

# Virtual Hallyu Korean Cinema Of The Global Era

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*Virtual Hallyu Korean Cinema Of The Global Era*

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## CHARLES CLARA

Spaces of (Dis)location Edinburgh University Press

The first scholarly volume to investigate the impact of social media and other communication technologies on the global dissemination of the Korean Wave

**Surveillance in Asian Cinema** Springer

This open access book examines the depiction of Korean history in recent South Korean historical films. Released over the Hallyu (“Korean Wave”) period starting in the mid-1990s, these films have reflected, shaped, and extended the thriving public discourse over national history. In these works, the balance between fate and freedom—the negotiation between societal constraints and individual will, as well as cyclical and linear history—functions as a central theme, subtext, or plot device for illuminating a rich variety of historical events, figures, and issues. In sum, these highly accomplished films set in Korea’s past address universal concerns about the relationship between structure and agency, whether in collective identity or in individual lives. Written in an engaging and accessible style by an established historian, *Fate and Freedom in Korean Historical Films* offers a distinctive perspective on understanding and appreciating Korean history and culture.

**K-MOVIE** Springer

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.

**Asian American Society** Stanford University Press

In *Curative Violence* Eunjung Kim examines what the social and material investment in curing illnesses and disabilities tells us about the relationship between disability and Korean nationalism. Kim uses the concept of curative violence to question the representation of cure as a universal good and to understand how nonmedical and medical cures come with violent effects that are not only symbolic but also physical. Writing disability theory in a transnational context, Kim tracks the shifts from the 1930s to the present in the ways that disabled bodies and narratives of cure have been represented in Korean folktales, novels, visual culture, media accounts, policies, and activism. Whether analyzing eugenics, the management of Hansen’s disease, discourses on disabled people’s sexuality, violence against disabled women, or rethinking the use of disabled people as a metaphor for life under Japanese colonial rule or under the U.S. military occupation, Kim shows how the possibility of life with disability that is free from violence depends on the creation of a space and time where cure is seen as a negotiation rather than a necessity.

*Dekalog 4* University of Hawaii Press

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.

**Hallyu White Paper 2018** Springer Nature

As the two billion YouTube views for “Gangnam Style” would indicate, South Korean popular culture has begun to enjoy new prominence on the global stage. Yet, as this timely new study reveals, the nation’s film industry has long been a hub for transnational exchange, producing movies that put a unique spin on familiar genres, while influencing world cinema from Hollywood to Bollywood. *Movie Migrations* is not only an introduction to one of the world’s most vibrant national cinemas, but also a provocative call to reimagine the very concepts of “national cinemas” and “film genre.” Challenging traditional critical assumptions that place Hollywood at the center of genre production, Hye Seung Chung and David Scott Diffrient bring South Korean cinema to the forefront of recent and ongoing debates about globalization and transnationalism. In each chapter they track a different way that South Korean filmmakers have adapted material from foreign sources, resulting in everything from the Manchurian Western to *The Host*’s reinvention of the Godzilla mythos. Spanning a wide range of genres, the book introduces readers to classics from the 1950s and 1960s Golden Age of South Korean cinema, while offering fresh perspectives on recent favorites like *Oldboy* and *Thirst*. Perfect not only for fans of Korean film, but for anyone curious about media in an era of globalization, *Movie Migrations* will give readers a new appreciation for the creative act of cross-cultural adaptation.

**Rediscovering Korean Cinema** McFarland

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

**Unexpected Alliances** Bloomsbury Publishing USA

The 2012 smash “Gangnam Style” by the Seoul-based rapper Psy capped the triumph of Hallyu, the Korean Wave of music, film, and other cultural forms that have become a worldwide sensation. Dal Yong Jin analyzes the social and technological trends that transformed South Korean entertainment from a mostly regional interest aimed at families into a global powerhouse geared toward tech-crazy youth. Blending analysis with insights from fans and industry insiders, Jin shows how Hallyu exploited a media landscape and dramatically changed with the 2008 emergence of smartphones and social media, designating this new Korean Wave as Hallyu 2.0. Hands-on government support, meanwhile, focused on creative industries as a significant part of the economy and turned intellectual property rights into a significant revenue source. Jin also delves into less-studied forms like animation and online games, the significance of social meaning in the development of local Korean popular culture, and the political economy of Korean popular culture and digital technologies in a global context.

*The Korean Popular Culture Reader* Rutgers University Press

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

**Hegemonic Mimicry** Edinburgh University Press

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit [www.luminosoa.org](http://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.

*The Journal of Korean Studies, Volume 20, Number 2 (Fall 2015)* Rowman & Littlefield

From Japanese horror to South Korean revenge thrillers, and from the new Hong Kong crime film to Thailand's boundary-breaking ghost stories, Western audiences have been stunned by a boom in challenging cult cinema from East Asia over the last decade. But how did this cycle of 'Extreme' Asian films gain such notoriety? How did distribution companies, journalists, critics and censors contribute to the rise of a new genre of forbidden foreign cinema? Extreme Asia: The Rise of Cult Cinema from the Far East charts the history of the recent cult Asian film invasion, covering a five-year period and focusing on the activities of the distribution company Tartan Films and their incredibly influential Asia Extreme brand. Through a series of case studies of individual releases and other exhibition events, this book examines strategies of film promotion and consumption in the context of differing theories about horror cinema, movie marketing, reception studies, and Orientalism. Covering the rise and fall of the Asia Extreme label, and the enduring legacy of an unforgettable wave of cult cinema, this is a comprehensive study of a film movement that has provoked passion and outrage in equal measure.

*Curative Violence* Rowman & Littlefield

Hallyu White Paper 2018 1. Introduction to the Hallyu(The Korean Wave) White Paper, 2018 2.

Hallyu, Again at the starting Point 1) Hallyu and the social imaginary in the age of digital technology 2) Efficacy of Hallyu:beyond industry, beyond superpower 3) Universality and particularity of K-pop as a global culture 4) New media and K-pop 5) Q&A about Hallyu, the Second Story

*The Remasculinization of Korean Cinema* 〇〇〇〇〇〇

Spaces of (Dis)location was a two-day interdisciplinary and international conference which took place on 24-25 May, 2012, at the University of Glasgow, UK, and was funded by the Graduate School of the University of Glasgow's College of Arts. Over the two days of the conference, around 60 papers were delivered, and this volume aims to showcase some of the most engaging and innovative research which was presented. As national and cultural boundaries are blurred in our increasingly global society, the ideas of space and location - whether physical or metaphysical, real or imaginary - are evolving. This notion provided the stimulus for a conference that encouraged creativity and debate across many subjects in the arts and humanities. Topics of essays include: ideas of space (physical and imaginary), globalization, localism, cultural and natural spaces, adaptation, cultural diaspora, immigration, spaces of performance and the space of the body. Most of the essays included in this volume address more than one of the above issues. Disciplines including visual art, literature, cinema, theatre, philosophy, and education are represented in Spaces of (Dis)location, and all of the essays put into practice ideas of interdisciplinarity by examining how different areas of practice and study inform and engage with each other.

*The Changing Face of Korean Cinema* Columbia University Press

East Asian cinema has become a worldwide phenomenon, and directors such as Park Chan-wook, Wong Kar Wai, and Takashi Miike have become household names. Dekalog 4: On East Asian Filmmakers solicits scholars from Japan, Hong Kong, Switzerland, North America, and the U.K. to offer unique readings of selected East Asian directors and their works. Directors examined include Zhang Yimou, Apichatpong Weerasethakul, Rithy Panh, Kinji Fukasaku, and Jia Zhangke, and the volume includes one of the first surveys of Japanese and Chinese female filmmakers, providing singular insight into East Asian film and the filmmakers that have brought it global recognition.

**Political Moods** Duke University Press

The rise in popularity of South Korean entertainment and culture began and is promoted as an official policy of the Korean government to revive the country's economy. This study examines cultural production and consumption, glocalization, the West versus. Asia, global race consciousness, and changing views of masculinity and femininity.

*Korean Horror Cinema* Rowman & Littlefield

Over the past decade, Korean popular culture has become a global phenomenon. The "Korean Wave" of music, film, television, sports, and cuisine generates significant revenues and cultural pride in South Korea. The Korean Popular Culture Reader provides a timely and essential foundation for the study of "K-pop," relating the contemporary cultural landscape to its historical roots. The essays in this collection reveal the intimate connections of Korean popular culture, or hallyu, to the

peninsula's colonial and postcolonial histories, to the nationalist projects of the military dictatorship, and to the neoliberalism of twenty-first-century South Korea. Combining translations of seminal essays by Korean scholars on topics ranging from sports to colonial-era serial fiction with new work by scholars based in fields including literary studies, film and media studies, ethnomusicology, and art history, this collection expertly navigates the social and political dynamics that have shaped Korean cultural production over the past century. Contributors: Jung-hwan Cheon, Michelle Cho, Youngmin Choe, Steven Chung, Katarzyna J. Cwiertka, Stephen Epstein, Olga Fedorenko, Kelly Y. Jeong, Rachael Miyung Joo, Inkyu Kang, Kyu Hyun Kim, Kyung Hyun Kim, Pil Ho Kim, Boduerae Kwon, Regina Yung Lee, Sohl Lee, Jessica Likens, Roald Maliangkay, Youngju Ryu, Hyunjoon Shin, Min-Jung Son, James Turnbull, Travis Workman

*Cultures of Representation* University of Michigan Press

The Routledge Handbook of Korean Culture and Society is an accessible and interdisciplinary resource that explores the formation and transformation of Korean culture and society. Each chapter provides a comprehensive and thought-provoking overview on key topics, including: compressed modernity, religion, educational migration, social class and inequality, popular culture, digitalisation, diasporic cultures and cosmopolitanism. These topics are thoroughly explored by an international team of Korea experts, who provide historical context, examine key issues and debates, and highlight emerging questions in order to set the research agenda for the near future. Providing an interdisciplinary overview of Korean culture and society, this Handbook is an essential read for undergraduate and postgraduate students, as well scholars in Korean Studies, Cultural Studies, Sociology, Anthropology, and Asian Studies in general.

*South Korean Film* 〇〇〇〇〇〇

The only college-level publication on Korean art history written in English Korean pop culture has become an international phenomenon in the past few years. The popularity of the nation's exports—movies, K-pop, fashion, television shows, lifestyle and cosmetics products, to name a few—has never been greater in Western society. Despite this heightened interest in contemporary Korean culture, scholarly Western publications on Korean visual arts are scarce and often outdated. A Companion to Korean Art is the first academically-researched anthology on the history of Korean art written in English. This unique anthology brings together essays by renowned scholars from Korea, the US, and Europe, presenting expert insights and exploring the most recent research in the field. Insightful chapters discuss Korean art and visual culture from early historical periods to the present. Subjects include the early paintings of Korea, Buddhist architecture, visual art of the late Chosŏn period, postwar Korean Art, South Korean cinema, and more. Several chapters explore the cultural exchange between the Korean peninsula, the Chinese mainland, and the Japanese archipelago, offering new perspectives on Chinese and Japanese art. The most comprehensive survey of the history of Korean art available, this book: Offers a comprehensive account of Korean visual culture through history, including contemporary developments and trends Presents two dozen articles and numerous high quality illustrations Discusses visual and material artifacts of Korean art kept in various archives and collections worldwide Provides theoretical and interpretive balance on the subject of Korean art Helps instructors and scholars of Asian art history incorporate Korean visual arts in their research and teaching The definitive and authoritative reference on the subject, A Companion to Korean Art is indispensable for scholars and academics working in areas of Asian visual arts, university students in Asian and Korean art courses, and general readers interested in the art, culture, and history of Korea.

*A Look Inside South Korean Cinema* Springer Nature

In *Hegemonic Mimicry*, Kyung Hyun Kim considers the recent global success of Korean popular culture—the Korean wave of pop music, cinema, and television, which is also known as hallyu—from a transnational and transcultural perspective. Using the concept of mimicry to think through hallyu's adaptation of American sensibilities and genres, he shows how the commercialization of Korean popular culture has upended the familiar dynamic of major-to-minor cultural influence, enabling hallyu to become a dominant global cultural phenomenon. At the same time, its worldwide popularity has rendered its Koreanness opaque. Kim argues that Korean cultural subjectivity over the past two decades is one steeped in ethnic rather than national identity. Explaining how South Korea leaped over the linguistic and cultural walls surrounding a supposedly "minor" culture to achieve global ascendance, Kim positions K-pop, Korean cinema and television serials, and even electronics as transformative acts of reappropriation that have created a hegemonic global ethnic identity.

**Historical Dictionary of the Republic of Korea** Univ of California Press

*Cultures of Representation* is the first book to explore the cinematic portrayal of disability in films from across the globe. Contributors explore classic and recent works from Belgium, France, Germany, India, Italy, Iran, Japan, Korea, Mexico, Netherlands, Russia, Senegal, and Spain, along with a pair of globally resonant Anglophone films. Anchored by David T. Mitchell and Sharon L. Snyder's coauthored essay on global disability-film festivals, the volume's content spans from 1950 to today, addressing socially disabling forces rendered visible in the representation of physical, developmental, cognitive, and psychiatric disabilities. Essays emphasize well-known global figures, directors, and industries - from Temple Grandin to Pedro Almodóvar, from Akira Kurosawa to Bollywood - while also shining a light on films from less frequently studied cultural locations such as those portrayed in the Iranian and Korean New Waves. Whether covering postwar Italy, postcolonial Senegal, or twenty-first century Russia, the essays in this volume will appeal to scholars, undergraduates, and general readers alike.

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