정에 대한 심의 및 제/개정은 편집위원 2/3 이상의 동의를 얻어 편집위원회에서 확정하고 편집위원장이 이사회에 보고한다.

## **부 칙**

본 규정은 2010년 8월 30일부터 시행한다.

본 규정은 2012년 12월 31일부터 시행한다.

본 규정은 2013년 10월 31일부터 시행한다.

# 『영어권문화연구』 편집위원회 운영 및 심사 규정

## 제1조 (편집위원회의 설치목적과 구성)

- (1) 연구소에서 발행하는 학술지 『영어권문화연구』의 편집과 출판에 필요한 업무를 담당하기 위해 편집위원회를 설치, 운영한다.
- (2) 편집위원회는 학술지에 수록될 논문의 심사 및 발간에 관한 제반 사항을 수행한다.
- (3) 편집위원회는 편집위원장과 편집위원들로 구성한다.
- (4) 편집위원장은 연구소 운영위원 중에서 선임한다.
- (5) 업무수행의 효율성을 위해 편집위원 중에서 편집 간사를 선임할 수 있다.
- (6) 편집위원회는 10인 내외로 구성한다.
- (7) 편집위원은 학문적인 조예가 깊고, 연구소활동에 적극적으로 참여하는 회원 중에서 전문성, 대내외적 인지도, 경력사항, 연구실적, 연구소기여도, 지역 등을 고려하여 이사회에서 선임한다.
- (8) 편집위원은 연구실적이 우수한 상임이사나 회원 가운데서 추천을 받아 이사회 2/3 이상의 동의를 얻어 연구소장이 임명한다.
- (9) 편집위원회의 임기는 최소 2년으로 하고 연임할 수 있다.
- (10) 편집위원회는 연구소에서 추진하는 기타 출판 사업과 관련하여 연구소이사의 요청이 있을 경우, 이를 지원하도록 한다.
- (11) 편집위원은 전공 영역을 고려하여 투고 논문을 세부 전공에 맞게 심사할 수 있도록 각 분야의 전문가들로 고루 선정한다.

## 제2조 (편집위원회 구성원의 임무)

- (1) 편집위원장은 『영어권문화연구』의 편집과 출판에 관련된 제반 업무를 총괄 조정하고 편집위원회의 원활한 운영을 도모한다. 또한, 학술지와

관련하여 제반 대외 업무를 수행한다.

- (2) 편집위원장은 학술지의 편집 및 출판회의를 주관하고, 원고를 두고 받아 관리하며, 심사를 진행한다. 편집회의에 투고된 원고를 보고하면서 각 논문마다 전공분야에 맞는 심사위원을 추천받아, 해당 논문에 대한 3인 이상의 심사위원회를 구성하여 규정에 따라 심사를 진행하고 관리한다.
- (3) 편집위원은 편집위원장의 요청에 따라 편집회의에서 논문심사위원을 추천하고 위임받은 논문에 대한 심사를 수행한다.
- (4) 편집위원장과 편집위원은 연 2회 이상 학술지의 편집방향과 특성에 대해 협의한다. 특히 특집호를 기획할 경우, 편집위원장은 편집위원 전원의 의견을 수렴하고 편집위원 과반수 이상의 동의를 얻어 예정 발행일 8개월 전까지 편집계획을 수립하고 연구소의 이사회에 보고한다.

### 제3조 (원고 접수, 논문 심사, 사후 관리)

- (1) [접수 및 관리] 원고는 공정한 투고 시스템을 사용해 모집한다. 투고된 원고의 접수 및 심사와 관련된 제반 사항과 절차는 편집위원장이 총괄한다. 편집위원장은 접수된 원고마다 투고자의 인적 사항, 논문 투고 및 심사 현황, 출판 등 사후 관리를 일람할 수 있는 원고 대장을 작성하여 관리한다.
- (2) [심사 송부] 논문의 심사는 심사의 합리성, 투명성, 공정성을 위해 투고자와 심사자의 인적 사항을 공개하지 않고(blind test) 인비로 진행한다. 편집위원장은 접수한 논문의 저자에 관한 모든 사항을 삭제한 후 심사위원회에 송부한다.
- (3) [심사위원 위촉] 각 논문의 심사위원은 그 논문에 적합한 전공분야 3인의 편집위원으로 연구 기여도, 심사경력 등을 고려하여 편집위원회의 편집회의에서 선정하여 위촉한다. (편집위원 중에 해당분야 책임자가 없을 시에는 다른 회원에게 심사를 위촉할 수 있다.)



- (4) [심사 일정] 심사위원은 심사를 위촉받은 후 20일 이내에 심사 결과를 심사결과서와 함께 편집위원장에게 통보한다.
- (5) [심사 기준] 논문심사는 1) 학회계재 형식 부합성, 2) 내용의 창의성, 3) 논지의 명확성, 4) 논증과정(문단간 연계성, 인용근거의 정확성, 구성의 밀도, 문장의 명증성, 설득력 등), 5) 주제의 시의성, 6) 논리적 논지전개, 7) 학문적 기여도와 같은 논문의 질적 심사와 8) 논문 형식, 9) 참고자료의 적합성, 10) 영문초록과 주제어가 적절한지 등과 같은 형식 평가를 중심으로 평가한다.

심사자는 평가결과를 연구소의 심사결과서 양식에 따라 서술식으로 평가하고 종합평가 결과를 ‘계재 가’, ‘수정 후 계재’, ‘수정 후 재심사’, ‘계재 불가’ 중 택일하여 판정한 후 논문심사결과서를 편집위원회로 송부한다. ‘계재 가’ 판정이 아닐 경우 그 이유나 수정-보완 지시 및 계재 불가 사유를 구체적으로 서술하도록 한다.

- (6) [계재 판정] 논문의 계재여부는 해당 분야에 학문적 조예가 깊은 전공자 3인으로 구성된 심사위원회의 심사결과를 기준으로 결정한다. 심사위원 2인 이상이 ‘계재가’ 혹은 ‘수정 후 계재’로 평한 논문만을 원칙적으로 계재 대상으로 한다. 각 논문에 대해 2인 이상의 심사위원이 ‘계재 불가’로 판정하면 그 논문은 해당호에 계재할 수 없다. 그 구체적인 판정기준은 다음과 같다.

가) 계재 가 : 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 “계재 가” 판정이 나왔을 경우.

나) 계재 불가 : 논문 심사 결과 편집위원(심사위원) 3인 중 2인 이상의 “계재 불가” 판정이 나왔을 경우.

다) 수정 후 계재 : 사소한 문제점들이 있어 약간의 수정이 필요한 경우로서, 심사위원 3인 중 2인 이상이 “수정 후 계재” 혹은 그 보다 상위의 종합평가결과로 판정하는 경우.

라) 수정 후 재심사 : 크고 작은 문제점들이 많아 대폭적인 수정을 한

후에 재심사가 요구되는 경우로서, 심사위원 3인 중 2인 이상이 “수정 후 재심사” 혹은 그보다 하위의 종합평가 결과로 판정하는 경우.

- (7) [심사 결정 및 보고] 편집위원장은 심사위원 3인의 논문심사 보고가 완료되면 편집위원회를 소집하여 심사보고서를 검토한 후 게재 여부를 최종 결정한다. 편집위원장은 해당 논문에 대한 편집위원회의 결정을 투고자에게 통지하며, 이때 심사위원 3인의 심사평 사본을 심사자인적 사항을 삭제한 후 첨부한다.
- (8) [논문 수정 및 재심사] 심사위원이 ‘수정 후 게재’ 또는 ‘수정 후 재심사’로 판정할 때는 수정해야 할 사항을 상세히 적어 논문 필자에게 즉시 통보하여, 빠른 시일 내에 수정 보완 혹은 재심을 위해 다시 제출하도록 한다. 재심사는 1차 심사 위원 1인이 참여하고 2인의 신규 심사위원을 위촉하여 진행한다. 재심사의 경우 심사위원 2인 이상이 ‘수정 후 재심’이나 ‘게재 불가’로 판정하면 그 논문은 해당 호에 게재할 수 없다.
- (9) [심사결과 통보] 접수된 모든 논문은 연구소 일정에 따라 40일 이내에 필자에게 그 결과를 통보한다. 게재가 확정된 논문은 필자에게 유선이나 전자우편으로 게재 확정을 통보하고, 논문의 집필자가 학술지 발행 전에 <논문 게재 예정 증명서> 발급을 요청하면 편집위원장은 이 증명서를 발급한다. ‘게재 불가’로 판정된 논문은 집필자에게 <게재 불가 통지서>를 발송한다. ‘수정 후 게재가’나 ‘수정 후 재심사’로 판정받은 논문은 편집위원(심사위원)의 심사평과 함께 수정 후 다시 제출할 일시를 적시하여 수정제의서를 발송한다.
- (10) [심사결과에 대한 이의 신청] 논문 심사결과에 이의가 있을 경우, 편집위원에게서 심사결과를 통보받은 후 5일 이내에 서면 혹은 전자 메일로 이의신청을 할 수 있다. 논문 제출자의 이의 신청이 접수되면 편집위원회는 해당 심사위원에게 재심을 요청하고, 해당 심사위원은

5일 이내에 재심사 결과를 편집위원회에 통보한다. 단, '계재 불가'로 판정된 논문은 투고자가 이의를 제기하는 경우 편집위원회 ⅔이상의 동의를 얻는 논문에 한해 재심을 진행한다.

- (11) [수정제의 수용원칙] 논문 집필자는 편집위원회의 수정제의를 있을 경우 이를 존중하는 것을 원칙으로 한다. 단, 수정제의를 수용하지 않을 경우 반론문을 서면이나 전자우편으로 편집위원장에게 반드시 제출한다. 수정제의를 수용하지 않고 재심요구도 없는 경우와 답변이 없는 경우에는 편집위원회에서 해당 논문의 게재를 거부할 수 있다.

## 부 칙

본 규정은 2010년 8월 30일부터 시행한다.

본 규정은 2012년 12월 18일부터 시행한다.

# 『영어권문화연구』 편집 및 교정 기준

## 1. 논문의 구성

- (1) 제목 : 제목은 논문보다 큰 글자(14 포인트)를 사용하고 부제목 (12 포인트)이 있는 경우에는 주제목 다음에 콜론을 찍고 부제목을 쓴다. 작품제목은 영어로 쓴다.

예: 브라이언 프리엘의 휴머니티 이념: Translations를 중심으로

### (2) 논문의 소제목

로마 숫자를 원칙으로 하고, 다음의 방법으로 표기한다.

- 서론부분: I. 서론 (영문논문의 경우, I. Introduction)
- 본론부분: II, III, IV. . . (구체적 소제목 명기는 저자의 필요에 따른다)
- 결론부분: V. 결론 (영문논문의 경우, V. Conclusion)

### (3) 필자이름

- ▶ 논문 서두 우측 상단에 위치. 한글 성명을 쓴다.

예 : 홍길동

- ▶ 논문 본문 마지막, 주제어 전에 소속 학교 명칭을 넣는다.

예 : 동국대

- ▶ Abstract 경우에는 영문 성명 아래 영문 학교 명칭을 쓴다.

예 : Hong, Kil Dong (or Kil-Dong)

(HanKuk University)

- ▶ 영문 성명은 Hong, Kil Dong으로 한다.

- ▶ 공동필자의 경우: 맨 앞에 위치한 필자가 제1필자이고, 그 다음의

공동필자는 가나다 순 (영어 이름의 경우 알파벳순)으로 기재한다.

(4) 참고 / 인용 문헌(References / Works Cited)

본문이 끝난 뒤 반드시 인용 문헌(11 포인트)이라는 제목 하에 참고 및 인용 자료의 서지사항을 열거하고 인용 문헌이 끝나면 200 단어 내외의 영문 요약을 붙인다.

(5) 영문 요약

논문제목(14 포인트)은 영어로 쓴다. 제목 1줄 밑 오른쪽 끝에는 필자의 영문이름을 쓴다.

예: Myth-seeking Journey in Brian Friel

Hong, Gil Dong  
(Dongguk University)

The theme of rebirth in Brian Friel is well expounded in many aspects : . . .

Its main objective is. . . .

(6) 주제어

본문이 끝나면 2줄을 띄고, 한글 논문인 경우 “주제어”를 제목으로 하여 5개 이상의 주제어를 한글로 명기한다. 그리고, 영문초록이 끝나고 “Key Words”를 제목으로 하여 5개 이상의 주제어를 영어로 기입한다. 영어 논문의 경우 “Key Words”를 제목으로 하여 5개 이상의 주제어를 영어로 기입한다.

(7) 본문

본문의 글자 크기는 10 포인트로 하되 줄 사이의 간격 비율은 160으

로 한다.

## 2. 한글 논문에서의 외국어 사용

- 고유명사의 경우 작품명은 우리말로 번역하고 인명은 우리말로 옮겨 적되 교육인적자원부 제정 외국어 발음 규정을 따른다.
- 처음 나오는 모든 외국어는 괄호 속에 원어를 제시하되, 두 번째 부터는 원어제시가 필요 없다. 작품명과 번역된 저서명은 처음에 번역한 제목을 『 』 안에 쓰고 이어서 ( ) 안에 원어 제목을 병기하고, 그 다음에는 번역된 제목만 쓴다. 한글 논문 제목은 「 」 안에 쓴다.  
예: 『욕망이라는 이름의 전차』(A Streetcar Named Desire)

## 3. 강조와 들여쓰기 (Indentation)

- (1) 본문 중에서 강조하고자 하는 부분이 있을 때에는 방점 혹은 밑줄을 사용하지 아니하고 ‘ ’ 안에 쓰며, 인용문 중 강조 부분은 원저자의 명기에 따르고, 논문 필자의 강조는 이탤릭체로 쓰며 인용문 끝 출처 표시 다음에 한 칸을 띄고 (원문 강조) 혹은 (필자 강조)를 명시한다.
- (2) 모든 새로운 문단은 두 글자만큼(타자 철자 5칸) 들여쓰기를 한다.

## 4. 인용 및 출처 밝히기

모든 인용문은 한글로 번역하고 바로 뒤의 괄호 안에 원문을 덧붙인다.

- (1) 직접인용의 경우
  - 한글로 된 번역본에서 인용할 경우에는 “ ” 안에 인용문을 쓰고 이어

서 ( )안에 출처를 밝히고 괄호 밖에 마침표를 찍는다.

예: 레이몬드 윌리엄즈(Raymond Williams)도 말하듯이, “주인공은 죽지만 비극의 종말은 항상 삶의 가치를 더욱 확인시켜 준다” (55-56).

- 외국어 원본에서 인용할 경우 “ ” 안에 한글로 번역된 인용문을 쓰고 이어서 ( )안에 원문을 쓴 후에 적절한 문장부호를 사용하고 출처를 밝힌다.

예: “역설적으로, 오늘의 등장인물들은 저급하다고 여겨질 수도 있는 열정을 통해서 자신들의 위대함을 구축한다”

(Paradoxically, O'Neill's characters achieve their greatness through passions that might be thought of as base. 428-29).

예: “어제의 고통”(yesterday's pain, 471)

(2) 간접인용의 경우 출처는 문장의 마지막에 칸을 띄우지 않고 바로 이어서 ( )안에 쪽수를 밝히고 괄호 다음에 마침표를 찍는다.

예: 레이몬드 윌리엄즈(Raymond Williams)도 말하듯이 주인공은 죽지만 비극의 종말은 항상 삶의 가치를 더욱 확인시켜 준다고 할 수 있다(55-56).

(3) 독립인용문

- 두 줄 이상의 인용의 경우 독립인용을 원칙으로 하며 이 때 독립인용문의 위쪽과 아래쪽은 한 줄씩 비워 놓는다. 독립인용문의 첫 줄은 어느 경우에도 들여쓰기를 하지 않으나 두 개 이상의 연속된 문단을 인용할 경우 두 번째 문단부터 들여쓴다. 또한 독립인용문은 본문보다 작은 9 포인트의 글자를 사용하고 전체적으로 좌우를 5칸 정도 본문보다 들어가게 한다.

- 괄호를 사용하여 독립인용문의 출처를 밝힌다. 본문중 인용과 달리 인용문 다음에 마침표를 찍고 한 칸 띄 다음 괄호를 시작한다.

예: 길을 가다 영희를 만났다고 그가 말했다. (15)

(4) 인용문중 논문 필자의 첨삭

- 인용문의 중간부분을 논문필자가 생략할 경우 마침표 세 개를 한 칸 씩 띄운다.

예: 길을 가다 . . . 만났다고 그가 말했다.

길을 가다 영희를 만났다. . . . (뒤를 완전히 생략하는 경우에)

- 인용문의 대명사나 논문의 맥락에 맞춰 의미를 논문 필자가 지칭하여 밝힐 때 대명사나 어구 다음 [ ]안에 쓴다.

예: In his [John F. Kennedy's] address, "new frontier" means . . .

(5) 구두점과 인용문

- 따옴표와 함께 마침표(또는 쉼표)를 사용할 때 마침표(또는 쉼표)는 따옴표 안에 오는 것이 원칙이지만 출처를 병기하여 밝힐 때는 '출처 밝히기' 원칙에 먼저 따른다.

예: 인호는 "영어," "불어"에 능통하다고 "철수가 주장했다."

레이몬드 윌리엄즈(Raymond Williams)도 말하듯이 "주인공은 죽지만 비극의 종말은 항상 삶의 가치를 더욱 확인시켜 준다"  
(55-56).

**5. 영문원고 및 영문요약을 제출하기 전에 반드시 영어를 모국어로 사용하는 사람의 교정을 받은 후 제출한다.**



## 6. 서지 사항

- (1) 인용 문헌이라는 제목 하에 밝히되 모든 출전은 저자 항목, 서명 항목, 출판 배경 항목, 쪽수 항목 등의 순서로 적는다. 그리고 항목 내의 세부 사항은 MLA 최신판의 규정을 따른다.
  
- (2) 단 한국어로 번역된 외국 문헌을 명기할 경우 다음의 순서에 따른다.
  - 저자 항목: 원저자의 한국어 발음 이름 중 성, 심표, 이름 순으로 기재한다.
  - 번역자 항목: 번역자 이름을 쓰고 “역”을 붙인다.
  - 서명 항목: 번역된 책 명을 겹낫표 안에 쓰고 괄호 안에 원서 명을 이탤릭체로 쓴다.
  - 출판 배경 항목: 번역서의 출판 도시, 출판사, 출판 연도 순으로 쓴다.  
예: 윌리엄스, 레이몬드. 이일환 역. 『이념과 문학』(Marxism and Literature). 서울: 문학과 지성사, 1982.
  
- (3) 하나의 문헌에 관한 서지항목의 길이가 길어서 한 줄 이상이 될 때 두 번째 줄부터 6칸 들여 쓰도록 한다.  
예: Lewis, C. S. “View Point: C. S. Lewis.” Twentieth Century Interpretations of Sir Gawain and the Green Knight. Ed. Denton Fox. Englewood Cliffs: Prentice-Hall, 1968. 110-22.
  
- (4) 외국문헌 서지목록에 국내문헌도 함께 포함시킬 때는 국내문헌을 가나다순에 의해 먼저 열거한 다음 외국문헌을 알파벳 순으로 열거한다.
  
- (5) 외국대학 출판사의 경우 University는 U로 Press는 P로 줄여쓴다. 외

국출판사의 경우 Publishers, Press, and Co., 등의 약호는 모두 생략하고 하나의 머리 이름만 쓴다.

예: Harper, Norton, Houghton, Routledge 등.

예외로 Random House로 표기한다.

- (6) 같은 저자의 2개 이상 출판물을 명기할 때는 두 번째부터 저자이름은 다섯칸의 밑줄로 처리한다. (\_\_\_\_.)
- (7) 공동저자의 경우, 맨 앞에 위치한 저자가 제1 저자이고, 그 다음의 공동 저자는 가나다 순 (영어 이름의 경우 알파벳 순)으로 기재한다.
- (8) 기타 상세한 논문 작성법은 MLA 최신판을 따르고 그 기준을 한국어 논문 작성법에 응용하도록 한다.

## 『영어권문화연구』 투고 규정

1. [학술지 발간] 매년 4월 30일, 8월 31, 12월 31일 연 3회 발행하며, 한글논문은 앞부분에 외국어 논문은 뒷부분에 게재한다.
2. [원고 제출시한] 1권은 2월 28일, 2권은 6월 30일, 그리고 3권 10월 31일까지 편집위원장에게 투고 예정논문을 제출한다.
3. [논문의 내용] 투고 논문의 내용은 영어권의 인문, 철학, 문학, 번역, 문화 연구나 학제적 연구의 범위 안에 포함될 수 있는 독창적인 것이거나 그러한 연구에 도움이 될 수 있는 것이어야 한다.
4. [기고 자격] 논문투고 자격은 원칙적으로 영어권문화연구에 관심 있는 대학원 박사과정 이상의 전공자나 연구자로 한다. 다만 석사과정생의 경우는 지도교수의 추천과 연구소장의 결정을 필요로 한다.
5. [원고 작성 및 기고 요령] 『영어권문화연구』 원고 작성 및 기고 요령을 따른다.
6. [편집요령] 『영어권문화연구』 편집 및 교정 기준에 따른다.
7. [심사기준] 『영어권문화연구』 발간 및 편집위원회 운영 규정 제4항 (원고 접수, 논문 심사, 사후 관리)을 적용한다.
8. [논문 게재료] 논문 게재 시 연구비를 지원 받은 논문은 30만원, 전임 논문은 20만원, 비전임 논문은 10만원을 논문 게재료로 납부하여야 한다.
9. [저작권 소유] 논문을 포함하여 출판된 원고의 저작권은 영어권문화연구소가 소유한다.
12. [규정의 개폐 및 수정] 본 규정의 개폐 및 수정은 편집위원회의 요청에 따라 이사회에서 개폐 및 수정을 의결한다.

## 『영어권문화연구』 원고 작성 및 기고 요령

『영어권문화연구』에 기고하는 논문은 아래의 원고 작성요령을 따라야 한다.

1. 논문은 제목을 포함하여 우리말로 쓰는 것을 원칙으로 한다. 한글로 된 논문은 본문에 한자와 영문 등을 쓰지 않기로 하되, 꼭 필요한 경우 괄호로 처리하는 것을 원칙으로 한다. 외국어로 쓰는 경우 보편적으로 많이 사용되는 언어를 사용한다.
2. 외국어 고유명사는 한글로 표기하되, 처음 나올 때 괄호 속에 원어 표기를 제시한다. 작품명은 한글로 번역하되, 처음 나올 때 괄호 속에 원어 표기를 제시한다. 인용문은 번역하되, 필요에 따라 원문을 괄호 속에 병기한다. 운문의 경우에는 원문을 번역문 바로 아래에 제시한다. (인명이나 지명의 경우 해당 언어권의 발음을 존중하되, 결정이 어려울 때는 교육부 제정 외국어 발음 규정을 따르기로 한다.)
3. 각주는 연구비 관련 내용 및 재인용 사실을 밝히거나 본문 내용의 필수적인 부연 정보를 위해서 간략히 사용하고, 인용문헌의 명시에는 사용하지 않는다.
4. 미주는 가능한 사용하지 않는다. 실용논문의 경우 조사 및 실험 내용을 미주의 부록으로 첨부할 수 있다.
5. 컴퓨터를 사용하여 논문을 작성하되, 우리말 논문은 45자×450행, 영문논문은 70자×500행 (출판지면 약 20쪽) 내외로 한다. 논문의 작성은 가능하면 <아래한글>프로그램(hwp)으로 하고, 문단 모양, 글자 모양 및 크기 등은 기본양식으로 한다.
6. 직접, 간접 인용 부분의 마지막 구두점이 마침표의 경우에는 출처 표기 원칙을 적용 받아 (따옴표 다음의) 괄호에 이어서 표기한다.

7. 국내 서적이거나 논문을 인용하는 경우 본문 중에 괄호를 이용하여 미국현대어문학회(MLA) 『지침서』(MLA Handbook for Writers of Research Papers)의 규정에 따라 저자와 쪽수를 명시하고, 논문 말미에 다음과 같은 방법에 따라 인용문헌(Works Cited)으로 밝힌다.
  - 필자(또는 저자), 「논문제목」, 『책 이름』, 편자, 출판지: 출판사, 출판연도.
  - 영문문헌의 경우에는 다음과 같이 하고 책 이름은 이탤릭체로 한다.
  - 필자(또는 저자), 「논문제목」, 책 이름, 편자, 출판지: 출판사, 출판연도.
8. 국내문헌과 외국문헌을 함께 인용문헌으로 처리하는 경우, 국내문헌을 ‘가나다’ 순에 의해 먼저 열거한 다음, 외국문헌은 ‘ABC’순으로 열거한다. 인용문헌은 본문 중에 직접, 간접 인용된 문헌만을 명시하고 참고(references)로만 연구에 사용된 문헌은 (피)인용지수(impact factor)에 해당되지 않으므로 명기하지 않는다.
9. 기타 논문 작성법의 세부 사항은 미국현대어문학회(MLA)의 『지침서』(MLA Handbook for Writers of Research Papers) 최근판 규정을 따르며, 한글 논문의 경우에도 미국현대어문학회 『지침서』의 세부 사항을 응용하여 따른다.
10. 심사의 공정을 위하여 필자의 이름과 대학 이름을 논문에 표기하지 아니하고, 본문에 필자의 이름이 나타나지 않도록 한다. 원고 제출시 필자의 신원은 ‘논문게재 신청서’에 적어서 제출한다.
11. 원고는 편집위원장 혹은 편집간사에게 이메일로 전송하고, 3부의 인쇄본을 동시에 우송한다. 제출할 때, 다음의 기본사항을 명시한 표지를 붙이고, 원고(영문요약 포함)에는 일체 필자의 인적 사항을 밝히지 말아야 한다. 게재 확정 이후 출판 교정 시에 필요에 따라 인적 사항을 첨부한다.
  - 논문 제목 (한글 및 영문)

- 필자 이름 (한글 및 영문) 및 필자 정보
  - 공동 연구의 경우 제1저자 및 교신저자가 있을 때 명시
  - 필자 소속단체(학교)명(한글 및 영문)
  - 필자 연락처 (주소, 전화번호, 이동전화번호, 이메일 주소)
  - 게재 희망호
12. 모든 논문의 말미에 5개 내외의 어구로 주제어를 명시한다. 한글논문의 경우 논문 말미에 2줄 띄고 “주제어”를 제목으로 한글 주제어를 한글로 명기하고, 영문초록 말미에 2줄 띄고 “Key Words”를 제목으로 하여 5개 내외의 주제어를 영문으로 제시한다. 영어논문의 경우 논문과 영문요약 말미에 2줄 띄고 “Key Words”를 제목으로 하여 5개 내외의 주제어를 영어로 명기한다.
13. 모든 논문 뒤에는 20행 내외의 영문요약을 붙인다.
14. 원고는 접수 순서에 의해 편집위원회에서 각 논문의 심사위원회를 위촉하여 심사하고 게재여부는 원칙적으로 편집위원회 운영 규정 제4조 (원고 접수, 논문 심사, 사후 관리)에 의거하여 결정한다.
15. 편집위원회는 논문을 포함한 원고 필자에게 출판 최종 송고 이전에 논문 형식과 맞춤법에 대한 교정을 의뢰할 수 있고, 의뢰받은 논문의 경우 최종 교정 및 편집의 책임은 필자에게 있다.

## 원고작성 세부 지침

1. 용지규격: A4

2. 용지여백: 위 쪽: 56.00 mm      머리말: 10.00 mm  
                   왼 쪽: 49.99 mm      오른쪽: 49.99 mm  
                   아래쪽: 60.00 mm      꼬리말: 0.00 mm

3. 아래의 사항은 편집 메뉴 중 “모양 → 스타일”을 이용하여 정하시오.

구 분	정렬 방식	행간	왼쪽 여백	오른 여백	들여 쓰기	글자 크기	글자 장평	글자 간격	글자모양
논문제목	가운데	160%	0글자	0글자	0글자	14pt	90%	0%	한글: HY신명조 영문: Times New Roman 한자: HY신명조
부-소제목	가운데	160%	0글자	0글자	0글자	12pt			
필자명	오른쪽	160%	0글자	0글자	0글자	10pt			
본문/바탕글	혼합	160%	0글자	0글자	2글자	10pt			
인용문	혼합	150%	2글자	0글자	2글자	9pt			
각주	혼합	130%	0글자	0글자	2글자	9pt			
머리말-홀수	오른쪽	150%	0글자	0글자	0글자	9pt			
머리말-짝수	왼쪽	150%	0글자	0글자	0글자	9pt			

\* 논문의 시작 쪽에서는 머리말 감추기를 하시오.

접수 제 호

(심사) 호

## 수정·보완 의뢰서

심사 위원 ( )명의 심사와 편집위원회의 의결을 거쳐 회원님의 논문을 『영어권문화연구』 제 ( )호에 게재하기로 결정되었음을 통보합니다.

아래의 심사위원들의 지적사항을 수정·보완하고 교정을 거쳐서 ( )년 ( )월 ( )일까지 반드시 제출해 주시기 바랍니다.

### -수정시 필수 기입 사항

1. 수정·보완 사항의 항목별로 심사위원의 지적사항을 어떻게 고쳤는지 기록해 주시기 바랍니다.
2. 심사위원의 지적사항에 동의하지 않으시면 그 이유를 상세히 밝혀주시기 바랍니다.

### -제출방법

1. 수정·보완이 완료된 논문과 수정·보완 의뢰서를 영어권문화연구소 이메일 계정(esc8530@dongguk.edu)으로 보내주시기 바랍니다. 출력물의 우편송부는 편집시 그림이나 도표가 손상될 우려가 있을 때에만 한합니다.

년 월 일

영어권문화연구 편집위원장



## 수정·보완 확인서

논문 제목		
수정 및 보완 사항	논문 형식	
	논문 내용	

# 영어권문화연구소 연구윤리규정

## 제1장 총 칙

제1조(목적) 이 규정은 동국대학교 영어권문화연구소(이하 ‘연구소’)의 학술 연구 활동 및 연구소가 간행하는 학술지에 게재되는 논문 등의 성과물을 대상으로 한 연구 윤리와 진실성의 확보를 목적으로 하며 연구원 및 투고자는 학술연구자의 위상을 높이고 연구자에 대한 사회적 신뢰가 증진되도록 본 규정을 성실히 준수하여야 한다. 본 학술지는 학술연구 저작들을 엄정하게 심사하여 선정하고 게재한다. 이에 따라 학술지에 게재를 희망하는 논문 저자뿐 아니라 편집위원(장)과 심사위원들의 연구윤리규정을 명확하게 아래와 같이 정한다.

제2조(적용 대상) 이 규정은 본 연구소의 학술지, 학술행사 발표문, 단행본, 영상물을 포함한 모든 간행물과 출판물 및 심사행위를 적용대상으로 한다.

제3조(적용범위) 특정 연구 분야의 윤리 및 진실성 검증과 관련하여 다른 특별한 규정이 있는 경우를 제외하고는 이 규정에 의한다.

제4조(연구부정행위의 범위) 이 규정에서 정하는 연구부정행위는 연구개발과제의 제안, 연구개발의 수행, 연구개발결과의 보고 및 발표 등에서 행하여진 위조·변조·표절·자기표절·부당한 논문저자 표시행위 및 위행위를 제안하거나 강요하는 행위 등을 말하며 다음 각 호와 같다.

1. “위조”(forgery, fabrication)는 존재하지 않는 논문, 자료, 연구결과

등을 허위로 만들어 내는 행위를 말한다.

2. “변조”(alteration, falsification)는 참고문헌 등의 연구자료, 연구과정 등을 인위적으로 조작하거나 임의로 변형, 삭제함으로써 연구 내용 또는 결과를 왜곡하는 행위를 말한다.
3. “표절(plagiarism)”이라 함은 타인의 아이디어, 연구결과 및 내용 등을 정당한 승인 또는 인용 없이 도용하는 행위를 말한다.
4. “자기표절”은 자신이 이미 발표한 논문 및 연구결과물(비학술단체 발간물, 학술대회 발표문, 연구용역보고서 등 국제표준도서번호(ISBN)가 붙지 않는 발표물은 제외)을 다른 학술지에 다시 게재하거나 그 논문 및 연구결과물의 일부나 전부를 출처를 밝히지 않고 자신의 다른 논문 및 연구결과물에 포함시키는 행위를 말한다.
5. “부당한 논문저자 표시”는 연구내용 또는 결과에 대하여 학술적 공헌 또는 기여를 한 사람에게 정당한 이유 없이 논문저자 자격을 부여하지 않거나, 학술적 공헌 또는 기여를 하지 않은 사람에게 감사의 표시 또는 예우 등을 이유로 논문저자 자격을 부여하는 행위를 말한다.
6. 기타 본인 또는 타인의 부정행위의 의혹에 대한 조사를 고의로 방해하거나 제보자 또는 제보대상자에게 위해를 가하는 행위 등도 포함된다.

## 제2장 연구윤리위원회

제5조(설치) 연구소를 통해 연구를 수행하거나 발표하려는 자의 연구부정행위를 예방하고, 연구윤리규정 준수 여부에 관한 문제제기, 조사, 심의, 판정 및 집행에 관한 업무를 총괄하기 위하여 연구윤리위원회(이하 “위원회”라 한다)를 둔다.

### 제6조(구성)

1. 위원회는 위원장 1인을 포함하여 10인 이내의 위원을 둔다.
2. 위원회 위원은 연구소장, 편집위원장, 운영위원장, 연구소 전임연구원을 당연직으로 하고, 임명직 위원은 편집위원회의 추천에 의해 소장이 위촉한다.
3. 위원장은 임명직 위원 중에서 선출한다.
4. 위원회의 위원장 및 임명직 위원의 임기는 2년으로 하되, 연임할 수 있다.
5. 위원장은 위원 중에서 1인의 간사를 선임할 수 있다.

### 제7조(회의)

1. 위원회는 위원장의 소집으로 개최하며 과반수 출석에 출석위원 과반수 찬성으로 의결한다.
2. 연구부정행위로 제보, 또는 기타 경로를 통하여 연구기관에 의해 인지된 사안이 있을 경우 위원장은 지체 없이 위원회를 소집하여야 한다.
3. 위원회는 연구부정행위로 인지된 사안에 대한 조사의 적부 판단, 조사위원회의 설치, 조사위원회의 조사결과, 사안에 대한 조치 등에 대하여 심의·의결한다.
4. 간사는 회의록을 작성하고 관리한다.

### 제8조(조사위원회의 설치)

1. 위원장은 위원회에서 연구부정행위라고 판단한 사안에 대하여 그 진실성을 검증하는 과정의 전문성을 고려하여 연구윤리위원과 외부전문가 약간 명으로 구성된 조사위원회를 설치할 수 있다.
2. 조사위원회는 위원회의 의결에 의해 활동을 시작하며 조사결과에 대한 조치가 완결된 후 해산한다.
3. 조사위원회의 위원장은 연구윤리위원장으로 한다.

4. 연구소는 조사위원회의 활동에 필요한 비용을 지출할 수 있다.

#### 제9조(조사위원의 의무와 자격정지)

1. 조사위원은 심의에 있어 진실함과 공정함에 기초하여야 한다.
2. 조사위원은 심의 안건과 관련하여 인지한 내용을 사적으로 공표하지 않아야 하며, 검증과정에서 제보자 및 피조사자의 명예나 권리가 부당하게 침해당하지 않도록 유의하여야 한다.
3. 조사위원은 심의에 있어 외부의 부당한 압력이나 영향을 거부하여야 한다.
4. 조사위원은 자신과 사안사이에 심의의 공정함을 침해할 정도의 관련성이 있을 경우 지체 없이 이를 위원장에게 통보하여야 한다.
5. 조사위원의 연구 결과 혹은 행위가 심의 대상이 될 경우, 당사자는 즉시 해당 심의 안건의 조사위원 자격이 정지된다.

### 제3장 연구윤리의 검증

#### 제10조(검증 시효)

1. 연구 윤리성 및 진실성 검증 필요성이 제기된 때로부터 5년 이상이 경과한 연구부정행위는 심의하지 않음을 원칙으로 한다.
2. 5년 이상이 경과한 연구부정행위라 하더라도 그 대상자가 기존의 결과를 재인용하여 후속 연구의 기획 및 수행, 연구 결과의 보고 및 발표 등에 사용하였을 경우 혹은 사회적으로 연구소의 학술 연구 활동의 신뢰성에 심각한 위해를 가한 경우에는 이를 심의하여야 한다.

#### 제11조(검증절차)

1. 연구부정행위를 인지하였거나 또는 제보가 접수되면 위원장은 즉시

- 위원회를 소집하여 심의를 개시하여야 한다.
2. 위원회는 사안이 접수된 날로부터 60일 이내에 심의·의결·결과조치 등을 완료하여야 한다. 단, 위원회가 조사기간 내에 조사를 완료할 수 없다고 판단할 경우, 위원장의 승인을 거쳐 30일 한도 내에서 기간을 연장할 수 있다.
  3. 위원장은 심의대상이 된 행위에 대하여 연구윤리와 진실성 검증을 위해 조사위원회를 설치할 수 있다.
  4. 위원회 혹은 조사위원회는 필요에 따라 제보자·피조사자·증인 및 참고인에 대하여 진술을 위한 출석을 요구할 수 있으며, 피조사자에게 자료의 제출을 요구할 수 있다. 이 경우 피조사자는 반드시 응하여야 한다. 단, 사정에 따라 위원장의 판단으로 인터넷이나 전화, 서면 등을 활용한 비대면 출석도 허용할 수 있다.
  5. 위원회는 심의를 완료하기 전에 피조사자에게 연구 윤리 저촉 관련 내용을 통보하고 충분한 소명의 기회를 제공한다. 당사자가 이에 응하지 않을 경우에는 심의 내용에 대해 이의가 없는 것으로 간주한다.
  6. 위원회는 심의 결과를 지체 없이 피조사자와 제보자에게 통보하여야 한다. 피조사자 또는 제보자는 심의 결과에 대해 불복할 경우 결과를 통보받은 날로부터 14일 이내에 위원회에 이유를 기재하여 서면으로 재심의를 요청할 수 있다.
  7. 피조사자 또는 제보자의 재심의 요청이 없는 경우 위원장은 심의·의결 결과에 근거하여 조치를 취하며 조사위원회는 해산한다.

#### 제12조(제보자와 피조사자의 권리보호)

1. 제보자의 신원 및 제보 내용에 관한 사항은 비공개를 원칙으로 한다.
2. 제보자는 위원회에 서면 또는 전자우편 등의 방법으로 제보할 수 있으며 실명으로 제보함을 원칙으로 한다.
3. 연구부정행위에 대한 제보와 문제 제기가 허위이며 피조사자에 대한

의도적인 명예 훼손이라 판단될 경우 향후 연구소 활동을 제한하는 등 허위 제보자에게 일정한 제재를 가하여야 한다.

4. 위원회는 연구부정행위 여부에 대한 검증이 완료될 때까지 피조사자의 명예나 권리가 침해되지 않도록 주의하여야 한다.
5. 연구소와 위원회는 조사나 검증 결과 연구 관련 부정행위가 일어나지 않은 것으로 판명되었을 경우 피조사자의 명예 회복을 위한 노력을 성실하게 수행하여야 한다.
6. 연구부정행위에 대한 조사 내용 등은 위원회에서 조사 결과에 대한 최종 심의를 완료하기 전까지 외부에 공개하여서는 안 된다.

제13조(조치) 연구윤리 위반에 대한 조치는 그 경중에 따라 다음 항목 중에서 취하며 하나 또는 몇 개의 항목을 중복하여 처분할 수 있다.

1. 해당 논문 혹은 연구결과물 게재 취소 및 연구소 홈페이지 서비스에서 해당 자료 삭제
2. 해당 지면을 통한 공개 사과
3. 논문 투고 금지
4. 연구소의 제반 간행물과 출판물 투고 및 연구소의 학술활동 참여 금지
5. 해당자의 회원자격 정지

제14조(후속조치)

1. 연구 윤리 위반에 대한 판정 및 조치가 확정되면 조속히 이를 제보자와 피조사자에게 문서로 통보한다.
2. 조치 후 그 결과는 인사비밀 문서화하여 연구소에 보존한다.
3. 필요한 경우 연구지원기관에 결과조치를 통보한다.

## 제4장 기타

### 제15조(행정사항)

1. 연구윤리 위반 사실이 인정된 경우, 논문 투고 및 심사 등에 사용하기 위하여 받은 제반 경비는 반환하지 않는다.
2. 이 규정에 명시되지 않은 사항은 연구윤리위원회에서 정한다.

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