This paper examines the commercially successful multicultural film *Punch* (*Wan-dŭk-i*, Yi Han, 2011) as an example of new “enlightenment” (*kaemong*) cinema, one that — like its precedents in the South Korean Golden Age cinema of the 1950s and 1960s — supports the official government policy. While classic enlightenment films made during the Cold War era endorsed state-sanctioned narratives of anti-communism, modernization, and development, *Punch* toes the line of the South Korean government’s millennial project of multiculturalism (*tamunhwa*). Despite its intent to create a hopeful, affirmative message of tolerance and inclusion, *Punch* ironically silences the dissenting voice of a migrant bride character (played by Jasmine Lee, a Philippine-born TV personality-turned-representative in the National Assembly) who remains marginalized and peripheral in the masculine narrative wherein male bonding and mentoring reign supreme.