

# The Ethical Exploration of the Movie “KIM JI-YOUNG, BORN 1982” from the Perspective of Feminism

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**Abstract:** The Korean film “KIM JI-YOUNG, BORN 1982”, a remake of the novel of the same name, attracted strong social attention as soon as it was screened. The film depicts the survival group of middle-aged women in Korea and the entire Eastern society with its feminist core, reflecting the East The living conditions and inner references of middle-aged women in society represent the symptom of the era of family ethics in the current social development. The article attempts to use feminist related theories to read and interpret the film text, explore the symptoms and ethical appeals of the times represented and contained in the film, in order to observe the expression of emotions and self-worth of women in the whole family, work and society. achieve.

**Keywords:** Feminism; “KIM JI-YOUNG, BORN 1982”; Ethical research

## 1 Introduction

“KIM JI-YOUNG, BORN 1982” is a South Korean “phenomenal movie” with a good box office and reputation. The film has more than 3.6 million viewers in South Korea alone, and the box office is as high as 30.3 billion won. Including: The Best Actress Award and Best New Director Nomination Award at the 56th Korean Film Daejong Awards in 2020, the Best New Director Award at the 56th Baeksang Art Awards in 2020, etc., in Korea’s authoritative Naver The movie-watching women on the website gave a super high score of 9.12, and the Chinese Douban also gave a high score of 8.7.

At the same time, “KIM JI-YOUNG, BORN 1982” is another typical feminist ethical film. “Kim Ji-Yong” is the name that appears most frequently among young and middle-aged women in South Korea. This name is also symbolic in another meaning. The expression and appeal of feminism. The hot screening of the film has aroused strong resonance among Korean women. For a time, many Korean women collectively spoke up, making gender relations and feminism once again a topic of social concern. This article attempts to use feminist related theories to read and interpret the film text, in order to explore the symptoms and ethical appeals of the times represented and contained in the film, and to observe women’s life emotion expression and self-worth in family, work and social class Realized demands.

## 2 Family ethics in the thought of “Female Virtue”

Since the birth of film, there has been an extremely deep connection with gender. As the main research method of feminist culture, “gender criticism” exposes the inequalities in the process of film and television cultural dissemination, and at the same time integrates gender cultural awareness. Discuss in the mainstream consciousness. [1]

In the movie “KIM JI-YOUNG, BORN 1982”, the family environment where Jin Zhiying grew up is all bound by the thoughts of female virtues, and all the norms of behavior are subject to the traditional ethics of “three obediences and four virtues”. There is no individual. Freedom can be said, and Kim Ji-Yong’s life and growth experience is only a microcosm of ordinary families in Korea and even in Eastern countries in the Confucian cultural circle.

Under the confinement of female morality, the family ethics concept of “father as son” has evolved into the orthodox convention for female growth. In the film “KIM JI-YOUNG, BORN 1982”, Kim Ji-Yong was characterized by his father from birth. It’s a bad luck for the family to give birth to a girl. When Kim Ji-Yong met a stranger when she was almost adult, she was reprimanded by her father, as if she defined it as the absurd logic of “the victim is guilty.” And the family ethics of “husband as wife” is the orthodox shackles that women cannot escape after they get married and give birth to children. “Unmarried from the father, married to the husband, and married to the husband, the husband died from the son”, women’s hard life will be confined to female morality. There is no possibility of getting out in the purgatory of thought.

In the family ethics of “female morality”, the perception that women always accept is that “men can’t be wrong, but women are always wrong.” This kind of hegemonic logic, even the traditional family concept of patriarchal family in the current society Even the old-style social thought that men are superior to women is becoming more prominent under the imprisonment of “three obediences and four virtues” and other female moral thoughts.

## 3 “Colored” stereotyped workplace ethics

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KIM JI-YOUNG, BORN 1982 It is true that in the workplace, because of the relationship between employment and being employed, workplace ethics is based on this relationship. Influenced by the traditional feudal hierarchical system of “monarchs, ministers, fathers and sons”, there are also “boss as employees” in the workplace. The tradition of “the superior is the lower-level program”, and under the patriarchal society, the alienated ethics of “male as the female program” has even been derived in the workplace. In the film “KIM JI-YOUNG, BORN 1982”, Kim Ji-Yong has withstood a lot of “colored” stereotypes in the workplace under the oppression of patriarchy. No matter how hard he struggles, he can’t get rid of the society and the times in the workplace. The fate of women.

Under non-colored stereotypes of workplace oppression, Kim Ji-Yong in the film “KIM JI-YOUNG, BORN 1982” was doomed to be “resigned” from the moment he set foot on the job. No matter how hard you work and actively work, you still can’t enter the “five-person core team”. The reason is just because Kim Ji-Yong is a woman who gets married and has children, which will hinder the team’s work efficiency, and all the men who enter the core team are men; he has always been regarded as his idol. Leader Kim, the boss of the spiritual mentor, will still be relentlessly scorned by the male boss who ridicules that “it should be a boy”; the other side, as the husband of Kim Ji-yong, even applies for statutory after learning of his wife’s illness “Parental leave” will be labeled by colleagues and even mothers as “a man who cares about his wife should not have a career at the same time.” This kind of workplace oppressive robber logic, and Daxian, who has always cared for his wife, is in the workplace oppression of colored glasses. Can only give in helplessly. It can be seen from this that women in the workplace seem to be oppressed or even “outlined”. Under such circumstances, it is difficult for women to realize their personal value in the workplace.

#### 4 Social ethics of “Mom Chong” metaphor

From the perspective of social ethics, Marx pointed out in “Das Kapital” that “people have certain social relations, but it takes the illusory form of the relationship between things and things before people. Therefore, to find a metaphor, we have to Escape to the illusion of the religious world. There, the products of the human brain appear as independent things that are animate, and have relationships with each other and with people. In the commodity world, the products of human hands are the same. I call this. Fetishism.”<sup>[2]</sup> Marx criticized “fetishism” from the perspective of social ethics, in order to expose the enslavement of capitalist monetary capital to human nature.

In the capitalist Korean society, there is a lot of subservience and even belief in “fetishism”, and the restraint and even enslavement of individuals, especially women, is already heinous. In the movie “KIM JI-YOUNG, BORN 1982”, as a member of the ordinary female group, Kim Ji-Yong’s individual value seems to be impossible to realize. From birth to adulthood, from entering society to entering the workplace, from being forced to leave to becoming The full-time wife is totally controlled by the social order of fetishism, and even loses her individual value in the metaphorical social ethics of the “mummy” and becomes a slave to social capital. When he first entered the society, he was instilled in the absurd saying of “slut shame” by his father. Even when he was coaxing children on the roadside, he was ridiculed by passers-by as a “fateful parasite”. He was overworked to the point where he went to see a doctor but was labeled The absurd label of “women are useless”, even when they bought coffee in a coffee shop, they were insulted by passers-by as a “mother bug”. The long suppressed emotions suddenly erupted like a volcanic eruption. Kim Ji-Yong could no longer tolerate such social logic. Her prejudice and oppression, women’s equality, freedom, and fraternity spurted out of her heart. Kim Ji-Yong never swallowed her voice and chose to flee this time but bravely faced the accusations. At this time, the film has reached what she wants to convey. The theme means the climax.

Under the metaphorical social ethics of “mother bugs”, Kim Ji-Yong is defined as “worms” that live by men. They are parasites of society and vassals of the family. They are worthless at all, and feminism is in “mothers”. “The metaphorical social ethics vowed to break down all barriers, with the intention of constructing a true equality and free fraternity ethical spirit.

#### 5 Conclusion

The movie “KIM JI-YOUNG, BORN 1982” through the heroine Kim Ji-Yong from birth to growth and the various stages of life through the family, from being labeled as “mouldy” at birth to being instilled “wrong” when he grew up. All women”, they were classified as “women useless” after adulthood, and they were defined as “mom bugs” after they got married. As a member of ordinary women, Kim Ji-Yong’s individual aspirations and life values are in the patriarchal/patriarchal society It has been suppressed or even obliterated. From family to work to society, Kim Ji-Yong is under multiple pressures and even discrimination. Starting from the spiritual connotation of feminism, the film reveals the survival dilemma and individual oppression of middle-aged women, in order to explore the symptoms of the family ethics in the social development of the Eastern Confucian cultural circle, and try to reject the “pleasure” to break the patriarchal society Of suppression.

In summary, “KIM JI-YOUNG, BORN 1982” is a symbolic emery of the Korean middle-aged female group, representing the plight of individual survival and the barrier of personal value of ordinary women from family to work to society. There is an insurmountable gap between ideal and reality. Feminism intends to construct a fair and just society free from exploitation and oppression under the ethical framework. This society is a reasonable social form that humans yearn for, and it will guide human society as a metaphysical social ideal.<sup>[3]</sup>

#### References:

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