

International Journal of Korean Humanities and Social Sciences
vol. 6/2020
DOI: <http://dx.doi.org/10.14746/kr.2020.06.03>

**A COMPARATIVE STUDY ON DISCOURSE
ANALYSIS OF KOREAN MOVIE
“THE HOUSEMAID”
– FOCUSED ON FILMS IN 1960 AND 2010 –**

EUN-HYE KIM, Dr.

Post-doctoral Researcher
Yonsei University 50 Yonsei-ro Seodaemun-gu,
Seoul, 03722, Republic of Korea
eunhyegrace@yonsei.ac.kr

ORCID: <https://orcid.org/0000-0002-2629-4815>

Abstract: Korean legendary film director Kim Ki-Young’s 1960 work *The Housemaid* was remade in 2010 by director Im Sang-Soo. The study of the two films can be found as a comparative study of cinematic studies on sound analysis and genre analysis, and a sociological study on social images. However, few studies have looked with a discourse oriented approach. Discourse in the movie is not only a window for communication between characters, but also an important device with non-verbal elements, so it can be said to be discourse has a high importance as an analysis target. This study analyzes the film discourse according to Erving Goffman’s dramaturgical analysis to find out the differences between the characters. This study can be said is meaningful in that it has the characteristics of interdisciplinary

research in linguistics and film studies through discourse analysis of two films with different periods.

Keywords: Korean movie; Kim Ki-Young; *The Housemaid*; Erving Goffman; dramaturgical analysis; discourse analysis.

담화 분석을 통한 영화 <하녀> 비교 연구
-1960, 2010 년도 작품을 중심으로-

초록: 한국의 전설적인 영화감독 김기영의 1960 년 작품 '하녀'는 2010 년 임상수 감독에 의해 리메이크되었다. 두 영화에 대한 연구는 사운드 분석, 장르 분석 등에 대한 영화학적 비교 연구와 사회상에 대한 사회학적 연구 등을 찾아볼 수 있으나 담화 중심의 접근법으로 두 작품을 살펴본 연구는 드물다. 영화에서 담화는 캐릭터들 소통의 창구일뿐만 아니라 비언어적 요소를 갖춘 중요한 장치이므로 분석 대상으로써 그 중요성이 높다 할 수 있다. 본고는 영화 담화를 어빙 고프만의 연극적 접근법에 따라서 분석하여 인물 간의 차이를 확인해 보고자 한다. 본 연구는 시기가 다른 두 영화의 담화 분석을 통한 연구로 언어학과 영화학의 학제간연구적 성격을 띠는 것에 의의가 있다고 하겠다.

핵심어: 한국 영화; 김기영; <하녀> ; 어빙 고프먼; 영화적 접근법; 담화 분석.

STUDIUM PORÓWNAWCZE ANALIZY Dyskursu
KOREAŃSKIEGO FILMU „POKOJÓWKA” –
NA PRZYKŁADZIE FILMÓW Z 1960 I 2010

Abstrakt: Dzieło koreańskiego reżysera Kim Ki-Younga o tytule *Pokojówka* po swoim debiucie w 1960 roku, doczekało się w 2010 nowego obrazu w wizji reżysera Im Sang-soo. Oba te filmy mogą być traktowane jako materiał badawczy nauk filmowych w zakresie analizy fabuły i gatunku, jak i studium socjologiczne obrazu społeczeństwa. Jednocześnie niewiele badań dotyka dyskursu, który w tych filmach jest nie tylko obrazem komunikacji między postaciami, ale także ważnym narzędziem wyposażonym w elementy niewerbalne, uzupełniającym tło komunikacji. Artykuł niniejszy bada więc dyskurs filmowy w świetle analizy teorii dramaturgicznej Ervinga Goffmana, mając na celu ukazanie różnic między bohaterami obu tych dzieł. Wykazuje także cechy interdyscyplinarności badań na styku nauk o filmie i językoznawstwa w postaci analizy dyskursu filmów z różnego okresu.

Słowa kluczowe: koreańska kinematografia; Kim Ki-Young; *Pokojówka*; Erving Goffman; analiza dramaturgiczna; analiza dyskursu.

1. Introduction

Director 김기영(Kim Ki-Young) left legend movies in Korean screen history with his sense beyond the generation. After his huge successful work *하녀* (*Ha-nyeo*, a.k.a. *The Housemaid*), he made *Housemaid* film series: *화녀* (*Hwa-nyeo, Woman of Fire*), *충녀* (*Chung-nyeo, Insect Woman*), *살인나비를 쫓는 여자* (*Sarin nabi-reul jtotnun yeoja, A Woman After a Killer Butterfly*). Among them, *Housemaid*, which is the first movie of his serial works as well as considered to be a monumental work in the history of Korean thriller film. In 2010, director 임상수 (Im Sang-Soo) released the remake of *The Housemaid*, a lot of interests gathered in how he created a new drawing. Then in conclusion, two works has a lot of differences except the basic plot that is the housemaid and male master's sexual relationship shakes the family.

There were studies about the two films, in the aspects such as social characteristics and modernity, cinematic analysis and general review (e.g. Mok Hae-Jung 목혜정 2010; Kim Sun-Jin 김선진 2011; Lee Chae-Won 이채원 2011). However, discourse-centric researches regarding two works are still lacking. Discourse can be seen as an important device to not only the conversations of the characters, but also including the nonverbal elements. Furthermore, it can explore the meaning of the whole work. Therefore, this study has a significant meaning which compares the two films through a discourse analysis as well as runs the research in linguistic and Film Studies.

As that what already been stated above, the two films are different in some ways such as space background, time background and characters, although they share the same basic plot. This study seeks to find the difference between the original and the remake through a discourse analysis tool.

2. Theoretical background

2.1. Dramaturgical analysis of Erving Goffman

According to Schiffrin (1994: 5), there are six ways of discourse analysis – speech act theory, interactional sociolinguistics, ethnography of communication, pragmatics, variation analysis and conversation analysis. Among them, this paper focused on interactional sociolinguistics, especially Goffman's (1956) dramaturgy in social interaction. The reason for selecting Goffman's (1956) approach as an analysis tool is it can be a link between movie or drama and language.

Goffman (1956) developed the analysis of discourse in a unique way. He described the personal life of another person 'self' concept projected into the society as well as explained interaction discourse theory by saying the role of 'self' and how it is recognized on others. Each person who has a *self*, gives a definition about the same situation in one's separate way. The definition about one situation can be different by people's experiences, culture patterns and life orders. However, those factors can be formed by the conversation. A *self* realizes one's role through the discourse in an endless interaction then makes social symbol. Goffman compared discourse as a drama. He saw the social aspects that belongs to a discourse with the drama aspects which was the new paradigm at that time. Moreover, he didn't focused on the discourse itself, instead he did a new interpretation of the individual leading the discourse. Apply for the actual life of the various components in the theater is a unique feature of Goffman's theory.

2.1.1 Impression management

Goffman thought 'self' as a result of interaction actors and audiences. Also actors use various strategies in order to define the situation and get an impression on when he goes to situation. To define the situation, he can get some help from speaker and audience. But

Goffman believed that the subject who has a self, defines in perception of the dialogue by oneself and overcome the factors that are hampering analysis and on the situation in the process is more important. Goffman expressed this overcome process as an 'impression management'. Impression is a self-image from others. He classified appearance and attitude of the elements of this impression management as an individual dimension. Such as clothes, speaking way, attitude and intonation can show one's social level, characters and so on.

2.1.2. Role distance¹

When people are acting (living), they think their self-image is not fit with the role, role distance is happened. One's roles are different situationally. Role distance is able to work in life positively. It can give to relax tensions related to prestige, check the appearance of the self-extending beyond the role, reduce the burden even if one does not like the current role and decrease conflicts in interpersonal relationships.

2.1.3. Stigma

Stigma is a spoiled social identity. It can be a prejudice, but Goffman saw it as an individual's another role. Stigma has 3 types. The first one is 'Overt or external deformities'. Physical disabilities belong to it. The second one is 'Known as deviations in personal traits'. The psychological such as beliefs, thought, and mental illness are included to this. The last one is tribal stigma. Affiliation with a specific nationality, religion, or race can belong to it. The stigmatic actor has a

¹ The act of presenting your 'self' as being removed or at a distance from the role you are being required to play. For example, by keeping your eyes open when asked to pray or say grace, you communicate to the group by role distancing, that you are making no commitment to the role (http://sociologyindex.com/role_distancing.htm, accessed November 3, 2020).

tension with audiences, and should manage oneself to protect one's reputation.

However, Goffman provides only illustrative information to flesh out his methodological arguments. He is not concerned with how grammar and lexicon function both to frame what is being said and to affect situated assessments of what is conveyed at any one point in an encounter.

2.2. Discourse function analysis

Additional analysis was performed to compensate for the lack of Goffman's discourse analysis way. Cho Kuk-Hyun (조국현 1999) critically discussed J. R. Searle's functional classification of communication in speech act. Cho Kuk-Hyun (조국현 1999) pointed out the Searle's functional classification has the limitation because it was conducted by an inductive approach. Furthermore, he maintained 'illocutionary act'², which is a core concept of speech act theory, is justified unclearly and Searle only explained through the elements and combination rules as well as cannot find how a conclusion is derived (Cho Kuk-Hyun 조국현 1999: 534-535). With this base, Lee Byoung-Gyu (이병규 2015) introduced the new outline about the discourse function like the following.

² Illocutionary act is a term in linguistics of the various aspects of speech acts. In Austin's framework, locution is what was said, illocution is what was meant, and perlocution is what happened as a result (Kim Sung Yeol 김성열 2015:17).

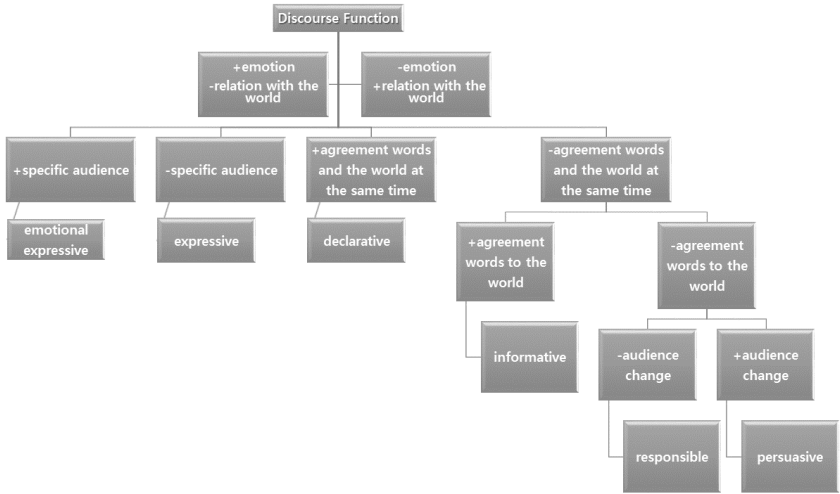


Figure 1. Lee Byoung-Gyu's (이병규 2015) discourse function analysis form.

3. Subjects of study

3.1. *The Housemaid* in 1960

The main characters in the movie are 6 people. The hero 동식 (Dong-sik), Dong-sik's wife, their daughter and son, factory worker 경희 (Kyung-hee) who introduced a maid in the house of Dong-sik, and the housemaid who is leading the film.

Dong-sik is a piano tutor of female factory workers. For economic stability, he also does private lessons in his house. He treats his weak and pregnant wife very well by doing something like massaging her feet and cooking instead of her. On the other hand, he has a passive and timid side by showing that he is dragged by his wife

and housemaid. Dong-sik's wife is a typically good wife and wise mother (현모양처 *hyeonmo yangcheo*, 賢母良妻)³ who does sewing work even when her health is awful during the pregnant and after giving birth the baby. She seems like the most multi-faceted character. At first, she is warm and self-giving, and then became cold-hearted person who tells housemaid to erase her baby. In the end, she lost her husband to housemaid and also shrank back. Dong-sik's daughter who has handicapped legs and mischievous son showed the confrontation with housemaid and adds tension to the movie. Kyung-hee became close to Dong-sik's family while getting private piano lesson from Dong-sik in his house. She introduced housemaid for Dong-sik's house while having a heart for Dong-sik. She is also one of reasons that housemaid seduces Dong-sik⁴. Housemaid is a femme fatale who causes the breakup of the Dong-sik's home. Director explains her personality through her acting. She smokes from her first appearance, and shakes the rat with her bare hands. Audiences can assume her offensive and little bit abnormal personality.

3.2. *The Housemaid* in 2010

The main characters in the remake movie are 6 people, too. The housemaid 은이 (Eun-ee), hero 훈 (Hoon), Hoon's wife 해라 (Hae-ra), chief maid 병식 (Byoung-sik), Hae-ra's mother and Hae-ra's little daughter 나미 (Na-mee).

Eun-ee is quite different from the original character. She is girlish, earnest, naive and silly in some ways. When Hoon comes to her room at the first time, she didn't refuse and even ask to him about the situation. That doesn't mean she waited that situation or enjoyed that. We can assume her stuffy and passive personality from Eun-ee and her friend's conversation. She became abnormal and represents her anger only after her miscarriage. Hoon belongs to the upper class

³ <https://ko.dict.naver.com/#/entry/koko/a65353012d2149a58040aedd06155786>, accessed December 28, 2020.

⁴ After Kyung-hee's piano private lesson, housemaid comes to Dong-sik's room and starts to lure him. She said to him: "Teach me piano like you do to Kyung-hee. I don't want to lose her".

who can get and enjoy all of he wants. For him, Eun-ee is just a plaything for pleasure as well as he thinks that his wife is in a lower position than him, not an equivalent position like normal couples. We can also see how arrogant he is through his behavior and words to his mother-in-law who is generally a difficult person to treat in Korea. Hea-ra is a typical woman from the rich family. Until the middle of the movie, she seems not that bad relatively comparing with other rich people like Hoon, Hae-ra's mother. But after she knew the news that Eun-ee has Hoon's baby, she reveals her true colors. She speaks rough words to Byoung-sik, slaps Eun-ee's cheek as well as makes Eun-ee lost her baby. Hae-ra's mother is a more vicious character. She makes Eun-ee falling down to the ground from the chandelier intentionally in order to Eun-ee's miscarriage even in front of her little granddaughter. And from her lines, we can find how snobbish she is. Generally, the most friendly person to Eun-ee in the movie is Hae-ra's daughter Na-mee. After 'chandelier' incident, she is the only one who says sorry for Eun-ee. And when Eun-ee burns herself to death, she looks at her until the last time through the window. In 2010 *Housemaid*, the most interesting character is Byoung-sik. Some of people compare her and Kyung-hee but their roles and characters are totally different. Byoung-sik has been worked as a maid and butler for a long time since Hae-ra was a child. As after a long period of working, she not only plays her cards right, but also has sharp eyes. She plays a big role in making this movie as a black comedy through her lines like '아더 메치(ah-deo-me-chi)'⁵.

⁵ 아니꼽고 더럽고 메스껍고 치사하다 (disgusting, dirty, nauseous, shameful), <https://zh.dict.naver.com/#/entry/kozh/ed4edc0b26c74b6c9251aa9484e5b164>, accessed December 28, 2020.

4. Discourse analysis

4.1. Discourse analysis criterion

As stated above, this paper applied 3 criterion ‘impression management, role distance and stigma’ from Goffman. But, Goffman provides only illustrative information to flesh out his methodological arguments. He is not concerned with how grammar and lexicon function both to frame what is being said and to affect situated assessments of what is conveyed at any one point in an encounter. Therefore, this paper applied one more criteria, discourse function analysis. Lee Byoung kyu (이병규 2015) introduced new analysis form based on Cho Kuk Hyun (조국현 1999). However, this system is not only inconsistent but also not fit to into the discourse, in other words conversation. Among them persuasive and responsible functions are used in a lot of conversations, while expressive function usually belongs to writings such as essays, travel notes and diaries. This problem is happened because they defined the ‘discourse’ unsurely. This paper defines ‘discourse’ as spoken language and written language is ‘text’ (Jung Hee-Ja 정희자 2008: 23). Therefore in movie discourse, criterion should be different. Three basic factors are as follows.

- 1) Speaking to the audience or speaker (oneself)
- 2) Existence of the specific audience
- 3) Requirement of the behavior change.

Using those 3 standards, this paper made different criterion about discourse functions as figure 2.

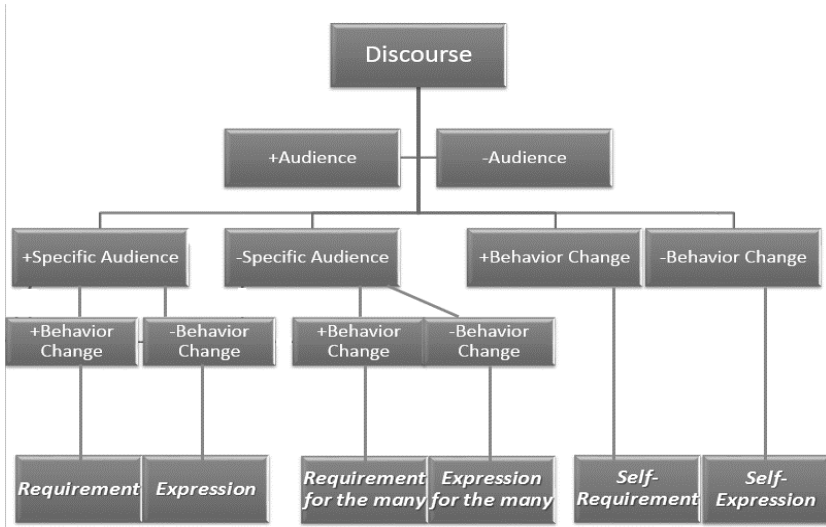


Figure 2. The discourse function analysis form.

4.2. Discourse analysis

This paper analyzed similar scenes from the original and the remake. Let us look at the scenes one by one ⁶:

⁶ There are 6 discourse functions in figure 2. Abbreviations of the name are indicated in the discourse analysis as follows:

Requirement: REQ.

Expression: EXP.

Requirement for the many: REQ.M.

Expression for the many: EXP.M.

Self-Requirement: S.R.

Self-Expression: S.E.

(1) The first appearance of a housemaid (1960)

housemaid: 담배 싫은가봐 It seems like you hate smoking. - EXP
Kyung-hee: 담배 피는 처녀가 어딴어? What happened to that 'pure' girl? * - EXP
housemaid: 그르치만, 난 여기 있는 여공들한테 배운걸? Well, I learned from the other factory girls. -EXP
Kyung-hee: 그런걸 본받다간 제뜨기가 돼. If you keep picking up those habits, you will be like a crashing plane⁷. -EXP
housemaid: 제뜨기? A plane? -REQ
Kyung-hee: 휴우우 쿵! Whooooo boom! -EXP
housemaid: 아이 불쌍해. Wow, pitiful. -EXP
Kyung-hee: 세상일은 다 그르케 되는 거야. 음악선생 댁에 갈 생각 읊어? Everything will be like that. How about heading to the music teacher's house? -REQ
housemaid: ** 았았던 자리엔 폴도 안 난다던데. I heard he's a stingy bastard. -EXP
Kyung-hee: 돈만 받으면 되잖어. If you just make some money, it'll be fine you know. -REQ
housemaid: 얼마 줘요? How much do they pay? -REQ
Kyung-hee: 내가 천원 보태서 오천원 주지. I'll add one thousand won, and give you five. -REQ
housemaid: 보따리 싸야겠군. It's a done deal. -S.R.

(2) The first appearance of a housemaid (2010)

Eun-ee's friend: 지붕꼭대기에서 누가 떨어졌다나봐. Seems like someone fell from the roof! -EXP
Eun-ee: 자살이야? Is it a suicide? -REQ
Eun-ee's friend: 모르지. Don't know. -EXP
Eun-ee: 구경가보자 언니. Sis, let's go see. -REQ
Eun-ee's friend: 어머 미쳤나, 사람이 죽었다는데 구경은 뭘 구경이냐. Are you crazy? How could you say that when someone's dead? -EXP
Eun-ee: 가보자 이따가! Then, let's go later on! -REQ
Eun-ee's friend: 희한한 애 다 보겠네. You're so weird! -EXP

⁷ like a jet crashing (during the war that they have seen), her life will be destroyed or can't find a man because of smoking.

From the housemaid's first appearance, we can find her character is not a typical woman during that time. Maybe she got stigma kind of 'bad girl' from this scene, because of the cigarette.

In the remake first scene, we can see both of the housemaids' characters are totally different. Eun-ee nagged her friend to go and see a person's suicide place in a naive voice. Her intention seems not deep. It is just a curiosity like a child.

(3) Meeting of Eun-ee and Byoung-sik (2010)

Byoung-sik: 어쨌든 남의 집에 허락도 없이 들어간 격이니 미안해요. Anyways, I am sorry for going in your room without permission. -EXP

객식구를 새로 들인다는 일이 워낙 조심스러워서. You know, we have to be careful during the process of hiring new members. -EXP

뭐 이력서랑 소개서 다 받아봤구, 또 이렇게 면접도 하구 있지만, 난 나 대로 어떻게 하고 사는 사람인지 알고 싶었어요. Anyways, I have received and reviewed your resumé and recommendation letter and thus wanted to interview you. Furthermore, I had to see how you live in order to consider you. 이해해줘요. I hope you understand. -REQ

Eun-ee: 네... Sure.... -EXP

Byoung-sik: 말이 별로 없군. 입이 무겁네. It seems like you've got nothing to say. You're lips are sealed. -EXP

평택에 쪼끄만 아파트두 있다며? You have your own place, right? -REQ

Eun-ee: 네, 전세 졌어요. Yes, I rented it out. -EXP

From (3), housemaid (Eun-ee)'s personality is exposed more clearly. Byoung-sik is trying to find Eun-ee's character. And when Eun-ee got passed, Byoung-sik will be her boss. That is why she doesn't try to manage her impression. For people in high positions, they don't need to disguise themselves in front of the people in low positions. On the other hand, Eun-ee's behavior is very calm. We can assume that is part of the impression management as an employee.

(4) The housemaid's first day of work (1960)

Byoung-sik: Dong-sik: 누구야. Who is that? -REQ

Kyung-hee: 선생님이 먼저 부탁한 애예요. That is the maid that you asked about before. -EXP

Dong-sik: 오, 그렇군. Oh, I see. -EXP
(housemaid found the rat and captured its tail with a bare hand.)
Dong-sik: 쥐는 약으로 잡도록 해. 쥐약을 선반에 있으니. Trap
the mouse with poison! It's in the cupboard. -REQ

(5) The housemaid's first day of work (2010)

(Eun-ee and Byoung-sik is standing behind Hae-ra.)
Hae-ra: 자세한 애긴 아줌마랑 다 하신거죠? 저두 아줌마만 믿고
들이는 거예요. 잘 부탁해요. You talked with the lady about
exactly how things work around here, didn't you? The reason I hired
you is because I trust only her. Please do you're best. -REQ
Eun-ee: 천만에 말씀 제가 잘 부탁드립니다. Of course I will
do my best. -REQ
Hae-ra: 배 진짜 부르죠. I am really showing! -EXP
Eun-ee: 네 진짜 그러네요. Yes, you are. -EXP

The housemaid didn't make audiences disappointed. She doesn't care about her impression or stigma. From her first work day, she shows her raw personality by catching the rat⁸ with a bare hand.

The first appearance of Hae-ra also shows her impression. She is doing her yoga and Eun-ee and Byoung-sik are standing behind her. We can assume that Hae-ra thinks her yoga is more important than saying hello to the newly coming housemaid. Then, through Hae-ra and Eun-ee's voices, we are able to know that they are having a typical relationship between rich hostess and the housemaid. Hae-ra's voice is high and confident, while Eun-ee's voice tone is low and timid.

(6) The relationship with children (1960)

housemaid: 뭘 보고 있어? - What do you need? -REQ
son: 나 물 줘 줘. (housemaid gives a glass of water.) Give me some
water. -REQ
daughter: 그 물 먹지 말어. Don't drink it! -REQ
son: 왜에? Why not? -REQ
daughter: 쥐약이 들었으니까. There's rat poison in there! -REQ
housemaid: (housemaid gives a glass of water again) 야. Hey! -REQ

⁸ Rat is similar to housemaid. They are invisible and go some route which family don't use. And they lived where no one live.

(Son shakes his head. Housemaid takes away a glass of water and shows them drinking. And then close the kitchen door.)

(7) The relationship with a child (2010)

(Eun-ee listens this conversation during her working.)

Hae-ra: 새로운 아줌마 좋아? Do you like the new housekeeper? -REQ

Na-mee: 내가 너무 예쁘니까 그 아줌마는. She really likes me. -EXP

Hae-ra: 아줌마가 그랬어? Did she say that? -REQ

Na-mee: 아니. No. -EXP

Hae-ra: 그럼 어떻게 알았는데? So how do you know? -REQ

Na-mee: 얼굴에서 나와요. It showed on her face. -EXP

Even as a child, Dong-sik's son makes his role as a master in front of the housemaid. This behavior is quite different when he was with his family. From his line linked up to daughter's saying, we can find out why they don't have a good impression for housemaid. Moreover, housemaid doesn't try to make her impression better. She takes away a glass of water, and drinks till the end with a defiant stand. Through her actions, she makes her stigma very firm.

In 1960 movie, the only one character who has the first type stigma (overt or external deformities) is Dong-sik's daughter. Later, Dong-sik and Dong-sik's wife tell her "We can be happy if you can walk". This is kind of harsh stigma for a girl.

Eun-ee is a kind housemaid. At first meeting with Na-mee, Eun-ee keeps looking at her face and smiled. From her action, Na-mee starts to have a good feeling. Na-mee use 'that lady' and it seems like Eun-ee is not there, but she is serving dinner and listening all of things.

(8) Having a good feeling to hero (1960)

(He gives back cigarette to housemaid and lights a fire.)

Dong-sik: 우리 집에선 좋은 걸 배워. You should learn good things in our house. -REQ

housemaid: 나두 경희마냥 피아노를 배우구 싶어요. (She stretches her hand to Dong-sik) I want to learn to play piano like Kyung-hee. -REQ

Dong-sik: 얘기해두지만 피아노는 절대로 만지면 안돼. 알았지. As I told you before, you must never touch the piano, got it? -REQ

(9) Having a good feeling to hero (2010)

(Hoon 이 피아노 치는 장면을 보고 놀라워 함. 대사는 없음 -
Eun-ee is amazed to see Hoon's playing the piano. There is no
dialogue.)

Before this scene, Dong-sik's son saw housemaid's cigarette and made fun of her as a punk and gave her cigarette to Dong-sik. Dong-sik gives back to her the cigarette and lights a fire and then, she shows her ambition or jealousy to Kyung-hee from here.

Interesting factor is housemaid hardly suffer a role distance. Role distance is happened to people when they feel impression managements are hard. We can find it from Dong-sik. He tries to be a good father and husband. But after spending the night with the housemaid, he lives in agony. However the housemaid scarcely gets any role distances because she doesn't manage her impression.

(10) The first night of the housemaid and the hero (1960)

Dong-sik: 웬일이야 What is it? - EXP

housemaid: 추워서 더 밖에 못 있겠어요. It's too cold outside. -
EXP

담배 하나 줘요. Give me one cigarette -REQ

이 판에 나도 수지 좀 맞춰야죠... I also need to take advantage of
this arrangement. - EXP

(she is holding Dong-sik)

Dong-sik: 이거 못봐? Don't grab me! -REQ

이젠 너까지 못되게 구니. You're also pushing me around. -EXP

housemaid: ㅎㅎ 이까짓 담배 아까워서요? 미스 조 옷을 찢은 건
괜찮구요? Does one cigarette really count as 'pushing you around'?
Do you see ripping Miss Cho's clothes as acceptable?

아주머니한테 일러주까부다. 두 사람이 신나게 놀드라구. I
might just tell your wife. It seems like you two are having fun. -
EXP, the hidden meaning is REQ

Dong-sik: 얘! YOU! -REQ

(Housemaid goes to her room from the piano room. Dong-sik
follows her.)

housemaid: 여기 들어오셨으면 약속하세요. 나도 피아노를
배워주구, 미스 조마냥 껴안아두 주겠다구요. Since you came in
here, promise me that you'll teach me to play piano and embrace me
like Miss Cho. -REQ

Dong-sik: 너 미쳤니? Are you crazy? -REQ
housemaid: 난 죽어도 좋으니까 미스 조에게 지긴 싫어요. Even if I die, I hate the thought of losing to her. -REQ
(She is holding Dong-sik again. She is taking off her clothes. Dong-sik is trying to go out, but she blocking the way. She holding him and go inside the room.)

(11) The first night of the housemaid and the hero (2010)

Hoon: (He comes with wine) 쉬이이이. Shhhhhhhhh. -REQ
(Gives wine to Eun-ee)
Hoon: 다 마셔요. Drink it all. -REQ
(Eun-ee drinks wine)
Hoon: 함 봐요. 이불 치워버려요. Just let me see. Take off the blanket. -REQ

In the original film, housemaid actively lures Dong-sik during the wife's absence. Dong-sik is too powerless to fight with housemaid. He tries to refuse her several times, but at last he lost. At this point, we know that he failed to managing impression as a good husband and father. Furthermore, he is stigmatized as a cheating husband.

During the night of family vacation, Hoon visits Eun-ee's room suddenly. Then, he forced her to drink wine and requires to her to remove the blanket very naturally. In 1960 movie, housemaid character doesn't care about her impression as well as in the 2010 film, Hoon is the most unselfconscious about the impression management. He went to Eun-ee's room even his wife and daughter were sleeping under the same roof.

(12) The After that night (1960)

Dong-sik: 피아노를 만지지 말어. Don't touch the piano! -REQ
housemaid: 여보. Honey. - EXP
Dong-sik :미쳤니? Are you crazy? -REQ
housemaid: 뭐 잘못됐어요? Did I do something wrong? -REQ
Dong-sik: 다신 여보라고 부르지마. Don't call me "Honey"! -REQ
housemaid: 당신은 너무 해요. You are so mean.- REQ
Dong-sik: 당신도 그만 뒤. You should stop. - REQ
housemaid: 뭐래두 첩이 됐으니 하녀보단 나은게 있어야 되잖아요? Anyways, now that I am your second lover, shouldn't you be treating me better than this?- REQ

Dong-sik: 아무 소리두 말란 말야! Would you stop nagging already?
– REQ

housemaid: 화내지 마세요. 아주머니가 오시면 서로 모른척
해야죠. 난 처녀가 아니예요. 이젠 시집가기 다 틀렸어요. 제발
버리지 마세요. 앞으론 하녀 월급도 안 받고 담배도 안 팔테니.
내두지만 마세요. Don't be angry. If your wife comes in, pretend it
never happened. I am not a virgin anymore, so I can no longer be
married. Please don't kick me out. From now on, I won't ask for
money or smoke, so don't ignore me! – REQ

(Dong-sik covers his face with his hands painfully.)

(13) The After that night (2010)

(Eun-ee did make-up and goes to the piano room with his breakfast.
Hoon nods her come to his side. There is a check on the piano.)

Hoon: 집어 넣으세요. Take it with you. – REQ

(Eun-ee blinked and rolled her eyes, then comes out with the check.
She sits on stair and looks at the check.)

After that night, housemaid calls herself as a second (mistress) in a blameless attitude. She keeps talking about her requirements, even though after Dong-sik expresses (expressed) his agony and pain. Only after Dong-sik shouted out, she changed her attitude. We can tell this is the first impression management of housemaid. It means this is the first event which makes her scared (or bothers her). She makes her as a pity woman in order to make Dong-sik can't ignore her and that night.

In the remake, the reaction is too cliché. Rich man gave his money, and poor woman felt deeply disappointed. Before Hoon's money, Eun-ee thought herself differently like the housemaid in 1960. She did make-up heavily and go in to the Hoon's piano room proudly. Then, Hoon's money made her feel a role distance. Through the money, she realized that she is still nobody for him. And we can see Hoon barely use expression function. Everything is requirement and order.

(14) Lost Child (1960)

(Wife goes to the back of housemaid who is playing the piano without melodies.)

Wife: 애 아버지한테 들었어. 네가 태중에 있다는 걸. I heard from my husband that you're pregnant. -EXP

housemaid: 나가라면 나가겠어요. 전에 있던 숙소에 가서 여공들한테 선생님의 애를 가졌다면 멕여는 줄거예요. 억울하다고 생각해서요. If you tell me to leave, I guess I will have no other choice. I'll go back to the place I stayed before and tell the factory girls that I am having the teacher's baby, and they will take care of me. They will agree that it's unfair. -EXP, hidden meaning is REQ

Wife: 내 말 좀 들어. 여자끼리는 서로 통할 수도 있구, 서로 힘이 될 수도 있지 않아? Listen to me. Between women, can't we put everything out there? -REQ

물론 떳떳한 남편이 있다면야 애도 쓰고 먹을 것을 먹고 애 낳는 것도 도울 수 있지만 넌 아무 도움도 못 받을테니 난 네가 불쌍하기 짝이 없어. (She is holding housemaid's hands) Of course, if you have an honorable husband, I can help you, feed you and be there when you have your baby but because you don't have one, I feel sorry for you. -EXP

이렇게 됐으니 내가 힘이 돼 주마. Because it ended up like this, I have another idea. -REQ

난 너를 귀여운 동생처럼 생각해왔어. I have always thought of you as my cute younger sister. -EXP

housemaid: 전 아주머니 하란대로 하겠어요. 전 아주머니 괴롭히고 싶진 않아요. (housemaid cries) I will do as you say. I don't want to bother you. -EXP

Wife: 그럼 이렇게 해줘 Then, do this for me. (She whispered to housemaid, then housemaid sobs over the piano) -REQ

(Wife went back to the first floor)

Dong-sik: 어떻게 됐어? How did it turn out? -REQ

Wife: 며칠 안으로 대책을 세우기로 했어요. In a few days we planned the necessary steps. -EXP

Dong-sik: 고맙소 Thanks. -EXP

Wife: 공든 탑을 쉽게 무너뜨릴 수야 없잖아요. The life that we built together (The tower that cost us strenuous effort to erect/ Hard work is never wasted) cannot easily be destroyed, you know. -EXP
(housemaid 의 비명소리. 계단 아래로 housemaid 가 쓰러져 있다.)

(15) Lost Child (2010)

Hoon: 허. Huh. -S.E

Eun-ee: 옴쓰~ Oops~ -S.E

Hoon: 아줌마 거기서 뭐 하는 거예요? Excuse me, what are you doing? -REQ

Eun-ee: 몸이 좀 으슬으슬해서요. Well, I was a bit chilly. -EXP

들어와서 같이 하실래요? Would you like to join? -REQ

Hoon: 허허허허 Hohohoho (어이 없다, feels absurd) -S.E

Eun-ee: 싫음 관두고. If you don't want to, no pressure. -EXP

쌍둥이들 나왔어요? Were the twins born? -REQ

Hoon: 아줌마 왜 이래요? Why are you being like this? -REQ

Eun-ee: 저 임신했어요. (Hoon is astonished) 근데 이 집
사모님들한테 들켰어요 다. 뒤지게 맞았어요 뺨따구.

1 억주시겠대요 애 떠면. I got pregnant, but the house Mesdames
found out and they slapped me. They told me that if I get the
miscarriage surgery, they will give me 1 million dollars. - EXP

근데 나 낳을거예요 이 얘기 But no matter what, I will have this
baby. - S.R + REQ

Byoung-sik : 자네 거기서 뭐하는 짓이야? 당장 기어나오지 못해?
What do you think you're doing? Get out right now! - REQ

(Eun-ee vomits blood)

Eun-ee : 당신네 요만큼도 날 인간 취급하지 않았다는 거 알아요.

I know that you all are treating me like shit -EXP

하지만 이 얘기 당신 얘기예요!! But this baby is yours!! -REQ

(She discharges blood in bathtub.)

Dong-sik confessed to his wife the truth by taking the risk of the ruin of his impression. After much consideration, she goes to the housemaid's room and starts to persuade her to remove her baby in a soft but strong manner. From this scene, we can see two new roles of female characters. Dong-sik's wife was a very calm and kind person and housemaid was doing everything in order to achieve what she wants. However, at this part, they changed and show us different aspects. We don't know which characters are real. According to Goffman, maybe these are also their genuine personality like a persona. And Dong-sik is still very weak and dependent on the two women⁹.

⁹ This is can be seen from the following conversation: "Dong-sik: How did it turn out? Wife: In a few days we planned the necessary steps. Dong-sik: Thanks."

Also from the 2010 film, we can see a new Eun-ee. In 1960, the housemaid seduced Dong-sik during his wife's absence. In 2010, Eun-ee became little bit awkward when Hae-ra is gone for giving birth her twins. Eun-ee shows a huge role distance from this part. She doesn't care who she is, and who Hoon is. She insists her baby is Hoon's, over taking a bath in Hoon and Hae-ra's bathtub.

5. Conclusion

The two works have the same basic plot that tragedy occurs after a housemaid enters a wealthy family. It can be seen that the important parts of the film's center are the same, and the study compared and analyzed those seven scenes focused on discourse (The first appearance of housemaid, The housemaid's first day of work, The relationship with children, Having a good feeling to hero, The first night of the housemaid and the hero, The After that night and Lost Child). However, the backbone of the movie was similar, the character of the housemaid and the hostess were different. As well as new characters Byoung-sik and the mother of the hostess in the 2010 appeared to create a new story.

There were studies about two films, such as the social characteristics and modernity, genre analysis and general review. However, discourse-centric researches regarding the two works are still lacking. Discourse can be seen as an important device to not only the conversations of the characters, but also including the nonverbal elements. Furthermore, it can explore the meaning of the whole work. Thus, this study made a discourse functional analysis framework based on Erving Goffman's (1956) dramaturgical analysis and Lee Byoung-Gyu (2015) discourse analysis framework to find out the two films through discourse. Based on this, it was intended to analyze the discourse of the same scenes, which is the center of movies in the 1960s and 2010s to identify the differences.

The limitation of this study is that the entire script was not covered. Therefore, in the future, to proceed with research to fill in the gaps while dealing with the entire script of one work through a discourse approach.

Bibliography

- Chinese-Korean Naver Dictionary. 2020.
<https://zh.dict.naver.com/#/entry/kozh/ed4edc0b26c74b6c9251aa9484e5b164>, accessed December 28, 2020.
- Cho, Kuk-Hyun (조국현). 1999. 의사소통 기능 분류의 타당성 문제: Searle 이 제시한 화행 분류기준의 고찰 Uisasotong Gineung Bullyu-ui Tadangseong Munje: Searle i Jesihan Hwahaeng Bullyu-gijun-ui gochal (Kritik an Searles Sprachakttypologie: Die Frage nach der Adaquatheit der Kriterien fur die Typologie der Kommunikativen Funktion). *독일문학 Dok-il Munhag (German Literature)* 40 (3): 529-549.
- Goffman, Erving. 1956. *The Presentation of Self in Everyday Life*. New York: A Doubleday Anchor Original.
- Jung, Hee-Ja (정희자). 2008. *담화와 문법 Damhwa-wa munbeob. (Discourse and Grammar)*. 서울: 한국문화사 Seoul: Korean Culture Company.
- Kim, Sung-Yeol (김성열). 2015. 상호작용 사회언어학에 근거한 영화의 담화분석 Sangho-jagyong Sahoe Eoneo-hag-e Geungeohan Yeonghwa-ui Damhwa Bunseog (*Discourse Analysis of the English Movies Based on Interactional Sociolinguistics*). 공주대학교 교육대학원 석사학위 논문 Gongju Daehaggyo Gyoyug Daehag-won Seoksa Hagwi Nonmun (Gongju University Graduate School of Education, M.A. Thesis).
- Kim, Sun-Jin (김선진). 2011. 영화 ‘하녀’의 근대성 인식 연구 – 1960 년 김기영 감독작 하녀와 2010 년 임상수 감독작 하녀 비교를 중심으로 Yeonghwa ‘Hanyeo’-ui Geundaeseong Insig Yeongu: 1960-nyeon Gim Giyeong Gamdogjag Hanyeo-wa 2010-nyeon Im Sang-su Gamdogjag Hanyeo Bigyo-reul Jungsim-euro (The Recognition of Modernity Represented in the Film *Housemaid* – Focused on Comparison Between Original *Housemaid* in 1960 and Remake *Housemaid* in 2010 –). *디지털 디자인학 연구 Dijiteol Dijain-hag Yeongu (Journal of Digital Design)* 11 (1): 91-100.

- Korean Naver Dictionary. 2020.
<https://ko.dict.naver.com/#/entry/koko/a65353012d2149a58040aed06155786>, accessed December 28, 2020.
- Lee, Byoung-Gyu (이병규). 2015. 담화 기능과 그 체계 Damhwa Gineung-gwa geu Chegye (A Study on Discourse Function and the System). *반교어문연구 Bangyo eomun Yeongu (Journal of Bangyo Language and Literature)* 41: 239-261.
- Lee, Chae-Won (이채원) 2011. 스릴러에서 블랙코미디로, 두 〈하녀〉 비교 연구 Seurilleo-eseo Beullaek Komidi-ro, Du 〈Hanyeo〉 Bigyo Yeongu (From a Thriller into a Black Comedy: a Comparative Study of an Original Film and the Remake Film). *문학과영상 Munhag-gwa Yeongsang (The Journal of Literature and Film)* 12 (2): 507-540.
- Mok, Hae-jung (목혜정). 2010. 김기영 〈하녀〉와 임상수 〈하녀〉의 사운드 비교분석 Kim Ki-young 〈Hanyeo〉-wa Im Sang-soo 〈Hanyeo〉-ui Saundeu Bigyo Bunseog (The sound analysis and comparison of *The Housemaid* by Kim Ki-Young and *The Housemaid* by Im Sang-Soo), *씨네포럼 Ssine poreom (Cineforum)* 11: 61-96.
- Role Distancing*, http://sociologyindex.com/role_distancing.htm. Accessed November 3, 2020.
- Schiffrin, Deborah. 1994. *Approaches to Discourse*. Oxford: Blackwell.
- 하녀 Ha-nyeo (The Housemaid)*. 1960. Directed by Kim, Ki-Young (김기영). 한국문예영화사, 김기영프로덕션 (Hangug Mun-ye Yeonghwa-sa, Kim Ki-Young Peurodeogsyeon (Korean Literature Film History, Kim Ki-Young Production).
- 하녀 Ha-nyeo (The Housemaid)*. 2010. Directed by Im, Sang-Soo (임상수). 싸이더스, 미로비전 Ssaideoseu, Mirobijyeon (Sidus, Mirovision).