



POWER OF HORROR AND CULTURAL POWER

*Dr. Byong-Hyon Han, Ph.D.

Seoul, Rep. of Korea.

*Corresponding Author: Dr. Byong-Hyon Han, Ph.D.
Seoul, Rep. of Korea.

Article Received on 26/05/2021

Article Revised on 15/06/2021

Article Accepted on 05/07/2021

The primitive world is a world of pure nature "before" the separation of man and nature; a world of disorderly nature in which nature and man are harmonized in undifferentiated states.

A philosopher, literary theorist, psychoanalyst who developed her unique reasons, by discovering the semiotic, the "before" primitive world, divided into consciousness and unconsciousness, by uniquely reconstructing the unconscious three systems (imaginary, symbolic, and real world) advocated by Lacan is Julia Kristeva.^[1-6]

<Basic Instinct (1992)>, which brought Sharon Stone to the star ranks as a great cross-legged scene, is a horror film that has succeeded in box office success by showing both gruesome and deadly charms through fusion and/or convergence of love affair and murder.^[7]

Following Julia Kristeva, the madness of the star in the movie was not simply found in personal things, such as curiosity, but in the origin or primitive world of the more essential human spirit.

◇ Semiotic Sign before Language

It is, a horrible lump of desire (we don't know much about), the very 'abject' that human reason has pushed and expelled outside the boundaries of the symbolic world, the "margin", to maintain social order.

In fact, humans are born without any boundaries and experience fullness and unity in one surrounding state. We begin to create boundaries by driving out 'abject' to establish identity, but nevertheless, 'abject' remains around the subject without being completely deported, threatening its identity.

In other words, 'abject' is a symbolic thing that has been abandoned and deported out of bounds to become the right subject demanded by a language-centered symbolic system that establishes and corrects the social order system.

However, the 'abject' in the "margin(the semiotic)" penetrates a hole inside the semiotic(symbolic) at some point, disrupting the order of social taboos, the 'absolute', which is the power to create new things, while the symbolic system itself is hard to maintain without them.

Like this, 'abject' is an ambivalent with disgust(horror) and holiness(attraction).

In "POUVOIRS DE L'HORREUR(The Power of Horror)", Kristeva said that the essence of purification in human practices has long been through the very 'abjection' and that these various catharsis (purification or expulsion of 'abject') have been found in the history of religion.

Furthermore, in modern Western societies where Christianity is in crisis, art has replaced the meaning of holiness instead of religious offerings.^[8]

Now that 'abject' has moved on to art, not only is horror purified by art, but we can resist the dominant order of the symbolic world.

In short, the fundamental reason why we are enthusiastic about <Basic Instinct> is that it vividly and attractively showed the ambivalence of this 'abject' and 'abjection' meaning its resistance to the order of existence or purification. Of course Sharon Stone, she was pretty.

◇ Social Medicine before Drug

Traditionally, in the case of medicine, Social Medicine has been deported outside the border because it has not been recognized as a medicine through the approval system (symbol system) of the US Food and Drug Administration, EMEA, and the Korea FDA. In other words, Social Medicine is an invisible drug that exists as 'margin' outside the boundaries of the drug system.^[9]

The World Health Organization (WHO), founded in 1948, re-resolved the definition of health as follows in its

board meeting in January 1998, with the 101st session.^[10-12]

'Health is a dynamic state of complete physical, mental, spiritual and social well-being and not merely the absence of disease or infirmity.'

Since then, according to the WHO's health definition, Social Medicine (I advocated) has overcome the limitations of drugs and revealed a real world of spiritual and social aspects beyond the individual body and spirit.

This is the Social Medicine, as all things except for only drug products (e.g., religion, philosophy, nature, politics, economy, society, ethics, law, system, culture, diplomacy, etc.) operate as a means of treatment, with the banner of 'Beautiful Humanity and Healthy Society (BHHS)' and to create healthy individuals and society.

The arrival of Social Medicine is inevitable in the evolution and development of pharmacy education because it expands the outer world from the microscopic world centered on microscopes to the macroscopic world using telescopes, because drugs can treat individuals but not society.

Thus, modern pharmacy in the 21st century means that the paradigm has shifted from drugs to Social Medicine, and that the monopoly system of drugs that has lasted for 6,000 years in human history has finally been dismantled.

Today, as seen in the COVID-19 crisis, isolating patients (e.g. 'social distancing'), wearing masks, washing hands, sleeping soundly and reducing stress are the best cost-effective 'Therapy of Social Medicine.'

The world and we, individuals or society, want 'health' rather than drugs. Modern medical care and 'Therapy of Social Medicine' are "living cultural forces (Culturally Living Power)" with the two wagons that treat individuals and society and lead global health care in the 21st century.

You are UVIP who lives together as a contemporary, whether it's a power of horror or a cultural power (here, UVIP is an acronym of You and VIP).

REFERENCE

- Childers, Joseph (1995). Childers, Joseph; Hentzi, Gary (eds.). *The Columbia Dictionary of Modern Literary and Cultural Criticism*. p. 1. ISBN 978-0231072434.
- Gross, Elizabeth (2012). "The Body of Signification". In Fletcher, John; Benjamin, Andrew (eds.). *Abjection, Melancholia and Love: The Work of Julia Kristeva*. Routledge, 92–93. ISBN 978-0415522939.
- Sjhölm, Cecelia (2009). "Fear of Intimacy? Psychoanalysis and the Resistance to Commodification". In Oliver, Kelly; Keltner, S. K. (eds.). *Psychoanalysis, Aesthetics, and Politics in the Work of Julia Kristeva*. State University of New York Press, 181–88. ISBN 978-1438426495.
- Julia Kristeva, *Powers of Horror: An Essay on Abjection*, 1982; m p. 65.
- Oliver, "Psychoanalysis, aesthetics, and politics in the work of Kristeva", 2010.
- Jardine, Alice, *At the Risk of Thinking. An Intellectual Biography of Julia Kristeva*, Bloomsbury, New York, 2020.
- Silver, Alain; Ward, Elizabeth; eds. (1992). *Film Noir: An Encyclopedic Reference to the American Style* (3rd ed.). Woodstock, New York: The Overlook Press. ISBN 0-87951-479-5.
- Beardsworth, Sara, *The Philosophy of Julia Kristeva, The Library of Living Philosophers*, vol. 36, Southern Illinois University Carbondale, Open Court, Chicago, 2020.
- Byong-Hyon Han, *Therapy of Social Medicine*. Springer: Singapore Heidelberg New York Dordrecht London(2015).
- World Health Organization. (2006). *Constitution of the World Health Organization – Basic Documents, Forty-fifth edition, Supplement, October 2006*.
- Stokes, J.; Noren, J.; Shindell, S. (1982-01-01). "Definition of terms and concepts applicable to clinical preventive medicine". *Journal of Community Health*, 8(1): 33–41. doi:10.1007/bf01324395. ISSN 0094-5145. PMID 6764783. S2CID 1748896.
- World Health Organization (1958). *The first ten years of the World Health Organization*. Geneva: WHO.