

A Study on the Film Music Analysis of Director Chan-wook Park's Revenge Movie Series

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Abstract

This paper studies the interrelationship of film music with the movie elements on the film series *Sympathy for Mr. Vengeance*, *Old boy*, and *Sympathy for Lady Vengeance*. These films are produced by director Chan-wook Park. Using the different perspectives of the film and their music characteristics, the study performed movie image analysis, character analysis, and film music analysis. The results of the analysis are as follows. In the film *Sympathy for Mr. Vengeance*, the diegetic music played an indirect dialogue and the genre of music conveyed messages, including realistic situations. In *Old Boy*, the characters and music are used as leitmotif to convey emotions that cannot be imagined through music. In *Sympathy for Lady Vengeance*, the Vivaldi music, which is Baroque, expressed revenge through instruments and beats. It can be concluded that the flow of Chan-wook Park's film narrative has a close correlation with the music theme.

Keywords: Film Music, Film Analysis, Director Chan-Wook Park, Revenge, Art Film

1. Introduction

Film is a total art that reflects the social aspect, ideology, atmosphere, background, and character characteristics of the times. When a film is produced on a specific subject, it is directed differently depending on the director's individual capabilities and the expression method of philosophical ideas. Although the director's originality is important for such an art film, it is also required to have a popularity that can satisfy both commercial factors. From the 2000s onwards, Korean films also appeared as authoristic films that showed both artistic elements and popularity. Representatively, director Chan-wook Park produces a film with an original style that mixes various genres. In an interview with Korean film magazine *Cine*, "To repay the expectations of the world pouring into Korean films, traditional genre films cannot be used alone. We need something non-mainstream. The audience also expects a variety of things."

Movies express themes and meanings with images, music, and narratives. For this, a large amount of image and music data is required. The production method may differ depending on the artist's individual capabilities and style, but if it is based on existing movie images and music data, it will be possible to produce a rich work.

Film series are made of several works that connect narratives, common themes, and characters. The analysis of movie series is mainly analyzed according to the narrative flow, but if there are many series, analysis is inevitably difficult. In addition, music can be accurately analyzed only when there is a score. When analyzing film music, it is difficult to understand the exact meaning when only music analysis that reflects the movie image and narrative is performed. Therefore, the attempt itself to analyze the music of a movie has a great meaning.

This study aims to analyze the correlation between director Chan-wook Park's narrative of revenge film series and their music. The revenge-themed movies include <*Sympathy for Mr. Vengeance*>, <*Old boy*> and <*Sympathy for Lady Vengeance*>. Existing studies related to this are focusing on individual works, mage

analysis, music analysis, and storytelling analysis from the perspective of the artist. The main contents of movie image analysis are mainly researched on storytelling techniques, character analysis, and color of images. As for the analysis of film music, the heme music and the function of music genre were studied. Storytelling analysis was performed on the meaning of “revenge” on multiple series films. In addition, many studies have been conducted on <Old Boy> and <Sympathy for Lady Vengeance> but little research on <Sympathy for Mr. Vengeance>, which is due to the absence of film music. However, the absence of film music means that there is both non-diegetic and diegetic music. Therefore, when analyzing the film music for <Sympathy for Mr. Vengeance>, study of the intrinsic music should be applied.

The research question is to analyze the music of the film's revenge series <Old Boy> and <Sympathy for Lady Vengeance>, directed by Park Chan-wook. Therefore, the purpose of this study is to analyze the usage and interaction of movie music according to revenge movie narratives. The research hypothesis is that director Park Chan-wook's film used music according to the character and atmosphere of the film, and it is assumed that there is a close correlation between the elements of music and the elements of revenge narratives and images. It is also speculated that the use of existing songs will define the atmosphere of the movie and the character of revenge. The research method analyzes the main plural narratives and main characters of the movie <Sympathy for Mr. Vengeance>, <Old boy>, and <Sympathy for Lady Vengeance>, and their related movie music; The elements of movie music analysis are leitmotif, music genre, composition, beat, and instrument. By combining the analyzed data of musical elements, the common characteristics of the music of director Park Chan-wook's revenge film series are presented.

2. Main Subject

Table 1. Revenge Features of a Revenge Movie Series Directed by Chan-Wook Park

	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)	directed by Young-wook Cho	

Each movie features a characteristic of revenge.

First, in the movie <Sympathy for Mr. Vengeance>, the main character is unclear and it shows the characters of several characters. The plural variety is also varied; revenge of each character is transferred to others.

However, in <Old Boy> and <Sympathy for Mr. Vengeance>, the cause and target of revenge are clear.

Also, <Sympathy for Mr. Vengeance> and <Old Boy> are male-centered revenge, and <Sympathy for Lady Vengeance> is female-centered revenge.

According to the feature of revenge, revenge is expressed in each of the three movies in different directions.

As director Chan-wook Park wanted to produce the movie <Sympathy for Mr. Vengeance> without film music, it used the original songs of the vocal group Unuhboo-Project.

The film music of the movies <Old Boy> and <Sympathy for Mr. Vengeance> are directed by Young-wook Cho. He chose a composer to write songs for the movies and used existing songs for the movies.

2.1. The Image and Sound of the Movie <Sympathy for Mr. Vengeance>

The movie <Sympathy for Mr. Vengeance> is a hard-boiled-style film that depicts violence by a cool and insensitive lead. The proportion of dialogue and music is minimized because the main character is deaf and there is no film music. Because of director Chan-wook Park's intention to minimize the elements of the film while achieving the maximum effect, the non-diegetic music or sound was used rather than the diegetic music. As a result, the viewers focused more on the sound related to the murder, which comes more realistically. Moreover, while "Ryu", the main character who is deaf, is insensitive to murder, the audience looking at his acts as a terrible factor showed empathy. As a device to introduce "Ryu", indirect information is presented through diegetic music. Ryu's heart is revealed using vocal songs with lyrics rather than instrumental music. This music style is more significant than other films used with ambience.

Table 2. The Movie <Sympathy for Mr. Vengeance> Song Title and Number of Uses

Song title	Number of uses
Broadcast story	1
Open flank	1
It's really weird	2
Quick slow motion	1
Affection	2
Seoraksan Dotorimuk	1
Do the shovel work	1
Revenge is mine	1

There is a total of eight songs used in this movie. The songs are Broadcast story, Open Flank, It’s Really Weird, (Quick Slow Motion), Affection, Seoraksan Dotorimuk, Do the Shovel Work, and Revenge is Mine. These songs are from the album of Unuhboo-Project, thus, their musical character were very much reflected in the movie. These songs are from the album of Unuhboo-Project, thus, their musical character were very much reflected in the movie.

The film music can be converted from non-diegetic music to diegetic music, used as non-diegetic music or diegetic music. The converted music was used as “broadcasting story” and “warm heart”.

Table 3. Causes and Processes of Revenge

Classification	Contents
Cause of revenge	Ryu kidnapped Dong-jin's daughter after being scammed by organ trafficking organizations → Suicide of Ryu's older sister who learned of the abduction → Dong-jin's daughter drowned while Ryu was burying her sister.
Revenge process	Ryu takes revenge on organ trafficking organizations → Dong-jin kills Ryu's girlfriend, Young-mi, and takes revenge on Ryu → Social theater organization to which Young-mi belongs to take revenge on Dong-jin

The revenge in the movie <Sympathy for Mr. Vengeance> is not about the revenge of one person but of several characters. Their characters indirectly show the relationship between a specific class and the lives of ordinary people.

Ryu’s revenge is due to his poor and weak social status. His revenge is on the grounds of his own rationalization of sin and chance, rather than an act of revenge against the target of revenge. He started his revenge after being swindled. He kidnapped Dong-jin's daughter as a hostage to receive ransom money. This is a plural that corresponds to self-rationalization from the standpoint of Ryu. Ryus’ older sister committed suicide after learning about the kidnapping. Accidentally, Dong-jin's daughter drowned while Ryu was burying her older sister.

In this film, revenge was showed by different characters. Ryu wanted to revenge against the organ trafficking organizations who swindled him. Dong-jin, who belonged to the social theater organization, got her daughter kidnapped by Ryu. Dong-jin killed Young-mi, Ryu's girlfriend.

The revenge was reflected through the common people, thus, the genre and style of music was set to the most familiar to them.

The music genre of this film is Trot. Although the film genre does not seem to match Trot, this kind of music expresses the social status of Ryu, who belongs to an underprivileged class, and the people around him. The only music appeared when Ryu took revenge. This is different from other protagonists who can convey their message. Through music, his revenge was conveyed. In other words, the most important scene of revenge in a revenge film is to exclude emotions and to convey a realistic scene of revenge, which is the intention of Park. Therefore, it is not an exaggeration to say that music is not used in this movie. The movie used short BGM using Korean musical instruments, which gives off an irregular and gloomy atmosphere. This song was used in corpse or naked scenes.

The BGM used have a similar atmosphere to the theme song of the movie “Revenge is mine”. In addition, the theme song title showed the relationship of the music with the scene situations.

Table 4. Film Music Function According to Movie Scene

Part	Movie Scene	Radio Story	Music Function
A	‘Ryu's’ story is introduced on the radio	‘Ryu’ introduces himself	non-diegetic
B	Reminiscent of the scene where Ryu and his sister ran around in childhood	‘Ryu’ says that he has a fact to confess	diegetic (Radio story)
A'	‘Ryu’ and her sister listen to the radio together	‘Ryu’ confesses to her sister that she wants to undergo a kidney transplant	diegetic (Radio story)

“Broadcasting Story,” the opening song, played when the radio introduced a story related to Ryu's situation. The music was played with a piano, violin, and cello trio in the A-B-A' form. In Part A, the cello plays the main melody. In Part B, the cello changes the pitch by one octave. In Part C, the violin plays A'. As the melody progresses to A-B-A', it gradually progresses up the octave.

“Warm Heart” is a trot song in G minor and a beat of 4/4. It played on the scene where Ryu, with Yeong-mi, planned to abduct Dong-jin’s daughter to pay for the surgery after his kidney was stolen. The function of music is converted from external music to internal music from the radio.

Other songs used as external music included “Open Side”, “Quick Slow Motion”, “Heavy Shoes”, “Shoveling”, and “Revenge is Mine”. Except for ‘Revenge is Mine’, the other four songs are mainly used as songs that express an atmosphere rather than a melody. It has no time-signature and composition. It creates anxiety through the percussion instruments, string instruments, traditional Korean wind instruments, and the tone of the keyboard.

“Revenge is Mine” has a similar atmosphere to the previous four songs. However, its lyrics “Revenge is mine from now on, and revenge is mine” is creating a psychotic feeling with the singer singing with an unclear pronunciation.

The songs used as diegetic music are mainly vocal songs with lyrics, and the connection between scenes and lyrics is shown. “Seoraksan Dotorimuk”, a song related to revenge, is played in the scene where Ryu took revenge against the organ trafficking organizations.

Table 5. Revenge Film Music

Revenge	A person who takes revenge → Revenge target	Insertion music
Revenge 1	Ryu → Organ trafficking	Seoraksan Dotorimuk
Revenge 2	Dong-jin → Ryu, Yeong-mi	No music
Revenge 3	Social play organization → Dong-jin	No music

The revenge in the movie <Sympathy for Mr. Vengeance> occurred three times as shown in <Table 5>. The music is only used in ‘Revenge 1’ scene, where Ryu cannot use words to express revenge. On the other hand, Dong-jin and social theater organizations expressed revenge not through music but through spoken lines.

“Seoraksan Dotorimuk” used in ‘Revenge 1’ is also an avant-garde, hardcore vocal song in C minor key. It was used as an implicit music played on the radio when Ryu visited the organ trafficking organization. The entire bass sound of the song is in the form of a line-cliche composed only of C with the progression of Cm-Gm/C-Cm-Gm7/C.

The lyrics of this song have more meaning than the musical element.

In the lyrics of “Seoraksan Dotorimuk”, “I’m sorry to you, but I have to say something, you said, my charm is honest” was expressed.

Table 6. The Scene where the “Really Strange” Music Came Out

Song Title	Movie Scene	Music Function
Really Strange	After kidnapping “Yu-seon”, “Ryu” plans to kidnap at home.	Diegetic (radio music)
	Really Strange Long-term traders buy dry ice at an ice cream shop	Diegetic (radio music)

“Really Strange” music was used as a diegetic music. The lyrics “... The problem is that your face is so different that you can't even recognize it. What made you today like this... Your face right now is really weird...” reflect the character who acts in a crime and sings the character who has changed from a good figure to an evil figure.

The movie <Sympathy for Mr. Vengeance> shows the greatest effect with the least expression. The film music was also expressed minimally, but it was used as a functional role that film music indirectly expressed and implied.

2.2. The Image and Sound of the Movie <Old Boy>

Table 7. Character Leitmotif of the Movie <Old Boy>

Character	Song title	The hidden meaning of music
Dea-soo Oh	The Old Boy	revenge process for a lost life of Dea-soo Oh
Woo-jin Lee	Cries of Whispers	Woo-jin Lee's Revenge
Mi-do	The Last Waltz	Mido's sad Love story

In the movie <Old Boy>, the role of sound was expanded than in <Sympathy for Mr. Vengeance>. In the functional aspect, its role expresses the atmosphere or leads emotions, allowing the narrative of the movie to be inferred only by the music. The <Old Boy> used theme songs for each character, revealing its existence as symbolic music.

The film music used a three-time signature to create a contradictory atmosphere and emotion different from the heavy and gloomy atmosphere of revenge. The film has three key figures namely Dae-soo Oh, Woo-jin Lee, and Mi-do. Each of them has a distinct character. The movie used a leitmotif for each person to play music according to the multiple emotions they face. These include Dae-soo Oh's theme song "The Old Boy", Mi-do's theme song "The Last Waltz", and Woo-jin's theme song "Cries of Whispers". All these songs start with a narrated line.

The story started when Dae-soo Oh was imprisoned for 15 years without knowing the reason. Three desires came out from his imprisonment. First, he wanted to find out why he was imprisoned. Second, he desired to escape from the confined room. Third, he desired to die rather than to live in a confined space painfully. However, as he failed to fulfill these desires, he decided to take revenge on the person who caused his imprisonment and from there his revenge grew more. His revenge spirit is not his creation but stimulated by others. His revenge psychology is also reflected in the theme song. The voice narration of Dae-soo Oh is heard before the music.

Dae-soo Oh's theme song, "The Old Boy," was played in the scene where the revenge process depicted a lost life. It began with the narration "Save yourself, as a roe deer escapes from the hand of a hunter, as a bird escapes from the hand of a netter." This scene is similar to Dae-soo Oh who cannot ask anyone for help to escape his situation. Since then, his heart is drawn towards revenge. The melody of the song is played with a trumpet..

Mi-do appeared as an employee of a raw Japanese restaurant. Mi-do fell in love with Dae-soo Oh. However, their real relationship is a father-daughter relationship. Unknowingly, Mi-do felt both a man's love and a father's love to Dae-soo Oh. It was Woo-jin Lee's revenge that caused the two to fall into incest.

Mi-do's theme song "The Last Waltz" is a waltz. Like the algebra theme song, the clarinet melody flows after the narration of "I love you, uncle".

The central subject of Mi-do is love. From one person, you learn the love of men and the love of fathers. These feelings of love were expressed in the waltz genre. The beautiful love relationship between men and women is played in major key, and the sad relationship between incest is in monotone. The central

composition is G minor key, but the major and the minor keys naturally intersect, creating an atmosphere on the song. As such, Mi-do's theme song expresses both their beautiful love and sad relationship.

Woo-jin Lee was convinced that his sister's suicide began with Dae-soo Oh's words, so his life goal was to take revenge against him. As he decided, he destroyed Dae-soo Oh's family and imprisoned him for 15 years. However, Woo-jin Lee committed suicide. Thus, Dae-soo Oh's and Woo-jin Lee's revenge were over. Woo-jin Lee's life is full of revenge. His sad life also appeared as a movie music theme.

Woo-jin Lee's theme song, "Cries of Whispers" is a sad and lyrical waltz. This song is used differently in the first half and the second half of the movie. The first half of the movie presented the song three times: first, the sound of the clock melody in the scene where the hypnotic gas leaked out of the prison where Dae-soo Oh is confined; second, the ring tone of Dae-soo Oh's mobile phone, and; third, the background music played when Woo-jin Lee turned on the audio. The original song came out in the second half of the movie. This is the effect of imprinting the character several times with music when Woo-jin Lee appeared indirectly to Dae-soo Oh in the first half of the movie. In other words, after presenting Woo-jin Lee's existence indirectly through music, the emotional aspect was firmly revealed. The revenge was done perfectly according to Woo-jin Lee's plan. However, after he completed his revenge, he shot his head with a pistol.

In addition to the character's leitmotif in a scene where a prisoner's teeth were pulled out, which was the most shocking and tragic scene in the movie, the Vivaldi's First Movement in Winter was played. The sonnet of the song stated "My body is freezing in the cold snow. He runs with his feet constantly beating in the violent wind, but he is trembling with his teeth in the severe cold." Like the narration used in the Algebra and Mi-do themes, the hidden meaning of the sonnet indirectly revealed the heart of Dae-soo Oh, who longed for revenge, and the feeling of a confinement worker whose teeth are being pulled out.

2.3. The Image and Sound of the Movie <Sympathy for Lady Vengeance>

The film music of the movie <Sympathy for Lady Vengeance> was used as music to highlight the female protagonist's character without bias and to lead the atmosphere such as the situation and tension of the scene. The film music was Baroque, and the music of Vivaldi, a representative composer, was borrowed. The delicate and colorful stringed instruments in the high-pitched range expressed the female character of the protagonist, Mrs. Geum-ja, but contrary to the heavy theme of revenge, it doubled the dramatic effect.

The story of the movie <Sympathy for Lady Vengeance> unfolded in alternating ways between the past and the present, based on the time after she was released from prison. The past is divided into work before entering prison again, life in prison, the process of preparing for revenge, and the process of reuniting with her daughter Jenny. Vivaldi's music is used in the scene to prepare for revenge, and music composed for the film is used in the scenes before entering prison and reuniting with Jenny. The overall atmosphere of the song is Baroque, but the balance of Vivaldi's music is used for the cold and cruel avenger, and the emotional aspects of the son, such as maternal love for her daughter, the resentment of the past, and inherent anger, are described through the composed music.

Table 8. Music used in Revenge Process

Time	Scene	Point of view	Title of a song	Time signatures	Composer
0:18:55	Mrs. Geum-ja unfolds the total blueprint	present tense	Kindly Mrs. Geum-ja	4/4	A.Vivaldi
0:25:21	Mrs. Geum-ja is asking for a piece for the gun	present tense	It has changed so much	3/4	A.Vivaldi
0:56:54	People who rejoice after killing the evil girl Ko Soo-hee in prison	past tense	Sunny afternoon	4/4	A.Vivaldi
1:02:22	Mrs. Geum-ja kills people sent by Paik	present tense	Pull the trigger	3/4	A.Vivaldi
1:12:23	Mrs. Geum-ja aims a gun at Paik	present tense	Pull the trigger	3/4	A.Vivaldi
1:25:27	Mrs. Geum-ja plots revenge with the parents of children who were murdered by Paik	present tense	crime and Punishment	4/4	A.Vivaldi
1:34:18	Retribution of parents	present tense	Gloomy party	3/4	Seung-hyun Choi

Since Vivaldi was not just a composer but also a clergyman, the music was enough as reminiscent of a character whose kindness is full of frustration and vengeance, leading to tragedy. In particular, the use of Vivaldi songs in the process of Mrs. Geum-ja's revenge indirectly reveals the two sides of the kind Mrs. Geum-ja and her revenge. However, in the scenes where Jenny and Geum-ja are together, a composed song and not Vivaldi's music was used. Through this, it indirectly expresses that the character's peculiarity and revenge are holy things to reveal the appearance of a priest like Vivaldi. All film music uses a three-beat signature series except for "Kindly Geum-ja", "Sunny Afternoon", "Sin and Punishment", and "Sad Relationship". This is to express the sadness of losing a daughter and the love of motherhood who wants to see her.

Table 9. Film Music used to Meet Jenny

Time	Scene	Point of view	Title of a song	Time signatures	Composer
0:42:41	Mrs. Geum-ja went to America and reunited with Jenny	present tense	Jenny's Lullaby	3/4	Seung-hyun Choi
0:45:29	After entering Korea with Jenny, Mrs. Geum-ja accepts the finished gun	present tense	Where the angel passed	3/4	Seung-hyun Choi
0:48:59	Mrs. Geum-ja goes to the school where revenge will unfold with Jenny and Geun-sik.	present tense	Jenny's Lullaby	3/4	Seung-hyun Choi

1:05:45	A letter written by Jenny to Mrs. Geum-ja	present tense	letter	3/4	Seung-hyun Choi
1:08:58	A letter from Mrs. Geum-ja to Jenny	present tense	Sad Destiny	4/4	Seung-hyun Choi
1:47:38	Jenny and Mrs. Geum-ja are hugging on the snow	present tense	Jenny's Lullaby	3/4	Seung-hyun Choi

The harmony of the music used in meeting Jenny is a metaphor for the sacred side of Mrs. Geum-ja as the tension sound is excluded and the religious color is strongly revealed using mainly triads. "Jenny's Lullaby" is used three times in total, and the original song used is "Mereta, Mereta no;m faces plorar(Mom, mom don't make me cry)", which was sung by the wife and daughter of arranger Jordi Savall. It depicts Jenny and Mrds. Geum-ja singing together, which is a reminiscent of the melancholy song sung by a mother and daughter of sad fate. "Where the angel passed" is a piano song, and "Letters" is instrumental, which contrasts with the previous use of a violin. "Sad Destiny" is the only 4/4 beat song among the songs used to meet Jenny.

Table 10. Other Composed Music

Time	Scene	Point of view	Title of a song	Time signatures	Composer
0:00:30	Title sequence, ending credit	X	Mrs. Geum-ja praying	3/4	Seung-hyun Choi
0:04:05	News about Mrs. Geum-Ja's case	past tense	Mind your business	6/8	Seung-hyun Choi
0:09:22	Yang-hee's crime recollection and Mrs. Geum-ja's comfort	past tense	expiation	3/4	Seung-hyun Choi
0:29:25	Mrs. Geum-ja's crime scene verification	past tense	Bead story (Mrs. Geum-ja praying)	3/4	Seung-hyun Choi
0:18:19	Recollection of So-young Woo and her husband	past tense	farewell	3/4	Seung-hyun Choi
1:13:44	Evidence of crime on Paik's cell phone	present tense	The wicked cake in the world	3/4	Seung-hyun Choi
1:34:19	Eun-ju's grandmother retribution and other scenes	present tense	Gloomy party	3/4	Seung-hyun Choi

"Mrs. Geum-ja praying" is the music in the title sequence and ending credits, played with harpsichords and strings. It is a song that shows the typical characteristics of Baroque music, and it represents the deep and fervent revenge of the deep and hot inside that looks calm and cold-hearted. The high-pitched violin melody used in "Mind your business" and "expiation" speaks of salvation, and the image of Mrs. Geum-ja like an angel matches the music.

“The Story of Beads” is a song very similar to “Mrs. Geum-ja praying”.

“Mrs. Geum-ja praying” was used in the title sequence and ending credits because in the scene of the “The Story of Beads”, Jin-ja took over Paik's sin and reproduced the crime scene. Because it is the scene that started this movie, the song and the narrative of the scene matched.

“Farewell” is the only song in which the flute becomes a melody in the kindly film music of Mrs. Geum-ja.

The music that symbolizes Mrs. Geum-ja is the violin in the high-pitched range. Using the flute shows the hot love that Mrs. Geum-ja could not have. This is not from Mrs. Geum-ja's feelings, but from the point of view of So-young Woo, his prison colleague, through the instrument.

The scene in which 'the most evil cake in the world' is used shows the camera composition from the perspective of an omniscient artist. This is a scene where Mrs. Geum-ja recognized the existence of other children Paik killed, and was angry and violently assaulted. In addition, the camera's close-up shots, medium shots, long shots, etc., with various distances and handheld violently displayed cuts contain the excited figure of Mrs. Geum-ja, and the irregular and improvised music is intended to be repeated after entering Mrs. Geum-ja's emotional line. In the 'Gloomy party' the parents of the children who have been sacrificed gathered to take revenge against Paik and dispose off the bodies. It also uses a three-beat song, and it is implicit in the music that revenge is like a party leader's waltz dance. The fact that the movie <Sympathy for Lady Vengeance> is composed mostly of three-beat series shows the triangular composition of the original inner character of Mrs. Geum-ja who was initially kind after getting out of prison, and her other character which focuses on taking revenge. This implies the theme of the whole movie.

The overall image of the movie uses Baroque-style music, expressing the overall atmosphere. Mrs. Geum-ja's revenge spirit is inherently calm and cold. This vengeful spirit was represented by a string instrument played in the high-pitched range in the film music “Mrs. Geum-ja praying” and “Mind your business”. The song ‘Farewell’ is the only flute melody. This is not the feeling of Mrs. Geum-ja, but the hot love narrative of Mrs. Geum-ja's prison colleague So-young Woo. The instruments used represent the different roles the character played. Overall, the beats used in film music are three-beat series and were used to indicate the status of maternal love, waltz, and Mrs. Geum-ja's condition. First, you can watch the three-beat music in the maternal love of the mother and the children who were sacrificed though Jenny, Mrs. Geum-ja, and Paik. Second, the parents of the children who were sacrificed gathered to end their revenge on Paik. Afterwards, the music “Gloomy Party”, which is a three-beat song, was used in the scene where the body was disposed. This music liken compares the victim's parents' revenge against Paik to the title of the party leader's waltz dance. Third, the viewpoint of the movie scene is classified into three categories, which implies the whole theme of the movie; Mrs. Geum-ja's release, Mrs. Geum-ja's original inner appearance, and her outward appearance at the moment of revenge. The songs, “Mrs. Geum-ja praying” and “The Story of Beads” express the continuity of the scene through music. These two songs are very similar. “Mrs. Geum-ja praying” is used in the title sequence and ending credits. The scene in “The Story of Beads” is a scene in which Mrs. Geum-ja takes over Paik's sin and reproduces the crime scene. This scene marks the beginning of her revenge. Therefore, it can be seen that the music also matches with the narrative of the title sequence, multiple starting scenes, and ending credit scenes. The image of the scene in which “the most evil cake in the world” presented through a vigorous camera movement and the film music developed as a melody of irregular rhythm on a constant base shows the irregularity of the image and sound.

3. Result

Director Chan-wook Park's revenge movie series <Sympathy for Mr. Vengeance>, <Old Boy>, and <Sympathy for Lady Vengeance> use Baroque music or waltz music in brutal and violent scenes for revenge, making the image and sound ironic. In addition, each of these three films has a different role in music. First, the movie <Sympathy for Mr. Vengeance> uses a functional aspect of sound. In particular, the music plays a role of indirectly delivering content that the dialogue cannot directly convey by minimizing the role of non-diegetic music and allowing the functions of diegetic music and sound to be incorporated into the flow of the narrative.

In the movie <Old Boy>, the leitmotif that symbolizes them is clearly presented in the music because the role and characters are clear. In particular, even if the characters do not appear, their presence is revealed through music, and the emotions of each character are also expressed through music around the subject of revenge. In addition, the narration used before the start of the movie music and the sonnet contained in Vivaldi's songs have an indirect meaning as a text, expanding the meaning of the image and sound. The movie <Sympathy for Lady Vengeance> uses Baroque music with great importance, and the meaning of image and sound expands by applying the unique characteristics of the existing song to the character. In other words, it is not using crude music that fits the crude theme of revenge, but the point that the character of the protagonist is a woman and that the woman's religious element is added to use soft music to give a delicate and lyrical meaning of revenge.

4. Conclusion

The music of revenge film series commonly uses text, genre characteristics, composition, time signature, and musical instruments. The text was used in three forms. First, film music was used as a vocal song to take over the role of dialogue. Second, before the start of the film music, the narration was used to infer the characteristics of the character and the atmosphere of revenge in the movie. Third, by using music with sonnets, the meaning of the plural atmosphere expressed by music and the narrative was expanded. As for the genre characteristics of music, the genre was selected according to the multiple atmosphere and character characteristics of the movie. Trot and classical music were used as genres. This music genre was used differently for profound and cruel films, and the multiple character was expressed differently for each film. Listening to the film music reminds the viewers of the emotions within the scenes and the characters. It can be said that it has expanded the accessibility of profound revenge themed movies. Also, classical music was used in violent revenge scenes. This is an effect that glorifies cruelty and plays an ironic role in the image and sound. The music is mainly composed of minor key composition to express the characteristics of multiple profound and cruel themes. Minor keys are sometimes used with waltz-style three-beat songs. This was the effect of creating a lyrical atmosphere and played a large role in inducing feelings of compassion.

The music is mainly composed of three beats. It was used to express ironically as a party for maternal love or revenge, depending on the theme of the film. In addition, the meaning of the object of revenge is in a triangular composition.

In the use of musical instruments, the characteristics of the musical instrument were used in association with the character. The main melody instruments used are wind instruments, string instruments, and keyboard instruments.

Wind instruments were mainly used to represent male characters or female sadness. In the stringed instrument, the splendor of female characters was expressed in high-frequency melody. Keyboard instruments were used in crime scenes.

Through the different directions that director Chan-wook Park produced for each of his revenge movie, it was possible to correlate the use of music corresponding the narrative of the movie. This paper is expected to guide directors who will produce film series, revenge-themed or not, to consider the correlation between image and sound elements in a film.

This paper only analyzed the music in the film series of director Chan-wook Park. Therefore, future studies should include other revenge films, which has a different film image and music, to determine the diversity of this film genre.

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