

## Cinema Of Korea

*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 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.*

*This comprehensive book defines the significance of film-making and film viewing in Korea. Covering 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, Lee introduces the works of Korea's major directors, and analyzes the Korean film industry in terms of production, distribution, and reception.*

*The Cinema of Japan and Korea is the fourth volume in the new 24 Frames series of studies of national and regional cinema, and focuses on the continuing vibrancy of Japanese and Korean film. The 24 concise and informative essays each*

*approach an individual film or documentary, together offering a unique introduction to the cinematic output of the two countries. With a range that spans from silent cinema to the present day, from films that have achieved classic status to underground masterpieces, the book provides an insight into the breadth of the Japanese and Korean cinematic landscapes. Among the directors covered are Akira Kurosawa, Takeshi Kitano, Kim Ki-duk, Kenji Mizoguchi, Kinji Fukusaku, Kim Ki-young, Nagisa Oshima and Takashi Miike. Included are in-depth studies of films such as Battle Royale, Killer Butterfly, Audition, Violent Cop, In the Realm of the Senses, Tetsuo 2: Body Hammer, Teenage Hooker Becomes a Killing Machine, Stray Dog, A Page of Madness and Godzilla.*

*The South Korean Film Renaissance*  
*Changing Boundaries in Asian Cinema*  
*Seoul Searching*  
*Transnational Korean Cinema*  
*East Asian Transwar Popular Culture*  
*K-MOVIE, The World's Spotlight on Korean Film*

In attempts to identify the integral elements contributory to the recent success of South Korean films in East Asia, most existing researches maintain their wide focal length on either: underlying political conditions like South Korea's media liberalization, or the continually rising demand for non-Hollywood films in the region.

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This text, however, takes a different approach and looks more closely to the question of "South Korean cinema's place in (re)construction of East Asian identity" as it was found a significant yet underexplored area of research. The questioning is attempted by testing the hypothesis that the merit of South Korean films relies more on the cultural "similarity / proximity" based on "common experience of absorption of Western modern civilization" than the cultural "otherness / distance" based on "different experience of consumption of modern culture". The mode of production and the relationship between the global and South Korean film industry are contextually examined in order to identify and understand the invisible underpinnings, which otherwise would go unnoticed while spectators watch films. In doing so, the text analyzes the unique conditions that the South Korean film industry grew out of, and the effects such underlying conditions had on the contemporary "genre-bending" films, for which South Korean cinema is best known and favored nowadays. Furthermore, by placing hanryu (Korean Wave) phenomenon within the context of globalization discourse, the three main strands of globalization discourse - 1. Cultural imperialism, 2. Modernity project, 3. Hybridization of identity - are applied to the questioning of South Korean cinema's place in East Asia amid the changing trend of cultural flows in times of globalization.

Establishes contextual and theoretical bases to help the reader understand cultural, political, and socioeconomic aspects of Korean film.

Examining what it terms "Korea's IMF Cinema," the decade of filmmaking that following that country's worst-ever economic crisis, this book thinks through the transformations of global political economy attending the end of the American century.

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.

Culture, identity and politics

Culture and Identity in Contemporary Korean Cinema

Unexpected Alliances

Gender, Genre, and National Cinema

South Korean Cinema and Hybridity of East Asian Identity

Han guk Y nghwa Chujosa

Korea's IMF Cinema and the End of the American Century

You don't have to look very far these days to see the influence that the film industry of Hong Kong has had on moviemaking around the world. Hong Kong film stars, such as Jackie Chan, Chow Yun-fat, Jet Li, and Michelle Yeoh, have

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become household names headlining Hollywood blockbusters, while directors such as John Woo, Tsui Hark, and Wong Kar-wai are closing deals in Tinseltown and developing huge international followings. Despite achieving such recognition abroad, the luster on Hong Kong's homegrown film industry has faded quite a bit over the past decade. However, many Hong Kong cinema aficionados, who passionately followed the rise of the 'Hong Kong New Wave' during the Eighties and early Nineties, only to become increasingly disenchanted since then, are now looking to South Korea for Asia's boldest and most innovative films. Since 1998, South Korea's local film industry has undergone a remarkable transformation. A new generation of Korean moviemakers is revitalizing the industry with bold arthouse productions, big-budget actioners, thought-provoking dramas, and subversive satires. In some circles, South Korea is even being likened to the new 'Hong Kong', with its film industry on the verge of exploding onto the world stage, similar to how the 'Hong Kong New Wave' catapulted the former British colony and its groundbreaking films into the international spotlight. Already, some Korean films have found success in the

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North American market arthouse circuit, while Korean directors are being courted by major Hollywood studios for lucrative U.S. remake rights. "Korean Cinema: The New Hong Kong" is a guidebook for exploring this new and exciting treasure trove of cinema. It is the first book of its kind, covering this emerging cinematic powerhouse in an easy-to-read and leisure-focused fashion, bringing all the sought-after information on Korean cinema into one convenient package. Within the pages of Korean Cinema: The New Hong Kong, you will find: A brief history of South Korea and its film industry, which will help you understand the reasons behind the revolutionary changes in Korean cinema and what is influencing the country's directors A look at the present state of Korea's filmmaking industry and how it resembles the dot-com era (with the only difference being that these companies are actually making money, and lots of it) An examination of the characteristics, themes, and dominant genres of the films in this newest 'Korean New Wave' In-depth reviews and commentary of the top ten must-see films of this latest 'Korean New Wave' An overview of the top genres of Korean cinema, with reviews, commentary, and notes on availability for the good, the

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bad, and the ugly A look at the stars of Korean cinema, such as the Korean equivalents to Tom Cruise (Han Suk-kyu) and Julia Roberts (Shim Eun-ha). How moviegoers can go about seeing Korean flicks (with English subtitles too!) So sit back, relax, and get ready to be introduced to Korean Cinema: The New Hong Kong! Comments about the book "It's designed for people who are in the process of discovering Korean film, and it's especially useful for people who are building DVD collections. Anthony approaches the industry as a fan of Hong Kong cinema who has gravitated towards Korean films in recent years... 266 pages in total, so there's a lot of information... I'd recommend it." (Darcy Paquet, Koreanfilm.org, Screen International correspondent, and English language editor for the Korean Film Commission) "Anthony Leong has taken the study of Asian Cinema to the next level. This book helps make sense of Korean cinema. It's an authoritative text, yet thoroughly entertaining, while being the definitive word of this exploding motion pic

DIVArgues that although the last two decades of Korean history were a period of progress in political democratization, the

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country refused to part from a "masculine point of view" which is also mirrored in Korean cinema./div

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 gumiho (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*,

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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. Charts the dramatic transformation of South Korea's film industry from the democratisation movement of the late 1980s to the ascent of the new generation of directors in the 2000s.

Korean Film

A Look Inside South Korean Cinema

Corporate Affluence, Cultural Exuberance

The Remasculinization of Korean Cinema

Understanding Korean Film

1960 to 2015

The Untold History of the Film Industry

*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

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*illustrate, in a more systematic way, how various meaning potential can be inferred in particular narrative contexts.*

*Examining the theoretical, historical, and contemporary impact of South Korea's Golden Age of cinema.*

*South Korean Film: Critical and Primary Sources is an essential three-volume reference collection representing three distinct phases in the development of South Korean national cinema, foregrounding how epochal characteristics inform the way in which the national cinema represents the penetrating thematic concern of auteurship, genre, spectatorship, gender, and nation, as well as the way in which these themes find expression in distinct visual styles and forms.*

*Korean cinema as industry, art form, and cultural product.*

*Critical and Primary Sources*

*Korean Cinema*

*Vicious Circuits*

*A Kim Jong-Il Production*

*Eclipsed Cinema*

*Horror to the Extreme*

*Korean Film Observatory*

*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.*

*This book compares production and consumption of Asian horror cinemas in different national contexts and their multidirectional dialogues with Hollywood and neighboring Asian cultures. Individual essays highlight common themes including technology, digital media, adolescent audience sensibilities, transnational co-productions, pan-Asian marketing*

*techniques, and variations on good vs. evil evident in many Asian horror films. Contributors include Kevin Heffernan, Adam Knee, Chi-Yun Shin, Chika Kinoshita, Robert Cagle, Emilie Yeh Yueh-yu, Neda Ng Hei-tung, Hyun-suk Seo, Kyung Hyun Kim, and Robert Hyland.*

*Korea's Occupied Cinemas, 1893-1948 compares and contrasts the development of cinema in Korea during the Japanese occupation (1910-1945) and US Army Military (1945-1948) periods within the larger context of cinemas in occupied territories. It differs from previous studies by drawing links between the arrival in Korea of modern technology and ideas, and the cultural, political and social environment, as it follows the development of exhibition, film policy, and filmmaking from 1893 to 1948. During this time, Korean filmmakers seized every opportunity to learn production techniques and practice their skills, contributing to the growth of a national cinema despite the conditions produced by their occupation by colonial and military powers. At the same time, Korea served as an important territory for the global expansion of the American and Japanese film industries, and, after the late 1930s, Koreans functioned as key figures in the co-production of propaganda films that were designed to glorify loyalty to the Japanese Empire. For these reasons, and as a result of the tensions created by divided loyalties, the history of cinema in Korea is a far more dynamic story than simply that of a national cinema struggling to develop its own narrative content and aesthetics under colonial conditions.*

*For the past decade, the Korean film industry has enjoyed a renaissance. With innovative storytelling*

*and visceral effects, Korean films not only have been commercially viable in the domestic and regional markets but also have appealed to cinephiles everywhere on the international festival circuit. This book provides both an industrial and an aesthetic account of how the Korean film industry managed to turn an economic crisis—triggered in part by globalizing processes in the world film industry—into a fiscal and cultural boom. Jinhee Choi examines the ways in which Korean film production companies, backed by affluent corporations and venture capitalists, concocted a variety of winning production trends. Through close analyses of key films, Choi demonstrates how contemporary Korean cinema portrays issues immediate to its own Korean audiences while incorporating the transnational aesthetics of Hollywood and other national cinemas such as Hong Kong and Japan. Appendices include data on box office rankings, numbers of films produced and released, market shares, and film festival showings.*

*North Korean Cinema*

*The New Hong Kong : a Guidebook for the Latest Korean New Wave*

*Contemporary Korean cinema*

*Breaking the Waves*

*South Korean Film*

*The Changing Face of Korean Cinema*

*A Korean Film Renaissance and the 386 Generation Directors*

Documents the North Korean dictator's 1978 kidnapping of a South Korean actress and her filmmaker ex-husband, describing how they were imprisoned, forced to remarry, and

compelled to make films for their captor before their daring escape.

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.

A war-torn country only 60 years ago, South Korea has since achieved prodigious growth and global integration, experiencing rapid industrialization and seeing its cultural exports gain international popularity. Because of this rapid transformation, an investigation of the Korean ethos--the shared self-concept woven through the divergent social contexts of both South and North Korea--is challenging. This book provides an introduction to the Korean ethos, detailing its representation in key cultural words and in film. Part I explores definitive concepts (terms) generally regarded as difficult to translate, such as *han* (regret), *jeong* (feeling) and *deok* (virtue), and how they are expressed in Korean cinema. Part II analyzes film narratives based on these concepts via close readings of 13 films, including three from North Korea.

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This book provides a political and cultural exploration of the Pusan International Film Festival in South Korea since its inception in 1996. By paying a particular attention to the organizers' use of an Asian regionalization strategy, SooJeong Ahn reveals how the festival staked out a unique and influential position within a rapidly changing global landscape. Very little primary empirical research has been conducted to date on non-Western film festivals, though PIFF and Tokyo and Hong Kong have swiftly grown more exciting and influential as testing grounds for global cinema innovations. The initiation, development and growth of PIFF should be understood as resulting from productive tensions in the festival's efforts to serve local, regional and national constituencies. The book also reflects the complexities of rapid transformation in the South Korean film industry as it has reached out to the global market since the late 1990s. SooJeong Ahn worked for the Pusan International Film Festival between 1998 and 2002 and has completed a Ph.D. on film festivals at the University of Nottingham. Her recent publications include "Re-imagining the Past: Programming South Korean Retrospectives at PIFF," in *Film International* (Vol. 6, 2008), "Placing South Korean Cinema into Pusan International Film Festival: Programming Strategy in the Global/Local Context," in *What a Difference a Region Makes: Cultural*

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Studies and Cultural Industries in North-East Asia (2009); "Re-mapping Asian Cinema: The Tenth Anniversary of PIFF in 2005" in Cinemas, Identities and Beyond (2010).  
The Film Culture of Colonial Korea  
Korea's Occupied Cinemas, 1893-1948  
Korean Horror Cinema  
Key Cultural Concepts and Their Appearance in Cinema  
Cold War Cosmopolitanism  
Culture, Identity and Politics  
Local Hitmakers, Global Provocateurs  
Rediscovering Korean Cinema  
University of Michigan Press  
Hollywood films may dominate the world's box offices today, but in Korea it's the homegrown product that has been capturing the public's attention. Korean film industry today and look inside of directors and stars. Korean film directors were getting major press at the world's different film festivals. Exports were booming, and the films that reached overseas audiences found a warm reception there  
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Internationally: Co-Productions  
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hyun, Busan International Film Festival  
(BIFF), The Housemaid, The Coachman,  
Heavenly Homecoming to Stars, The  
Surrogate Woman, Why Has Bodhi-Dharma

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Left for the East?, My Sassy Girl , Oldboy, Spring, Summer, Autumn, Winter. . . and Spring, The Host, Poetry

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,

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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](http://www.luminosoa.org).

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.

Literature and Film from Taiwan and Korea

A Study of South Korean Cinema's Place in (re)construction of East Asian Identity

The Pusan International Film Festival, South Korean Cinema and Globalization  
Period Style in 1950s Korean Cinema

The Cinema of Japan & Korea  
Two Lenses on the Korean Ethos  
Rediscovering Korean Cinema

***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).***

***"This volume chronicles the history of North Korean cinema from its beginnings to today, examining the obstacles the film industry faced as well as the many social problems the films themselves reveal. It provides detailed analyses of major and minor films and explores important developments in the industry within the context of the concurrent social and political atmosphere"--Provided by publisher.***

***This collection examines literature and film studies from the late colonial and early***

***postcolonial periods in Taiwan and Korea, and highlights the similarities and differences of Taiwanese and Korean popular culture by focusing on the representation of gender, genre, state regulation, and spectatorship. Calling for the “de-colonializing” and “de–Cold Warring” of the two ex-colonies and anticommunist allies, the book places Taiwan and Korea side by side in a “trans-war” frame. Considering Taiwan–Korea relations along a new trans-war axis, the book focuses on the continuities between the late colonial period’s Asia-Pacific War and the consequent Korean War and the ongoing conflict between the two sides of the Taiwan Strait, facilitated by Cold War power struggles. The collection also invites a meaningful transcolonial reconsideration of East Asian cultural and literary flows, beyond the conventional colonizer/colonized dichotomy and ideological antagonism. In this ground-breaking investigation into the seldom-studied film culture of colonial Korea (1910-1945), Dong Hoon Kim brings new perspectives to the associations between colonialism, modernity, film historiography and national cinema. By reconstructing the lost intricacies of colonial film history, Eclipsed Cinema explores under-investigated aspects of colonial film culture, such as the***

***representational politics of colonial cinema, the film unit of the colonial government, the social reception of Hollywood cinema, and Japanese settlers' film culture. Filling a significant void in Asian film history, Eclipsed Cinema greatly expands the critical and historical scopes of early cinema and Korean and Japanese film histories, as well as modern Asian culture, and colonial and postcolonial studies.***

***Healing Historical Trauma in South Korean Film and Literature***

***Campus Cinephilia in Neoliberal South Korea  
A History***

***Cultural Politics, Film Genres, and Digital Technologies***

***South Korean Golden Age Melodrama***

***Contemporary Korean Cinema***

***A Cross-Cultural Perspective***

***Like many ideological dictatorships of the twentieth century, North Korea has always considered cinema an indispensable propaganda tool. No other medium penetrated the whole of the population so thoroughly, and no other medium remained so strictly and exclusively under state control. Through movies, the two successive leaders Kim Il Sung and Kim Jong Il propagandized their policies and sought to rally the masses behind them, with great success. This volume chronicles the history of North Korean cinema from its beginnings to today, examining the obstacles the film industry faced as well as the many social problems the films themselves reveal. It provides detailed analyses of major and minor films and explores***

*important developments in the industry within the context of the concurrent social and political atmosphere. Through the lens of cinema emerges a fresh perspective on the history of North Korean politics, culture, and ideology.*

*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.*

*In Transnational Korean Cinema author Dal Yong Jin explores the interactions of local and global politics, economics, and culture to contextualize the development of Korean cinema and its current place in an era of neoliberal globalization and convergent digital technologies. The book emphasizes the economic and industrial aspects of the story, looking at questions on the interaction of politics and economics, including censorship and public funding, and provides a better view of the big picture by laying bare the relationship between film industries, the global market, and government. Jin also sheds light on the operations and globalization strategies of Korean film industries alongside changing cultural policies in tandem with Hollywood's continuing influences in order to comprehend the power relations within cultural politics, nationally and globally. This is the first book to offer a full overview of the nascent development of Korean cinema.*

*2011 Honorable Mention for the American Sociological Association Community and Urban Section's Robert E. Park Book Award The color of clothing, the width of shoe laces, a pierced ear, certain brands of sneakers, the braiding of hair and many other features have long been seen as indicators of gang involvement. But it's not just what is worn, it's how: a*

*hat tilted to the left or right, creases in pants, an ironed shirt not tucked in, baggy pants. For those who live in inner cities with a heavy gang presence, such highly stylized rules are not simply about fashion, but markers of "who you claim," that is, who one affiliates with, and how one wishes to be seen. In this carefully researched ethnographic account, Robert Garot provides rich descriptions and compelling stories to demonstrate that gang identity is a carefully coordinated performance with many nuanced rules of style and presentation, and that gangs, like any other group or institution, must be constantly performed into being. Garot spent four years in and around one inner city alternative school in Southern California, conducting interviews and hanging out with students, teachers, and administrators. He shows that these young people are not simply scary thugs who always have been and always will be violent criminals, but that they constantly modulate ways of talking, walking, dressing, writing graffiti, wearing make-up, and hiding or revealing tattoos as ways to play with markers of identity. They obscure, reveal, and provide contradictory signals on a continuum, moving into, through, and out of gang affiliations as they mature, drop out, or graduate. Who You Claim provides a rare look into young people's understandings of the meanings and contexts in which the magic of such identity work is made manifest.*

*Independent Filmmakers, the State, and the Film Industry in Postauthoritarian South Korea*

*The Extraordinary True Story of a Kidnapped Filmmaker, His Star Actress, and a Young Dictator's Rise to Power*  
*Im Kwon-taek*

*The Making of a Korean National Cinema*

*New Korean Cinema*

*History, Resistance, and Democratic Imagination*

*A Different Kind of Fun*