



EBERHARD KARLS  
UNIVERSITÄT  
TÜBINGEN



Center for Korean Studies



Wee Kim Wee School of  
Communication and Information  
College of Humanities, Arts, and Social Sciences

KOREA **KF**  
FOUNDATION

한국국제교류재단

# 9th Korean Screen Culture Conference

9-10 December 2021

University of Tübingen, Germany

This year's conference will take place fully online, with the schedule following Central European Time (CET). All presentations will be 10-mins long and sent in advance as MP4 files (links to videos will be provided on the day of the conference). In each panel session, all participants will first gather on Zoom, then individually watch the presentation-videos during the allocated time slot, before gathering again on Zoom for live discussions.

## Zoom Details

Join Zoom Meeting: <https://ntu-sg.zoom.us/j/94930016764>  
Meeting ID: 949 3001 6764  
Passcode: 153390

## Overall Schedule

Thursday, December 9, 2021	
10:30	<b>Introduction (by Ji-yoon An)</b>
10:35	<b>Keynote Talk: "Melos and the K-Drama"</b> by Prof. Steve Choe (San Francisco State University)  (40-mins Live Presentation and 20-mins Q&A)
11:35	<b>Industrial Talk: "The Korean Wave and the Broadcasting Industry"</b> by Il Hun (Paul) Chong (Discovery Korea)  (20-mins Live Presentation and 20-mins Q&A)
12:15	Lunch Break
13:30	<b>Panel 1: Trends in K-Drama and Korean Popular Culture I (chair: Andrew Logie)</b>
	Mark R. Plaice   The 'Netflix Effect' in the Korean Drama Industry
	Yonsue Kim   Subtext and Supporting Roles in <i>True Beauty</i> (2020-2021)
	Rebecca O'King   Small Screens and Big Dreams: K-beauty, Skin Alteration and Digital Social Media
14:10	<b>Panel 1: Discussion</b>
15:00	Break
15:30	<b>Panel 2: Trends in K-Drama and Korean Popular Culture II (chair: Jerome De Wit)</b>
	Lindsay Schaffer   Empathetic Attachment and the Self: Spectatorship and Loser Growth Korean Dramas

	Barbara Wall	From Self-Victimizing Mother to Self-Sufficient Heroine: The Depiction of Single Mothers in Korean Popular Culture
	Ji-yoon An	Aliens, Mermaids, and Cartoons: Neoliberal Gender Politics in K-Dramas of the 2010s
16:10	<b>Panel 2: Discussion</b>	
17:00	End of Day 1	

Friday, December 10, 2021		
9:00	<b>Panel 3: Music and Media (chair: Barbara Wall)</b>	
	Gooyong Kim	BTS, Alternative Masculinities, and Its Racial/ Ethnic Implications
	Ute Fendler	Screening Hip Hop on TV: from underground to mainstream via the Survival Show <i>Show Me The Money?</i>
	Andrew Logie	"Old Songs" and Performative Curation in the <i>Newtro</i> Age: on the motivation and aesthetics of Chu Hyōnmi TV
9:40	<b>Panel 3: Discussion</b>	
10:30	Break	
11:00	<b>Panel 4: Agency Within the Film Industry (chair: Steve Choe)</b>	
	Andrew D. Jackson	The Significance of Sociality and Exhibition Spaces for Art Film Audiences in South Korea
	Hyon Joo Yoo	South Korean Women Filmmakers: Reconfiguring Cinematic Space and the Nation
	Colette Balmain	Female Voices and Feminist Agency in South Korean Cinema from <i>The Murmuring</i> to <i>The Humming</i> .
11:40	<b>Panel 4: Discussion</b>	
12:30	Lunch Break	
13:30	<b>Panel 5: Contemporary Korean Cinema (chair: Andrew Jackson)</b>	
	Hye Seung Chung	From Parasites to Monsters: The Unfulfilled Promises of Serres's Parasitism in Bong Joon-ho's Neoliberal Social Allegories
	David Scott Diffrient	Who Wore It "Better"? Action Film Stylistics, Critical Superlatives, and the Surface Appeals of South Korean Remakes
	Pil Ho Kim	Place Maketh Man: Gangnam as the Locus of Social Evil
14:10	<b>Panel 5: Discussion</b>	
15:00	Break	

15:30	<b>Panel 6: Korean Film History and Transnational Korean Cinemas (chair: Ji-yoon An)</b>	
	Dong Hoon Kim	Making Multiple Personas: Moon Ye-bong and the Making and Unmaking of a Korean Film Star
	Yvonne Schulz-Zinda	Love is in the Air. North Korean Visualization of Love Between the Sexes
	Jia Kang	An Accented Film: <i>Dooman River</i> (2010)
16:10	<b>Panel 6: Discussion</b>	
17:00	End of Conference	

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## Keynote & Industrial Talks

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### Keynote Speaker:

**Choe, Steve** (Associate Professor, San Francisco State University)



Steve Choe is Associate Professor of Critical Studies in the School of Cinema at San Francisco State University. His areas of research include film and media theory and historiography.

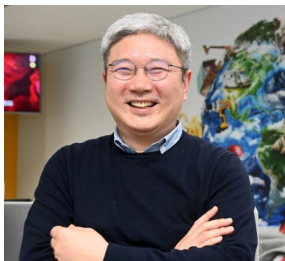
### Melos and the K-Drama

This presentation attempts to develop a critical language for describing the poetics of the contemporary K-drama. While acknowledging the difficulties of pursuing such a project, and raising questions around methodology, it references recent drama series such as *World of the Married*, *Do You Like Brahms?*, *Goblin* and others to propose a set of terms for thinking about these long-form narratives more generally: emotion, temporality, and (tertiary) memory. As budgets for K-dramas rise and students flock to Korean Studies because of their favorite series or actor, the paper takes seriously the need to understand how they constitute structures of feeling and worlds of Koreanness.

The most productive approach for analyzing these structures of feeling is to see them as operating within the popular melodramatic mode. This paper will focus on the “affective interludes” that take place in many drama series to develop these ideas. These are exemplary moments when characters silently reflect and feel within the narrative and are usually accompanied by non-diegetic music. Lonely piano and guitar sounds, or orchestral ostinatos and percussive rhythms, may accompany these scenes. When the music takes flight, so do the emotions of the viewer in sympathy with the characters and poetics of the drama. These emotions, produced through the affective interlude, could be said to be inspired by the melos of the melodrama.

### Industrial Speaker:

**Chong, Il Hun (Paul)** (VP of Discovery Networks Asia Pacific & CEO of Studio Discovery)



Il Hun Chong is a TV and content expert who has over 25 years of experience in the television and broadcasting industries. With a background as a TV writer and an announcer, Chong is best known as Korea’s first e-sports commentator/caster. Chong worked at JoongAng media and JTBC for over ten years, before starting his current position as the Vice President of Discovery Korea.

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## Panel Abstracts

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### **Panel 1: Trends in K-Drama and Korean Popular Culture I**

**Chair: Andrew Logie**

**Mark R. Plaice** (Lecturer, University of Central Lancashire)

The 'Netflix Effect' in the Korean Drama Industry

TBA

**Yonsue Kim** (PhD Student, University of Oxford)

Subtext and Supporting Roles in *True Beauty* (2020-2021)

There has been much scholarly attention given to subtext—the implicit meaning of a text—to discuss how a text is composed to add depth and complexity to a story. Reading a text for subtext, however, is not entirely subject to the realm of interpretation that is orchestrated by the author. The meaning-making activity is in fact finalized in the hand of an audience. Subtext can be thus created by the audience in ways in which it is not necessarily set by the author to be played with. I will read a recent South Korean TV series *True Beauty* (2020-2021) for subtext that may be available for the audience, even if not thus intended by the author, here which refers to a script writer or a director. The show features a girl who has an inferiority complex regarding her appearance and portrays how she and her friends seek comfort from each other. The message of the story may be just what would be expected in any romantic comedy. Nevertheless, subtext adds depth and complexity to the story by adding a thematic undercurrent that is shown through supporting roles, notably, the protagonist's masculine sister and Mother, the matriarch in her family. These supporting roles contribute to the story's context as a whole that mirrors real life. When subtext conflicts with what the mainstream of the show conveys, it creates tension and the audience may draw conclusions on their own.

**Rebecca Chiyoko King-O'Riain** (Associate Professor, Maynooth University)

Small Screens and Big Dreams: K-beauty, Skin Alteration and Digital Social Media

The K-beauty industry reported revenues of 9.3 billion USD in 2018, which are expected to surge to 21.8 billion USD by 2026 with an estimated annual growth rate of approximately 11.3%. Much of the expansion of K-beauty exports are to China and Japan, but with possible limiting political tensions (THADD and Trade Wars with Japan), Korean beauty producers have set their sights firmly on expanding in the west, particularly the USA and Europe. This paper analyses the expansion of K-beauty in the USA and Europe in the context of the rising Korean Wave (Hallyu) of popular culture (music, TV and film) that is growing in the west via social and digital media. Beauty, often seen as a knock on effect of interest in Korean popular cultural



products, has benefitted from the increasing interest in and attention paid to Korean popular culture. Beauty products, often placed in Korean dramas and other television programming (on formal platforms like *Viki* and *Netflix*), are reinforced by more informal and informational streaming videos on *Vlive* and *YouTube* on how to find, use, and purchase Korean beauty products online. While Korean beauty has got many things right (natural ingredients, multiple step beauty regimes, eco-friendly packaging and simple explanations for use in English) there are other cultural differences that still impede western desires to buy and use Korean beauty (particularly skin care) products. One of these differences is the approach to skin alteration practices such as fake tanning in the west as contrasted to skin lightening in Korea. While women of colour in the west may find skin lightening a plus in K-beauty, many white women, do not. They, in fact, strive not to lighten but darken their skin tone through the use of beauty products.

## **Panel 2: Trends in K-Drama and Korean Popular Culture II**

**Chair: Jerome de Wit**

**Lindsay Schaffer** (PhD Student, University of California)

Empathetic Attachment and the Self: Spectatorship and Loser Growth Korean Dramas

TBA

**Barbara Wall** (Assistant Professor, University of Copenhagen)

From Self-victimizing Mother to Self-sufficient Heroine: The Depiction of single Mothers in Korean Popular Culture

The South Korean television series *When the Camellia Blooms* (*Tongbaekkot p'il muryöp*, 2019) is one of the highest-rated and most-discussed miniseries dramas of 2019. We can read its title as a combination of the film title *Ms. Camellia* (*Tongbaek agassi*) from 1964 and the title of the short story *When Buckwheat Flowers Bloom* (*Memilkkot p'il muryöp*) from 1936. What the short story, the film and the TV series have in common is a single mother in the center of the narrative. While both the short story and the film depict the single mother as a self-victimizing character reduced to her role as mother, the TV series chooses the other extreme and celebrates the single mother as a self-sufficient heroine. This paper argues that the TV series uses references to the earlier film and short story as contrast to create a new image of single mothers. I will explore to which extent this new image is more realistic and to which degree the TV series still struggles with clichés and stereotypes.

**Ji-yoon An** (Visiting Assistant Professor, Nanyang Technological University)

Aliens, Mermaids, and Cartoons: Neoliberal Gender Politics in K-Dramas of the 2010s

In the past decade, K-dramas have engaged in varying levels of generic hybridity. This paper takes interest in a cycle of rom-com series that have fused romance with fantasy and the heritage genre. Since the phenomenal hit of *My Love from the Star* (SBS, 2013-2014), where the male protagonist is an alien, other worldly beings have been the object of love stories, such as: a “webtoon” character in *W* (MBC, 2016), a

mermaid in *The Legend of the Blue Sea* (SBS, 2016), a “goblin” in *Guardian: The Lonely and Great God* (tvN, 2016), and a Monkey King in *A Korean Odyssey* (tvN 2017-8). Encompassing some of the most popular shows of the decade, these programmes not only spice up a generic rom-com storyline with fantastical elements, but also simultaneously reinvent and integrate Korean history into their narratives.

On one level, I am interested in how fantasy affects the conventional gender politics of Korean rom-coms. With Korea being one of the only East Asian countries to successfully galvanise the #MeToo movement, gender portrayals are generally considered to be progressing in culture. However, this paper illuminates the complexity of the landscape, arguing generic hybridity to act as the guise under which a return to conservative portrayals is camouflaged. Such gender politics are not only in conversation with “the mythos of patriarchy” seen in the current wave of American superhero films, but also linked to a latent conservatism in today’s Korean youth. With hyper-neoliberal transformations impacting all aspects of Korean society, neoliberalism is more often than not diagnosed as the culprit of many contemporary social issues, including the crisis in youth culture. The paper explores how the patterns detected in this body of television culture relate to the neoliberal changes in today’s Korea.

### **Panel 3: Music and Media**

**Chair: Barbara Wall**

**Gooyong Kim** (Assistant Professor, Cheyney University)

BTS, Alternative Masculinities, and Its Racial/ Ethnic Implications

TBA

**Ute Fendler** (Professor, University of Bayreuth)

Screening Hip Hop on TV: from Underground to Mainstream via the Survival Show *Show Me The Money?*

While Hip-hop and rap have been first linked to underground and indie groups in South Korea referring to the idea of a culture of resistance in the African American context, rap and hip-hop have turned into an integral part of K-pop music. The TV show “Show me the money” (2012-2019) has contributed considerably to the presence of hip-hop and rap in mass culture obliterating the frontiers between underground culture and mainstream (k-)pop music and its accompanying strong visual formats (performance, videos, fashion). Over the last seven years, this transformation from a marginal phenomenon with a certain subversive potential towards a mass phenomenon manifests itself in the disappearance of certain visual elements “typical” for Hip Hop in terms of hair style, clothing, accessories, as well as in (counter)tendency towards a standardization of performative, musical and visual elements in pop music by using a rather limited set of visual and sonic reminiscences and remnants which trigger the belonging to hip hop. The members of the jury (with big names like Dynamic Duo, Drunken Tiger to Zico or Swings) and the special guests also played a considerable part in this transition as it creates a “memory” of South Korean hip hop history as well as a link to the “origin” by organizing auditions in L.A.



This paper will analyze some key moments in the history of “Show Me The Money” that could function as indicators of the increasing impact of the “refining” process of hip-hop - a sort of “gentrification process” - while a discourse of authenticity is being maintained

**Andrew Logie** (Assistant Professor, University of Helsinki)

"Old Songs" and Performative Curation in the *Newtro* Age: on the Motivation and Aesthetics of Chu Hyōnmi TV

Chu Hyōnmi TV is a YouTube channel launched in November 2018 operated by nationally renowned popular singer Chu Hyōn-mi (b.1961) and her team. The principal content of the channel are regular uploads of newly recorded performances of mid-twentieth - colonial-era, and South - Korean popular songs. The format comprises an acoustic trio ensemble with each upload accompanied by a written history of the song authored by Chu. Most often referring to the repertoire as *yennorae* or “old songs,” Chu’s stated motivation is to preserve and revive a canon of *yennorae* for their value as popularly lived, national heritage. Historically, *yennorae* has occurred in the titles of album collections of the 1970-80s, while Chu first recorded the core of this same repertoire in 1984 under a new “party” branding, rendered in a musically-updated medley format that sky-rocketed her commercial career.

I analyze Chu Hyōnmi TV as giving expression to three temporalities: historiographic, lived and current. Through Chu’s curatorship and her enduring medley-era persona, Chu Hyōnmi TV activates at once a discourse of national music history stretching to the 1920s, and the lived popular memory of generations nearer to Chu. Through digital capture and the online viewing experience, the channel transcodes these two mnemonic fields into a “timeless yet contemporary” audio-visual space that hypostatizes a current popular trend of retro and updated “newtro” aesthetics.

#### **Panel 4: Agency Within the Film Industry**

**Chair: Steve Choe**

**Andrew David Jackson** (Associate Professor, Monash University)

The Significance of Sociality and Exhibition Spaces for Art Film Audiences in South Korea

One strong attraction of South Korean art houses for many spectators and one that exhibitors, administrators, and researchers seldom highlight is the sociality of their cinematic experiences. The sociality of cinematic experience, or how audiences consume film communally and interact with other spectators within what Robert C. Allen’s terms a “social site,” is a *standout* recollection of art house, videotheque and European cultural center regulars. Using ideas about exhibition spaces and communal cinematic experiences developed by Robert C. Allen and Julian Hainich, this paper analyses what South Korean audiences value about the sociality of their cinema-going. The paper investigates the pre-1990s period of Korean movie theatergoing as well as the specific exhibition culture that has grown up in both independent and multiplex chain-run art houses. It argues that an understanding of the

sociality of cinema-going has important implications because it contradicts a central tenet of KOFIC's policy towards the protection of art and independent film.

**Hyon Joo Yoo** (Associate Professor, University of Vermont)

South Korean Women Filmmakers: Reconfiguring Cinematic Space and the Nation

Cinematic style conveys a specific spatial organization of the world. In this light, which elements of style mark that organization as feminine? Where do we see the possibility of feminist auteurship in the way women filmmakers use techniques of the medium to convey spatial organization? I seek to answer these questions by investigating South Korean women filmmakers' visualization and narrativization of the space of the nation-state.

I will examine how women filmmakers respond to the nation-state's desire to confine women in controlled space, using film texts such as Shin Su-won's *Glass Garden* (2017). In this film, a young female scientist with a disability reveals that she has the power to reimagine and rewrite the form of life itself. Such rewriting involves the destruction of the gendered body as we know it, as well as the logic of the spatial organization of the nation-state that harnesses the gendered body as its foundation. I will scrutinize how visual and narrative styles can successfully convey this destruction, through a feminist mode of organizing cinematic space.

Ultimately, I will demonstrate how the visual aesthetics of South Korean women filmmakers contribute to global feminist film theory, illuminate the symbolic order's projects in various configurations of patriarchal-monotheistic systems, and intervene in the established terrain of the theorization of feminine subjectivity.

**Colette Balmain** (Senior Lecturer, Kingston University)

Female Voices and Feminist Agency in South Korean Cinema from *The Murmuring* to *The Humming*.

At the recent South Korean Women's Cinema Conference (September 2021), organised by Chi-Yun Shin (Sheffield Hallam University & The Academy of Korean Studies), one of the conclusions was just how difficult it continues to be to access films made by South Korean female directors outside of Korea and especially in the UK. Even well-received films such as *The Truth Beneath*, *Microhabitat* and *Little Forest*, which were screened as part of London based film festivals (2015 and 2018 respectively) have not been released on streaming services or DVD in the UK. In many ways, this means that the South Korea that is communicated through Korean popular culture mainly accords with the dominant patriarchal ideology that situates Korea as a place of liberalism and equality where women (especially in KPOP) are as empowered as their equivalents in the West.

In this paper, I utilise the concept of "whisper networks", popularised during the #MeToo movement, and used to describe private forms of communication between women, to examine how the female voice is aligned with feminist agency in two films by South Korean female directors: *The Murmuring* (the first in the comfort women trilogy) and *The Humming* (the sixth film in the *Whispering Corridors* series). Both films are concerned with the multiplicity of the female voice, as fictional, factual, and metafictional, and can be understood as metaphors for the continuance of female oppression in contemporary South Korea. Even in 2021, the female voice, and

feminism, is largely suppressed as shown by the proliferation of masculinist groups such as “The Anti-Feminist Organization” and “Dang Dang We”, members of which have gone so far as waging “semen terrorism” on women perceived to be feminists.

In the films discussed in this paper, the voice, as alluded to in the English titles, while it is barely audible, is continuous and persistent. Indeed, murmuring and humming are synonyms for each other as well as for whispering. Further, the archaic meaning of murmuring is an expression of discontent against something. In my analysis, I seek to identify the ways in which these films operate as an expression of feminist discontent against masculine ideology as seen in the proliferation of masculinist groups through the presence of the female voice disrupting official narratives of gender parity in contemporary South Korea.

## **Panel 5: Contemporary Korean Cinema**

**Chair: Andrew Jackson**

**Hye Seung Chung** (Associate Professor, Colorado State University)

From Parasites to Monsters: The Unfulfilled Promises of Serres’s Parasitism in Bong Joon-ho’s Neoliberal Social Allegories

In his 1982 posthumanist philosophical treatise *The Parasite*, Michel Serres defines parasitism as the basis for humanity. As the French philosopher notes, “man is the universal parasite...everything and everyone around him is a hospitable space. Plants and animals are always his hosts; man is always their guest. Always taking, never giving.” Rejecting the individual autonomy and agency upon which so much of contemporary liberal humanism is predicated, Serres sees any social and communicative system as relational parasitism. To explain the parasitic cascade, he uses the metaphor of two rats — a city rat and his country cousin guest — feasting on leftover bits of ortolan under the Persian rug of the tax farmer’s house. Their nocturnal banquet is interrupted by a noise (of the farmer) at the door, which sends the country rat scampering away. All players in this parable are parasites. On the surface, South Korean filmmaker Bong Joon-ho’s Oscar-winning sleeper hit *Parasite* (*Gisaengchung*, 2019) appears to be a cinematic companion to Serres’s philosophy on parasitism. As in Serres’s rat fable, “One parasite opens the door to the next by creating access” in Bong’s film. Unfortunately, in Bong’s dystopic tale, parasitic constellations do not give rise to a new system where disorder presumably breaks the status quo and leads to a more productive, more equitable coexistence of hosts and parasites. The film ends with the deaths of four individuals from three different families, the criminal prosecution of two parasites, and the indefinite self-detention of the protagonist in the secret basement bunker after inexplicably killing his boss out of self-destructive rage. Around the one-hour mark, there is a crucial turning point of *Parasite*, one that has been described by cowriter/director Bong Joon-ho as “the real beginning of the film, [which] turns the narrative flow upside down.” I argue that this is the precise moment when *Parasite* severs its ties to Serres’s theory and turns into a neoliberal spectacle of intraclass violence and destructive monstrosity.

**David Scott Diffrient** (Associate Professor, Colorado State University)

## Who Wore It “Better”? Action Film Stylistics, Critical Superlatives, and the Surface Appeals of South Korean Remakes

TBA

**Pil Ho Kim** (Assistant Professor, Ohio State University)

Place Maketh Man: Gangnam as the Locus of Social Evil (tentative title)

In contemporary South Korea, Gangnam is widely regarded as a breeding ground for ‘social evil’ (*sahoeak*). After all, since the early 1980s Gangnam has firmly established itself as the shrine of the unholy trinity of Korean capitalism: real estate speculation, adult entertainment/sex industry, and private education ‘fever’. Such a foul ‘sense of place’ has helped create a series of cinematic villains associated with Gangnam. There are particularly memorable ones in this century, including the atrocious teacher/kidnapper Mr. Paek in *Lady Vengeance* (2005), the obnoxious ‘male host’ Chaehyön in *Beastie Boys* (2008), and most recently, the enigmatic playboy Ben in *Burning* (2018). While the power of such villain characters is strong and unmistakable, it is Gangnam’s sense of place beyond all personality traits that make their villainy compelling by connecting the individual dots to the larger ‘social evil’. In so doing, moreover, Gangnam often makes the evil contagious to other characters, who become complicit either in evil acts perpetrated by villains or in corrupt social institutions. I will draw on the concept of ‘sense of place’ from human geography to construct Gangnam as the locus of social evil in South Korean cinema. In addition to the above-mentioned films, the list will include *Once Upon a Time in High School* (2004), *The King of Pigs* (2011), *Gangnam Blues* (2015) and others.

## **Panel 6: Korean Film History and Transnational Korean Cinemas**

**Chair: Ji-yoon An**

**Dong Hoon Kim** (University of Oregon, USA)

Making Multiple Personas: Moon Ye-bong and the Making and Unmaking of a Korean Film Star

This presentation examines the stardom of Moon Ye-Bong (1917-1999) who emerged as a prominent movie star of colonial Korea in the 1930s and continued her career in North Korea where she later received the “people’s actor” honor. The transformation of Moon’s on and off-screen persona from a national star of the occupied nation to a transcolonial star mobilized by Japanese empire for its war efforts, and to people’s actor illustrates multi-layered translation processes of her stardom from a product of capitalist culture to a socialist cultural practice, from a symbol of colonized nation to an imperialist icon, and from a nationalist hero in North Korea to a pro-Japanese empire collaborator in South Korea. In tracking Moon’s multiple star personas marked by turbulent historical events of modern Korea, I am principally interested in exploring a set of historiographical and critical questions posed for the concept of Korean national cinema. My presentation focuses particularly on analyzing ways in which constant constructions, deconstructions and reconstructions of Moon’s star image embody tensions, contests and negotiations involved in any attempts to create

connections between colonial cinema and post-colonial cinemas and present a compelling instance that disrupts a linear, seamless narrative of Korean film history.

**Yvonne Schulz Zinda** (Professor, Hamburg University)

Love is in the Air. North Korean Visualization of Love between the Sexes

„But some of our comrades turn this upside down and maintain that everything ought to start from "love". Now as for love, in a class society there can be only class love“ (Yan’an talks, 1942)

The guidelines for socialist realism in the era of socialist construction prescribed to create heroes and heroines who were shaped by their participation in the collective (E. Widdis 2012). Hence, new socialist subject was to be reflected in film in the way that “love was not to interfere with organizing the revolution” (Youngblood 1993). However, there might have been other ways of transferring the so-called bourgeois emotion of love between the sexes. The paper is based on two observations.

First, the PRC movie „The red detachment of women“ that later turned into one of the so-called model operas during the high time of the Cultural Revolution: In spite of the missing love story line, the attraction between the two protagonists, the male commander of the detachment and the former suppressed woman who became member of the detachment can be felt between the lines. In fact, in this case there had been some more indicative emotional scenes that censorship had cut out.

Second, when watching North Korean film from the Kim Il-sông era, elements of bourgeois love as side line can be discerned but I took them for traces of the pre-1945 school of filmmaking yet not completely eliminated. However, even in later North Korean films of the 1970s and before the 1980s new era of filmmaking - that took a more entertaining approach - such elements could be discerned. Based on the assumption that there had been such “romantic elements” hidden in North Korean film, this paper investigates these films such as the Flourishing village (1970) according to standard situations of romantic films such as boy meets girl, reunion (Kaufmann 2007) and narrative of Western non-socialist films.

**Jia Kang** (PhD Student, University of Southampton)

Transnationalism and Diaspora in Zhang Lu’s Films

In this paper I read diasporic Korean auteur Zhang Lu’s filmmaking as expressive of transnational process in contemporary East Asian film culture. Zhang’s authorship is marked as distinctively diasporic as a member of China’s Korean ethnic minority who has attained prominence in South Korea cinema. Zhang began his filmmaking career in China in 2001, though he is better known for *A Quite Dream* (2016), which was the opening film of Busan International Film Festival (BIFF). Most of his films have been funded by various Korean film institutions including the Korean Film Council (KOFIC). Focusing on his most ambitious film made before moving from Beijing to Seoul, *Dooman River* (2010), I argue that Zhang’s filmmaking offers a powerful representation and critique of the workings of cultural hybridity and mobility pursued in an East Asian cultural context. The film focuses on the specific culture, tradition and architectural landmark of China’s Korean ethnic minority; it documents transnational cultural exchange. My reading of *Dooman River* is informed by Hamid Naficy’s notion of accented cinema which allows us to perceive cinema as a

mnemonic cultural tool which constructs narratives built on shared memories of a localized and idealized past. As the film makes visible the distinctions between the conventional mode of production and the accented mode, an analysis of the production contexts of the film will testify to the particularity of diasporic cinema to aid in the development a critical understanding of the wider cultural and political forces which shape the production mode of contemporary accented cinema.