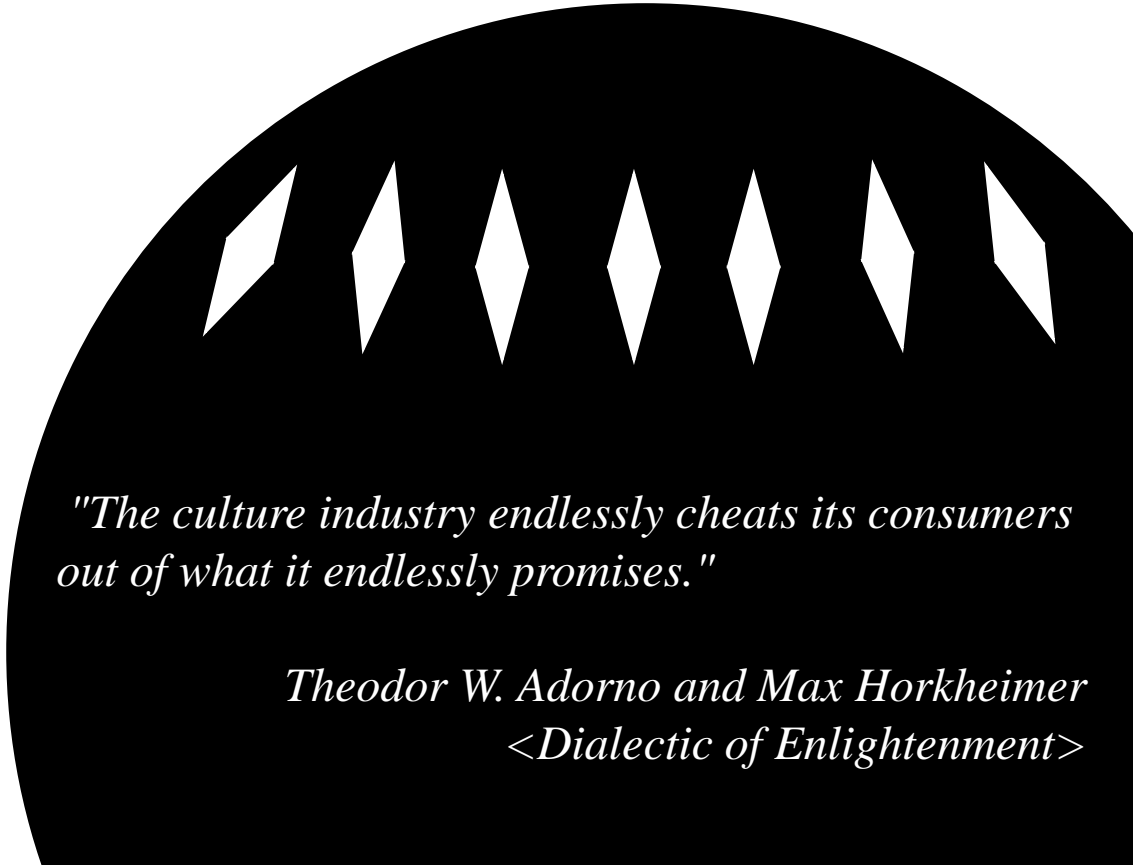


Representation of 'us' in Black Panther

Simon Fraser University
Dongwook Song



*"The culture industry endlessly cheats its consumers
out of what it endlessly promises."*

*Theodor W. Adorno and Max Horkheimer
<Dialectic of Enlightenment>*

Research assumption



Narrative

- Centralizing the blackness



Genre

- Superhero movie

Disney

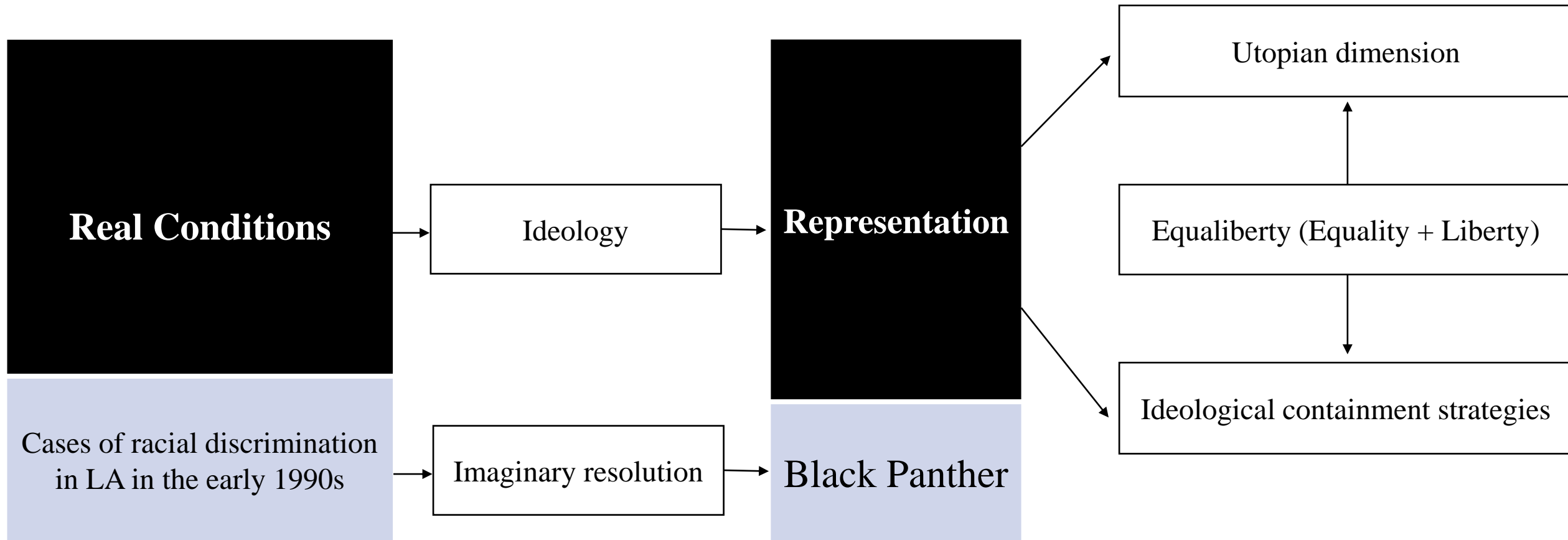
The U.S based Cultural industry

The imagination of "US" expands and shrinks at the same time in the representation

Ideology theories of Jameson and Balibar



“Ideology represents the imaginary relationship of individuals to their real conditions of existence”(Althusser)



Representation of 'them': the utopian potential of Killmonger



The room of N'Jobu, Killmonger's father in LA in 1992

Imaginary resolution - resummoning the 1992 LA riots

Killmonger – symbol of a violent radical

- > Liberating black people by putting Wakanda in the position of a conqueror

Representation of ‘them’:

the utopian potential of Killmonger



T’Challa: “He is a monster of our own making.”



Killmonger’s death scene

Killmonger: “Just bury me in the ocean with my ancestors that jumped from the ships. Because they knew death was better than bondage.”



Rodney King Case



Hero got the White villain, Klaue



Stopping violence in front of many witnesses

Imaginary resolution
> replaying Rodney King case
in a different way

T'Challa – symbol of nonviolence

Representation of ‘us’:

Ideological containment in the

Hollywood superhero movie genre





T'Challa's UN speech, final scene

“We will work to be an example of how we as brothers and sisters on this earth should treat each other.” By T'Challa

Representation of ‘us’:

**Ideological containment in the
Hollywood superhero movie genre**





Soonja Du



Sophia



Representation of not both 'us' and 'them':

Backgrounding Korea(n)

Imaginary resolution

- replaying the case of Latasha Harlins in a different way



Nakia



East Asian conspirator(Sophia)



White European oppressor(Klaue)



White American colleague(Ross)

Representation framed by
nationality and **race**

- Imagination of us is bound to the US

Representation of not both 'us' and 'them':

Backgrounding Korea(n)



Korean Casino in Busan



Jagalchi market



Gwangsan Bridge

Representing the background of Busan as a spectacle

- The distance between Koreanness and Blackness becomes all the greater

Conclusion



How can we historicize the LA in the early 1990s again?

“How come that Hyundai beat out the Chevy?” (Glimore)



How can we differently understand the given reality with this SF?

SF can “de-familiarize and restructure our experience of our own present” (Jameson).