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Week Four – Aesthetics and Production (Due: September 27 at 11:59PM)

**A "Close Stylistic Analysis" of A Piece of TV Content: *Mr. Sunshine*, Episode 18, Scene 1**

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[Watch Mr. Sunshine | Netflix Official Site](#)

As discussed in previous curations, plurilingualism represents the ability of a speaker who has competence in multiple languages to switch between those for ease of communication and depending on the context.

In those circumstances where multilingualism is in effect, the brain of a plurilingual rarely experiences any difficulties in passing from a language to another – this is, obviously, when the

level of competence and fluency are somehow similar when compared to one another. There is no translation process involved which could inhibit the interlocutors from emitting what they want to say and, therefore, slow the continuity of the communication. The multilingual discourse follows a smooth and uninterrupted pattern of ups and downs, low and high pitches in which, to the ears of monolinguals, who disown the difference in sounds between a linguistic system and another, it seems there is no difference between the spoken languages in discussion: To them only one language is spoken.

As a result of globalization and consequent new media, communicative interactions are being exposed to a continuous interesting evolution in which the knowledge of diverse languages might become imperative. In contemporary television, for instance, it becomes quite normal to having to deal with multilingualism and multiculturalism. Netflix, Hulu, Tubi, and the like are gigantic contenitors of globalization, mere melting pots of multiculturalism, the Tower of Babel of the contemporary era but, to show a multilingual example, let us try to dive into a deep stylistic analysis of a piece of television content by dwelling in the first scene of episode 18 of TV show *Mr. Sunshine*.

Released in 2018, *Mr. Sunshine* is a South Korean television series written by Kim Eun-sook and directed by Lee Eung-bok. One of the highest rated K-dramas globally, the TV series has received critical acclaim for its cinematography and synopsis; however, it has also been criticized due to the inaccuracy of historical facts.

Set in the old Seoul, Hanseong, it focuses on the South Korea of the early 1900s, the time when activists fought for Korea's independence.

Young Eugene, born into slavery in Joseon, escapes to the United States thanks to a Samaritan. There he realizes that the only way to become a true American is to join the military.

When he returns to his town of birth as a Marine Corps officer, he meets Go, an aristocrat who is secretly part of the Righteous Army. Circumstances bring them together; however, their love is challenged by multiple factors and events.

The first scene of episode 18, where Eugene has to strive in rivalry with a spiteful imperialist, is set somewhere in Joseon.

Eugene and his troop are surrounded by the Japanese Army; the crowd of civilians is present and between those is Go, the aristocrat with whom he is in love.

The scenography is part of a small town filled with minimalist evergreen trees, wooden traditional Korean houses, shades of brown and beiges for the surroundings and pastels for the people with perfectly styled straight dark hair and clean robes. The sun is bright.

The officers, in dark blue like their troops, are on horseback and perfectly centered within the stage, as if to indicate the higher status within their soldiers and the power they own due to being

colonizers. Both troops, the American and the Japanese, are standing in front of one another; rifles are pointed. The crowd is observing; the image is clear; and an old version of the Japanese flag stands straight on the right back.

The communication begins in a broken English, “Eugene, long time no see!”, followed by a Korean and Japanese response within an image in the foreground; the background is now slightly blurred. The discourse switches uninterruptedly from English, to Japanese and Korean, and again from Korean to, at once, Japanese. Now the background is fully blurry.

What deserves attention is the topic of the conversation, which is languages. Eugene is tense but under control; dumbfounded, he realizes that his rival, with whom he was friends in the past, as shown in a brief scene in antique sepia color, is plurilingual. Arrogantly, the opponent explains the reason of his plurilingualism; and the now-animated images are back-to-back in the foreground, discontinued by quick images of the crowd, and accompanied by a shivering music



Mr. Sunshine: Episode 18 – KDrama Fandom

which becomes louder and louder. A large image of Go appears; she is about to emit something: Go intrudes into the conversation with a Korean exclamation. Eugene responds back in Korean, and gives orders to his troop in English, “Take those two ladies to legation!”. The scene now transfers to the soldiers; rifles are still pointed; Go, firm and with teary eyes, loudly exclaims in a broken English, “Stop it! I go by myself! Do not touch!” and, delicately, tells her servant in Korean to bring her sedan chair.

Two short but long minutes of multilingualism and multiculturalism of characters whose origins are Korean. They all speak broken languages; no matter if it is Korean, Japanese, or English, they have an accent, excluding Go who speaks proper Korean. Go, however, has never left her town; she is there to protect her people, and the only reason why she is learning English is for love; she is motivated to facilitate her conversation with Eugene, although he still remembers some Korean.

A tiny scene where everyone perfectly understands what is being told; a short text of extreme exposure to multiculturalism, and which fully reaffirms contemporary globalization.

Humans brain keeps on evolving; and I am sure that in many years, we will all understand each other.

## References

- [Mr. Sunshine \(South Korean TV series\) - Wikipedia](#)