

Films For Korean Studies

Rediscovering Korean Cinema Sangjoon Lee 2019-12-20 South Korean cinema is a striking example of non-Western contemporary cinematic success. Thanks to the increasing numbers of moviegoers and domestic films produced, South Korea has become one of the world's major film markets. In 2001, the South Korean film industry became the first in recent history to reclaim its domestic market from Hollywood and continues to maintain around a 50 percent market share today. High-quality South Korean films are increasingly entering global film markets and connecting with international audiences in commercial cinemas and art theatres, and at major international film festivals. Despite this growing recognition of the films themselves, Korean cinema's rich heritage has not heretofore received significant scholarly attention in English-language publications. This groundbreaking collection of thirty-five essays by a wide range of academic specialists situates current scholarship on Korean cinema within the ongoing theoretical debates in contemporary global film studies. Chapters explore key films of Korean cinema, from *Sweet Dream*, *Madame Freedom*, *The Housemaid*, and *The March of Fools* to *Oldboy*, *The Host*, and *Train to Busan*, as well as major directors such as Shin Sang-ok, Kim Ki-young, Im Kwon-taek, Bong Joon-ho, Hong Sang-soo, Park Chan-wook, and Lee Chang-dong. While the chapters provide in-depth analyses of particular films, together they cohere into a detailed and multidimensional presentation of Korean cinema's cumulative history and broader significance. With its historical and critical scope, abundance of new research, and detailed discussion of important individual films, *Rediscovering Korean Cinema* is at once an accessible classroom text and a deeply informative compendium for scholars of Korean and East Asian studies, cinema and media studies, and communications. It will also be an essential resource for film industry professionals and anyone interested in international cinema.

[New Korean Cinema](#) Darcy Paquet 2010-04-26 *New Korean Cinema* charts the dramatic transformation of South Korea's film industry from the democratization movement of the late 1980s to the 2000s new generation of directors. The author considers such issues as government censorship, the market's embrace of Hollywood films, and the social changes which led to the diversification and surprising commercial strength of contemporary Korean films. Directors such as Hong Sang-soo, Kim Ki-duk, Park Chan-wook, and Bong Joon-ho are studied within their historical context together with a range of films including *Sopyonje* (1993), *Peppermint Candy* (1999), *Oldboy* (2003), and *The Host* (2006). [The Journal of Korean Studies, Volume 20, Number 2 \(Fall 2015\)](#) Donald Baker 2016-01-11 The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the *Journal of Korean Studies*.

The Korean War and Postmemory Generation Dong-Yeon Koh 2021-07-30 This pioneering volume navigates cultural memory of the Korean War through the lens of contemporary arts and film in South Korea for the last two decades. Cultural memory of the Korean War has been a subject of persistent controversy in the forging of South Korean postwar national and ideological identity. Applying the theoretical notion of "postmemory," this book examines the increasingly diversified attitudes toward memories of the Korean War and Cold War from the late 1990s and onward, particularly in the demise of military dictatorships. Chapters consider efforts from younger generation artists and filmmakers to develop new ways of representing traumatic memories by refusing to confine themselves to the tragic experiences of survivors and victims. Extensively illustrated, this is one of the first volumes in English to provide an in-depth analysis of work oriented around such themes from 12 renowned and provocative South Korean artists and filmmakers. This includes documentary photographs, participatory public arts,

independent women's documentary films, and media installations. The Korean War and Postmemory Generation will appeal to students and scholars of film studies, contemporary art, and Korean history.

Im Kwon-taek David E. James 2002 Korean cinema was virtually unavailable to the West during the Japanese colonial period (1910-1945), and no film made before 1943 has been recovered even though Korea had an active film-making industry that produced at least 240 films. For a period of forty years, after Korea was liberated from colonialism, a time where Western imports were scarce, Korean cinema became an innovative force reflecting a society whose social and cultural norms were becoming less conservative. *Im Kwon-Taek: The Making of a Korean National Cinema* is a collection of essays written about Im Kwon-Taek, better known as the father of New Korean Cinema, that takes a critical look at the situations of filmmakers in South Korea. Written by leading Koreanists and scholars of Korean film in the United States, *Im Kwon-Taek* is the first scholarly treatment of Korean cinema. It establishes Im Kwon-Taek as the only major Korean director whose life's work covers the entire history of South Korea's military rule (1961-1992). It demonstrates Im's struggles with Korean cinema's historical contradictions and also shows how Im rose above political discord. The book includes an interview with Im, a chronology of Korean cinema and Korean history showing major dynastic periods and historical and political events, and a complete filmography. *Im Kwon-Taek* is timely and makes a significant contribution to our understanding of Korean cinema. These essays situate Im Kwon-Taek within Korean filmmaking, placing him in industrial, creative, and social contexts, and closely examine some of his finest films. *Im Kwon-Taek* will interest students and scholars of film studies, Korean studies, religious studies, postcolonial studies, and Asian studies.

[Cold War Cosmopolitanism](#) Christina Klein 2020-01-21 South Korea in the 1950s was home to a burgeoning film culture, one of the many "Golden Age cinemas" that flourished in Asia during the postwar years. *Cold War Cosmopolitanism* offers a transnational cultural history of South Korean film style in this period, focusing on the works of Han

Hyung-mo, director of the era's most glamorous and popular women's pictures, including the blockbuster *Madame Freedom* (1956). Christina Klein provides a unique approach to the study of film style, illuminating how Han's films took shape within a "free world" network of aesthetic and material ties created by the legacies of Japanese colonialism, the construction of US military bases, the waging of the cultural Cold War by the CIA, the forging of regional political alliances, and the import of popular cultures from around the world. Klein combines nuanced readings of Han's sophisticated style with careful attention to key issues of modernity—such as feminism, cosmopolitanism, and consumerism—in the first monograph devoted to this major Korean director. A free open access ebook is available upon publication. Learn more at www.luminosoa.org.

Korean Horror Cinema Alison Peirse 2013-03-14 As the first detailed English-language book on the subject, *Korean Horror Cinema* introduces the cultural specificity of the genre to an international audience, from the iconic monsters of gothic horror, such as the wonhon (vengeful female ghost) and the gumihō (shapeshifting fox), to the avenging killers of *Oldboy* and *Death Bell*. Beginning in the 1960s with *The Housemaid*, it traces a path through the history of Korean horror, offering new interpretations of classic films, demarcating the shifting patterns of production and consumption across the decades, and introducing readers to films rarely seen and discussed outside of Korea. It explores the importance of folklore and myth on horror film narratives, the impact of political and social change upon the genre, and accounts for the transnational triumph of some of Korea's contemporary horror films. While covering some of the most successful recent films such as *Thirst*, *A Tale of Two Sisters*, and *Phone*, the collection also explores the obscure, the arcane and the little-known outside Korea, including detailed analyses of *The Devil's Stairway*, *Woman's Wail* and *The Fox With Nine Tails*. Its exploration and definition of the canon makes it an engaging and essential read for students and scholars in horror film studies and Korean Studies alike.

[Understanding Korean Film](#) Jieun Kiaer 2021-11-01 Film viewing

presents a unique situation in which the film viewer is unwittingly placed in the role of a multimodal translator, finding themselves entirely responsible for interpreting multifaceted meanings at the mercy of their own semiotic repertoire. Yet, researchers have made little attempt, as they have for literary texts, to explain the gap in translation when it comes to multimodality. It is no wonder then that, in an era of informed consumerism, film viewers have been trying to develop their own toolboxes for the tasks that they are faced with when viewing foreign language films by sharing information online. This is particularly the case with South Korean film, which has drawn the interest of foreign viewers who want to understand these untranslatable meanings and even go as far as learning the Korean language to do so. Understanding Korean Film: A Cross-Cultural Perspective breaks this long-awaited ground, by explaining the meaning potential of a selection of common Korean verbal and non-verbal expressions in a range of contexts in South Korean film that are often untranslatable for English-speaking Western viewers. Through the selection of expressions provided in the text, readers become familiar with a system that can be extended more generally to understanding expressions in South Korean films. Formal analyses are presented in the form of in-depth discursive deconstructions of verbal and non-verbal expressions within the context of South Korea's Confucian traditions. Our case studies thus illustrate, in a more systematic way, how various meaning potential can be inferred in particular narrative contexts.

Im Kwon-Taek David E. James 2001-12-01 Korean cinema was virtually unavailable to the West during the Japanese colonial period (1910-1945), and no film made before 1943 has been recovered even though Korea had an active film-making industry that produced at least 240 films. For a period of forty years, after Korea was liberated from colonialism, a time where Western imports were scarce, Korean cinema became an innovative force reflecting a society whose social and cultural norms were becoming less conservative. *Im Kwon-Taek: The Making of a Korean National Cinema* is a collection of essays written about Im Kwon-Taek, better known as the father of New Korean Cinema, that takes a

critical look at the situations of filmmakers in South Korea. Written by leading Koreanists and scholars of Korean film in the United States, Im Kwon-Taek is the first scholarly treatment of Korean cinema. It establishes Im Kwon-Taek as the only major Korean director whose life's work covers the entire history of South Korea's military rule (1961-1992). It demonstrates Im's struggles with Korean cinema's historical contradictions and also shows how Im rose above political discord. The book includes an interview with Im, a chronology of Korean cinema and Korean history showing major dynastic periods and historical and political events, and a complete filmography. Im Kwon-Taek is timely and makes a significant contribution to our understanding of Korean cinema. These essays situate Im Kwon-Taek within Korean filmmaking, placing him in industrial, creative, and social contexts, and closely examine some of his finest films. Im Kwon-Taek will interest students and scholars of film studies, Korean studies, religious studies, postcolonial studies, and Asian studies.

Korean Studies Dae-Sook Suh 1994-01-01 "Korean Studies" (ISSN: 0145-840X) is a semi-annual journal published by the University of Hawaii Press in Honolulu. The journal publishes scholarly articles focusing on Korea. The University of Hawaii Press provides access to the tables of contents for the current and previous issues. Manuscript submission guidelines and subscription details are available.

Park Chan-wook Yöng-jin Kim 2007 Film Studies. Asian Studies. This book is an introductory guide to Park Chan-wook, the 2004 Cannes Grand Prix winner and one of the most acclaimed and popular Korean film directors. The book looks within with an insider's eyes and gropes roughly for the root and stems of the cinematic world of Park, who has achieved both critical and commercial success, performing stunts verging on the acrobatic between genre convention and directorial individuality.

Korean Studies Dae-Sook Suh 1994 This volume contains sixteen papers selected from the nearly one hundred presented at the First Pacific Basin Conference on Korean Studies held in Honolulu in 1992. The papers have been selected to reflect the wide range of academic

disciplines and geographic regions represented at the conference.

New Korean Cinema Chi-Yun Shin 2005

Literature and Film in Cold War South Korea Theodore Hughes

2012-03-20 Korean writers and filmmakers crossed literary and visual cultures in multilayered ways under Japanese colonial rule (1910-1945). Taking advantage of new modes and media that emerged in the early twentieth century, these artists sought subtle strategies for representing the realities of colonialism and global modernity. Theodore Hughes begins by unpacking the relations among literature, film, and art in Korea's colonial period, paying particular attention to the emerging proletarian movement, literary modernism, nativism, and wartime mobilization. He then demonstrates how these developments informed the efforts of post-1945 writers and filmmakers as they confronted the aftershocks of colonialism and the formation of separate regimes in North and South Korea. Hughes puts neglected Korean literary texts, art, and film into conversation with studies on Japanese imperialism and Korea's colonial history. At the same time, he locates post-1945 South Korean cultural production within the transnational circulation of texts, ideas, and images that took place in the first three decades of the Cold War. The incorporation of the Korean Peninsula into the global Cold War order, Hughes argues, must be understood through the politics of the visual. In *Literature and Film in Cold War South Korea*, he identifies ways of seeing that are central to the organization of a postcolonial culture of division, authoritarianism, and modernization.

Unexpected Alliances Young-a Park 2014-11-05 Since 1999, South Korean films have dominated roughly 40 to 60 percent of the Korean domestic box-office, matching or even surpassing Hollywood films in popularity. Why is this, and how did it come about? In *Unexpected Alliances*, Young-a Park seeks to answer these questions by exploring the cultural and institutional roots of the Korean film industry's phenomenal success in the context of Korea's political transition in the late 1990s and early 2000s. The book investigates the unprecedented interplay between independent filmmakers, the state, and the mainstream film industry under the post-authoritarian administrations of Kim Dae Jung

(1998-2003) and Roh Moo Hyun (2003-2008), and shows how these alliances were critical in the making of today's Korean film industry. During South Korea's post-authoritarian reform era, independent filmmakers with activist backgrounds were able to mobilize and transform themselves into important players in state cultural institutions and in negotiations with the purveyors of capital. Instead of simply labeling the alliances "selling out" or "co-optation," this book explores the new spaces, institutions, and conversations which emerged and shows how independent filmmakers played a key role in national protests against trade liberalization, actively contributing to the creation of the very idea of a "Korean national cinema" worthy of protection. Independent filmmakers changed not only the film institutions and policies but the ways in which people produce, consume, and think about film in South Korea.

Parameters of Disavowal Jinsoo An 2018-06-08 A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. The colonial experience of the early twentieth century shaped Korea's culture and identity, leaving a troubling past that was subtly reconstructed in South Korean postcolonial cinema. Relating postcolonial discourses to a reading of Manchurian action films, kisaeng and gangster films, and revenge horror films, *Parameters of Disavowal* shows how filmmakers reworked, recontextualized, and erased ideas and symbols of colonial power. In particular, Jinsoo An examines how South Korean films privileged certain sites, such as the kisaeng house and the Manchurian frontier, generating unique meanings that challenged the domination of the colonial power, and how horror films indirectly explored both the continuing trauma of colonial violence and lingering emotional ties to the colonial order. Espousing the ideology of nationalism while responding to a new Cold War order that positioned Japan and South Korea as political and economic allies, postcolonial cinema formulated distinctive ways of seeing and imagining the colonial past.

Seoul Searching Frances Gateward 2012-02-01 Korean cinema as industry, art form, and cultural product.

Contemporary Korean cinema Hyangjin Lee 2019-02-08 The first in-depth, comprehensive study of Korean cinema offering original insight into the relationships between ideology and the art of cinema from East Asian perspectives. Combines issues of contemporary Korean culture and cinematic representation of the society and people in both North and South Korea. Covers the introduction of motion pictures in 1903, Korean cinema during the Japanese colonial period (1910-45) and the development of North and South Korean cinema up to the 1990s. Introduces the works of Korea's major directors, and analyses the Korean film industry in terms of film production, distribution and reception. Based on this historical analysis, the study investigates ideological constructs in seventeen films, eight from North Korea and nine from South Korea.

Korean Film and Festivals Hyunseon Lee 2022-10-31 This book examines the various film festivals where Korean cinema plays a significant role, both inside and outside of Korea, focusing on their history, structure and function, and analysis of successful festival films. Using Korean film festivals and Korean cinema at international film festivals as its primary lens, this interdisciplinary volume explores the shifting relationships between the multi-media genre of film and the fast-growing changing world of film festival cultures. It examines the changing aesthetics of Korean film in a transcultural context and historical (dis)continuity from a variety of angles from film and media studies, literary and cultural studies, Korean studies, Japanese studies, and also from film festival practice. Moreover, through comprehensive examinations of both domestic and international film festivals from the perspectives of production, distribution and marketing it highlights the reception of Korean cinema outside of Korea in an increasingly globalised industry. Featuring the contributions of expert scholars of international film and Korean cinema, in addition to interview material with a practicing film professional, this book will be of huge interest to students and scholars of Korean and Asian film and media studies, as well as those interested in the impact of film festivals more generally.

The Journal of Korean Studies, Volume 10, Number 1 (Fall 2005)

John Duncan 2006-01-13 The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the Journal of Korean Studies.

New Korean Cinema Chi-Yun Shin 2005-09 Korean film has been heralded as the “newest tiger” of Asian cinema. In the past year, South Korea became one of the only countries in the world in which local films outsold Hollywood films, and Korean director Park Chan-wook was awarded the Grand Prix at Cannes. *New Korean Cinema* provides a comprehensive overview of the production, circulation, and reception of this vibrant cinema, which has begun to flourish again in the past decade, following the lifting of repressive government policies. In addition to providing a cultural, historical, and social context for understanding this burgeoning cinema, the book considers the political economy of South Korea's film industry, strategies of domestic and international distribution and marketing, and the consumption of Korean films throughout the world. The volume also includes a glossary of key terms and a bibliography of works on Korean cinema. *New Korean Cinema* gathers prominent critics from North America, Asia, and Europe to make sense of this exploding film industry. This book is essential reading for anyone seeking to understand the complex roles played by national and regional cinemas in a global age.

Campus Cinephilia in Neoliberal South Korea Josie Jung Yeon Sohn 2022-05-16 Taking a transnational approach to the study of film culture, this book draws on ethnographic fieldwork in a South Korean university film club to explore a cosmopolitan cinephile subculture that thrived in an ironic unevenness between the highly nationalistic mood of commercial film culture and the intense neoliberal milieu of the 2000s. As these time-poor students devoted themselves to the study of film that is unlikely to help them in the job market, they experienced what a student described as ‘a different kind of fun’, while they appreciated their voracious consumption of international art films as a very private matter at a time of unprecedented boom in the domestic film industry. This unexpectedly vibrant cosmopolitan subculture of student cinephiles in neoliberal South Korea makes the nation’s film culture more complex

and interesting than a simple nationalistic affair.

The Films of Bong Joon Ho Nam Lee 2020-09-29 Bong Joon Ho won the Oscar® for Best Director for Parasite (2019), which also won Best Picture, the first foreign film to do so, and two other Academy Awards. Parasite was the first Korean film to win the Palme d'Or at Cannes. These achievements mark a new career peak for the director, who first achieved wide international acclaim with 2006's monster movie The Host and whose forays into English-language film with Snowpiercer (2013) and Okja (2017) brought him further recognition. As this timely book reveals, even as Bong Joon Ho has emerged as an internationally known director, his films still engage with distinctly Korean social and political contexts that may elude many Western viewers. The Films of Bong Joon Ho demonstrates how he hybridizes Hollywood conventions with local realities in order to create a cinema that foregrounds the absurd cultural anomie Koreans have experienced in tandem with their rapid economic development. Film critic and scholar Nam Lee explores how Bong subverts the structures of the genres he works within, from the crime thriller to the sci-fi film, in order to be truthful to Korean realities that often deny the reassurances of the happy Hollywood ending. With detailed readings of Bong's films from Barking Dogs Never Bite (2000) through Parasite (2019), the book will give readers a new appreciation of this world-class cinematic talent.

The Journal of Korean Studies, Volume 17, Number 2 (Fall 2012)

Clark W. Sorensen 2012-11-02 The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the Journal of Korean Studies. In 1979 Dr. James Palais (PhD Harvard 1968), former UW professor of Korean History edited and published the first volume of the Journal of Korean Studies. For thirteen years it was a leading academic forum for innovative, in-depth research on Korea. In 2004 former editors Gi-Wook Shin and John Duncan revived this outstanding publication at Stanford University. In August 2008 editorial responsibility transferred back to the University of Washington. With the editorial guidance of Clark Sorensen and Donald Baker, the Journal of Korean Studies (JKS) continues to be dedicated to

publishing outstanding articles, from all disciplines, on a broad range of historical and contemporary topics concerning Korea. In addition the JKS publishes reviews of the latest Korea-related books. To subscribe to the Journal of Korean Studies or order print back issues, please click here. Crisis of Gender and the Nation in Korean Literature and Cinema Kelly Y. Jeong 2011 Crisis of Gender and the Nation in Korean Literature and Cinema is about the changing constructs of modernity, masculinity, and gender relations and discourses in Korean literature and cinema during the crucial decades of the colonial and postcolonial era, based on close historical examination and a wide-ranging theoretical foundation that look at both western and Korean language sources. It examines Korean literary and cinematic texts from the period that spans from the 1920s to the 1960s to reveal the ways in which many arrivals of modernity in Korea--through the traumatic pathways and contexts of colonialism, nation building, war, and industrialization--destabilize and set in flux the notions of gender, class, and nationhood. It probes into some of the most significant aspects of Korean culture in the earlier part of the twentieth century through an interdisciplinary inquiry that deploys methods and seminal texts from the fields of Korean Studies, Comparative Literature, Postcolonial Studies, and Film Studies. Each chapter is an exploration of a decade, organized around questions about modernity, gender, class, and the nation that are central to understanding the selected texts and their contexts. The nation of Korea has been under threat since the Japanese colonial period (1910-1945). Crisis of Gender and the Nation critically analyzes the cultural responses of the nation and its gendered subjects in crisis, represented in a selection of Korean literary and cinematic texts from the colonial period, beginning in the 1920s, to the postcolonial period, up to the 1960s, through the lens of both Western and Korean discourses of gender and postcolonial inquiries of literature and film.

Lee Chang-dong Yöng-jin Kim 2007 Film Studies. Asian Studies. This is the latest in Seoul Selection's series on Korea's ranking filmmakers. Written by Kim Young-jin, one of Korea's foremost film critics, the book--which includes interviews, a biography, filmography and synopses--

examines the cinematic world of Lee Chang-dong, widely hailed as one of Korea's top directors, despite having produced only four films to date. Lee's films embrace the scars of Korean history and reality as well as the illusory nature of the film medium. His latest work *Secret Sunshine*, a comeback film of sorts as Lee returns to directing after a stint as Korea's Minister of Culture, has been invited to the Cannes Film Festival. His filmography includes *Green Fish*, *Oasis*, and *Peppermint Candy*.

The Two Koreas and their Global Engagements Andrew David Jackson 2022-02-22 This book departs from existing studies by focusing on the impact of international influences on the society, culture, and language of both North and South Korea. Since President Kim Young Sam's *seggyehwa* drive of the mid-1990s, South Korea has become a model for successful globalization. In contrast, North Korea is commonly considered one of the least internationally integrated countries. This characterization fails to account for the reality of the two Koreas and their global engagements. The opening essay situates the chapters by highlighting some significant contrasts and commonalities between the experiences of North and South Korea's history of engagement with the world beyond the Peninsula. The chapters explore both the longer-term historical influence of Korea's international contacts as well as specific Korean cultural, linguistic, and social developments that have occurred since the 1990s demise of the global Cold War and greater international integration.

Films for Korean Studies Lucius A. Butler 1978

South Korean Golden Age Melodrama Kathleen McHugh 2005 Examining the theoretical, historical, and contemporary impact of South Korea's Golden Age of cinema.

The History of Korean Cinema Yöng-il Yi 1998

Cine-Mobility Han Sang Kim 2023-12-04 In 1916, a group of Korean farmers and their children gathered to watch a film depicting the enthronement of the Japanese emperor. For this screening, a unit of the colonial government's news agency brought a projector and generator by train to their remote rural town. Before the formation of commercial moviegoing culture for colonial audiences in rural Korean towns, many

films were sent to such towns and villages as propaganda. The colonial authorities, as well as later South Korean postcolonial state authorities, saw film as the most effective medium for disseminating their political messages. In *Cine-Mobility*, Han Sang Kim argues that the force of propaganda films in Korea was derived primarily not from their messages but from the new mobility of the viewing position. From the first film shot in Korea in 1901 through early internet screen cultures in late 1990s South Korea, *Cine-Mobility* explores the association between cinematic media and transportation mobility, not only in diverse and discrete forms such as railroads, motorways, automobiles, automation, and digital technologies, but also in connection with the newly established rules and restrictions and the new culture of mobility, including changes in gender dynamics, that accompanied it.

The Journal of Korean Studies, Volume 19, Number 1 (Spring 2014) Clark W. Sorensen 2014-06-27 The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the *Journal of Korean Studies*. In 1979 Dr. James Palais (PhD Harvard 1968), former UW professor of Korean History edited and published the first volume of the *Journal of Korean Studies*. For thirteen years it was a leading academic forum for innovative, in-depth research on Korea. In 2004 former editors Gi-Wook Shin and John Duncan revived this outstanding publication at Stanford University. In August 2008 editorial responsibility transferred back to the University of Washington. With the editorial guidance of Clark Sorensen and Donald Baker, the *Journal of Korean Studies* (JKS) continues to be dedicated to publishing outstanding articles, from all disciplines, on a broad range of historical and contemporary topics concerning Korea. In addition the JKS publishes reviews of the latest Korea-related books. To subscribe to the *Journal of Korean Studies* or order print back issues, please click here.

The Changing Face of Korean Cinema Brian Yecies 2015-12-22 The rapid development of Korean cinema during the decades of the 1960s and 2000s reveals a dynamic cinematic history which runs parallel to the nation's political, social, economic and cultural transformation during

these formative periods. This book examines the ways in which South Korean cinema has undergone a transformation from an antiquated local industry in the 1960s into a thriving international cinema in the 21st century. It investigates the circumstances that allowed these two eras to emerge as creative watersheds, and demonstrates the forces behind Korea's positioning of itself as an important contributor to regional and global culture, and especially its interplay with Japan, Greater China, and the United States. Beginning with an explanation of the understudied operations of the film industry during its 1960s take-off, it then offers insight into the challenges that producers, directors, and policy makers faced in the 1970s and 1980s during the most volatile part of Park Chung-hee's authoritarian rule and the subsequent Chun Doo-hwan military government. It moves on to explore the film industry's professionalization in the 1990s and subsequent international expansion in the 2000s. In doing so, it explores the nexus and tensions between film policy, producing, directing, genre, and the internationalization of Korean cinema over half a century. By highlighting the recent transnational turn in national cinemas, this book underscores the impact of developments pioneered by Korean cinema on the transformation of 'Planet Hallyuwood'. It will be of particular interest to students and scholars of Korean Studies and Film Studies.

Rediscovering Korean Cinema Sangjoon Lee 2019-12-20 South Korean cinema is a striking example of non-Western contemporary cinematic success. Thanks to the increasing numbers of moviegoers and domestic films produced, South Korea has become one of the world's major film markets. In 2001, the South Korean film industry became the first in recent history to reclaim its domestic market from Hollywood and continues to maintain around a 50 percent market share today. High-quality South Korean films are increasingly entering global film markets and connecting with international audiences in commercial cinemas and art theatres, and at major international film festivals. Despite this growing recognition of the films themselves, Korean cinema's rich heritage has not heretofore received significant scholarly attention in English-language publications. This groundbreaking collection of thirty-

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The Journal of Korean Studies, Volume 16, Number 2 (Fall 2011) Clark W. Sorensen 2011-12-22 The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the Journal of Korean Studies. In 1979 Dr. James Palais (PhD Harvard 1968), former UW professor of Korean History edited and published the first volume of the Journal of Korean Studies. For thirteen years it was a leading academic forum for innovative, in-depth research on Korea. In 2004 former editors Gi-Wook Shin and John Duncan revived this outstanding publication at Stanford University. In August 2008 editorial responsibility transferred back to the University of Washington. With the editorial guidance of Clark Sorensen and Donald Baker, the Journal of Korean Studies (JKS) continues to be dedicated to publishing outstanding articles, from all disciplines, on a broad range of historical and contemporary topics concerning Korea. In addition the JKS publishes reviews of the latest Korea-related books. To subscribe to the Journal of Korean Studies or order print back issues, please click here.

Bong Joon-ho Chi-yŏn Chŏng 2008 Film Studies. Asian Studies. This book is the result of efforts to reach a deeper and broader understanding of

the director Bong Joon-ho, who has been the subject of a great deal of popular interest and attention in Korean society in spite of his relatively short filmography of three feature films. After the experience of *Barking Dogs Never Bite*, it appears that the director clearly came to understand what he had to do to relate the story he wanted to tell in the way most suited to the public, yet most in line with his own cinephile impulses. *Memories of Murder* and *The Host* were both major box office successes in Korean film, but at the same time, they were films that looked upon the wounds and failures of modern Korean history in the most perceptive and challenging ways. As a result, Bong Joon-ho became almost unique in present-day Korean film in his ability to break away from commercial and creative pressures and realize the kind of films he wants to, when he wants to.

Healing Historical Trauma in South Korean Film and Literature

Chungmoo Choi 2020-12-20 Through South Korean filmic and literary texts, this book explores affect and ethics in the healing of historical trauma, as alternatives to the measures of transitional justice in want of national unity. Historians and legal practitioners who deal with transitional justice agree that the relationship between historiography and justice seeking is contested: this book reckons with this question of how much truth-telling from a violent past will lead to healing, forgiving, forgetting and finally overcoming resentment. Nuanced interpretations of South Korean filmic and literary texts are featured, including Park Chan-wook's *Oldboy*, Bong Joon-ho's *Mother* and literary texts of Han Kang and Ch'oe Yun, whilst also engaging the ethical and political philosophy of Levinas, Hannah Arendt, and others. Also offered is new and extensive research into the hitherto hidden history of thousands of North Korean war orphans who were sent to Eastern European countries for care. Grappling with the evils of history, the films and novels examined herein find their ultimate themes in compassion, hospitality, humility and solidarity of the wounded. *Healing Historical Trauma in South Korean Film and Literature* will appeal to students and scholars of film, comparative literature, cultural studies and Korean studies more broadly.

Split Screen Korea Steven Chung 2014-03-01 Shin Sang-ok (1926–2006) was arguably the most important Korean filmmaker of the postwar era. Over seven decades, he directed or produced nearly 200 films, including *A Flower in Hell* (1958) and *Pulgasari* (1985), and his career took him from late-colonial Korea to postwar South and North Korea to Hollywood. Notoriously crossing over to the North in 1978, Shin made a series of popular films under Kim Jong-il before seeking asylum in 1986 and resuming his career in South Korea and Hollywood. In *Split Screen Korea*, Steven Chung illuminates the story of postwar Korean film and popular culture through the first in-depth account in English of Shin's remarkable career. Shin's films were shaped by national division and Cold War politics, but *Split Screen Korea* finds surprising aesthetic and political continuities across not only distinct phases in modern South Korean history but also between South and North Korea. These are unveiled most dramatically in analysis of the films Shin made on opposite sides of the DMZ. Chung explains how a filmmaking sensibility rooted in the South Korean market and the global style of Hollywood could have been viable in the North. Combining close readings of a broad range of films with research on the industrial and political conditions of Korean film production, *Split Screen Korea* shows how cinematic styles, popular culture, and intellectual discourse bridged the divisions of postwar Korea, raising new questions about the implications of political partition. *Handbook for Asian Studies Specialists* Noriko Asato 2013-10-08 An indispensable tool for librarians who do reference or collection management, this work is a pioneering offering of expertly selected print and electronic reference tools for East Asian Studies (Chinese, Japanese, and Korean). *Handbook for Asian Studies Specialists: A Guide to Research Materials and Collection Building Tools* is the first work to cover reference works for the main Asian area languages of China, Japan, and Korea. Several leading Asian Studies librarians have contributed their many decades of experience to create a resource that gathers major reference titles—both print and online—that would be useful to today's Asian Studies librarian. Organized by language group, it offers useful information on the many subscription-based and open-

source electronic tools relevant to Asian Studies. This book will serve as an essential resource for reference collections at academic libraries. Previously published bibliographies on materials deal with China or Japan or Korea, but none have coalesced information on all three countries into one work, or are written in English. And unlike the other resources available, this work provides the insight needed for librarians to make informed collection management decisions and reference selections.

The Remasculinization of Korean Cinema Kyung Hyun Kim

2004-03-08 DIVArgues that although the last two decades of Korean history were a period of progress in political democratization, the country refused to part from a "masculine point of view" which is also mirrored in Korean cinema./div

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