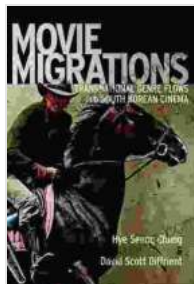


# Transnational Genre Flows and South Korean Cinema: New Directions



## Movie Migrations: Transnational Genre Flows and South Korean Cinema (New Directions in International Studies) by David Scott Diffrient

★★★★★ 5 out of 5

Language	: English
File size	: 6788 KB
Text-to-Speech	: Enabled
Screen Reader	: Supported
Enhanced typesetting	: Enabled
X-Ray for textbooks	: Enabled
Word Wise	: Enabled
Print length	: 306 pages



South Korean cinema has emerged as a global force in recent years, with films such as *Parasite* and *Train to Busan* achieving critical and commercial success worldwide. This book examines the transnational flow of genres in South Korean cinema, exploring how Korean filmmakers have adapted and transformed global genres to create new and innovative works.

The book is divided into four parts. Part one provides an overview of the transnational flow of genres in South Korean cinema, discussing the factors that have contributed to the rise of Korean cinema and the role of genre in this process. Part two examines the adaptation of specific genres by Korean filmmakers, including action, horror, romance, and comedy. Part three explores the transformation of genres in South Korean cinema,

discussing how Korean filmmakers have used genre to create new and innovative works that challenge conventional expectations. Part four concludes the book by considering the future of transnational genre flows in South Korean cinema.

## **Part 1: The Transnational Flow of Genres in South Korean Cinema**

The first part of the book provides an overview of the transnational flow of genres in South Korean cinema. It discusses the factors that have contributed to the rise of Korean cinema, including the country's rapid economic development, the growth of the Korean film industry, and the emergence of a new generation of talented Korean filmmakers. The chapter also examines the role of genre in the transnational flow of Korean cinema, arguing that genre provides a common language that allows Korean films to be understood and enjoyed by audiences around the world.

## **Part 2: The Adaptation of Genres by Korean Filmmakers**

The second part of the book examines the adaptation of specific genres by Korean filmmakers. It discusses how Korean filmmakers have adapted global genres such as action, horror, romance, and comedy to create new and innovative works that reflect Korean culture and sensibilities. The chapter on action cinema examines the work of directors such as Park Chan-wook and Kim Jee-woon, who have created a new type of action cinema that is both visually stunning and emotionally resonant. The chapter on horror cinema examines the work of directors such as Kim Ki-duk and Na Hong-jin, who have created a new type of horror cinema that is both terrifying and thought-provoking. The chapter on romance cinema examines the work of directors such as Lee Myung-se and Hong Sang-soo, who have created a new type of romance cinema that is both heartwarming

and bittersweet. The chapter on comedy cinema examines the work of directors such as Bong Joon-ho and Yeon Sang-ho, who have created a new type of comedy cinema that is both laugh-out-loud funny and socially relevant.

### **Part 3: The Transformation of Genres in South Korean Cinema**

The third part of the book explores the transformation of genres in South Korean cinema. It discusses how Korean filmmakers have used genre to create new and innovative works that challenge conventional expectations. The chapter on the gangster film examines the work of directors such as Kim Sang-jin and Choi Dong-hoon, who have created a new type of gangster film that is both violent and humanistic. The chapter on the science fiction film examines the work of directors such as Bong Joon-ho and Park Chan-wook, who have created a new type of science fiction film that is both visually stunning and intellectually stimulating. The chapter on the historical film examines the work of directors such as Lee Joon-ik and Im Kwon-taek, who have created a new type of historical film that is both educational and entertaining. The chapter on the experimental film examines the work of directors such as Park Ki-yong and Lee Kwang-mo, who have created a new type of experimental film that is both challenging and rewarding.

### **Part 4: The Future of Transnational Genre Flows in South Korean Cinema**

The fourth part of the book concludes the book by considering the future of transnational genre flows in South Korean cinema. It discusses the challenges and opportunities facing Korean cinema in the 21st century. The chapter argues that Korean cinema has the potential to continue to be a major player in the global film industry, but that it will need to adapt to the

changing landscape of the global film market. The chapter concludes by offering a number of suggestions for how Korean cinema can continue to thrive in the years to come.

This book is a comprehensive and up-to-date examination of the transnational flow of genres in South Korean cinema. It provides a detailed overview of the history of Korean cinema, the role of genre in Korean cinema, and the ways in which Korean filmmakers have adapted and transformed global genres to create new and innovative works. The book is a valuable resource for scholars and students of Korean cinema, as well as for anyone interested in the transnational flow of genres in world cinema.

**Image 1:**

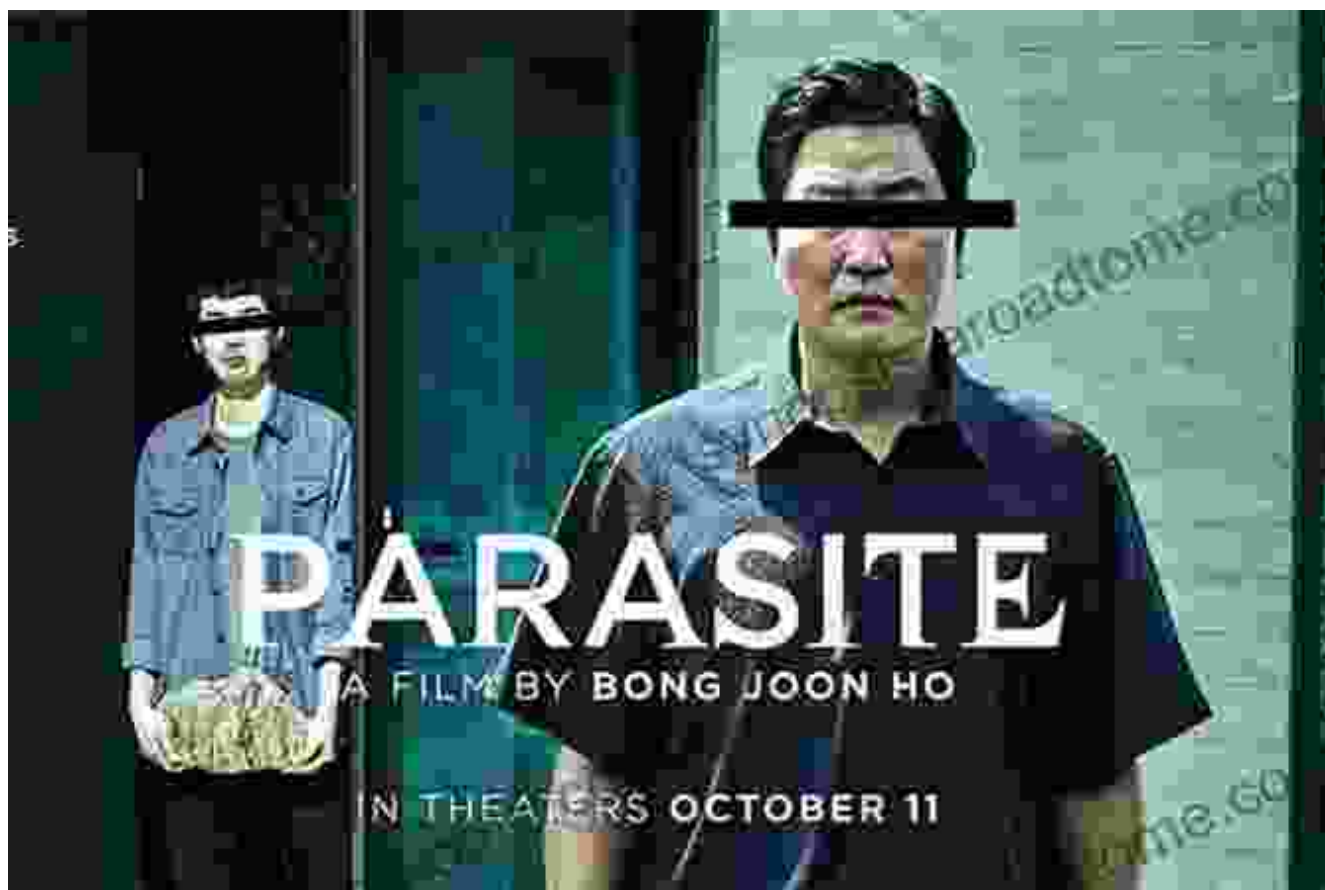
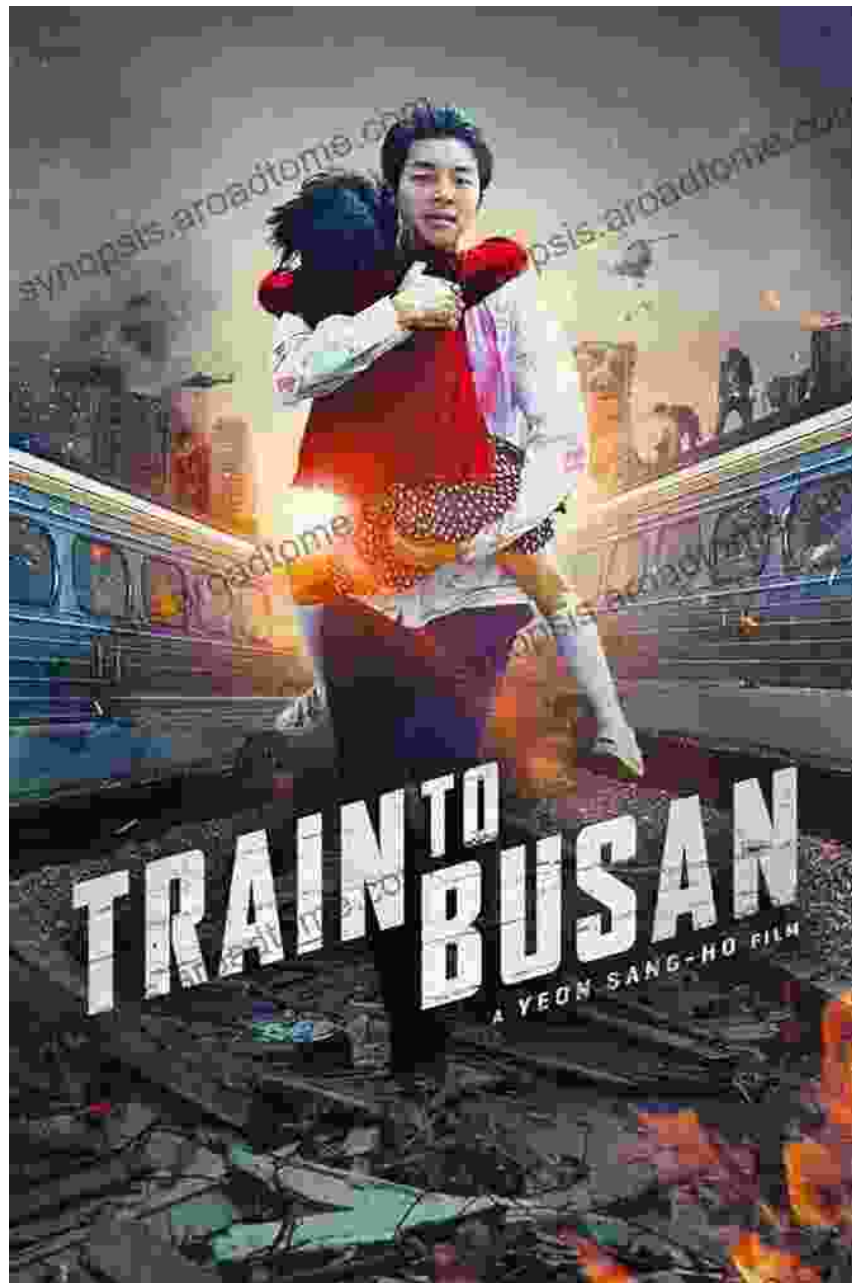
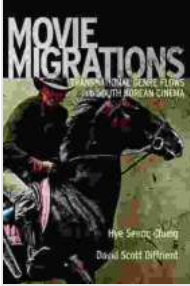


Image 2:



### Author Biography

Dr. Hye Seung Chung is a professor of Korean cinema at the University of California, Los Angeles. She is the author of several books on Korean cinema, including *Transnational Genre Flows and South Korean Cinema: New Directions*.



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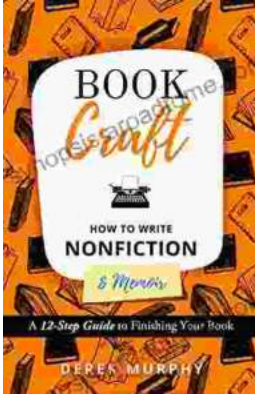


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