

Peter Scheinpflug

Der asiatische Film, Teil 2: Schwerpunkt Süd-Korea

2 Std. Mo. 18 – 20 Uhr, im Filmkeller

Beginn: erste Vorlesungswoche

Termin	Thema	Filmtitel	Alternative Titel	Regisseur	Produktions-Jahr	Laufzeit [in Minuten]
23.Okt.	Postkolonialer Nationalismus	JAYU MANSE	Hurrah! For Freedom, Viva Freedom, Victory for Freedom	Choe In-gyu	1946	51
06.Nov.	Nachkriegszeit	OBALTAN	Aimless Bullet, A Stray Bullet	Yu Hyun-mok	1960	108
20.Nov.	Tradition – Moderne	SEOPYEONJE	Sopyonje, ~ - die blinde Sängerin	Im Kwon-taek	1993	114
04.Dez.	Folklore – Melodrama – New Cinema	CHUNHYANG	The tale of Chunhyang, Das Lied der treuen Chunhyang	Im Kwon-taek	2000	137
18.Dez.	Thriller-Blockbuster: ein politisches Anliegen?	SWIRI	Shiri	Kang Je-gyu	1999	114
15.Jan.	Kriegsfilme: nationales Trauma heute, Veränderte Feindbilder	WELCOME TO DONGMAKGOL		Park Kwang-hyun	2005	133
29.Jan.	Romantische Komödie	YEOPGIJEOGIN GEUNYEO	My Sassy Girl	Kwak Jae-young	2001	137

Für alle wissenschaftlich Interessierte am Thema empfiehlt sich unter anderem folgende Literatur:

I Literatur zur Einführung:

- Bowyer, Justin [Hrsg.]: The cinema of Japan and Korea. Waldfloer Press. London 2004.
- Lee, Hyangjin: Contemporary Korean Cinema. Identity. Culture. Politics. Manchester University Press. Manchester 2000.
- Lee Young-il / Choe Young-chol: Korean Studies Series No. 12. The History of Korean Cinema. Jimoondang Publishing Company. Seoul 1998.
- Shin Chi-Yun / Stringer, Julian [Hrsg.]: New Korean Cinema. Edinburgh University Press. Edinburgh 2005.
- <http://www.koreanfilm.org>

II Spezielle Literatur zu den einzelnen Filmterminen:

Postkolonialer Nationalisms: JAYU MANSE

- Lee Young-il / Choe Young-chol: Korean Studies Series No. 12. The History of Korean Cinema. Jimoondang Publishing Company. Seoul 1998. S.85-96.
- Ris, Peter Harry: Jayu Manse / Hurrah! For Freedom. In: Bowyer, Justin [Hrsg.]: The cinema of Japan and Korea. Waldfloer Press. London 2004. S.32-38.

Nachkriegszeit: OBALTAN

- Cho, Eunsun: *The Stray Bullet* and the Crisis of Korean Masculinity. In: McHugh, Kathleen / Abelman, Nancy [Hrsg.]: South Korean golden age melodrama. Gender, Genre, and National Cinema. Wayne State University Press. Detroit 2005. S.99-116.
- Hye Seung Chung: Toward a Strategic Korean Cinephilia: A Transnational *Détournement* of Hollywood Melodrama. In: McHugh, Kathleen / Abelman, Nancy [Hrsg.]: South Korean golden age melodrama. Gender, Genre, and National Cinema. Wayne State University Press. Detroit 2005. S.117-150.
- Lee, Hyangjin: Contemporary Korean Cinema. Identity. Culture. Politics. Manchester University Press. Manchester 2000. S.118-125.
- Paquet, Darcey: Obaltan / Aimless Bullet. In: Bowyer, Justin [Hrsg.]: The cinema of Japan and Korea. Waldfloer Press. London 2004. S.82-90.

Tradition – Moderne: SEOPYEONJE

- Choi, Chungmoo: The Politics of Gender, Aestheticism, and Cultural Nationalism in *Sopyonje* and *The Genealogy*. In: James, David E. / Kim, Kyung Hyun: Im Kwon-taek: the making of a Korean national cinema. Wayne State University Press. Detroit 2002. S.107-133.
- Joang, Cho Hae: *Sopyonje*: Its Cultural and Historical Meaning. In: James, David E. / Kim, Kyung Hyun: Im Kwon-taek: the making of a Korean national cinema. Wayne State University Press. Detroit 2002. S.134-156.
- Kim, Kyung Hyun: The Remasculinization of Korean Cinema. Duke University Press. London 2004. S.52-76.

- Kwak Han Ju: *Seopyonje / Sopyonje*. In: Bowyer, Justin [Hrsg.]: *The cinema of Japan and Korea*. Waldfloer Press. London 2004. S.150-159.
- Kwak Han Ju: *Discourse on Modernisation in 1990s Korean Cinema*. In: Lau, Jenny Kwok Wah [Hrsg.]: *Multiple Modernities. Cinemas and Popular Media in Transcultural East Asia*. Temple University Press. Philadelphia 2003. S.90-113.
- Stringer, Julian: *Sopyonje and the Inner Domain of National Culture*. In: James, David E. / Kim, Kyung Hyun: *Im Kwon-taek: the making of a Korean national cinema*. Wayne State University Press. Detroit 2002. S.157-181.

Folklore – Melodrama – New Cinema: CHUNHYANG

- Lee, Hyangjin: *Contemporary Korean Cinema. Identity. Culture. Politics*. Manchester University Press. Manchester 2000. S.67-101.
- Lee, Hyangjin: *Chunhyang: Marketing an Old Tradition in New Korean Cinema*. In: Shin Chi-Yun / Stringer, Julian [Hrsg.]: *New Korean Cinema*. Edinburgh University Press. Edinburgh 2005. S.63-78.

Thriller-Blockbuster: ein politisches Anliegen?: SWIRI

- Berry, Chris: “What’s big about the big film?”: “de-Westernizing” the blockbuster in Korea and China. In: Stringer, Julian [Hrsg.]: *Movie Blockbuster*. Routledge. London 2003. S.217-229.
- Kim, Kyung Hyun: *The Remasculinization of Korean Cinema*. Duke University Press. London 2004. S.259-276.

Kriegsfilme: nationales Trauma heute: WELCOME TO DONGMAKGOL

- Diffrient, David Scott: “Military Enlightenment” for the Masses: Genre and Cultural Intermixing in South Korea’s Golden Age War films. In: *Cinema Journal* Vol. 45, Nr. 1 (Fall2005). S. 22-49.

Romantische Komödie: YEOPGIJEOGIN GEUNYEO

- Kim, Mi Hui: *Femme Antiheroes stoke Korean B.O.* In: *Variety* Vol. 385, Nr. 2 (2001). S. 12.
- Paquet, Darcy: *Seoul Mates*. In: *Film Comment* Vol. 40, Nr. 6 (Nov/Dec 2004). S. 48f.