

Film Sexism In The 2021 Korea

Kim Kyung-tae, Korean Culture and Information Service (South Korea)

Changing Cultural Landscapes of South Korea Niki Alsford, Nora Kim, 2025-08-25 This book provides a comprehensive exploration of the profound transformations in the cultural and physical landscapes of South Korea, with an interdisciplinary approach that draws from anthropology, sociology, and human geography. The authors delve into the dynamic interplay between tradition and modernity in a nation that has experienced rapid development, technological innovation, and significant socio-cultural changes. With contributions from experts across various fields, this book examines how South Korea's distinctive path of modernisation is reshaping both the tangible and intangible aspects of its society. Organised around four key themes—Gender and the Media Landscape, Religion and Social Movements, the Ethno-racial Landscape, and the Traditional Landscape—it presents diverse perspectives on the interconnected forces driving rapid societal change. Together, these insights offer a nuanced understanding of one of the world's most dynamic societies. This book is an essential resource for scholars, students, and practitioners in South Korean and East Asian studies, as well as the broader disciplines of cultural geography, anthropology, and sociology.

Global Dialogue on Media Dynamics, Trends and Perspectives on Public Relations and Communication Fong Peng Chew, 2025-01-08 This book contains the proceedings of the International Conference on Public Relations and Media Communication (PRMC 2024) which explore the dynamic intersections of public relations and media in today's rapidly evolving landscape. It has a repository of innovative research, insightful discussions, and emerging trends in digital media strategies, crisis communication, media ethics, public relations in the age of social media, and the impact of emerging technologies on media practices. It touches upon a wide array of topics and provides a comprehensive overview of the latest advancements and challenges in these fields. With innovative research contributions and case studies from around the world, this book will be instructive in shaping the way we look at the world of media and ourselves. This is a highly useful guide for university professors, research scholars, writers, journalists and media professionals who wish to stay updated on the recent shifts in public relations and media communication

Contemporary Directors' Cinema Jacob Leigh, 2024-12-12 Contemporary Directors' Cinema refreshes the argument about the role of the director through the practice of evaluative criticism. The book identifies what makes nine recent films successful achievements by their directors and collaborators. Each chapter gives some context for the director's work, but

the central argument focuses on the style, form and themes of each film, while explicating aspects of point of view and tone. Contemporary Directors' Cinema argues that in each of its nine case studies the director's work is central to the achievement of economy, unity, eloquence, subtlety, depth, vigour, vividness and intensity. By offering critical readings of nine films from mainstream film culture, Contemporary Directors' Cinema demonstrates that cinema remains vital as a directors' medium. The films discussed in this book are: Pain and Glory (2019); Shoplifters (2018); Parasite (2019); The White Ribbon (2009); Les Chansons d'amour (2007); The Bling Ring (2013); The Great Beauty (2013); Leviathan (2014); and Winter Sleep (2014).

Sociolinguistics of the Korean Wave Nora Samosir, Lionel Wee, 2023-12-22 Samosir and Wee examine how the immensely popular Korean Wave (K-wave) also known as Hallyu is wielded as soft power through the use of communication for persuasion and attraction on the global stage. The Korean Wave refers to the global spread and popularity of South Korean culture, particularly its pop music (K-pop), serialised dramas (K-dramas) and films (K-films). Given the South Korean government's involvement in providing funding and publicity, the Korean Wave raises interesting sociolinguistic questions about the relationship between artistry and citizenship, the use of social media in facilitating the consumption of cultural products, and, ultimately, the nature of soft power itself. Studies of soft power have tended to come from the field of international relations. This book shows that sociolinguistics actually has a number of tools in its conceptual arsenal – such as indexicality, stance taking, affect, and styling – that can shed light on the Korean Wave as a form of soft power. As the first book-length sociolinguistic analysis of the Korean Wave and soft power, this book demonstrates how K-pop, K-dramas, and K-films have been able to encourage in consumers an anthropological stance towards all things Korean. This volume will be of particular interest to students and scholars in sociolinguistics, political science, cultural studies, and Korean studies. The Open Access version of this book, available at www.taylorfrancis.com, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

Twelve Feminist Lessons of War Cynthia Enloe, 2023-09-07 'Cynthia Enloe is a force to be reckoned with and utterly tireless. Her work has long spanned intersectional analyses of gender, race and class...she repeatedly questions which things society pays attention to and which we consider insignificant. She is an inspiration.' Laura Bates 'A triumph' Chatham House Twelve Feminist Lessons of War draws on sharp insights of women as survivors, activists and scholars from Ukraine to Sudan and Myanmar to show how diverse women's experiences of war must be taken seriously if we are to prevent and shorten wars and make gender justice central to recovering from wars. Women's wars are not men's wars. Wartime shapes the gendered politics of marriage, prostitution, journalism, economics, childcare, domestic violence and rape. Enloe's razor-sharp analysis highlights how understanding this can prevent wars and even end them. With fresh, fierce and vital thinking, she shows that by paying more attention to the wounded and the women who care for them, we will be more realistic about the long 'post-war'; and that by listening to feminists on the ground, in Ukraine and elsewhere, we will better understand what is

happening to our world. Cynthia is one of only 100 women named on the Gender Justice Wall in The Hague.

Gender and Contemporary Television in Iberia and Latin America Anja Louis, Abigail Loxham, 2025-08-07 This book provides an inclusive and intersectional look into television from Latin America and the Iberian Peninsula. Each of the essays, written by international scholars across various disciplines, offer close textual analyses of popular series from Mexico, Spain, Brazil and Cuba, these include *La casa de papel* (2017-2021), *Drag Race España* (2021-), *Inés del alma mía* (2020) and *El ministerio del tiempo* (2015). The detailed case studies of seminal local and global hits provide overdue critical attention to Latin American television programming, highlighting on screen representations of gendered identities and the role of online streaming in facilitating social change. The collection goes on to explore recent industrial changes through first hand interviews with prominent practitioners such as Veronica Fernandez and Leticia Dolera. Discussing a broad range of genres including the telenovela, melodrama, historical drama and reality TV, alongside critical theories of media and gender, the collection contextualises and interrogates representational practices in Spanish television programming.

New Literature on Women, 1989

K-MOVIE Kim Kyung-tae, Korean Culture and Information Service (South Korea), 2015-10-15 Even though Hollywood films still dominate the world's box offices, Korean films are just as popular as their Hollywood counterparts in domestic theaters. In 2014 alone, Korean movies drew a combined total of 107.7 million viewers at box offices nationwide, accounting for 50.1% of the total number of movie viewers. Korean movies have accounted for more than 50% of the total film market share for the past four years and have attracted more than 100 million moviegoers annually for the past three years. In particular, the movie *The Admiral: Roaring Currents* (2014), which depicts Chapter 1 Korean Films Today The Evolution of Commercial Films: Korean-style Blockbuster Films The Coexistence of 'Diversity Films' Foreign Perspectives on Korean Films Chapter 2 Korean Films in the World Overseas Export of Hallyu and Korean Films Expansion of Exchanges through Joint Production with Foreign Countries Increased Export of Film Technology Services Taking the Lead in the Development of the Southeast Asian Film Industry Korean Directors Gaining Attention Worldwide K-Movie Stars Chapter 3 Major Film Festivals in Korea Busan International Film Festival Jeonju International Film Festival Bucheon International Fantastic Film Festival International Women's Film Festival in Seoul Jecheon International Music & Film Festival Other Festivals Chapter 4 Top 10 Korean Films Worldwide

Women on Screen, 2012

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

Movie Minorities Hye Seung Chung, David Scott Diffrient, 2021-08-13 Rights advocacy has become a prominent facet of South Korea's increasingly transnational motion picture output, and today films about political prisoners, undocumented

workers, and people with disabilities attract mainstream attention. *Movie Minorities* offers the first English-language study of Korean cinema's role in helping to galvanize activist social movements across these and other identity-based categories.

Sovereign Violence Steve Choe, 2018 South Korea is home to one of the most vibrant film industries in the world today, producing movies for a strong domestic market that are also drawing the attention of audiences worldwide. This book presents a comprehensive analysis of some of the most well-known and incendiary South Korean films of the millennial decade from nine major directors. Building his analysis on contemporary film theory and philosophy, as well as interviews and other primary sources, Steve Choe makes a case that these often violent films pose urgent ethical dilemmas central to life in the age of neoliberal globalization.

A Look Inside South Korean Cinema Korean Culture and Information Service (South Korea), 2015-01-05 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 films 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 Contents Prologue Chapter One A Look Inside Korean Cinema The Korean Film Industry Today A Foreign Perspective Fostering New Talent Chapter Two Going Global Hallyu and Korean Film Working Internationally: Co-Productions Acclaimed Directors K-Movie Stars Chapter Three How Korean Film Got Here The Early Years (1920-1939) Golden Age: The 1960s and the 'Literary Film' Out of the Quicksand (1970-1989) Renaissance: 'Planned Movies' and Government Support (1990 to today) Chapter Four Film Festivals Busan International Film Festival Jeonju International Film Festival Puchon International Fantastic Film Festival International Women's Film Festival in Seoul Jecheon International Music & Film Festival Other Festivals Chapter Five Ten Korean Films with Overseas Followings Appendix Further Reading Award-winning Korean Films at Overseas Festivals Park Chan-wook, Hong Sang-soo, Kim Ki-duk, Lee Chang-dong, Bong Joon-ho, Kim Jee-woon, Im Sang-soo, Byun Young-joo, Choi Dong-hoon, Na Hong-jin, Yang Ik-june, Yun Seong-hyeon, Yeon Sang-ho, Song Kang-ho, Jeon Do-youn, Sul Kyung-gu, Lee Byung-hun, Jun Ji-hyun, Busan International Film Festival (BIFF), *The Housemaid*, *The Coachman*, *Heavenly Homecoming to Stars*, *The Surrogate Woman*, *Why Has Bodhi-Dharma Left for the East?*, *My Sassy Girl*, *Oldboy*, *Spring, Summer, Autumn, Winter. . . and Spring*, *The Host*, *Poetry*

Korean Film Eungjun Min, Jinsook Joo, Han Ju Kwak, 2003-04-30 Despite its rise in the global market, recent political progress, and a surging interest worldwide, Korean films are relatively unknown and rarely studied. This new work begins by investigating the history, industry structure, and trends of filmmaking in Korea, going on to examine how Hollywood films have affected both Korean mainstream and nonmainstream film industries in terms of both means of production and narrative. Moreover, the authors analyze the ways in which Korean films of recent years have represented the modernization process in Korea itself, as well as the ideological implications that arise from the cinematic constructions of Korean

imagination. More than a mere chronological account of Korean cinematic history, ^IKorean Film^R attempts to consider the films as a popular cultural form that have a life beyond their theatrical runs: stars, genres, and key movies become part of any culture's identity, and in their narratives and meanings can be located evidence of the ways in which a culture makes sense of itself. Korea has never before been given such an extensive treatment of this central idea, and here for the first time, the nation's culture and cinema are merged into one discussion that both reflects and shapes our understanding of it.

New Korean Cinema Darcy Paquet,2010-04-26 New Korean Cinema charts the dramatic transformation of South Korea's film industry from the democratization movement of the late 1980s to the 2000s new generation of directors. The author considers such issues as government censorship, the market's embrace of Hollywood films, and the social changes which led to the diversification and surprising commercial strength of contemporary Korean films. Directors such as Hong Sang-soo, Kim Ki-duk, Park Chan-wook, and Bong Joon-ho are studied within their historical context together with a range of films including Sopyonje (1993), Peppermint Candy (1999), Oldboy (2003), and The Host (2006).

Understanding Korean Film Jieun Kiaer,Loli Kim,2021-11-03 Film viewing presents a unique situation in which the film viewer is unwittingly placed in the role of a multimodal translator, finding themselves entirely responsible for interpreting multifaceted meanings at the mercy of their own semiotic repertoire. Yet, researchers have made little attempt, as they have for literary texts, to explain the gap in translation when it comes to multimodality. It is no wonder then that, in an era of informed consumerism, film viewers have been trying to develop their own toolboxes for the tasks that they are faced with when viewing foreign language films by sharing information online. This is particularly the case with South Korean film, which has drawn the interest of foreign viewers who want to understand these untranslatable meanings and even go as far as learning the Korean language to do so. Understanding Korean Film: A Cross-Cultural Perspective breaks this long-awaited ground by explaining the meaning potential of a selection of common Korean verbal and non-verbal expressions in a range of contexts in South Korean film that are often untranslatable for English-speaking Western viewers. Through the selection of expressions provided in the text, readers become familiar with a system that can be extended more generally to understanding expressions in South Korean films. Formal analyses are presented in the form of in-depth discursive deconstructions of verbal and non-verbal expressions within the context of South Korea's Confucian traditions. Our case studies thus illustrate, in a more systematic way, how various meaning potentials can be inferred in particular narrative contexts.

Contemporary Korean cinema Hyangjin Lee,2019-02-08 The first in-depth, comprehensive study of Korean cinema offering original insight into the relationships between ideology and the art of cinema from East Asian perspectives. Combines issues of contemporary Korean culture and cinematic representation of the society and people in both North and South Korea. Covers the introduction of motion pictures in 1903, Korean cinema during the Japanese colonial period

(1910-45) and the development of North and South Korean cinema up to the 1990s. Introduces the works of Korea's major directors, and analyses the Korean film industry in terms of film production, distribution and reception. Based on this historical analysis, the study investigates ideological constructs in seventeen films, eight from North Korea and nine from South Korea.

Lee Chang-dong Yŏng-jin Kim, 2007 Film Studies. Asian Studies. This is the latest in Seoul Selection's series on Korea's ranking filmmakers. Written by Kim Young-jin, one of Korea's foremost film critics, the book--which includes interviews, a biography, filmography and synopses--examines the cinematic world of Lee Chang-dong, widely hailed as one of Korea's top directors, despite having produced only four films to date. Lee's films embrace the scars of Korean history and reality as well as the illusory nature of the film medium. His latest work *Secret Sunshine*, a comeback film of sorts as Lee returns to directing after a stint as Korea's Minister of Culture, has been invited to the Cannes Film Festival. His filmography includes *Green Fish*, *Oasis*, and *Peppermint Candy*.

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

New Korean Cinema Chi-Yun Shin, Julian Stringer, 2005 A wide-ranging analysis of modern South Korean cinema.

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