

A Study on Dogme 95 in the Korean Films

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Abstract—Many new experimental films which were free from conventional movie forms have appeared since Nubellbak Movement in the late 1950s. Forty years after the movement started, on March 13th, 1995, on the 100th anniversary of the birth of film, the declaration called Dogme 95, was issued in Copenhagen, Denmark. It aimed to create a new style of avant-garde film, and showed a tendency toward being anti-Hollywood and anti-genre, which were against the highly popular Hollywood trend of movies based on large-scale investment. The main idea of Dogme 95 is the opposition to 'the writer's doctrine' that a film should be the artist's individual work and to 'the overuse of technology' in film. The key figures declared ten principles called 'Vow of Chastity', by which new movie forms were to be produced.

Interview (2000), directed by Byunhyuk, was made in 2000, five years after Dogme 95 was declared. This movie was dedicated as the first Asian Dogme.

This study will survey the relationship between Korean film and the Vow of Chastity through the Korean films released in theaters from a viewpoint of technology and content. It also will call attention to its effects on and significance to Korean film in modern society.

Keywords—Anti-Hollywood, Dogme 95, Korean Films, Vow of Chastity.

I. INTRODUCTION

A. Background and Objective

WITH the development of digital industry in the modern society, the world is demanding for cutting edge technologies. In the modern film industry, there are abundant films made by anyone, and the age wants a new format of a film that is not a film.

On 13th March, 1995, a film manifesto named 'Dogme 95' which requires new purity in filmmaking was announced in Copenhagen, the capital of Denmark. Primarily, anyone can make a film[1]. Dogme 95 manifesto is composed of two parts: the first half where the background and purpose of the manifesto are written and 'Vow of Chastity' which specifies the norm of film making supported by the manifesto. The first half part includes today's film making reality and criticisms on it by Dogme 95's advocates. They criticize that the purpose of making an anti-bourgeois film by the western European new wave films after 1960s, which are normally praised to start a modernism film art against the Hollywood popular films, was right, but because of its basis of the 19th century's romantic view of art, it resulted in corruption of the art of film. Likewise, the western modernists' films conclude that a film of individualism is another fake film, and these brave rebels of Denmark declare that now they would make a new and true film[2].

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They were certain that a film started to depend on complex technologies, and bureaucracy hindered a genuine creation. However, by returning to the starting point, they could fight the globalization of Hollywood[3].

This manifesto shows anti-America, anti-Hollywood and anti-genre tendencies, fighting against Hollywood films which were extremely popularized based on huge capital in 1990s. Dogme 95 mainly addresses objection to 'auteurisme', the principle that a film should be a personal artwork of an artist, and to 'technology' in a film. Its advocates demand for recovery of purity and vow to make a film, not a fantasy. They are presenting a possibility of a new film.

This movement contributed largely to development of film languages and film formats in the international history of film, and as the two shows different aspects of development, it is important to compare and analyze these types. The purpose of this analysis is to understand and apprehend the effect of Dogme 95 on Korean films, examine the formats of a film which changed in that process, and arouse Dogme spirit in the Korean film society which was infected with capital and technologies.

5 years after the announcement of Dogme manifesto, 'Interview', the first Asian Dogme film, receives Dogme's dedication.

Despite increasing popularity from various foreign countries toward Korean films, there has been no Korean film called a Dogme film since 2000 when 'Interview' was released. The reason for this situation is that Dogme Association has selected only the films released in 2005 or before for 10 years. Not to mention of that the official homepage of Dogme Association (<http://www.dogme95.dk>) had shown less and less updates since 2005 and finally no more update from 11th November, 2008, now it does not even exist anymore. Also, it is written in Wikipedia that "years active 1995-2005". The range of the analysis is Korean films released after 2005.

Through this research, the effect of Dogme 95 manifesto on Korean films and its significance are analyzed. Specifically, in the first chapter, the introduction is suggesting the background, purpose and method of the research. In the second chapter, the background of Dogme 95 manifesto's appearance, its definition, significance, and feature are analyzed. In the third chapter, Dogme films in Korean films are analyzed. Lastly, the result of the analysis is presented in the fourth chapter.

B. Research Method

In this research, with Korean examples of films with remarkable features of a Dogme film among commercialized Korean films which were released in cinemas relatively more exposed to the public, the relationship between the films selected as Dogme films and Korean films are examined, and its significance and effect are discussed.

The range of this research include Interview(2000) by Daniel H. Byun, The Charming Girl(2005) by Lee Yoon-Gi, Secret Sunshine(2007) by Lee Chang-dong and The Housemaid(2010) by Im Sang-soo, which were released after

1995 when Dogme 95 was announced, and with these examples, the correlation between Dogme 95 and Vow of Chastity is analyzed in view of technology and content.

The research method is based on document research where literatures and existing research results are referenced, and is an approach to the topic by a practical method of interpreting films whose frame is Vow of Chastity of Dogme 95, and of analyzing them through appreciation.

II. DEFINITION AND THEORETICAL BACKGROUND

A. Dogme 95 manifesto and Vow of Chastity

On 13th March, 1995, a combative film manifesto named 'Dogme 95' was announced in Copenhagen, the capital of Denmark.

Dogme 95 was an avant-garde film making movement started in 1995 by the Danish directors Lars von Trier and Thomas Vinterberg, who created the "Dogme 95 Manifesto" and the "Vow of Chastity". These were rules to create film making based on the traditional values of story, acting, and theme, and excluding the use of elaborate special effects or technology. They were later joined by fellow Danish directors Kristian Levring and Søren Kragh-Jacobsen, forming the Dogme 95 Collective or the Dogme Brethren. Dogme is the Danish word for Dogma.

The goal of the Dogme collective is to purify film making by refusing expensive and spectacular special effects, post-production modifications and other technical gimmicks. The film makers concentrate on the story and the actors' performances. They believe this approach may better engage the audience, as they are not alienated or distracted by overproduction. To this end, Lars von Trier and Thomas Vinterberg produced ten rules to which any Dogme film must conform. These rules, referred to as the "Vow of Chastity," are as follows:

1. Filming must be done on location. Props and sets must not be brought in. If a particular prop is necessary for the story, a location must be chosen where this prop is to be found
2. The sound must never be produced apart from the images or vice versa. Music must not be used unless it occurs within the scene being filmed, i.e., diegetic.
3. The camera must be a hand-held camera. Any movement or immobility attainable in the hand is permitted. The film must not take place where the camera is standing; filming must take place where the action takes place.
4. The film must be in colour. Special lighting is not acceptable (if there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
5. Optical work and filters are forbidden.
6. The film must not contain superficial action (murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden (that is to say that the film takes place here and now).
8. Genremovies are not acceptable.
9. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste. I am no longer an artist. I swear to refrain from creating a 'work', as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations[4].

B. Primary features of Dogme 95 manifesto

Summary of primary features of 'Dogme 95 manifesto', which was revealed through the 51st Cannes Film Festival, into seven articles is as following: First, Dogme 95 is a group of film directors who are working based on Copenhagen in spring of 1995. Second, Dogme 95 aims to resist against a certain trend of film making which appears in today's film industry. Third, Dogme 95 is a rescue action. The time of 1960s asked for helping dying films which lost its essence. New wave emerged in this situation, but it could not achieve its goal, only to arouse ripples. In other words, films under the theme of individualism and freedom were manufactured, but it could not change anything. Furthermore, as anti-bourgeois films were ironically based on aesthetics of bourgeois, they became bourgeois films. Fourth, Dogme 95 directors insist that a film do not belong. As a result of rapid development of technology, a film will ultimately grow into an arena for democracy in the end. Therefore, the environment where any one who wants to make a film can do so is being created. However, as access to media is becoming easier and easier, the spirit of an experimental film should more be realized, because when a personal taste is too much emphasized on a film, it is likely to have a tendency of decadence. Fifth, the great films released by the directors who had a thought of decadence were the cause of fooling audience. Sixth, too much focus on superficial dialogues which just emphasizes the appearance of a film resulted in the shallow result where a film goes complex and audience cannot understand a film's characters' actions. Seventh, Dogme 95 is for breaking the prejudice that a film is a fantasy, which audience had before. To achieve this goal, Vow of Chastity will struggle to dispel the froth belief that 'a film is a fantasy.'[5]

C. Dogme Film

'Dogme film' is a designation imposed on such films which correspond to 'Dogme 95 manifesto' which set the standard of an alternative film with directors including Lars von Trier, Thomas Vinterberg, etc from Denmark. as the center. With the rise of the number of filmdom participating in Dogme manifesto, Dogme association was established, and through the evaluation by the association, a film can be recognized as a 'Dogme fim.'[6]

Bear in mind that the Vow of Chastity is aimed specifically at the feature-length fiction-film format. Thus, documentaries and short-films cannot be Dogme-certified. This does not mean that documentaries and short-films cannot be inspired by or state its allegiance to Dogme95, it simply means that they cannot be officially certified as Dogme-films. Thus, The line of official Dogme-films will consist solely of feature-length fiction-films [7].

III. ANALYSIS – DOGME FILMS IN KOREA

A. *Interview*(2000) by director Daniel H. Byun



Fig. 1 Dogme scene in *Interview*(2000)

'Interview', a film made by Daniel H. Byun in 2000 when Dogme campaign was in the midst, was designated as 'the seventh Dogme film' with being recognized as the first Asian Dogme film. The first, second and the third Dogme films are Danish films which are 'The Celebration' by Thomas Vinterberg, 'The Idiots' by Lars von Trier, and 'Mifune's Last Song' by Søren Kragh-Jacobsen, and the fourth Dogme film is a US film, <The King Is Alive>. The fifth Dogme film is <Lovers> by Jean-Marc Barr, and the sixth is <Julien Donkey-Boy> by Harmony Korine, a US film[8].

Dogme dedication of <Interview> was achieved through the consultation process with Denmark Zentropa Entertainment which showed a great interest in the film's film making style at Cannes Market Office which is installed for free sales last year. The film's format of 'combination of documentary and fiction' and its content of approach to a film's essence corresponded to the spirit of Dogme[9].

Eunseok, a film director who films a documentary about love by means of a 6mm camera, encounters a woman named Yeonghee through an interview. However, Yeonghee carelessly starts her first word in front of the camera with a lie, and Eunseok begins to feel love toward her by filming her ordinary life with the camera. Yeonghee starts to show her real life during the interview before she knows, and Eunseok, realizing her lie, hands the camera to her. Yeonghee tells the truth toward the camera alone. The film shows alternately interviews with ordinary people (who are not actors or actresses).

The film was designated as a Dogme film, but was severely criticized by audience. It failed to gain popularity because of its somewhat cryptic development of the story, receiving criticism among people. However, this film which questioned 'truth' by crossing the border of fiction, in a new format of film which combined documentary and fiction, suggested a new alternative as a Korean film which broke the mould of a genre film. Now, through this film, the reason this film is called the first Asian Dogme film is discussed in separate views of technology and content.

1. View of technology

'The Celebration' by director Thomas Vinterberg, which is the first Dogme film and was awarded Special Award of Jury Award at 1998 Cannes Film Festival, and the films recognized

as Dogme films such as 'The Idiots', 'Mifune's Last Song', etc. are thoroughly made in the way of handheld. However, the proportion of the handheld takes up in the seventh Dogme film, Interview, is only 7.1%. This fact partially corresponds to the third article of Vow of Chastity that a camera should be a handheld. Handheld is mainly used for a current affairs program which is familiar with audience or site cover. In the film 'Interview', handheld is used for scenes where the fictional characters (Minho, Jongho) are talking about personal stories (fake narratives) or the interview while Yeonghee is doing a part-time job in a convenience store, providing a realistic property of a site to the film[10]. Directors say they think whether to make a film as a fiction or documentary, but actually there is no big difference between the two. Facing so many lies which are just like truths and truths which are just like lies, it occurs to me that what a format of a film means. What is reenacted by a camera is usually believed to be true, but most of the cases are false[11]. It breaks the border between two formats of fiction and documentary which are confused and perceived to be false or true, and shows another format. It plays a role to make audience believe that the film secures facticity and help the audience to accept fictional characters or fake narratives relatively more easily and realistically.

The flow of a film sometimes goes against or skips the time, putting pieces together. It is mixed and jumbled. In other words, the feature of skipping and reversing time and space straightly faces against the seventh article of Vow of Chastity, which prohibits film technology. "By the way, what does the director want to say?", the line in the first scene, appears repetitively in a filtered screen. The line targets both Eunseok in the film and Daniel H. Byun, a director of 'Interview' himself. That is, this question confuses audience by asking the real director and fictional director. It is not possible to find the implicated meaning of the film when just following the content of the film. The scene of 6mm interview keeps abruptly interrupting in the 35mm fiction.

Like this, this film does not perfectly correspond to Vow of Chastity of Dogme 95, but it was recognized as a work which carried on the spirit of Dogme.

2. View of content

A documentary film director encounters a woman, realizes the gap between the facts that the woman reveals her lie during an interview and that the camera cannot reveal it, and finally he abandons the camera. This film tells us that the director who interviewed Yeonghee actually loved the figure of her in the camera, and questions the medium, the camera. The film makes us doubt whether or not what the camera delivered is true, and even in the case that it is truth, whether or not the truth is really delivered as truth. An interview does not necessarily ensure any truth from one's inside. Even though something seems true, the truth is inside and the truth-like thing is what pretended to be true. We have to find the truth from the visible truth. Just like the word, 'Inter-view'.

The director of the film says this film is for introspection. There are so many propositions surrounding a film. What the staff of the film says is one of them. 'A film should be fun for

the first 5 minute,' 'a film with too many lines is not a film,' etc. This film wanted to resist against these propositions. Indeed, 'Interview' is a film which is not fun at all for the first five minutes and is full of dialogues. Also, the fictional part where Eunha Sim and Jeongjae Lee, two stars of Korea, appear is quite dry just like a documentary, while documentary parts where ordinary people appear are even more dramatic.

This film wanted to deny the words which try to define the beginning of a film should be like this and the end of a film should be like that, and a film which has an answer. When asked to classify the film into documentary or fiction, what the film would say is that such classification is meaningless. Likewise, the director says, "many people tend to regulate a film with their limited ideas while saying a film is a comprehensive art. A film is a comprehensive art, but those engaged in a film only goes to movie. It is an example of ignoring dance, fine arts, literatures, etc. I'm saying we should not classify like that. Korean film is at a standstill. Audience is ready to accept, but Korean film makers are afraid in advance that the audience might not understand. That is, films are not following changes of audience. Now, it is time for Korean films to change the grammar." [12]

When it comes to 'Dogme', a film is not something of someone, but the opposite of fantasies about pathos (touching expressions) and love [13].

B. *The Charming Girl* (2005) by Lee Yoon-Gi



Fig. 2 Dogme scene in *The Charming Girl* (2005)

Jeonghye, a main character, is such a woman who works at a post office, living a repetitive and boring life. Raped by her uncle when she was young and hurt by her mother's death, her life is so lonely. Meanwhile, she encounters a man who frequently visits the post office to send manuscripts. As the coincidence where she meets him by chance in a convenience store is repeated, she comes to believe there's a connection between him and her, and invite him to her house. She does grocery shopping after quite a long time, but he does not come. Thinking the cause of the hurt is her uncle, she goes to meet her uncle. However, though she sees her uncle, she can't say anything, not to mention pulling a knife she prepared in advance, and just comes back to her home. She finds the writer whom she invited waiting in front of her house. He calls her name, and the film ends.

This film was awarded Lotus jury prize at the seventh Deauville Asian Film Festival in 2005 and NETPAC which is for the most popular film among Asian films and for a film worthwhile to sponsor at the 55th Berlin Film Festival in 2005. It also won Director Award and Best Actress Award at

Singapore International Film Festival. It was invited from various international film festivals and won many prizes, but it is a shame that it was shown in another countries earlier than in our country because of the fact that it is a low-budget film.

The film, 'The Charming Girl' is not a Dogme film recognized by Dogme Association like 'Interview', but it observes the principles for a Dogme film. Next, this film is discussed in views of technology and content.

1. View of technology

In the film, *The Charming Girl*, are primarily life noises surrounding Jeonghye's routine days. The director Lee Yoon-Gi rarely added background music except for some scenes where bgm was necessary, saying, "I don't want this film to be such a film which is explained by sound or music." This is what corresponds to the second article of Vow of Chastity. Use of noises contributed to effective expression of Jeonghye's routine life and loneliness.

This film, as the principle of a Dogme film, adheres to use of handheld as much as it makes you dizzy from the start to the end. Handheld literally means a shot which a camera man films with holding the camera himself. This shot proves greatly effective in filming accidents and events as a method usually used for news and documentaries [14].

However, as it is primarily used for documentaries, its weakness is that it forces a factual image to audience. After the 1960s when Nouvelle Vague reached its peak, a realism style with the properties of a site, impulse and freedom was stressed, and further, a camera developed in the dimension of aesthetics as it appears as a participant of a screen. Generally, Nouvelle Vague showed much free movements of a camera, performing handheld whether it is for a giant stride, wheelchair or dead end as well as panning and tracking. The realism scene shown by Nouvelle Vague's handheld technology became a norm of site filming along with natural lights or long take. It led to adherence to filming with handheld full of the sense of realism, which was included in 1995 Dogme manifesto, developing Nouvelle Vague's film aesthetics in a unique way.

Most of handheld technologies are used to show audience certain emotion or event realistically, and for this reason, use of these technologies were extremely rare in a normal style of filming. However, the director made a new style by breaking this fixed idea and using this technology from the start to the end of the film [15].

This is consistent with the third article of Vow of Chastity which indicates that a camera must be a handheld. The director filmed all scenes of the film in the way of handheld, where a camera man films each scene with holding the camera himself in order to deliver the message of the film only through the actors and actresses' acting ability. The distance between Jeonghye and the camera is maintained within about 1m, with the camera following her all day long. This causes several shaking scenes and closed-up scenes of Jeonghye. Many film critics evaluated that these scenes were proper enough to delicately express Jeonghye's emotions.

In her boring life, her memory of having been raped by her uncle is a part of her deep hurts. The film directly violates the

seventh article of Dogme principle, which prohibits skipping and reversing time and space. In her daily life, the scenes showing Jeonghye's deep scars are expressed in flashbacks. Flashback is a scene or a method of recalling the past. This acts as an important clue to explain Jeonghye's current situation. As seen in the last scene where even though Jeonghye went to see her uncle with a knife, she didn't take any revenge on him, the film suppresses her hurts and memories of the past in the end, not revealing any superficial actions. Furthermore, the film never uses any special light to emphasize Jeonghye in the entire part of the film. In these senses, the film makes us feel like it is a independent film or documentary.

2. View of content

Jeonghye, who blocked herself from other people, lives a repetitive and boring life just like a squirrel in a treadmill. The only people she meets are those in the post office. However, for the first time, a man who talks to her appears, and Jeonghye tries a new life. She invites him to her house for a dinner. Jeonghye was such a woman who hated excessive kindness and physical contact by a male clerk in a shoes store where she worked before and who left her husband in a hotel on the wedding night, but now she approaches to the writer herself first. This is because he was a similar man to her uncle, who hurt her deeply. Her pure heart to overcome her scars by actively approaching to the type of figure which she has avoided passively is expressed in the film.

Also, she avoids the writer who didn't come to her house for a dinner even though she sees him, and rather open her mind to a drunken man in a bar where she drinks alone. This encounter with the drunken man is quite a surprising event to Jeonghye. The director shows that Jeonghye is experiencing a severe inner conflict and she needs someone whom she can console. This consoling moment might be when she can try a new way of living her life with pure heart. As she approaches to him in an emotional way, her trauma is expressed, and she has been desperately wanting the moment to heal her inside scars by consoling someone. The rampage of the drunken man is a very common event in our life, becoming a cause for her to overcome and accept herself[16].

Most of commercial films position individuals in a spectacle and splendid structure, but this film does not. It remarkably differs from those films in reaching the climax. In Korea, there aren't many films which deal with a woman's emotion and psychology. It is true that those films are not actively made because they usually fail to gain popularity. Therefore, we need to acknowledge that this film is different from other Korean films in the frame of commercial film. A movie critic Youngjin Kwak said, "this film portrays our routine days with quiet and detailed descriptions. However, it is nor a story film neither a character drama, so it can be boring to the audience who are familiar with Hollywood and Chungmuro films. Nevertheless, it is meaningful that this type of film appeared which is quite different from many films made just to draw audience's attention with so obvious, and further, too stale story structure and strong-only characters." [17] This is in line with Dogme films.

C. Secret Sunshine(2007) by director Lee Chang-dong



Fig. 3Dogme scene in Secret Sunshine(2007)

Though the translated version of the title of this film is 'Secret Sunshine', Koreans generally understands this tile as the name of a geographical place, the city of Miryang. The main character Sinae lost her husband and now tries to start a new life with her son, Jun. While she is trying to settle in the city with a new piano private institute, the director of an oratory private institute, where her son Jun was attending, kidnaps the boy for money, and in the end, kills him. Sinae who lost her son along with her husband becomes mentally and psychologically exhausted. Suffering from the heart-breaking pain on the street, she spots a church across the street. She starts to have a belief in the God and be absorbed in Christianity which she hasn't believed in. Sinae, who has been believed in Christianity and desperately depended on it, makes up her mind to visit and forgive the criminal who killed her son. When she hears the criminal say that he also believed in the God and the God forgave him, making him feel peace in his mind, Sinae gets shock and feels betrayed and frustrated at the thought that her forgiveness is not necessary. Now that she feels hostility against the God, she insults the God and tries suicide, but finally returns to her new life.

Secret Sunshine wins Best Actress Award at the 60th Cannes Film Festival in 2007, which brought much controversy. Time, a US newsmagazine, expressed an obvious complaint about the film claiming that the film apparently displayed anti-Hollywood feeling. The magazine added that the film was likely to suggest anti-Hollywood matter by juries' ignoring the films which showed a firm advance of the traditional Hollywood style. Among US films, only one film could win 'the 60th Anniversary Award' [18]. In the controversy about anti-Hollywood subject, Secret Sunshine remained firm, winning Best Picture Award and Best Actress Award at Asia Pacific Screen Awards. It was awarded more later, but it received praises and criticisms at the same time by audience and critics. The criticisms resulted from the backlash of Christians who was sensitive to the distorted expression of the religious image in the film.

This film was made when Dogme organization was not firmly established, so it was not able to be recognized as a Dogme film, but it observes the principle of Dogme. Next, why this film recognized as a Dogme film is discussed in view of technology and in view of content.

1. View of technology

Sounds of all scenes except for bgm at the beginning and the end of the film are well matched with images. Thus, it

corresponds to the second article of Vow of Chastity, which says sound of a film can never be separated from image. The film insisted on the sounds which are heard naturally in the scenes, applying the principle of realism. The director Lee Chang-dong said in an interview that sounds heard in our real life can sufficiently play a role of music.

Also, all scenes were filmed in the way of hand held without any fixed one. With this way, the film approached to the characters more freely, showing the reality itself. If a camera is fixed in a film, characters should move with the camera as the center, which makes the characters' movements totally different. However, for a camera to take a figure as the center, there is no other way but to film in the way of handheld, which is applicable to the third article of Vow of Chastity.

The fourth article, a film should be a color film, and any special light cannot be allowed. As the film title is 'Secret Sunshine', an open set was used for the film, and scenes of daytime frequently appear, lighting might have been a matter to discuss. Natural light is to direct light as it is seen, but in many cases, use of natural light makes additional light. Actually, at the time when the film was being directed, the director deliberately reflected the sun light which were focused on another direction toward the filming site because using only natural light was not beautifully directed.

The seventh article, a film should not leap between times or spaces. According to the director Lee Chang-dong, in dealing with invisible world whether it is a world of the God or whatever, his principle or methodology was to be faithful to what is visible. A film can show a ghost or any other things which are not visible actually, but these are indeed all fake. That is, these are not shown genuinely. For him, the important principle is that if you want to truly talk about an invisible world, you shouldn't make invisible things like visible ones. This attitude is to show invisible things in the most honest and pure way to those who believe in these things, not to make the invisible things like visible ones. His thought is that no matter what matter he deals with, he shouldn't do something fake. In the film, there are scenes where Sinae might hear things or see things. Other films often show this kind of scenes in a subjective way, but this film even tried this, not using any optical work or filter, just as the fifth article of Vow of Chastity.

This film captures the reality which was not directed and show this to audience, trying to approach to the reality as close as possible. As it is not a genre film, it doesn't try to make any suspense either. What is important in this film is to make our reality where we are living and things we see directly seen in the film as they are, without any superficial action. In several scenes of having a service appearing in this film, the extra characters were actually having a service. The director Lee Chang-dong said, "whether you have a religion or not, maybe though there might be some of you who believes in Buddhism, you are all here anyway today, so please suppose that this place is a church think about your hurts. Everyone has his or her hurt in their mind, right? Let's just think this place is where we can express our hurts and heal them." He filmed the scenes just like he was sketching[19].

Likewise, Secret Sunshine is following most of the principles of Vow of Chastity of Dogme 95 in view of technology.

2. View of content

The first scene of the film shows the brightly shining sky for 15 seconds through the front glass of a car in the perspective of a person in the car. Audience finds the person is a child in the second scene. The 15 seconds lasting in a single frame is quite a long time enough to draw audience's attention. The blue sky which informs audience of the start of the film is just like the sky which Sinae sees through the front glass of her car when she went to find her son's cold body. This sky seems to alarm the start of a new story[20].

Also, when Jongchan and the brother visits Sinae who is leaving the hospital, it implicates a new start of Sinae's life, and just as a coincidence with this implication, Sinae goes to a hair shop to cut her messy long hair which grew during her hospitalization. The hair designer of the hair shop was a daughter of the criminal, and Sinae jumps out of the shop in the middle of having her hair cut. If this was a typical Hollywood film, when Sinae encountered the hair designer who is a daughter of the criminal, she might have forgiven with an happy ending. However, this film leads to an anti-Hollywood conclusion, which is a Dogme-film tendency. Rather, Sinae who cannot forgives the criminal is more humane.

Anti-Hollywood tendency is extremely expressed when Sinae feels betrayed by Christianity which was the mental foundation of US. As Sinae's sadness of having lost her son even causes a physical pain of difficulty in breathing, she finds church to live again. With the belief in the God, she decides to forgive the criminal with difficult, but the criminal says he feels peaceful because the God has already forgiven him. Sinae feels betrayed and shocked at the irony of Christianity that the God provides consolation and comforts for those who are hurt, but the God also blesses those who committed crimes. She disobey, resist and challenge the invisible providence of the God, and tries to go back to the starting point. By resisting and denying the authority of Christianity, it metaphorically suggests the situation where the Dogme film is in. US Christianity is in the same context with declaration of breaking existing common notions and starting newly again.

D. The Housemaid(2010) by director Im Sang-soo



Fig. 4 Dogme scene in *The Housemaid*(2005)

'The Housemaid' made by director Im Sang-soo in 2010 when Dogme film is being forgotten sets the eventful life of Euni who is working in a restaurant of the downtown as the background. Euni becomes a housemaid of a large mansion where Haera who is expecting twins, her six-year-old daughter

Nami, the president Hun and a butler Byeongsik who manages all affairs of the mansion live. One day, Euni follows Hun's family's travel, and has a physical relation with Hun who enters her room. After that day, Hun and Euni consistently has a physical relation, Euni becomes pregnant, and Byeongsik notices this secret. Byeongsik notifies it to Haera's mother, and plans to make Euni have a miscarriage. With the plot of dropping her from the ceiling, feeding her pills, etc., the two finally make her suffer a miscarriage by intent. Byeongsik who feels pity for Euni who rages leaves the house, and Euni commits suicide in the house.

This film was invited at Cannes Film Festival in 2010 for Official Selection 2010 Competition, and won Best Director Award at Cinemanila International Film Festival, Best Director Award, Best Actor Award and Best Actress Award at Fantasporto: Oporto International Film Festival in 2011, connecting the reputation of the former <The Housemaid(1960)> by Kiyeong Kim. Fantasporto: Oporto International Film Festival evaluated that <The Housemaid(2010)>, one of the most excellent films in Fantasporto 2011, represents comeback of Korean films with full of suspense and voluptuous beauty, and the explosive combination of extreme physical violence gives a shock. However, some critics say that there is no remake better than the original work so we need to compare the two.

As Dogme association is slowly disappearing, Dogme tendency is seen only partially in Korean films. Let's discuss it in this film in view of technology and content.

1. View of technology

As the background of most of the parts of this film is Hun's mansion, set design was inevitable. As seen in the first scene where a woman kills herself, women cannot live cold outside. Where they belong is naturally the house. These are consistent with the events occurring in the mansion. Where the characters except for Hun, the women, should be is in the house. Hajun Lee, an art director, specially built this 700-pyeong set to complete this large mansion as an art which is organically connected to the characters, not just a simple space. This violates the first article of Vow of Chastity, which says that an artificial set should not be used.

The first scene of downtown, which shows the situation where Euni is not yet a housemaid, is thoroughly expressed in the way of handheld. The film starts with a scene of a female figure standing on a handrail of a rooftop of a building. Then the film shows every place of the downtown in the way of handheld just like a montage as it is a documentary. There's a scene where women are working hard in a restaurant, and on the contrary, where young men are eating, playing and enjoying. The film shows this contrastive scenes and concludes to a woman's crash. This is a symbolic scene. The primary reason that Euni tragically kills herself in the end is being a housemaid of Hun's mansion. Maybe, she might have wanted to go back to her life before coming in the mansion. This will be discussed in detail in the next part.

When *The Housemaid* was about to open, it was introduced as a thriller film in every web site. Thus, it violated the 8th

article of Vow of Chastity, which says that a Dogme film should not be a genre film. Following Doopedia, a genre film is generally represented as a Hollywood-central commercial film. Hollywood understood a film with the logic of capital, and started the history of genre through the repetitive distinguishing custom of make a profit. Francois Truffaut, a French critic and director, said, "I love US films because they resemble each other." This sentence by Truffaut, which would be understood as sophistry by the authentic estheticians who consider differentness and creativity as the essential virtue of an artwork, is an 'excellent paradox' which well summarizes the essence of Hollywood films which represents the 20th century's public art. Also, this criticizes Hollywood commercial films which just repeats similar stories to secure stable commerciality[21]. Though some thriller factor is added to the late part of this film, the genre of this film can be defined as a comprehensive melodrama. In regard to general features of a melodrama, Susan Hayward said that a melodrama focuses on a victim, as a genre of paradox occurring in the spatial background of a household or a town, and is highly styled[22]. Defining it in the perspective of a classic melodrama of Hollywood. This notion is totally opposed to the principle of a Dogme film.

To roughly simplify a film genre, it is a type of films which has a similar narrative structures. A genre in a Hollywood film was firstly commercial interest, and soon became one of the most central critical interests[23].

2. View of content

The first scene of the film starts with the landscape where Euni, who is naive and a bit foolish but living normally, works in a restaurant. All the other scenes except for the first scene seems artificial. As she steps into Hun's mansion with an unrealistic and fantastic background where his family is living with noble behaviors and habitual exaggerated words, her life begins to change.

The tragic end of Euni's suicide in the mansion results from being a housemaid in the mansion. Euni must have wanted to go back to the life before she became a housemaid. As said before, the first scene is expressed in the way of handheld which is one of the factors of filming a Dogme film. A woman leaped herself to her death, but the neighbors are just curious or indifferent. To say again, this is a symbolic scene. It represents physical falls Euni would repetitively show in the film, and the fatal fall she will encounter when she steps into the far and far world. The fall of this film is also closely associated with this metaphor. The brightly shining chandelier in the last scene indicates power, fortune and greeds, but Euni decides to suicide by hanging herself on it. This reminds us of the scene of a sudden suicide of a woman, which occurred in the splendid night street of a city. Even a group of women laughs around the body. This directly shows how unworthily a woman is treated in our society by portraying the indifferent and insensible society through the routine life where people are not interested in other people's pain. It is also presented in Hun's mansion. The women in his mansion are not respected by men, just being consumed by them.

Hollywood genre film forces obedience to the dominant ideology. Likewise, Hun is an absolute king of the family. According to Wikipedia, a housemaid means a female servant who is hired to do house chores, while a servant means a person who is bound to another family and works for them. A housemaid should obey to the dominant group and follow orders. That is, a housemaid is passive. In the early part of the film, the servants of the family were only Euni and Byeongsik, but actually Haera is also Hun's servant who has his baby, which means all the members in the mansion except for Hun are servants. It represents that a woman's life in Korean male-dominant capitalism society is literally a housemaid's life. Euni, who has been obeying and living in the society, protests against Hun's family by suiciding in front of them, just as Dogme spirit protests against the existing elite film culture. In this sense, this film is worthwhile to be called a Korean version of a Dogme film.

IV. CONCLUSION

This research aimed at examining how much influence Dogme 95 manifesto has on Korean films. Dogme 95, a movement in the film history, has been affecting many directors so far.

Dogme 95 manifesto is a vow to take off masks and make a film which starts from a reality, not a fantasy, in today's film industry filled with Nouvelle Vague film aesthetics which has become bourgeois and technologies. After its announcement in 1995, it couldn't receive much attention till 1998. As Dogme films were related to Lars Von Trier's Zentropa Entertainment, the leader of Dogme 95 manifesto, many critics criticized that this is a promotion show focusing on commerciality. However, Dogme films call for recovery of purity, showing another possibility different from the conventional Hollywood films. With this possibility recognized by film festivals, Dogme 95 manifesto started a film campaign suitable for the international and globalized age, and film directors from Korea, France, Sweden, Italy, Swiss, Belgium, US, etc. began to work on Dogme films. It is obvious that this manifesto is an important one which facilitated birth of a new film in a long film history.

2000 is an important year in Korean film industry. 'Interview(2000)' by Daniel H. Byun, who raised Dogme 95 manifesto in Korean film industry, was designated as the seventh Dogme film. As analyzed before, in this research, the seventh Dogme film, Interview(2000) by Daniel H. Byun, The Charming Girl(2005) by Lee Yoon-Gi, Secret Sunshine(2007) by Lee Chang-dong and The Housemaid(2010) by Im Sang-soo were discussed in view of technology and in view of content. The similarity between Korean films and Dogme films were found by applying Vow of Chastity of Dogme 95 manifesto, a Denmark film campaign, to Korea and comparing the two types of films. Each of Korean films had its distinguished characteristic, but all of them included identical narrative and film style enough to be classified as Dogme films. These films all had anti-Hollywood characteristic and pursued natural realism through minimum direction to maximize realism. Though it is not that each of the films was recognized as a Dogme film by Dogme association following the flow of ages, they appeared to stick to the spirit of Dogme manifesto 'to go back to the starting point' against development of technology,

which is more than just borrowing visible technological aspects.

Dogme 95 manifesto, which appeared after a hundred years of the first film, was active from 1995 announcement to 2005, but no one knows what will happen in the future. However, the spirit will have great influence on Korean films. It is important to understand the spirit of Dogme, which indicates that the sentence written in the web site of Dogme Association, "now anyone can make a film", should not be considered to mean an innovation of techniques of a film, but mean the start of a film from the reality, not from a fantasy. A film should pursue the reality and observe and describe various aspects of a life. This spirit of Dogme 95 manifesto, which resist against the traditional elite film culture, is a revolution.

Now, Korean film industry is shining in the world's film festivals, receiving attention from Hollywood film makers. Korea of today is no more Korea in the world, but Korea leading the world's film industry. "Let's face against Hollywood which is leading 'uniformity' of the world's video culture based on large-scale capital and great power of distribution." It is a slogan by 'Coalition for cultural Diversity in Moving Images:CDMI' of Korea for recovery of each nation's culture identity and preserve diversity [24].Likewise, copying Hollywood films in Korean film industry cannot be a measure of recovering film industry. Dogme 95 spirit will be a good lesson for Korean film industry which should shape a distinguished independent characteristic from Hollywood in the modern film industry where we cannot avoid Hollywood films.

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