# A Declaration of Love all the Same: *Chicago* and *Modern Boy*

Yujung Lee
(University of Hawaii)

## ABSTRACT

Due to the remarkable changes in the early twentieth century, the new invention and technology impacted peoples' everyday lives and people started to use the word, modern, to apply specifically to what pertained to present times and to designate a movement in what was new and not old-fashioned—a condition of newness. In the present day, however, the fantastic cultural changes of a century ago have now become commonplace, and what was once considered radically new is no longer a reason to marvel. This paper considers what it mean to be modern, once the new is no longer new. This question seems to remain as complicated and inappropriate to ponder because the consideration and impact of modernity cannot simply end with the end of an era. This paper investigates how the interconnected nature of popular culture provides apt illustrations to reveal the ambivalent nature of modernity and postmodernity. In doing so, first of all, this paper pays attentions to the notion of modernity and popular culture which emerged together in the early twentieth century when technology and mass consumer culture were promoted over the world. Also, it examines how popular culture represents a complex of mutually-interdependent perspectives and values that influence society and its institutions in various ways as the image of modernity continues to build in a postmodern era. That is, popular culture is identified as a large amount of intertextuality or collective experiences due to its intermingling of complementary distribution sources and techonology. Thus, this paper explores that popular culture devotes itself other images or narratives instead of referring to the real world

and its output revisits the contemporary or past times in other places, being a means to produce and reproduce the accumulated images of the modern which shapes ceaseless simulacra of modernity over complexities of modernity.

In order to find a critical juncture of the complex networks of modernity and popular culture, this paper considers two places, Chicago and Gyeongsung in the 1920s and 1930s in which the rapid modern experience took place and the modern movement forced the two societies to join the mass consumer culture whether willingly or not. Next, this paper considers two movies released in 2002 and 2008 that exemplify the complexities of modernity in Chicago and Gyeongung of the 1920s and 30s: *Chicago* and *Modern Boy*. Both films have common themes of the 1920s and 30s such as violence, adultery, femme fatal, and criminal themes with the forms of musical, dance, drama, and romance. Through the textual analysis of both *Chicago* and *Modern Boy*, two films are compared in observing the similar and different ways in which two films deal with the theme of modernity when they are represented from the contemporary perspectives. More specifically, this paper questions how modernity is present in contemporary cultural forms such as commercial and hybrid genre films; and how these movies create a new image of modern by embodying the double coding. Ultimately, this paper aims at realizing the paradox of double edged modernity and its ongoing discourse that controls people's consciousness through the medium of popular culture.

Key Words
Modernity, Popular Culture, Mass consumer culture, the New Women, Sinyeosung, Double Coding, Intertextuality, Postmodernity

*"I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows that he cannot say to her "I love you madly", because he knows that she knows (and that she knows he knows) that these words have already been written by Barbara Cartland. Still there is a solution. He can say "As Barbara Cartland would put it, I love you madly". At this point, having avoided false innocence, having said clearly it is no longer possible to talk innocently, he will nevertheless say what he wanted to say to the woman: that he loves her in an age of lost innocence."*
*- Postcript of the Name of the Rose*

## I. Introduction

In the late nineteenth and early twentieth centuries, the modern movement against tradition and its effect on cultural reality swept over the world. In almost every place beyond the Atlantic and the Pacific Ocean, the modern was available allowing people to witness radical changes happening in technology with new advancements, discoveries, and, inventions. Due to the new invention and technology which impacted peoples' everyday lives, people started to use the word, modern, to apply specifically to what pertained to present times and to designate a movement in what was new and not old-fashioned—a condition of newness. Although other periods also understood themselves as new and therefore, modern, the early twentieth century seemed to mark an even more cataclysmic change than any that had ever come before. In the present day, however, the fantastic cultural changes of a century ago have now become commonplace, and what was once considered radically new is no longer a reason to be amazed. In fact, the early twentieth century's admiration of the new now become a part of our cultural tradition. Then what does it mean to be modern, once the new is no longer new?

In recent years, not a few films and TV dramas have been focused on the period of the early twentieth century to reproduce their historical

settings of modernity. The representation of the glory of modernity in mass media, however, is not new. For instance, subject matters such as urban development, the establishment of new cities, and the emergence of the New Women in the early twentieth century have always been specific icons to represent the beginning of turbulent modern times. Then, what made people in the contemporary popular industry attractive to reproduce the glory of the past? In this sense, this paper examines two cities and two films which demonstrate the various layers of modernity that has accumulated on popular culture. Ultimately, this paper aims at realizing the paradox of double edged modernity and its ongoing discourse controlled through the medium of popular culture. Furthermore, it aims for questioning the regional and cultural identities that have been collapsed or transformed along the indistinct borders of the global and the local.

Before going further, it seems necessary to clearly mention the use of the word, modern, that will be discussed in the paper. It is not easy to draw the boundary of the modern when it starts and ends. Besides, the modern has often been reinterpreted from postmodern perspectives when modernity and postmodernity was piled up one on another, overlapped, and transformed. Although modern itself refers to something related to the present, modernity has been absorbed into another and swallowed by another current articulation of the modern, so called the postmodern, rather than come to an end because the consideration and impact of modernity cannot simply end with the end of an era. Also, modernity is simultaneously considered to be disconnected to the present notion of the modern because what was radically new in the twentieth century cannot allure the present notion of the modern since the new inevitably grows old. Due to its self-contradictory nature, thus, the modern itself embraces a 'double coding.' Novelist and theorist Umberto Eco explains his idea of postmodernism as a kind of double coding. According to Eco, postmodernism is based on both new techniques and old patterns: both elite/popular and new/old, the continuation of modernism and its transcendence. He argues "the

postmodern reply to the modern consists of recognizing that the past must be revisited but with irony, not innocently, because it cannot really be destroyed.[1] Understanding the ambivalent notions of modernity and postmodernity is important to see how the particular type of the past has been consciously or unconsciously repeated in our present.

No better places to disclose the continuation of modernity and its transcendence (in Eco's term, double coding) than the representation of cities and women in popular culture. The interconnected nature of popular culture provides apt illustrations to reveal the ambivalent nature of modernity and postmodernity as well as of the repeated reproduction of the particular type of the modern. In order to find a critical juncture of the complex networks of modernity or postmodernity, first of all, two different cities and women in the cities are considered in this paper. First of all, it explores two cities, Chicago and Gyeongsung (the old name of Seoul) in the 1920s and 1930s in which the rapid modern experience took place and in which the modern movement forced the two cities to join mass consumer culture whether willingly or not. As it can be guessed, the period of the 1920s and 30s are selected in the paper because the concept of cities and the New Women emerged together in the early twentieth century when mass consumer culture was promoted over the world. This period witnesses the flourishing capitalist mass culture in burgeoning cities, publishing business, profitable entertainment business, abundant material life, glittering nightlife, and the emergence of the New Woman/Sinyeosung or modern boy/modern girl in two cities although what is normally thought of as modernity in the 1920s and 30s of Korea was inextricably entangled with imperialism and colonialism. Through historical accounts for the similar manifestation of modern experiences in two cities, this paper focuses on how two places' modernity could be differently or similarly read,

1) Eco, Umberto. *Postcript of the Name of the Rose*. New York and London: Harcourt Brace Jovanovich. 1984. p. 67-8.

paying attention to outlining the cultural specificity in the forms of entertainment and the emergence of the New Women/Shinyeosung or flappers/the modern girls.

In order to demonstrate modernity's representation in the contemporary mass media, the second section considers two movies released in 2002 and 2008 that exemplify the modernity of Chicago and Gyeongung in the 1920s and 30s: *Chicago* and *Modern Boy*. Both films describe common themes of the 1920s and 30s as violence, adultery, femme fatal, and crime with the forms of musical, dance, drama, and romance. Set in earlier modern periods, the narrative of both films also reflects from current perspectives intense historical anxiety in the emerging new cities, and the changing role of the New Women/Sinyeosung or flappers/modern girls. It aims at exploring how two films deal with the manifestations of modernity, especially cities and women, when they are represented from the contemporary perspectives. Popular culture (films in this paper) is the very place that the image of modernity continuies to build in the postmodern era, representing a complex of mutually-interdependent perspectives and values that influence society and its institutions in various ways. That is, popular culture is identified as a large amount of intertextuality or collective experiences due to its intermingling of complementary distribution sources and technology. Also, popular culture devotes itself other images or narratives instead of referring to the real world and its output revisits the contemporary or past times in other places. *Chicago* and *Modern Boy* reveals the nature of popular culture as a means to produce and reproduce the accumulated images of the modern which shapes ceaseless simulacra of modernity over complexities of modernity. In order to see the intertextuality of modernity, this paper questions how the historical moment of the 1920s and 30s responded to the emergence of the New Woman/Sinyeosung and new forms of entertainment industry appeared in the new cities; how modern experiences in Chicago and Gyeongsung were intricately intermixed and embodied similar

manifestation; how the complex modernity is present in contemporary cultural forms such as commercial and hybrid genre films, *Chicago* and *Modern Boy*, creating/recreating the image of the modern.

## II. Chicago and Gyeongsung in the 1920s and 30s

Modern experience have the effect of moving places closer to each other as the amount of time taken to travel between them decreases. In this modern environment, two different social systems in Chicago and Gyeongsung that were previously distinctive have become connected. David Harvey writes of time-space compression, suggesting that the most fundamental force driving time-space compression is global capitalism.[2] The global capitalism led the similar cultural formations, establishing urban spaces and metropolitan modernity in different places. Above all, as participants in this capital consumer culture, women in the turn of the twentieth century experienced a fundamental change and expansion in their roles and opportunities. Many women's expansive possibilities had to do with the rapid growth of cities along with its accompanying changes of entertainment. Women became agents of the consumer culture as capitalism sought to maximize profits and mass entertainment emerged as one way to increase profits to sell more goods and services.

Indeed, the 1920s in American history, which is remembered as the Roaring Twenties or the Jazz Age, is so closely identified with the commercial spirit of music and dancing. The timeless image of abundant materials and mass consumer culture including the Charleston dance, jazz music, flapper fashion, automobile, radio, and violent gangsters under Prohibition is an indelible part of not only history textbooks but also of popular culture.While America experienced its modern development

2) Harvey. David. *The Condition of Postmodernity*. MA: Blackwell Publishers Inc. 1990. p. 31.

throughout abundant materials and the victory of World War I, the modernity of Korea in the early twentieth century has tended to be remembered as the period of a deep and painful cultural loss and the long climb back to autonomous cultural life from the Japanese colony (1910-45). Although the two cities, Chicago and Gyeongsung, went through its modernization in a fundamentally different process, Gyeongsung people actually were exposed to considerable western and modern experiences, featuring the similar manifestation of the modern experience in Chicago, especially, in the case of the emergence of the New Woman and the forms of entertainment. Of course it cannot be ignored that the local has rather been deepened and strengthened in the process of globalization, because it power relation between western and non-western is not yet equal and the flow of the globalization is not equal, fundamentally its configuration of modernity cannot help but being western. Under the circumstances, cultural identities over places should be discussed.

## 1. Chicago in the 1920s and 1930s

The economic changes in the 1920s when Fordist mass production and consumption became accessible to most people under the name of modernization changed the pattern of entertainment. In Chicago, there were plenty of newly opened theaters, saloon, and concert halls, and also black jazz musicians increasingly started to place the significant role in the vibrant social scene of the city. Before 1900s, entertainment in Chicago reflected the informality and rough egalitarianism of a largely male frontier city. However, as over the years the natural landscape of the Chicago region in the American Midwest changed dramatically, from near-pristine prairie and forests to the major metropolis of the twentieth century, Chicagoans' entertainment was transformed through the spatial division of enormous industrial and commercial expansion. In the one end, department stores, office buildings, libraries, restaurants, schools,

theaters, amusement parks, railroads, and streetcar stations constituted the locations of the new emerging middle-class; in the other end, the development of the city was motivated by a negative impulse that prompted elites to adopt a more coercive, moralistic approach focused on keeping saloons and other "undesirable" people and places out of their neighborhoods. As the city was being complicated and segregated, entertainment underwent a process of refinement by businessmen who tried to cater to middle-class tastes, and thus formal distinctions appeared between high culture and low culture.

More importantly, the division of entertainment between high and mass culture was also related to the divided image of women. Women of the expanding middle class, who enjoyed high culture, found themselves in a new type of female personality, the New Woman. The New Woman was often shown wearing "a high-collared, rather severe white shirtwaist blouse, tucked into a plain dark skirt. Giordano, the author of *Satan in the Dance Hall*, describes the middle-class New Women as following: "The skirt stopped at the ankles and was neither full and beruffled nor so narrow that it was difficult to walk. It was in fact very much an all-purpose outfit."[3] In spite of the pursuit of newness, the New Woman was expected to maintain a societal role of the idealistic pure American female as epitomized by the fictional Gibson Girl, the popular image which was always of affluent white Americans of nonethnic Protestant ancestry. Most women still wore their hair long with funnel curls similar to Hollywood movie star Mary Pickford. That is, the 1920s presented a dilemma placed in a transitional time in the American structure, bridging the Victorian era and modern times. Thus, most young women were faced with living in a modern society still based on Victorian era values.

In a very short time, however, the image of the woman took a radical

3) Giordano, Ralph. *Satan in the Dance Hall : Rev. John Roach Straton, Social Dancing, and Morality in 1920s New York City*. Lanham, ML: The Scarecrow Press, Inc. 2008. p. 98.

turn with the fashion style of the 1920s, known as the flapper. Advertisers realized they could not necessarily change the ways of the older adult generation, so they enticed the younger generation, creating the desire of a new product, such as jazz or cosmetics. Advertisements continually encouraged the average working class individual to purchase new clothes from the growing number of newly built department stores and mail order catalog. As Journalist Helen Bullitt Lowry remembers, the times had drastically changed from the Victorian era.[4] However, it is necessary to note the distinction between the use of terms, the New Women and flappers. Generally, while the image of the New Woman was typically conceived of as white, middle or upper middle class, flappers referred to young working class women. A famed writer H.L.Mencken revealed that the term flapper was traced back to the nineteenth century England to describe a "very immoral young girl in her early teens."[5] As the term was applied in America during the 1920s and flappers, in Mencken's words, was "one of a long series of jocular terms for a young and somewhat foolish girl, full of wild surmises and inclined to revolt against the precepts and admonitions of her elders."[6] In the emerging entertainment market, as the popular media were quick to focus their attentions on the phenomena of flappers, the double standard was applied to women: the educated and virtuous middle and upper class women and sexually liberated working class women.

The double criteria towards women were evident in the entertainment. Indeed, businessmen saw an advantage to having women appear on the stage. Especially, vaudeville, the most popular entertainment genre of the middle class at the moment, revealed the double standard towards women. As Vaudeville expanded in popularity, more theaters were opened

4) Ibid., p. 102.
5) Drowne, Kathleen. *Spirits of Defiance: National Prohibition and Jazz Age Literature, 1920-1933*. Columbus: Ohio State University Press.2005. p. 71.
6) Ibid., p. 71.

and opportunities for women swelled. At Vaudeville height, there were more women on stage than men, and women headliners commanded higher salaries than their male counterparts.[7] Moreover, due to commercial publishing industry, newspapers and magazines gossip columns proliferated, and reporters attempted to uncover every bit of information on vaudeville stars, especially women. Working-class young women, the flappers, became a target of the new media. The growth of vaudeville and its promotion of the women headliners strongly connected to the profits of increasing publishing economy.

Ironically, however, being a headliner was women vaudeville performers' dream because it helped women gain more visibility and public perceptions and guaranteed to maintain their high-class social status and satisfactory salaries. Thus, once they became vaudeville stars, these women had to work especially hard to remain attractive to audiences to maintain the headliner status. It was a much a battle to retain one's position as headliner as it had been to become one because fresh and new women performers were greeted with equal enthusiasm from audiences.[8] People were more familiarized to expect the newness and likewise old-time headliners went also in search of new venue such the movie industry. In the rapidly changing entertainment industry, the image of flappers was a commercially guaranteed commodity.

Not surprisingly, the vaudeville stage was a highly sexualized space, and it was a site in which the female working class's body was posed as an emergent sexual and viewable commodity. As Chicago, the modern market, continued to grow, the sexualized female body itself became the object of marketing and consumption. The sexualized body can be interpreted as sexual liberalization if the objectification of the female body may be viewed as an example of liberalization. However, the vaudeville

7) Fields, Armond. *Women Vaudeville Stars :Eighty Biographical Profiles*. Jefferson, NC: McFarland & Company, Inc. 2006. p. 11.

8) Ibid., p. 1-10.

itself was a decidedly male or masculine project. Women performers on the vaudeville stage were controlled by the mechanics of modern corporate governance with its bureaucracies, hierarchies, and rationalized organizational structures.

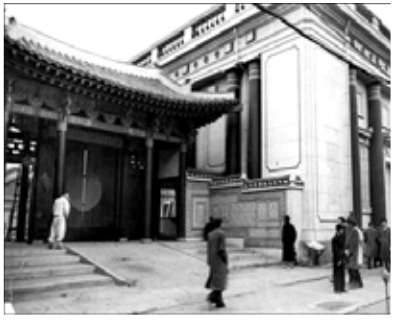
This did not mean, however, that the working class women did not engage in defining their own images of the New Woman. While the woman's suffrage movement was claiming the right to vote in the early twentieth century, women vaudeville stars, so called headliners, like Marie Dressler, Blanche Ring and Lillian Russell spoke at suffrage rallies and were quoted in the newspapers supporting the movement.[9] Nevertheless, women performers who presented "a small, flirtatious, sometimes boyish, sometimes voluptuous model of beauty," became "headliners" of the newspaper instead of being treated as the New Woman.[10] These women performers were treated as object of newspaper and magazine gossip columns that proliferated at that time. The New Women were perceived to have actively fought for change and progress, while the flappers and headliners were accused of merely consuming and passively flowing changing fads and fashions. That is, there was always a distinction between flappers or headlines versus the capitalized 'New Women' when there were no terms to designate the 'New Men.'

## 2. Gyeongsung of the 1920s and 1930s

Like Chicago in the 1920s, this period witnessed capitalist mass culture in Gyeongsung, providing the façade of modernity. This place was different from Chicago in terms that the form and operation of modern institutions developed within a colonial setting. Notably, Gyeongsung was politically placed under the Japanese rule, but its cultural transplant was mostly achieved through the western culture. For instance, the introduction of

9) Ibid., p. 7.
10) Ibid., p. 4.

western style production became a definite trend in 1908 when the Huidae Theater, later changed to Wongaksa Theater, was opened in 1902 by the government sponsorship which was mandated by King Kojong on the advice of the Japanese Government.[11] Oh Tae-seok also points out that the early modern poet Choi Namsun, who grew up in the vicinity of Huidae Theater, remarked that the building was modeled on the Roman Colosseum: "It had a proscenium stage, draw curtain, a preparation room, and a seating capacity of two thousand."[12] It can be easily guessed how the western style architecture was a stunning transformation to the geographical landscape as well as the cultural landscape of Gyengsung at that time. Moreover, as shown in the fact that the motion pictures theatres such as Dansungsa, Woomikwan, and Chosun Movie Theatre were opened, motion pictures in the 1930s, which already occupied the highest popularity in entertainment of Gyengsung people. In the early twentieth century, the movement of entertainment rapidly changed from local traditional performance on the village common *madang* to the commercial stage, and later to the silver screen, in various commercialized forms of entertainment.




Wongaksa, built in 1908, was reconstructed in 1999 to Chongdong Theater (Fig.1) and Woomikwan (Fig.2)

11) Oh, Tae-sok. *The Metacultural Theater of Oh Tae-sok; Five Plays from the Korean Avant-garde*. University of Hawaii Press. 1999. p. 92.
12) Ibid., p. 93.

It is noticeable that the New Women called Sinyeosung emerged along with the rapid change of entertainment at that time. The magazine, *Sinyeosung*, published in the 1920s and 30s, has been researched by many recent scholars who pay attention to various changes in women's behaviors and activities in the turn of the twentieth century. Several articles in *Sinyeosung* note women audiences' response to the new entertainment. For instance, a Japanese-oriented specific theatrical form *sinpa*, which means "New Mode", dominated the Korean stage at that time.[13] *Sinpa* had huge sensations among women audiences and was so popular that there were thousands of women audiences who waited in lines and made the trip for nothing due to the limited entrance.[14] This new kind of the western theatre stimulated collective sentiments and established the foundational background to help women emerge as an agent of popular culture. Although Japanese policy attempted to transplant both traditional and contemporary Japanese theater forms on the Korean audiences, traditional Japanese theatre forms, particularly *kabuki*, never obtained popularity among Korean audiences. *Sinpa* was imported from Japan but it was in Japan still a controversial reaction against old mode theatre forms, but the Koreans regarded *sinpa* as a totally new theatre form directly from foreign culture, western culture in this context. [15] Paradoxically, under the Japanese occupation, there seems to be no apparent fear of Westernization. Especially for women who were suppressed doubly from patriarchal society and Japanese colonial rule, western entertainment seems to have functioned as an exit to express women's self-identity from the double oppression. In this rapidly changing city, Gyeongsung people were

13) Jang, Won-jae. *Irish Influences on Korean Theatre During the 1920s and 1930s*. Padstow, Cornwall: International Ltd. 2003. P. 24.

14) 정태기 펴냄. 『신여성: 매체로 본 근대 여성 풍속사』, 연구공간<수유+너머> 근대매체 연구팀. 한겨레신문사. 2005. p. 154.

15) Jang, Won-jae. *Irish Influences on Korean Theatre During the 1920s and 1930s*. Padstow, Cornwall: International Ltd. 2003. P. 24.

exposed to another form of western modernity.

The magazine, *Sinyeosung*, also spared the considerable space to introduce the specific western movies. As shown in the fact that the police security censored more than two hundreds of the western movies only for a month of February in 1929, the 1920s and 30s in Gyeongsung was a period of western movies.[16] Moreover, Gyeongsung people were already familiar with Hollywood companies such as Paramount Pictures, Fox, Warner Brothers, Universal Pictures, and MGM. [17] The use of modern words or modern names at that time shows that the western influence proved contagious throughout the country. For instance, a section of *Sinyeosung* introduced the newly-coined words such as "roompen (룸펜), irony(아이러니), passport(패스포트), feminism(훼미니슴) that were increasingly used at that time.[18]

Interestingly, unlike Chicago where the distinction between the New Woman and flappers were quite clear, in Gyengsung the New Women or Sinyeosung were not clearly distinguished from the term of the modern girls. Kim Kyung-il argues that while in Japan, the New Woman, which emerged in 1910s, was strictly separated from the use of the modern girl which was first used in 1926. However, in the 1920s when both concepts of the New Women and the modern girls were at a time introduced to Gyengsung, they began to be used without distinction. In Japan, while the New Woman referred to the thoughtful and educated middle/upper class women, the modern girls indicated more ubiquitous phenomenon of women's changed behaviors which tended to be degraded. In Gyeongsung, however, such a double standard towards women was applied to a term, the New Women or Sinyeosung. The New Women in Gyeongsung, therefore, was accused of dangerous and harmful presence although they

16) 정태기 펴냄.『신여성: 매체로 본 근대 여성 풍속사』, 연구공간<수유+너머> 근대매체 연구팀. 한겨레신문사. 2005. p.160.
17) Ibid., p. 161.
18) Ibid., p. 135.

emerged as a latent potential which would likely make a positive contribution to modernization. Sinyeosung's enjoyment of mass culture was an issue which had to be controlled and blamed. Sinyeosung was sometimes criticized as inconsiderate women and girls who posed as the western model imitating "western style food, soup, and fork"; as inconsistent women who named after western names such as Laura and who admired the newness such as a modern word and a modern family; or as street women and girls who was addicted to vanity, extravagance, cheap love, romantic relationship, and dissipated lives.[19)]

That way, Sinyeosung in Gyeongsung was being a target of gossip. In the 1920s and 30s, as print capitalism inaugurated and newspapers or magazines provided hard information, gossip, movie reviews, the relation of the ex-marital relationship and Sinyeosung created a form of new trend which can easily gain an attention of the media. For instance, being at the center of gossip, the name of Yoon Sim-deok acquired a notorious fame as Sinyeosung as well as guaranteed commercial success because of her ex-marital relationship with Kim-Woojin and their dramatic story about jumping from the ship into the ocean and being drowned. As Yoon Sim-deok's most famous recording "In Praise of Death (*Saui Chanmi*)" was released in Korea in 1926, it was the most popular Korean song.

In Gyeongsung, that the emergence of the New Woman and the form of entertainment are intricately intermingled is similar to the circumstance in Chicago. Two cities witness the similar modern features such as consumer culture and publishing business, profitable entertainment business, and representation of the New Woman or flappers/modern girls in the transitional period between the Victorian/Neo-Confucian era and modern times. As Burman remarks, modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, uniting all mankind.[20)] In that sense, it may seem odd to define modernity is

19) Ibid., p. 135.

a purely western affair although it arose in the west as part of the west's assertion of its own difference from the rest of the world as modern, progressive, free, rational. Rather, as an aspect of the universalizing project of western modernity or consumer culture, modernity wearing western clothes has both global pretensions and global extensions.[21] As consumers of the same materials, messages, and images of modernity, Chicagoans and Gyeongsung people began to enter the 'cultural supermarket' holding the 'global money' on their hands, being exposed to the possibility of sharing a uniform code of cultural identity. However, the unity, as Burman points out, is a paradoxical unity, a unity of disunity, meaning perpetual disintegration and renewal, a unity of struggle and contradiction, or a unity of ambiguity and anguish.[22] Besides, the New Women/Sinyeosung and flappers/the modern girls who voluntarily or involuntarily compromised with modernity in this paradoxical unity are continued to face with another challenge in the postmodern era in which modernity are revisited.

## III. 1920s and 1930s in *Chicago* and *Modern Boy*

The period of the early twenty century has provided the recurring images of modernity or modernization in popular culture such as automobiles, newspapers, photographs, dance halls, bars, jazz, illegalness, and violence. Especially, the images of the New Women/Sinyeosung or modern girls/flappers have been the most representative theme at the heart of various forms of popular culture which represents modernity. The aim of this section is to examine the representation of modernity when the images of femininity and female sexuality that are embodied in the figure

20) Berman, Marshall. *All That is Solid melts into Air: The Experience of Modernity*. Penguin. 1981. p. 15.
21) Slater, Don. *Consumer Culture and Modernity*. Polity. 1999. p. 3.
22) Berman, Marshall. *All That is Solid melts into Air: The Experience of Modernity*. Penguin. 1981. p. 15.

of women in the 1920s and 30s are transferred to ones of postmodern perspectives. Released in the postmodern era, two films *Chicago* and *Modern Boy* provide some progressive images of women and of female independence. These contemporary films embrace and reflect the more liberal twenty-first century attitudes towards female sexuality; however, it is found that the use of period settings ceaselessly creates a tension between the more oppressive and conservative attitudes towards women of the early modern eras and contemporary ideology. The image of the New Women/Sinyeousng or flappers/modern girls in both films provide a locus for conflicting attitudes to the feminine ideal, morality and female sexuality. Then this question can be also asked: why does the current popular industry keep coming back to the 'old' new or the 'old' modern themes?

## 1. *Chicago*

When the "new social history" emerged in the late 1960s and early 70s to recover the history of American minorities such as women, working classes, and other marginalized groups, *Chicago: The Musical Vaudeville* was opened on the Broadway in 1975, even though it was not well received by audiences due to its cynical tone. Later, when the musical has been revived in 1996, it was much more successful. The success of the revival musical was continued to the adaptation of a film version of *Chicago* in 2002. Then what made the same musical which was not successful in 1975 to be successful in the 1996. According to Feuer, the musical genre became increasingly self-reflective and "dominated by parody, contestation and even deconstruction.[23)] The musical genre was however in decline by the 1980s and appeared to be on the point of exhaustion. After the traditional backstage format such as *Chicago* and *Rent* was revived for a twenty-first century audiences, musicals are currently being

23) Feuer, J. *The Hollywood Musical*. London:Macmillian. 1993. p. 90.

produced, even though they are not in significant number. The ‘old’ modern becomes the important code of the commercial success in the current entertainment industry.

Originally, the musical *Chicago* is based on a play of the same name which dramatized the 1924 trials of murderesses Beulah Annan and Belva Gaertner reported in the *Chicago Tribune*. These murders of two women became sensational in the 1920s and these trials proved so popular that the play based on them was both popular and successful at that time. The story of these headliners in the 1920s was even made to Broadway in 1926, to a silent film 1927 version *Chicago*, and later remade as *Roxie Hart* in 1942. After the 1975 Broadway and 1995 revival holding the record for the longest-running musical revival show, the revival have also been followed by international productions at the several places, including Buenos Aires in 1978, Australia in 1981, Vienna in 1981, Madrid in 1999, Poland in 2002, England in 2006, Dubai in 2006, Tokyo in 2007, and Seoul in 2008.[24] And even in other countries, the local version of *Chicago* has been produced. In Seoul, from 2000 to present, the musical *Chicago* has consistently and annually been performed. Indeed, the sensational discourse of two American murderesses in the 1920s’ Chicago has been repeated over times over the world.

The story of *Chicago* includes the modern themes to present the early twentieth century Chicago: the theme of ex-marital relationship, corruption, and violence. A vaudeville star, Velma Kelly murders her husband and sister after finding them in bed together. Roxie Hart, a wannabe vaudeville star, kills her lover after finding out he lied to her about his connection in show business to make her to be famous. Being a headliner, Velma Kelly receives huge media attention for the double murder she committed,

24) Fujimoto, Taro. “Ryoko Yonekura kicks off musical 'Chicago'.” *Japan Today*. Wednesday 8th October, 2008. http://www.japantoday.com/category/entertainment/view/ryoko-yonekura-kicks-off-musical-chicago.

and other females in jail are also waiting for trial or death for the murders of their own partners' affairs. Due to the media which looks for a new headliner, Roxie finally becomes a star, and as a result Velma being forgotten about. However, just as Velma's popularity fell, so does Roxie when a new headliner, a rich Asian American lady who also kills her husband in an affair and whose mother runs a huge pineapple plantation in Hawaii, comes out. When Roxie is being risk to be forgotten from publicity, Roxie brings a media attention into her with her pregnancy and the emphasis of innocent Victorian woman.

As expected in the above brief summary, the images of femininity and sexuality of the female protagonists, Roxie and Velma, in *Chicago* are subject to complex attitudes. At Roxie's trial scene, Roxie reluctantly wears the demure high-necked black dress with a pristine white organza collar that makes her look like a "Woolworth's lamp shade". [25] The carefully constructed image of an impressionable, wholesome married woman who was corrupted by "jazz and booze" is accentuated by the old-fashioned dress which alludes to traditional pre-war images of femininity and fixed gender roles, and by the Puritan looking white collar with its implication of spiritual purity and chastity. In contrast, Velma wears a fashionable cloche hat and a coat trimmed with an oversized fur collar which emphasizes the modern image of the flapper.

The above scene highlights the contrasted image of women: the 'virtuous' New Women and 'voluptuous' flappers. However, the femininity represented in *Chicago* seems not that simple. On the one hand, Velma Kelly appears as the epitome of the wild and immoral flapper. She is presented as the flappers' archetypal bobbed haircut. Her scandalously short dresses do not attempt to conceal her excessive sexuality. Her rebellious image is thus implicitly linked to moral decline and crime. If Velma

25) Marshall, Rob (Director). *Chicago*[Motion picture]. USA/Germany: The Producers Circle Co. (as The Producer Circle Co.) /Miramax Films. 2002.

overturns the traditional structure of femininity through the overtly displayed sexuality, on the other hand, Roxie creates a new feminine character by using the traditional concepts of feminine passivity. Billy Flynn, a lawyer, manipulates the media into thinking Roxie is no more than an innocent "good time girl" who took the wrong of murderess. While Roxie acknowledges her temporary need for Billy's dubious skills, her success is ultimately predicated on an alliance with Velma. The female alliance excludes men, critiquing conventional notions of femininity. If Roxie's projection of the innocent image of a murderess critiques a dysfunctional society, *Chicago* can be read as not only a criticism to manipulate show business and publishing in the early modern but also as a cynicism about the cult of fame in the twenty-first century.

However, Velma's and Roxie's femininity and sexuality can be interpreted in reverse. The femininity in *Chicago* is presented as double-barreled. First of all, the female protagonists of *Chicago* who set in the 1920s and 30s are mostly working-class flappers. The presentation of Velma's and Roxie's sexuality revisits the female bodies of vaudeville performers in the 1920s. *Chicago* revives the 1920s's vaudeville stars in the musical format and again in the movie production. The vaudeville stage was highly sexualized space, especially compared to the relative norms of the day, featuring unclad bodies, provocative dancers, and singers of blue lyrics. It was a site in which the female body was posed as an emergent sexual commodity within a burgeoning urban climate of commerce.[26] In this climate, consumption, sexuality, and mass-marketing efforts overlapped and interacted dynamically. *Chicago* which revives the 'old' modern time can be interpreted as an extension of modernity. That is, consumption, sexuality, and mass entertainment in *Chicago* are still a code which can be applied to the popular culture of the present

26) Erdman, Andrew L. Blue *Vaudeville: Sex, Morals and the Mass Marketing of Amusement, 1895-1915*. Jefferson, NC: McFarland & Company, Inc. 2004. p. 85.

times.

In this sense, *Chicago* could be regarded as the repetition of modern discourse although it embodies female characters in the different forms. Moreover, Roxie and Velma are conflated with their crimes, and the connection between murder and fame is constantly exposed in *Chicago*. When the six murderesses of the Cook County Jail during the Cell Block Tango number are introduced, each of the women simulates the killing with the garment. It is described that each of them killed her male partner by firing a shotgun into his head, by putting arsenic in his drink, or by stabbing him with a knife. This violent crime of female characters may be seen as the replacement of male-dominated gangster movies. At the last scene, therefore, the appropriation of the trilby hat and tommy gun from gangster genre can be seen as the emphasis of the women's transcendence of the male power structure. That is, Roxie and Velma can be considered as femmes fatales who have appropriated the phallic symbols of patriarchal authority in order to achieve their goals. However, it cannot help being accused of the fact that vaudeville stars' sexuality reproduced in the new form of entertainment still permits male audiences a voyeuristic glance.


Musical *Chicago*, Korean Version, 2008 (Fig.3) & Film Version *Chicago*, 2002 (Fig.4)

The images of femininity and sexuality in *Chicago* are complex and frequently conflicting attitudes which span two distinct historical periods: the 1920s and 2000s' contemporary production context. The pro-female narrative is strengthened by a female bonding subtext and by sexual liberation. However, the positive representation of female empowerment is tempered by the repeated conflation of female success with corruption, violence and crime, giving the film an anti-feminist undertone.

More important is how people respond to the reproduction of two murderesses' story in the 1920s. The story of *Chicago* is set in the vaudeville period in the 1920s, but the framework of the Broadway musical production in the 1970s and 1990s is observed in the film adaptation of *Chicago*. That is, the 1975 original production's musical format is staged as vaudeville acts; the 2002 film version respects this but presents them as Roxie's fantasies, while scenes take place in a real life. Thus, the film *Chicago* accumulates within the movie the development of entertainment industry from vaudeville, musical to movie productions. This fact also reveals that the subject of women and entertainment has remained unchanged in the process of the changing entertainment industry, proving that the image of women is still a commodity which is easily sold, and that the image of women is still a subject matter which repeats ceaselessly the discourse of modernity. Moreover, the particular modernity is consistently being repeated through diverse version of *Chicago* over the world. *Chicago* is based on the story of the 1920s in Chicago, but it is not really about the story of the 1920s in Chicago, but of our present time in our place. In the sense, it is no surprise that *Chicago* is intertextualized in *Modern Boy*.

## 2. *Modern Boy*

It is meaningful that *Modern Boy* attempts to view the colonial period of Korea under the Japanese rule (1910-45) from a new perspective beyond

the previous description or explanation by which the colonial time was always in dismal and dark scenes. The modern represented in this film is not much focused on the existing discourse of the colonial period but on the description of everyday lives of the youth: their love and romance in the painful times.[27] However, the director's endeavor seems to fail to fill the gap between the nationalistic and resistant description of Gyeongsung and Gyeongsung newly illuminated by the current trend of the twenty-first century.

The main character, Lee Hae-myung (Park Hae-il) is proud to be the most modern boy in Seoul, living in the 1930's at the height of its early development. With his Japanese friend Shinsuke, he enjoys the high life, seducing modern girls in dance halls and cafés. One day, in a basement dance hall (Munwhagurakbu), he discovers Cho Nan-shil (Kim Hye-su), a beautiful dancer and singer who calls herself "Laura," and is transfixed at first sight. They start to go out together. However, Nan-shil takes Hae-myung's assets and disappears without a trace, while he believes that she also falls in love with him. As it is shown, the title is not *Modern Girl* but *Modern Boy*. A male protagonist falls in love with a girl, and the male character gives up for a woman the position as an agent of the emancipation which has been a main theme of colonial period. However, in this movie, the position which has been long occupied by men is taken over to a woman, but the title is still *Modern Boy*. In this film, a man in the colonial period is described as a literally modern boy or playboy instead of a masculine "Man".

Despite the attempt to break the previous discourse of the fixed gender role, *Modern Boy* cannot help being accused of creating a female character from a male gaze. The female actress, who has multiple names, Cho Nan-shil, Laura, Natasha, and Geiko, appears as a mysterious and

27) Chong Chi-u. (Director). *Modern Boy* [Motion Picture]. Korea: CJ Entertainment, 2009.

unidentified character. She plays various roles as a dancer, singer, designer, and independent fighter. Sometimes she transforms herself as a Japanese geisha, or an American flapper, featuring a sexy dancer or singer in a jazz bar, or a virtuous Shinyeosung in Chosun, or a feminine fashion designer. The female protagonist, Kim Hye-su, sings in Korean, Japanese, and English and swings to jazz music. Finally, she finds herself in a nationalist woman. Theresa Hyun points out that during the colonial period, the traditional ideal of the wise mother and dutiful wife (hyoumo yangch'o), which was taken as the cornerstone of Choson society, was being supplemented with a new ideal of feminine sacrifice for nationalist goal.[28] That is, Kim's character, which is transformed to multiple roles, especially an independent fighter, can be read as an epitome of female empowerment but also be interpreted as another burden of the 'wise mother and dutiful wife.' *Modern Boy* still creates from male perspectives a female protagonist, who should be sometimes a sexy singer, dancer, designer, and sometimes wise and strong wife or lover. In that sense, it is no surprise that Kim, Korea's ultimate sex symbol, plays a femme fatale character.

*Modern Boy* (Fig.5)

28) Hyun, Theresa. *Writing Women in Korea*. University of Hawaii Press. 2004. p. 130.

Modern Girls and Modern Boys at Ulmildae in Pyongyang in the 1930s. (Fig.6)

Much attentions of *Modern Boy* are paid to colorful details that bring *Gyeongsung* of the 1937 to life. Gyeongsung was a place that lingers in history books only through black and white photos as a difficult period in Korean history. However, *Modern Boy* portrays a new side of Gyeongsung, brightly lit with neon signs, where swing dance and jazz music were in full swing.[29] The film resurrects via CGI the recently burnt down Sungyemun and other landmarks. The director, Jung Ji-woo, says, "Unlike the black and white documentaries we're familiar with, 1930s Gyeonsung was a thoroughly modern city, very colorful with neon lights." As he said, it was a time of tragedy but it was also very dynamic with culture thriving and modernization in full gear.[30] Based on the above research on Gyeongung in the 1920s, his interpretation on the period of 1930s in Korea seems true. As the movie delicately depicts, cafés, coffee shops, and department stores in that era have been distributed. Of course, it is not probable that the youth in Gyengsung could enjoy such freedom as much as the modern boy and modern girls had in Japan or in Chicago, but **Woo Jeong-gueon** notes that the café culture in

29) Lee, Hyo-won. "Modern Boy: Representation of Japanese Colonialism?" *Korea Times*. Sep 30, 2008.

30) Lee, Hyo-won "Modern Boy Opens in October" *Korea Times*. August 28, 2008.

Gyeungsung was combined with Japanese method and Western method. He claims that the café's employee wore Gimono and western style clothes. The foreign wine and the Japanese beer were sold from the café. The western jazz soaked from the café. [31)]

Chicago in the 1920s (Fig. 7) & Gyeongsung in the 1920s (Fig.8)

Despite its depiction based on the possible reality, *Modern Boy* failed at the box office. First of all, the new explanation of the colonial time seems to have a gap with the audiences' sentiments. *Modern Boy* breaks the previous description of the colony such as independent fighters versus pro-Japanese traitors and evil Japanese authorities. Korean cinema and

31) 우정권.「30년대 경성과 동경의 '카페' 유흥문화 비교연구"」,『한국현대문학연구』 제26호, 2008. 12, p. 339.

TV series have focused on the nationalistic and patriotic explanation of the colonial period. However, *Modern Boy* creates a sympathetic Japanese character, Sinske (Lee Han) who suffers over his genuine friendship with a Korean. It marks a role shift in the relation with Japan. Japanese oppressors has melted into the background rather than being a strictly dishonorable character. Responding to the new interpretation of this movie, Katsuhiro Kuroda, managing editor of Sankei Shimbun's Seoul branch, announced "the reinterpretation of Japanese colonialism in Korea" –how there was an effort to reexamine it as an era of modernization rather than one exploitation, oppression and resistance, and that the conventional school manual dark period version has gotten a facelift and was drawing popularity among the younger generation.[32] In recent years, however, the Dokdo debate has been an issue between Japan and Korea. The Dokdo touches on Korea's identity and national pride. When Japan was trying to rob Korea's national sovereignty, it first incorporated Dokdo as part of Japan which was done illegally. This is not only the object of a territorial dispute but also is for Koreans regarded as vestige of Japanese imperialism. Thus, it is doubtful if released in this atmosphere, *Modern Boy* could draw popularity among younger generation.

Moreover, no matter how much the film was based on the historical record at that time, it is obvious that the representation of the café, bar, and automobile in Gyeoungsung are relied on the current technology, featuring the trend of the present time rather than one of the 1930s. *Modern boy*'s material culture just signals the middle-class ideology to attract audiences. Also, *Modern boy* relies on jazz culture that has been highly and increasingly consumed in South Korea by 2008. It is also interesting to note that the production of *Modern Boy* coincides with the rising popularity of the new cycle of revival (bokgo) trend in Korea.

32) Lee, Hyo-won. "Modern Boy: Representation of Japanese Colonialism?" *Korea Times*. Sep 30, 2008.

Considering the release of *Modern Boy* with English subtitle, the CJ Entertainment seems to have considered the increasing recognition of Korean films' international appeal. *Modern Boy* is targeted to not only the local market, but to foreigners in other countries as well as in Korea. That is, affected by the Korean film industry and its globalization, the production of *Modern Boy* interprets and creates the 'Americanized' and 'Japanized' colonial period of Korea. This is well observed especailly in the features of a female character, Kim, who wears Gimono singing in Japan or who is dancing and singing jazz music in bobbed haircut like Velma in *Chicago*. Regardless of its historic truth, the most important thing in the production of *Modern Boy* seems to be the code which could be easily sold: sexuality, luxurious and abundant material cultures, and splendid jazz music and bars which would be expected to be equivalent to the current trend in South Korea entertainment industry. *Modern Boy* regenerates not only the modernity of Gyeongsung and Chicago in the 1920s and 30s, but also repeats the modernity of *Chicago* in the 2000s. As a result, *Modern Boy* reveals an aspect of the current cultural tendency in South Korea.

Muscial *Chicago*, Zeta-Jones in *Chicago*(Fig.9)

Kim Hye-su in *Modern Boy*(Fig.10) performing All That Jazz

## IV. Conclusion : Modernity in Postmodern Era

This paper compares and contrasts two different cities, Chicago and Gyeongsung, which grew in the early twentieth century and two contemporary films, *Chicago* and *Modern Boy*, which reflect the above two cities. It aims to show what modernity was and is still to us. Modernity came with the emergence of the new cities, the New Women and the rising mass consumer culture along with the entertainment industry. Both Chicago and Gyeonsung witness the flourishing capitalist mass culture in burgeoning cities, publishing business, and profitable entertainment business with the emergence of the New Women including flappers, Sinyeosung, and the modern girls. The modernized cities reveal the global nature of the capitalism and modernity although it cannot be ignored that globalization has tended to remain to flow into one direction.

The globalization which continues in the post-modern society has been reinforced and intensified by the growth and development of mass media and technology. As Baudrillard points out, in the contemporary cultural production based on images and simulacra, it is not probable to distinguish the real and the hyperreal. In this sense, modernity depicted in *Chicago*

and *Modern Boy* is getting more complicatedly divided and transferred to another form of modernity through continuous variation, creating the numerous layers of the images of modernity. Thus, although societal attitudes and anxieties around the role of women have altered radically in the decades between the 1920s and the 2000s, *Chicago* and *Modern Boy* still confine sexual identity of women into the old frame of the modernity as a way of the good and evil representation of the newly emerged New Women and their presence on the entertaining culture like vaudeville and dance halls, bar. Moreover, it goes back not only to the 'old' images of the modern but also back to the image of modernity accumulated on popular culture, revealing ambivalence towards women, offering conflicting images of success and failure, love and death, virtue and sexuality, and power and corruption. As a result, the complicated figure of the 'flappers' (I intentionally use this word instead of the New Women) or Sinyeosung in two films indicates that the female bodies and their images of eroticized femininity are still a site of contested values and morality in both the 1920s and the contemporary Chicago and Seoul.

In sum, the historical moment of the 1920s and 30s responds to the emergence of the New Woman/Sinyeosung and new forms of entertainment industry; the modern experiences in Chicago and Gyeongsung embodies similar manifestation; the complex modernity in two different places is present in contemporary cultural forms such as commercial and hybrid genre films, *Chicago* and *Modern Boy*, creating/recreating the image of the modern. Finally, *Chicago* and *Modern Boy* reveals the paradox of double edged modernity and its ongoing discourse controlled through the medium of popular culture. Although it is no longer possible to speak innocently, they nevertheless say what they want to say in an age of 'lost innocence', claiming the declaration of love all the same.

## ❖ References

Bauman, Zygmunt. *Liquid Modernity*. Cambridge: Polity Press. 2000.

_____. *Modernity and Ambivalence*. Ithaca, NY: Cornell University Press. 1990.

Berman, Marshall. *All That is Solid melts into Air: The Experience of Modernity*. Penguin. 1981.

Clark, Donald N. *Modern East Asia: A Brief History*. Belmont, CA: Wadsworth/Thomson Learning. 2004.

Clark, Donald N. (*Living Dangerously in Korea: The Western Experience 1900-1950*. EastBridge. 2003.

Drowne, Kathleen. *Spirits of Defiance: National Prohibition and Jazz Age Literature, 1920-1933*.Columbus: Ohio State University Press.2005.

Erdman, Andrew L. Blue *Vaudeville: Sex, Morals and the Mass Marketing of Amusement, 1895-1915*. Jefferson, NC: McFarland & Company, Inc. 2004.

Eco, Umberto. *Postcript of the Name of the Rose*. New York and London: Harcourt Brace Jovanovich. 1984.

Feuer, J. *The Hollywood Musical*. London:Macmillian. 1993.

Fields, Armond. *Women Vaudeville Stars :Eighty Biographical Profiles*. Jefferson, NC: McFarland & Company, Inc. 2006.

Fujimoto, Taro. "Ryoko Yonekura kicks off musical 'Chicago'." *Japan Today*. Wednesday 08th October, 2008. http://www.japantoday.com/category/entertainment/view/ryoko-yonekura-kicks-off-musical-chicago

Giordano, Ralph . *Satan in the Dance Hall : Rev. John Roach Straton, Social Dancing, and Morality in 1920s New York City*. Lanham, ML:The Scarecrow Press, Inc. 2008.

Harvey. David. *The Condition of Postmodernity*. MA: Blackwell Publishers Inc. 1990.

Heller, Adele and Rudnick Lois. *1915, The Cultural Moment*. Rutgers University Press. 1991.

Lee, Hyo-won. "Modern Boy Opens in October" *Korea Times*. August 28, 2008.

_____. "Modern Boy: Representation of Japanese Colonialism?" *Korea Times*. Sep 30, 2008.

Hyun, Theresa. *Writing Women in Korea*. University of Hawaii Press. 2004.

Jang, Won-jae. *Irish Influences on Korean Theatre During the 1920s and 1930s*. Padstow, Cornwall: International Ltd. 2003.

Kwon, Mee-yoo. "Chongdong Theater Features Master of Traditional Art" *Korea*

*Times*. Jan 16, 2008. retrieved by Dec 15, 2009. http://www.koreatimes.co.kr/www/news/art/2009/11/145_17424.html

Matthews, Jean V. *The Rise of the New Woman: The Women's Movement in America, 1875-1930*. The American Ways Series. 2003.

Mukerji, Chandra and Sschudson, Michael. (ed.) *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. University of California Press. 1991.

Oh, Tae-sok. *The Metacultural Theater of Oh Tae-sok; Five Plays from the Korean Avangarde*. University of Hawaii Press. 1999.

Robbins, Trina. *Tender Murderers: Women Who Kill*. York Beach: ME. 2003.

Robinson, Michael E. *Korea's Twentieth-Century Odyssey*. University of Hawaii Press. 2007.

Schoppa, R. Keith. East Asia: Identities and Change in the Modern World: 1700 to Present. NJ: Pearson Education, Inc. 2008.

Slater, Don. *Consumer Culture and Modernity*. Polity. 1999.

Springhall, John. *The Genesis of Mass Culture:Show Business Live In America, 1840 to 1940*. Palgrave Macmillan. 2008.

Tipton, Elise K. *Being Modern in Japan: Culture and Society from the 1910s to the 1930s*. University of Hawaii Press. 2000.

Turnbull, Craig. *An American Urban Residential Landscape, 1890–1920: Chicago in the Progressive Era.*Cambria Press. 2009.

Wohr, Ulrike. (ed.) *Gender and Modernity: Rereading Japanese Women's Magazines*. International Research Center for Japanese Studies. 1998.

김경일.『근대의 여성: 20세기 전반기 신여성과 근대성』, 푸른역사. 2004.

정태기 펴냄.『신여성: 매체로 본 근대 여성 풍속사』, 연구공간 <수유+너머> 근대매체연구팀. 한겨레신문사. 2005.

이경민. 『사진으로 읽는 한국 근대 문화사: 경성, 사진에 박히다』 산책자. 2008.

손정업.「찔레꽃'에 나타난 식민도시 경성의 공간 표상체계」.『한국근대문학연구』 제16호. pp. 301-330.

우정권.「30년대 경성과 동경의 '카페' 유흥문화 비교연구」,『한국현대문학연구』 제26호. 2008,12. pp. 337-356.

태혜숙.『한국의 식민지 근대와 여성공간』. 도서출판 여이연. 2004.

Films

Columbus, C. (Director). *Rent* [ Motion Picture]. USA: Rent Productions LLC/ 1492 Pictures / Revolution Studios / Tribeca Productions. 2005.

Marshall, R. (Director). *Chicago*[Motion picture]. USA/Germany: The Producers

Circle Co. (as The Producer Circle Co.) /Miramax Films. 2002.
Chong Chi-u. (Director). *Modern Boy* [Motion Picture]. Korea: CJ Entertainment, 2009.

Inserted Pictures

Fig 1.
Chung, Ah-young. "Celebrating 100th Anniversary." *Korea Times*. July 23, 2008. Retrieved by Dec 15, 2009. http://www.koreatimes.co.kr/www/news/art/2009/11/145_28108.html
Fig 2.
권기봉. "권기봉의 문화유산답사. 그의 깡패질은 독립운동이 아니었다" 문화유산답사 42 '우미관'을 찾아 되새기는 <야인시대>. Nov. 17th. 2002. *Oh My News* www.ohmynews.com/NWS_Web/view/at_pg.aspx?cntn_cd=A0000094800
Fig 4 &10.
http://www.cincritic.com
Fig. 5 & 9.
http://www.koreanmovie.com
Fig 6.
Robinson, Michael E. *Korea's Twentieth-Century Odyssey*. University of Hawaii Press. 2007. p. 93.
Fig 7.
Clark, Donald N. *Living Dangerously in Korea: The Western Experience 1900-1950*. EastBridge. 2003. p. 191.
Fig 8
Giordano, Ralph . *Satan in the Dance Hall : Rev. John Roach Straton, Social Dancing, and Morality in 1920s New York City*. Lanham, ML:The Scarecrow Press, Inc. 2008. p. 99.