영문초록 Abstract

TRANSHUMANISM / POSTHUMAN AND THE JAPANESE SOCIETY

Enter the Posthuman: Material, Literary, and Social Technologies for AlphaGo and Cybathlon Events | JEON Chihyung

How does a posthuman entity come into being in society? Instead of debating the technical feasibility of posthuman, this essay explores the social possibility of posthuman by examining two recent public events: the Go match between Lee Sedol and AlphaGo in March 2016 and the Cybathlon competition in October 2016. Inspired by Steven Shapin and Simon Schaffer's historical study of the emergence of new experimental knowledge in seventeenth-century England, I analyze material technologies used to constitute posthuman entities, literary technologies applied to make sense of the posthuman, and social technologies utilized to set up networks and institutions for the posthuman. As material, literary, and social technologies are mobilized for posthuman events, a new stage has opened up for negotiating and deciding what kinds of posthuman should be allowed in society. We need to shift our attention from the posthuman's intelligence and physical capability toward the question of social recognition, arrangement, and assent.

• **Keywords:** AlphaGo, cybathlon, posthuman, social technology

Uncanny Valley: Emotional Intelligence and Aesthetic Mediation of Japanese Androids (Robots) | LEE Kangwon

This study explores technologies involved in the development process of the Japanese androids' sense and sensibility, which function to determine the ways in which emotional intelligence exists as a required piece for mutual sympathy between man and artificial intelligence. In particular, by tracing the process of "uncanny valley graph," which has been presented as the goal of android development and thus, has become established as a central question in robotics, artificial intelligence, and cognitive science, this paper analyzes aesthetic aspects of feelings that arise from mutual response between men and androids. Thus, the uncanny valley emphasizes that aesthetic mediation lies at the forefront of progress and innovation, because it allows unique aesthetic judgments, which cannot be subordinated to existing scientific standards, to be made through feelings, affections, embodiments and sensibilities.

• **Keywords:** artifical intelligence (AI), cognitive science, android, "uncanny valley," aesthetic

Transhumanism and the Biopolitics of Human Enhancement | SHIN Sangkyu

Several criticisms have been raised against human enhancement. A central dividing line in current human enhancement debate has been drawn between transhumanists and bio-conservatives. The main focus of the debate has been whether there is any principled reason to ban human enhancement. In this paper, I claim that we need to change the focus of debate by considering biopolitical factors more seriously. The more important question in human enhancement debate should be how can we regulate and control developments and applications of human enhancement technologies in a democratic way for the purpose of promoting social equality and human values, rather than the current focus on whether we should pursue or ban enhancement technologies. Thus, I propose that human enhancement debate needs to be reconfigured between libertarian transhumanists and techno-progressives, so that the problems of social justice and inequality get their more deserving considerations. And by taking the side of techno-progressives, I will discern two senses within the concept of autonomy and reevaluate the relation between autonomy and social justice.
• **Keywords:** transhumanism, biopolitics, autonomy, social justice

"*Shinbutsu*-animism" and Transhumanism: The Game of *Kami* and *Hotoke* | PARK Kyu Tae

The purpose of this essay is to closely examine how had the Japanese concepts of *Kami*(神) and *Hotoke*(佛), which have originated from *Shinto* and Buddhism respectively and are often said to be animistic, influenced greatly on the culture of Japanese technology. Thus, I pay special attention to the relationship between transhumanism and religion, which are deeply associated with "religious transhumanism" among the various types of transhumanism. In so doing, I will present the notion of "*shinbutsu*(神佛)-animism" by applying the stream of thinking from neo-animism to techno-animism to the case of technological Japan after taking into careful considerations for diverse discourses related to the compatibility of transhumanism and religion. Furthermore, those concepts of *Kami* and *Hotoke* will be analyzed from the perspective of "*shinbutsu*-animism." Finally, I will reconsider how technological Japan is related to religion by focusing on several keywords such as game-mind, trans-spirituality, hybrid, and *mono-no-aware*.
• **Keywords:** transhumanism, religion, neo-animism, techno-animism, *shinbutsu*-animism, *kami*, *hotoke*

Posthuman Imagination in Japanese Science Fiction | SHIN Ha-kyoung

Science fictions in Japan introduce the development of various sciences, such as information and communication technology, neuroscience, cognitive science, computer-neural networking,

and genetic engineering, and describe the future society in which such technologies are implemented. As a result those fictions question what human freedom is, what mind is, what consciousness is, what feeling is, etc, and these constitute posthuman imagination.

Specifically, Project Itoh poses posthuman problems mainly caused by the development of ICT and brain science in *Genocidal* Organ and *Harmony*. He argues that the ICT is based on a human vision of "predictable human beings," and thus, in this society, different personalities are denied and predictable thoughts and behaviors are recommended and reproduced. As a result, modern "freedom," which means "self-determination without interference from the other," is denied. Itoh also suggests that the development of brain science can manipulate human "will" or "consciousness" that has been discussed since the modern age on the basis of human existence, making us difficult to form a "subject" who is responsible for one's own actions.

Despite the cybernetic imagination that humans are machines for processing information, *A Story for You* by Satoshi Hase emphasizes that the mobility of human freely from one's body is not the better choice than the human "body," which is limited by time and space, and life and death. *Grand Vacation* and *Rugged Girl* by Hirotaka Tobi, criticize that, even if human beings migrate to cyberspace through the separation of mind and body, the problems of human society are not solved, only revealing the limits of "human centrism" as they are evident in ethical issues related to the AI. As such, the development of science and technology demands "redefinition" of human nature and human society, and the SF is responding in various ways to the problems that human beings will face in the future.

• **Keywords:** posthuman, Project Itoh, Satoshi Hase, Hirotaka Tobi, mind and body

Scientific Imagination in Japanese Animation: The "Story" about the Extension of Human Being | KIM Il Lim

In this paper I analyze the role of Japanese animation has played as a scientific activity, functioning as a concentrated field of subcultural imagination. Specifically, I classify diverse Japanese animations into three categories based on their scientific imagination and examine how the concept of human being extends in each category. Furthermore, I focus on three kinds of artificial existence created by human interventions: a robot, which is an automatic device consists of non-organism, secondly, a cyborg made by combining human and machine, and finally, a third-kind creature produced through genetic inheritance and cell fusion. Moreover, I clarify that the criteria of being "human" is based on biological classification and the notion of mind-body dualism.

Artificial existence will be examined from following three perspectives: (1) an epistemological phase shift; (2) changes in its relations with human being; (3) its correlation with nature and humanity. The examination process reveals a huge change in artificial characterization, and that is it had transferred from being a tool as a substitute for human beings to a symbol, which can appeal to emotion. In addition, the concept of "original" and

"copy," which has played an important role in the modern art, has also played a crucial part in the process of birth, settlement, and phase changes in artificial existence.

As a mirror reflecting behaviors of human beings and as well as a symbol allowing us to escape from the human-centered world view, artificial characters in Japanese animation were introduced and demonstrated controversial issues facing modern science. A series of artificial figures featured in various animation productions is not just the crystallized form of scientific imaginations of the day, but it is also the mediator of such creative efforts. Japanese animations prove that this world cannot be sustained simply by an anthropocentric view. Ironically, however, the means of escaping from the myth of human centricity is in the use of human-centered narrative structure. This paper holds its significance on the manner in which it examines the way of Japanese animations extending their boundaries of human beings into a meta-cognitive perspective, while also focusing on the ambivalent aspect of scientific pursuits.

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ARTICLES

Embracing of R. Eucken's "Neo-idealism" and the Development of "Culturalism" in Korean and Japanese Literature: Focusing on Ikuta Chōkō and Noh Ja-Young | CHOI Ho-young

This paper intends to closely examine the development of "culturalism" in the modern literature of Korea and Japan through the notion of "neo-idealism" of R. Eucken. By tracking how Noh Ja-Young and Ikuta Chōkō had embraced R. Eucken-mediated concept of "neo-idealism," the paper seeks to elucidate contact points between the two people and the unique point implied by "culturalism" in Chosŏn. Noh Ja-Young, a theorist in Chosŏn, had first encountered "neo-idealism" of R. Eucken through Ikuta Chōkō during the 1920s. Ikuta Chōkō came across "neo-idealism" of R. Eucken as a way of overcoming traditional social evolution theory and pursued the the universality of the world through his spiritual life of harmonizing the world and human and balancing objectivity and subjectivity. Ikuta's way of living his spiritual life through personality development activities, which encompassed overall east-west thoughts, well conformed to the ideal of so-called Taishō culturalism *(Taishō kyōyōshugi)*. Although the activities of Noh Ja-Young who embraced "neo-idealism" of R. Eucken through the mediation of Ikuta also pursued global universality, Noh had not only suggested diverging personality development activities in the direction of strengthening the unity between individual and society, but also had recognized "tradition" as the basis of exercising such universality. In conclusion, Ikuta Chōkō had pursued "culturalism *(kyōyōshugi)*" in order to advocate international universality through the embracement of R. Eucken's "neo-idealism," whereas Noh Ja-Young had considered to pursue "communitarianism" on purpose of

exhibiting the uniqueness of Chosŏn.

• **Keywords:** R. Eucken, neo-idealism, culturalism, Ikuta Chōkō, *Taishō culturalism (Taishō kyōyōshugi)*, Noh Ja-Young, tradition, communitarianism

Are *Chaeilgyop'o* Really "Korean"?: An Analysis of *Chaeilgyop'o*'s Images Represented in Daily Newspapers in the 1970s | Kim Bumsoo

Focusing on the Park Chung-Hee era after the October *Yusin* (1972), this paper examines how the images of *Chaeilgyop'o* (ethnic Koreans in Japan) were represented in daily newspapers in the 1970s. Specifically, by analyzing newspaper articles from *Kyunghyangshinmun*, *Dongailbo*, and *Chosunilbo*, three major newspapers of Korea, from October 1, 1972 to October 31, 1979, this paper first shows that, on the basis of anticommunism, cultural nationalism, and economic developmentalism, negative images were associated with the following groups of *Chaeilgyop'o*: 1) the *choch'ongryŏn Chaeilgyop'o* who supported North Korean regime, 2) the second and third generation *Chaeilgyop'o* who were not good at speaking Korean, and 3) the *Chaeilgyop'o* entrepreneurs who pursued their own private interests rather than national interests. At the same time, this paper also shows that, on the basis of blood nationalism, *Chaeilgyop'o* were represented as "our co-nationals who share the same bloodline" in the view of Korean media. In doing so, this paper demonstrates that, with the launching of "Visiting the Motherland" program in September 1975, which allowed *choch'ongryŏn Chaeilgyop'o* to visit South Korea without any preconditions, the images of *Chaeilgyop'o* represented in daily newspapers changed from negative ones to positive ones, and such change implies that the South Korean society had changed its attitudes toward *Chaeilgyop'o* from exclusion to inclusion.

• **Keywords:** Park Chung-Hee, *Chaeilgyop'o* (ethnic Koreans in Japan), anticommunism, nationalism, economic developmentalism, inclusion and exclusion