

GENRE: MONSTER MOVIES
Human-Monster Communication

What is Allegory?

Allegory of What?

ALLEGORY IN *THE HOST* (JEON)

NEW KOREAN CINEMA

THE ILM VERSION

Julie Turnock strives to demonstrate how “ILM [Industrial Lights and Magic] veritably invented our contemporary notion of photorealism, not only in special effects, but in the cinema and moving image capture realms more broadly.” She looks at how “rather than modeling its looks on the ‘real’ or phenomenal world, special effects’ digital techniques imitate the look of photography.”

Turnock calls attention to a series of effects.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

What are some of the consequences of the dominance of the ILM version?

- 1.
- 2.
- 3.

FILM 279 EAST 389 Worksheet 10

THE HOST & THE ILM EFFECT

The Host is unusual in that it shows a lot of its ILM-style monster. To what extent do you think that its overall audiovisual style is subordinated to the ILM ideal of “poetic docurealism” of 1970s New Hollywood Cinema? To what extent do you think the film can make us aware of this subordination to this ideal?

Would we interpret the ILM-style monster in *The Host* differently if we acknowledged the non-American sources of the 1970s ideal of poetic docurealism? What if that ideal is in part pirated from Eastern Block SF movies or retooled from Japanese cinema? Does considering other lineages alter how we read this monster allegory?

THE HOST & THE COMMUNICATIVE FUNCTION OF GENRE