

Encountering Korean Cinema: Imaging through Cinematic Violence

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Abstrak

Violence can be said to lack contemporary political order and convey viewers only to escapism in society, but is it really so unambiguously? This paper analyzes violence in poststructuralist sense by asking what kind of functions the cinematic violence can be seen to serve in the films of the era of the Renaissance of the Korean films (from 1996 to 2008). Most of the previous work has not addressed the question as they have dealt with the question of mimetic representation, although some studies (Anna Powell, David Martin-Jones) have paved the way for the poststructuralist readings. The question of violence in Korean cinema is tackled here as an immanent question of affect and percept: if it is a construction of time, then in it lies a chance to open up new perspectives for imaging. There could be new worlds after the violent encounter of thought in films. Key film is Na Hong-jin's *Chugyeogja*.