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Haunted History and Everyday Surrealism in Apichatpong Weerasethakul's *Primitive* (2009)

Gilles Deleuze defined the Bergsonian concept “fabulation”, replacing traditional “fiction” and “imagination” to draw the characteristics of modern cinema, which provides a political sense for artistic creation. This paper will examine Thai filmmaker Apichatpong Weerasethakul's latest project *Primitive* (2009) which is based on the historical fact of a village Nabua in the northeast of Thailand during Cold War. We will show how Apichatpong deploys different audio-visual methods to present history and memory around a mythical narrative and the Buddhist concept “reincarnation”, that goes beyond the dichotomy between fiction and reality. In so doing, it reconciles our relationships to the past and the future, nature and the world, and discovers a different concept of time and a different means of subjectivation.