

A Study of the Analysis of Film Music in Revenge Movies

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Abstract

Director Chan-wook Park revenge series film started with <Sympathy for Mr. Vengeance>, <Old boy> and <Sympathy for Lady Vengeance> was produced. These films were produced by interpreting the common subject of revenge in the style of director Chan-wook Park. Each revenge series film is pan out in different perspectives and ways, and the film music also shows different characteristics from series to series. The purpose of this study is to analyze how the composition of movie music and the use of classic music interact with images and sounds according to movie narratives. As an analysis method for this, we analyzed the image and character of the movie, and analyzed the elements of the movie music used. As a result, the film <Sympathy for Mr. Vengeance> played an indirect dialogue delivery role as an implicit music. Also, when the trot was used in movie music, the realistic expression of the situation and the delivery of the character's dialogue was clearly revealed. The film <Old Boy> played a role in conveying emotions that are not conveyed through images by connecting the distinct role of the character and leitmotiv.

Keywords: *Film music, Film analysis, Director Chan-wook park*

1. Introduction

The film reflects the social aspect, ideology, atmosphere, background, and character characteristics of that era. Therefore, although the subject is the same, the way of expression is directed differently depending on the director's thoughts or events. These films are required to be popular to satisfy both artistic and commercial elements such as the director's originality and creativity.

Since the 2000s, Korean films have also appeared in authorism films with both artistry and popularity. Director Chan-wook Park pursues a unique style of film with a mixture of various genres. He said, "If Korean cinema is to repay the expectations of the world, it has to break away from the traditional genre film. It needs something non-mainstream. The audience also expects a variety of things."

Series films set a specific theme and create films with different expression methods such as narrative structure, images, and film music. Although the analysis of series movies is mainly based on the flow of narrative, there is not much analysis of film music. It's not just about analyzing music; The whole flow of the movie and the flow of film music must be connected. it is necessary to have both the ability to analyze the movie and the music of the film. Therefore, the analysis of individual works of a series film has the advantage of looking

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deeper into each work, but such research is necessary because the characteristics of the whole flow cannot be seen.

Each movie contains its own theme. To express the subject in detail, data on the meaning of the film image and the meaning of film music are needed. Although there is a difference in the completeness of the work according to the abilities and styles of the director or composer, making a film based on data will help to express the work. Therefore, this purpose of the study is to generate data by analyzing the film music of series movies. This analyzed data will be used as a reference for the production of series film music. It is also a study that can glimpse the director's intention to make a film.

The subject of this study is a revenge series film directed by Chan-wook Park, <Sympathy for Mr. Vengeance>, <Old boy> and <Sympathy for Lady Vengeance> film. The theme of these films is revenge. The existing studies of director Chan-wook Park revenge series film analysis mainly focus on each film analysis from the perspective of the artist. The main contents of the analysis are film images and film music. First, the main analysis contents of film images are storytelling techniques, character analysis, and impression of color. Next, the main analysis contents of film music were the analysis of the theme music of <Old Boy> and the function of baroque music of <Sympathy for lady Vengeance>. There is also an analysis of the meaning of "revenge," the theme of revenge series movies. However, the first film in the revenge series <Sympathy for Mr. Vengeance> has not been studied. In particular, there is no research on the movie music of <Sympathy for Mr. Vengeance>. The reason is that <Sympathy for Mr. Vengeance> does not have film music.

The research question is to analyze the film music of each film in a revenge series of directed films by Chan-wook Park, and common features and elements based on the analysis data. So, this study what function and role film music played. Therefore, the purpose of this study is to examine the method of composing film music according to the film narrative, to analyze what standards exist when using existing songs, and how elements interact with images and sounds.

The research hypothesis established based on the analysis of the existing research predicts that the film music of director Chan-wook Park was composed according to the character and emotion. In particular, it is estimated that the role of classic music will be the greatest portion. Therefore, it is possible to suggest the characteristics and essential internal meaning of revenge movies through the use of classic music and the emotion of the music. In general, revenge movies are expected to be dark and violent. However, the use of baroque music is expected to create a revenge melancholy and an elegant atmosphere. This is probably because revenge rationalizes the actions of the avengers with the pain and circumstances unjustly suffered.

The research method to test this hypothesis is to analyze the genre, composition, time signature, and musical instruments of music representing characters and atmospheres for each movie, focusing on the narrative. And through the analyzed characteristics, the elements of revenge series film music are suggesting.

This study is analysis the film music techniques of director Chan-wook Park revenge series film <Sympathy for Mr. Vengeance>, <Old boy> and <Sympathy for Lady Vengeance>. Previously, there have been various analyzes of revenge series films; analysis of each movie, analysis of each film music. However, the reason for this study is that there was no case of analyzing the music of all revenge series movies.

Table 1. <Sympathy for Mr. Vengeance>, <Old boy> and <Sympathy for Lady Vengeance> characteristic

	Sympathy for Mr. Vengeance	Old boy	Sympathy for lady Vengeance
Revenge characteristic	the revenge of each character is transferred to others	causes of distinct revenge and targets	
Revenge character	male		female
film music	without film music (original sound of the Unuhboo-Project)	director by Young-wook Cho	

<Sympathy for Mr. Vengeance>, <Old boy> and <Sympathy for Lady Vengeance> features revenge in each film. First, in <Sympathy for Mr. Vengeance>, the main character is unclear, and the revenge of each character is transferred to others. On the other hand, <Old Boy> and <Sympathy for Lady Vengeance> have multiple distinct causes and targets. Also, <Sympathy for Mr. Vengeance> and <Old Boy> are male revenge, and <Sympathy for Lady Vengeance> is female revenge. Therefore, each film expresses revenge through a differentiated direction. As director Chan-wook Park wanted to produce <Sympathy for Mr. Vengeance> without music, the film music is composed of the original sound of the Unuhboo-Project. The film music director of <Old Boy> and <Sympathy for Lady Vengeance> is Young-wook Cho. Film music director Young-wook Cho selected composers and music according to the movie scenes for <Old Boy> and <Sympathy for Lady Vengeance>. Therefore, there are several composers of music for the movie, but because there is only one music director for the movie, the music production was planned.

2. Main subject

2.1. Sympathy for Mr. Vengeance

The film <Sympathy for Mr. Vengeance> reduced the role of sound to a minimum because he felt skeptical that Korean films had many scripts. Music used diegesis or sound effects instead of non-diegesis. So, music focuses on sound effects for realistic things, making revenge objectively rather than emotional. The minimization of the sound can also be seen from the intentional deaf mutism of the main character and eliminating the dialogue. As a device to introduce the deaf mutism character it is informed by a vocal song with lyrics flowing on the radio. Therefore, the role of diegesis music is more significant than other films used with Ambience.

Table 2. Revenge scene music

Revenge sortation	Music
Revenge 1	Degesis music
Revenge 2	No music
Revenge 3	No music

The trot was used to express the social status of underprivileged characters. Most of the music is not used in the scenes depicting revenge, the main theme of the movie. Music appears only in the scene where the deaf mutism character takes revenge. It is a means of

conveying the message of a character who cannot communicate. He wants to deliver a realistic scene of revenge by excluding emotions from the revenge scene. Therefore, no film music was used in this film.

2.2. Old boy

In the movie <Old Boy>, the role of sound is expanded than in the movie <Sympathy for Mr. Vengeance>. In the functional aspect, it plays the role of expressing mood or leading emotion. The <Old Boy> film music is a minor music, and it is three beats. The terrible revenge and lyrical waltz style express the feeling of revenge characteristic to <Old Boy>.

Table 3. <Old boy> character leitmotiv

Character	Leitmotiv
Dea-soo Oh	The Old boy
Mi-do	The Last Waltz
Woo-jin Lee	Cries of Whisper

The film features three major characters: Dae-soo Oh, Woo-jin Lee, and Mi-do. Each character's revenge was expressed using character-specific Leitmotiv music. Dae-soo Oh's leitmotiv is 'The Old Boy', Mi-do's leitmotiv is 'The Last Waltz' and Woo-jin Lee's leitmotiv is, 'Cries of Whispers'. In Dae-soo Oh's leitmotiv and Mi-do's leitmotiv start with a short dialogue that implies the emotions of Dae-soo Oh and Mi-do.

Dae-soo Oh's leitmotiv, "The Old Boy", was used in a scene of revenge for his life. His leitmotiv is "As a Roe deer escapes from the hand of hunting, as a bird escapes from the hand of a netting man, save yourself." It starts with a narration. The narration included in the music implies a situation where you must escape yourself. After this, Dae-soo Oh's disastrous psychology is revealed through the trumpet melody.

Mi-do's leitmotiv "The Last Waltz" is titled 'Waltz' and music genre 'Waltz'. Like the Dea-soo Oh's theme song the clarinet melody of Mi-do's leitmotiv flows; Around the 'D' sound after the narration "I love you uncle".

Woo-jin Lee's leitmotiv "Cries of Whispers" is a sad and lyrical waltz theme like the music title. In this music Woo-jin Lee indirectly appears in the first half, and actors appear when the whole music flows in the second half. It is leitmotiv that Woo-jin Lee appears indirectly without appearing directly.

In addition to the character's eitmotiv, Vivaldi of using the four seasons. The Vivaldi Four Seasons Winter 1st movement was used for some of the most shocking and tragic scenes in the film; A scene of revenge against the man who confined Dae-soo Oh.

Vivaldi Four Seasons is composed of a Sonnet by known author. The hidden meaning of sonnet indirectly contains Dae-soo Oh's revenge. The music accompanied by the text reminds us of part of the scene and the psychology of the character.

2.3. Sympathy for Lady Vengeance

Like the music of <Old Boy> accompanied by text, "Kindly Geum-ja" from the movie <Sympathy for Lady Vengeance> "Why do you paint your eyes so hard? I think it looks kind" music begins with narration. Also, in 'Jenny's Lullaby' "What do you call mom in Korea? Geum.ja.ssi, Why did you dump me?" it starts with a narration. The functional role of the

music in the movie <Sympathy for Lady Vengeance> First, the use of classic music to highlight the image of the character. Second, it is used as music representing the flow of the active.

First, the baroque style of existing music leads the overall sensibility of the film. Specifically, it revealed an objective female character without emotion. Also is leading the emotion of the film, such as the situation and tension according to the narrative.

The main key of all music is minor. Geum-ja's character is played with a high-pitched violin. This high-pitched violin expands its meaning as a revenge of a female character.

Second, it creates a narrative flow; music for the atmosphere of the song, the use of instruments, the beat, and the continuity of the scene. The harmony of the music used to meet Jenny is excluded from tension and mainly uses triads. Baroque instruments such as harpsichords are used to bring out the sensibility of the whole film.

Overall, the beats used in film music consist of a series of three beats. Three beats describe maternal love, waltz, and Geum-ja's in music. Maternal love refers to the maternal love of Jenny and Geum-ja's and another victim. The waltz likens the behavior of murder to the dance of a waltz.

The music that represents the continuity of the scene with music includes the songs 'Bead Story' and 'Guem-ja's Praying'. These two songs are very similar. The title used in the title sequence and ending credit is different, but the music is the same. The crime scene is reproduced with an important scene that is the beginning of revenge. Therefore, the music also matches the music with the title sequence, the scene where revenge begins, and the three scenes of the ending credit.

3. Conclusion

The film <Sympathy for Mr. Vengeance> which reduced dialogue and film music and emphasized realistic images with diegesis music and sound. Non-diegesis music was used a total of five times. Because it is the sound from the radio, it plays a role of indirect communication through diegesis. Also, the character and emotions of the movie were related to the genre of music.

<Old Boy> has leitmotiv according to the characters. Music is to convey emotional expressions that are not conveyed by images. The character leitmotiv implies the emotions the character experiences around revenge. The text included in the music expands the meaning of the image.

<Sympathy for Lady Vengeance> film music is Baroque, mostly Vivaldi's music. <Sympathy for lady vengeance> theme is female revenge and the film music was composed with the female characteristic. The note range, musical instruments and beats represent the characters and the process of revenge. This is a correlation between narrative and film music.

Through the analysis of revenge series movies, the music style data that Director Chan-wook Park pursues was acquired. This study must acquire data from revenge series film music. What is regrettable is that I could not research the technique of using the film music for each scene. This will have to be done as a later research project; acquire detailed revenge film music element data through music analysis for each scene.

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