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| Edizione                | [1st ed.]   |
| Descrizione fisica      | 1 online resource (177 p.)  |
| Collana                 | Contemporary film directors   |
| Disciplina              | 791.4302/33092<br>B   |
| Soggetti                | Motion picture producers and directors  |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Note generali           | Bibliographic Level Mode of Issuance: Monograph   |
| Nota di bibliografia    | Includes bibliographical references and index.<br>Includes filmography.   |
| Nota di contenuto       | Beyond "extreme": the cinema of resentment. Kim Ki-duk: towards a more perfect imperfection -- An auteur is born: fishhooks, critical debates, and transnational canons -- On suffering and sufferance: postcolonial pain and the "purloined letter" in Address unknown -- Reconciling the paradox of silence and apologia: Bad guy, The isle, and 3-iron -- Neofeminist revisions: female bodies and semiotic chora in Birdcage inn and Samaritan girl -- The bodhisattva inner-eye: inwardly drawn transcendence in Spring, summer, fall, winter -- and spring -- Interview with Kim Ki-duk: from Crocodile to Address unknown / by Kim So-Hee. |
| Sommario/riassunto      | This study investigates the controversial motion pictures written and directed by the independent filmmaker Kim Ki-duk, one of the most acclaimed Korean auteurs in the English-speaking world. Propelled by underdog protagonists who can only communicate through shared corporeal pain and extreme violence, Kim's graphic films have been classified by Western audiences as belonging to sensationalist East Asian "extreme" cinema, and Kim has been labelled a "psychopath" and "misogynist" in South Korea. Drawing upon both Korean-language and   |

English-language sources, Hye Seung Chung challenges these misunderstandings, recuperating Kim's oeuvre as a therapeutic, yet brutal cinema of Nietzschean ressentiment (political anger and resentment deriving from subordination and oppression).

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