



K-DRAMA & TV SYMPOSIUM

5th June 2019
University of Central Lancashire

SYMPOSIUM PROGRAMME

UCLan International Institute of Korean Studies

Schedule

Time	Event	Place
08:45 – 09:00	Meet in Hotel Lobby and walk to UCLan	Hotel Lobby
09:00 – 09:05	Registration	Adelphi Building, AB226
09:05 – 09:15	Coffee/Tea and Welcoming Remarks	Adelphi Building, AB226
09:15 – 10:45	Panel 1: Globalising/Localising K-Drama	Adelphi Building, AB226
10:45 – 11:00	Coffee/Tea & Biscuits	Adelphi Building, AB226
11:00 – 12:00	Panel 2A: Magic Realism & Gothic in K-Drama Panel 2B: Narrative Universe & Time in K-Drama	Adelphi Building, AB226 Adelphi Building, ABLT4
12:00 – 12:25	Invited Speaker: Prof Hun-Yul Lee	Adelphi Building, AB226
12:30 – 13:30	Lunch Buffet	Propeller Lounge, Media Factory, 4 th Floor
13:30 – 15:00	Panel 3: Genres in K-Drama	Media Factory, ME220
15:00 – 15:15	Coffee/Tea & Cake	Media Factory, ME220
15:15 – 16:45	Panel 4: K-Drama Distribution & Industry Panel 5: Themes & Tropes in K-Drama	Media Factory, ME220 Media Factory, ME315
16:45 – 17:00	Publishing Planning Session & Closing Remarks	Media Factory, ME220
17:05 – 17:30	Wine & Pizza Reception	Mitchell & Kenyon Cinema
17:30 – 19:30	Film Screening: <i>Snowy Road</i> (2015) Dir. Na Jeong Lee	Mitchell & Kenyon Cinema
19:30 – 19:55	Director Q&A with Na Jeong Lee	Mitchell & Kenyon Cinema
20:00 – 21:30	Unofficial Conference Dinner	Kim Ji Korean Restaurant

Film Screenings



SNOWY ROAD (2015) DIR. NA JEONG LEE

Snowy Road narrates the tragic fate of two teenage girls unwillingly taken from their homes during the Japanese occupation of Korea. It was originally screened on KBS as a two-part drama in 2015, and was recut for theatrical release and screened at the Jeonju International Film Festival in 2017. It won Best Foreign Film and Best Foreign Actress at the 24th Golden Rooster & Hundred Flowers Film Festival 2105.

DIRECTOR'S Q&A WITH NA JEONG LEE

We are delighted to invite Na Jeong Lee, the noted Korean drama director, to talk about her 2015 film, *Snowy Road*, and her latest TV series with Netflix. Lee's credits include:

The Innocent Man (TV Series) 2012

Fight For My Way (TV Series) 2017

Love Alarm (TV Series) 2019



Panels: Quick Guide

Wednesday 5th June

09:15-10:45	Panel 1: Globalising/Localising K-Drama	AB226
Rebecca Chiyoko King-O'Riain	Is K-Drama 'Global TV Powered by Fans' or Multicultural Literacy and Learning on Global Platforms?	
Kyung Soo Hong	Why did the Korean dramatization of Japanese manga <i>Shinyashokudo</i> fail? The value of ekphrasis in cross-media adaptation	
Agata Ewa Wrochna	"I'm the one you want, I can't be replaced." Idol Producer and the Chinese ban on Korean cultural content.	
11:00-12:00	Panel 2A: Magic Realism & Gothic in K-Drama	AB226
Benjamin M. Han	Magical Realism and Modernity in Korean TV Dramas	
Colette Bailman	Fiery Priests and East Asian Gothic in Korean Dramas	
11:00-12:00	Panel 2B: Narrative Universe & Time in K-Drama	ABLT4
Barbara Wall	The Role of Korean TV Series for the Creation of Story Universes: A Case Study on <i>Hwayugi</i> (2017-2018)	
Gayathrii Nathan	Resilience in a Neoliberal World – Insights from <i>My Ahjusshi</i> (2018)	
13:30-15:00	Panels 3: Genres in K-Drama	ME220
Ji-yoon An	Aliens, Mermaids, and Cartoons: Generic Hybridity in Contemporary Korean Dramas	
Taeyoung Kim	The evolution of genre Makjang drama in Korea: A case study of Kim Soon-ok's <i>The Last Empress</i> and <i>Temptation of Wife</i>	
Mark Plaice	Hopsital Dramas: The 'Other' Doctor	
15:15 – 16:45	Panels 4: K-Drama Distribution & Industry	ME220
Jimmyn Parc	Why are international companies interested in the K-drama industry? Perspectives from the imbalance theory	
Hyun Jung Stephany Noh	Netflix's Reconfiguration of Korean Television Production Studios	
Hyun Gyung Kim	The Financialization of Drama Industry and the Birth of Star-as-Stock in Korea, 1992-2012	
15:15 – 16:45	Panels 5: Themes & Tropes in K-Drama	ME315
Yeogeun Kim	Intermedia Practice and Trade-Off between Virtual and Real for Korean TV Drama: Netflix original <i>Memories of the Alhambra</i> (2018-9)	
Gayathrii Nathan	Now That We've Talked, Marry Me Again? – An Emerging Trend in Romantic Time-Travel Dramas.	
Tanja Eydam	Televising the South Korean Self: Re-articulation of Globalized Korean-ness in Media Discourse with Migrants	

Panel Abstracts

Panel 1: Globalising/Localising K-Drama

Time: 09:15 – 10:45

Room: AB226

Chair: Mark Plaice

IS K-DRAMA 'GLOBAL TV POWERED BY FANS' OR MULTICULTURAL LITERACY AND LEARNING ON GLOBAL PLATFORMS?

Rebecca Chiyoko King-O'Riain, Senior Lecturer, Maynooth University

This paper examines understandings of and engagements with K-drama by the racially and age diverse K-drama fandom in the USA and Europe who watch primarily via global mobile platforms such as Netflix and Rakuten Viki. Framed within theories of cultural proximity and multimodal literacy, it uses ethnography (both in real life and virtual) and in-depth interviewing with K-drama fans in the US and Europe to push beyond theories of 'cultural odorlessness' to better understand the power of the fans in the West. While western fans, due to time zone limitations and translating capabilities, do not drive the just in time narrative production of K-Dramas being filmed in Korea, they are driving, through the analysis of social media 'big data' use trends; where, when and how K-dramas get released and shown in the west. Western fans also help to drive K-drama production processes through unpaid fan subbing, and more informally through 'timed comments' during their viewing of K-dramas. The paper also examines western fan content reception and appropriation of culturally shaped ideas of gender and race within the narratives of K-drama, but appropriated and made sense of primarily within western culture (e.g. They see Korean actresses and actors in the K-dramas as racial minorities in the west). Fans in the west say they watch K-drama because it is interesting and better written, but they also strive to watch because the 'cultural difference' is appealing within a western context. Through K-drama, fans report learning about Korean cultural practices (informal/formal language, religious ceremonies, cultural practices in drinking, health and house cleanliness) as well as Korean products (phones, cars, food, beauty, fashion) much of which benefits neither the fans nor the actors, but the global platforms distributing the K-dramas and the companies advertising their products through product placement in K-dramas.

WHY DID THE KOREAN DRAMATIZATION OF JAPANESE MANGA SHINYASHOKUDO FAIL? THE VALUE OF EKPHRASIS IN CROSS-MEDIA ADAPTATION

Kyung Soo Hong, Associate Professor, Soonchunhyang University

The adaptation of Japanese food eating manga into Korean television drama was only imaginable since 2000, when Korean government declared 'The 3rd openness for Japanese culture policy', and imitation of Japanese programs flourished. The popularity of Japanese manga on food in Korea also made the television producer pay attention to the dramatization of Japanese manga. The dramatization of the popular Japanese manga Shinyashokudo in Korea was widely considered to be a failure, prompting the question, why do some adaptations succeed while others fail? As the manga series Shinyashokudo began as a serial episode comic in 2006 and expanded extensively across various media including comic book, film, television drama, and musical throughout Asia, the failure of Korean dramatization of Shinyashokudo seemed unusual. Why SBS failed in adapting Japanese manga? In intercultural adaptation, I suggest 'essential something' instead of 'essence' for the fulfillment of

expectations of the audience. Also 4 steps of ekphrasis (describe, list, invent, and dispose) are suggested for successful adaptations. Ekphrasis is an ancient rhetorical term that has recently been revived in scholarly approaches to art and literature. The Oxford Classical Dictionary defined ekphrasis as “the rhetorical description of a work of art” (Denniston, 1970, p. 377). Etymologically, ekphrasis has its roots in the Greek ‘ek’(out) and ‘phrazein’(tell, declare, pronounce), which uses it even more restrictively to denote poetry that makes the silent work of visual art ‘speak out’(Hagstrum, 1958). After the ekphrasis process has been applied, a new narrative may emerge that differs from the original content. A 2 X 2 matrix is also a useful tool for facilitating the ekphrasis process. The selection of an appropriate quadrant and its harmonization with other quadrants determines the success of multimedia storytelling. By focusing too much on localizing, SBS missed the unique and warm feelings which could be translated into ‘essential something’ integral to the original content. Ekphrasis can help to increase the potential success of cross-media translation in the multimedia storytelling era.

“I’M THE ONE YOU WANT, I CAN’T BE REPLACED.” IDOL PRODUCER AND THE CHINESE BAN ON KOREAN CULTURAL CONTENT.

Agata Ewa Wrochna, PhD Candidate, The University of Nottingham Ningbo

This article examines how Chinese television and video platforms have continued to provide Hallyu related content in mainland China despite the legally imposed ban on Korean cultural imports. It does so through the visual and content analysis of the survival show *Idol Producer* (2018-), partially based on Korean *Produce 101* (2016-) and aired on the mobile platform iQiyi. Until recently, Korea and China had continued their cultural collaboration, which included the distribution and remaking of numerous films, television dramas and variety shows into domestic formats. This practice has found significant success particularly among Chinese audiences who oftentimes prefer the source material to its Chinese counterpart. In late 2016, the Chinese government’s prohibition put on hold this cultural exchange, restricting all Korean programming and Korean celebrities’ appearances. Nonetheless, as it is the case of *Idol Producer*, the Chinese entertainment industry continues to draw from the established reputation of Hallyu content, only minimally modifying its features so as to retain their Hallyu “flavour” and appeal to the desired target audience. Not able to make explicit references to the Korean programme or Hallyu in general, the show instead capitalises on aspects that can be introduced without encountering the censorship, such as the employment of China-born K-pop stars and the remaking of trendy K-pop songs into the Chinese language. As it is argued in this article, *Idol Producer* proceeds to recreate the ambience of the original, prioritising the emphasis of its Korean features over attempts at their further cultural approximation for the Chinese public. It is done despite the limitations of the domestic market which often does not allow the precise reconstruction of certain strategies, such as the marketing of the show’s winning group. However, the employment of such elements makes it accessible and is preferred - as reflected in the show’s favourable reception.

Panel 2A: Magic Realism & Gothic in K-Drama

Time: 11:00 – 12:00

Room: AB226

Chair: Rebecca Chiyoko King-O’Riain

MAGICAL REALISM AND MODERNITY IN KOREAN TV DRAMAS

Benjamin M. Han, Assistant Professor, Tulane University

In the past decade, the Korean television industry has transformed itself from a minor to a major player of content production and exports in the global media market. More recently, the remakes of Korean TV programs in the United States, such as *Somewhere Between* (ABC, 2017), *The Good Doctor* (ABC, 2017-present), *Better Late Than Never* (NBC, 2016-2018), and *The Masked Singer* (Fox, 2019-present), further confirm that Korean television is a force to be reckoned with. Nevertheless, there is a dearth of scholarship on Korean television despite the growth of academic publications devoted to Hallyu studies. Existing studies of Korean television have centered around the concept of hybridity, format trade, and production values, focusing on its popularity in East Asia. However, since the 2000s, there has been a steady stream of K-dramas broadcast on Latin American television. For example, in 2006, TVN aired *Stairway to Heaven* in Chile. In 2015, Magazine broadcast *The Secret Garden* in Argentina. In 2012, Mega transmitted *Boys Over Flowers*, and more recently in 2017, Panamericana TV aired *Descendants of the Sun*. This paper examines the transnational popularity of K-dramas in Latin America despite the lack of a shared language and cultural proximity. Using the hit K-dramas *Secret Garden* (SBS, 2010) and *My Love from the Star* (SBS, 2013-2014) as case studies, the paper analyzes how magical realism as a narrative strategy is used to negotiate modernity inscribed in social class conflicts and moral dilemmas. More specifically, the paper investigates how the interplay between magical realism and modernity offers a critical lens to understanding the transnational appeal of K-dramas to Latin Americans under the forces of globalization and neoliberalism. The paper also uses political economy to map out the industrial conditions that enabled the distribution of K-dramas in the global television market.

FIERY PRIESTS AND EAST ASIAN GOTHIC IN KOREAN DRAMAS

Colette Bailman, Senior Lecturer, Kingston University

Priests have become frequent protagonists in contemporary kdramas including *The Guest* (OCD: 2019), *The Fiery Priest* (SBS: 2019), *Possession* (OCN: 2019) and *Priest* (OCN: 2019). This can be seen as a result of the popularity of *The Wailing* (2016) which situates the 'answer' to the film's enigma as to be found at the intersection of the local (Shamanism) and the global (Catholicism). In this paper I examine how the figure of the Priest in these kdramas foregrounds the importance of the global in the construction of local and regional narratives. The Priest is a figure that is easily localized as belief in spirits and the human as a conduit through which unhappy and vengeful spirits can be appeased as well as venerating one's ancestors. Unlike the Shaman, the Priest is not confined by Oriental stereotypes that have become associated with Shamanism. I suggest that the Priest is more suited to dealing with the evils of modernity as exemplified by the economic disparity between the rich and poor in South Korea as they are not constricted by the burden of representation.

Panel 2B: Narrative Universe & Time in K-Drama

Time: 11:00 – 12:00

Room: ABLT4

Chair: Hun-Yul Lee

THE ROLE OF KOREAN TV SERIES FOR THE CREATION OF STORY UNIVERSES: A CASE STUDY ON HWAYUGI (2017-2018)

Barbara Wall, Assistant Professor, University of Copenhagen

In the academic realm, the title *Journey to the West* is generally identified with the Shidatang edition of the 100-chapter novel allegedly written by Wu Cheng'en in the Ming Dynasty at the end of the 16th century. In popular culture, though, the *Journey to the West* is generally associated not with an old Chinese novel, but with a story universe created by films like Stephen Chow's *Conquering the Demons*, mangas like *Dragonball* (1984) or video games like *Enslaved* (2010). This paper sets out to examine the role of the Korean TV series *Hwayugi* (2017-2018) for the creation of the *Journey to the West* universe. Based on Tim Tangherlini's actant-relationship model I will compare the actants in different variations of the *Journey to the West* to find out whether the variations rely on a basic narrative framework. I will especially focus on the actants that are activated by *Hwayugi* to examine what role K Drama can play in the creation of story universes. Which characters are activated? Do they keep the same relationships as in other variations like *Dragonball*? Are references to the *Journey to the West* recognizable? With this paper I hope to spark a discussion on the dynamics of transmedia storytelling and the role of adaptations for popular literary classics like *Journey to the West*, *The Tale of Chunhyang*, *The Tale of Hong Kiltong* or *Kuunmong*.

RESILIENCE IN A NEOLIBERAL WORLD – INSIGHTS FROM MY AHJUSHI (2018)

Gayathrii Nathan, Independent Researcher

This paper explores neoliberalism and resilience as depicted in the 2018 Korean drama, *My Ahjusshi*. Neoliberal forces are pervasive throughout all levels of society such that society imposes organizational measures of value onto individuals. Personal identity, in many cases, can be subsumed into one's work identity and, as seen in *My Ahjusshi*, causes economically insecure individuals to experience social, emotional and existential insecurity. Resilience within a neoliberal society translates to ploughing through one's daily life, regardless of such insecurities, but without challenging neoliberal forces in any impactful way. This is how Park Dong Hoon, a team leader in his 40s starts out as the protagonist in *My Ahjusshi*. This changes when he encounters a young female employee in his office who, unbeknownst to him, has been spying on him. Dong Hoon is disconcerted at how Ji An is hardened by her life experiences and how her idea of being resilient in a neoliberal society is to take advantage of her perceived weaknesses and engaging in deception and blackmail, propagating neoliberalism. A third version of resilience, a more positive, emotional and relational kind, is explored as Ji An discovers Dong Hoon's supportive band of siblings and friends, leading Dong Hoon to take more empowered steps in his life. This paper will use Social Learning Theory as a framework to explore how and why individuals engage in different types of resilience in their daily responses to neoliberalism and will further explore how *My Ahjusshi* functions as a societal commentary on how the perpetuation of neoliberalism will lead to more disempowered and disenfranchised youth in time to come. It also discusses resilience should be seen as a viable solution to counter neoliberalism.

Panel 3: Genres in K-Drama

Time: 13:30 – 15:00

Room: ME220

Chair: Benjamin M. Han

ALIENS, MERMAIDS, AND CARTOONS: GENERIC HYBRIDITY IN CONTEMPORARY KOREAN DRAMAS

Ji-yoon An, Visiting Assistant Professor, University of Tübingen

With Hollywood studios largely eschewing the rom-com genre, it is often bemoaned that the 'meet-cute is dead.' However, the same cannot be said for Korea. Romance has always been an integral part

of the plot in drama series. In recent years, there has been a series of big budget dramas targeting young audiences. While sticking to the rom-com formula, these series have also shared comparable generic hybridity. Since the phenomenal hit of *My Love from the Star* (SBS, 2013-2014) in which the male protagonist is an alien, other worldly beings have been the object of love stories, such as: a cartoon character in *W* (MBC, 2016), a mermaid in *The Legend of the Blue Sea* (SBS, 2016), and a 'goblin' (doggaebi) in *Guardian: The Lonely and Great God* (tvN, 2016). The introduction of fantasy (and at times, science fiction) concepts and characters in these stories are an interesting twist to both the rom-com genre and gender portrayals. Also noteworthy has been the tendency to simultaneously reinvent and integrate Korean folk tales and the Joseon period into these dramas. This paper is interested in this generic hybridity of fantasy, romance, and period dramas (sageuk) and explores the role that such genres have had in the success of these works. Considering that this strand of dramas is, first and foremost, love stories, the paper also takes an interest in the ways that such generic hybridity affects the comparable gender portrayals of the texts, thus also calling into question the intricate workings of gender developments alongside generic hybridity in appealing to the youth market of contemporary K-dramas.

THE EVOLUTION OF GENRE MAKJANG DRAMA IN KOREA: A CASE STUDY OF KIM SOON-OK'S THE LAST EMPRESS AND TEMPTATION OF WIFE

Taeyoung Kim, PhD Candidate, Simon Fraser University

Much of the Korean television programming is driven by television dramas with over-the-top storylines and behind-the-scenes troubles such as children out of wedlock, violence and extramarital affairs. Being called as Makjang, a Korean noun meaning the blind front in a mine gallery, these dramas are criticized for low qualities from critics and the press. Still, these television series have recorded higher viewing rates than other genres and dominated primetime broadcasts. Granted, Makjang dramas given significant impacts in other television genres. Despite its market share, however, there has been little interest in academia to understand the genre of Makjang drama and its changes. That being said, this study examines the history and the evolution of the genre with a case study of *Last Empress* (2019), a television drama about a hypothetical monarchy written by Kim Soon-ok, a screenwriter infamous for abnormal storylines called as a godmother of Makjang drama. While the drama recorded the highest nationwide viewing rate among weekday mini-series for the nation's terrestrial television in 2018, it provoked many controversies over its characters and storylines. However, its storyline and characters were different from the writer's previous television drama *Temptation of Wife* (2008-2009), a drama considered as the prototype of Makjang. By comparing storylines and characters of two dramas and their episodes, this study tries to introduce changes in this drama genre.

HOSPITAL DRAMAS: THE 'OTHER' DOCTOR

Mark Plaice, Lecturer (Assistant Professor), University of Central Lancashire

TBA

Panel 4: K-Drama Distribution & Industry

Time: 15:15 – 16:45

Room: ME220

Chair: Barbara Wall

WHY ARE INTERNATIONAL COMPANIES INTERESTED IN THE K-DRAMA INDUSTRY? PERSPECTIVES FROM THE IMBALANCE THEORY

Jimmy Parc, Visiting Lecturer, Sciences Po Paris and Research Associate, Seoul National University, Seoul National University and Sciences Po Paris

Over the past few decades there has been a noticeable increase in the popularity of K-dramas around the world. While the export of its goods and services has been the traditional focus for the K-drama industry, the importance of foreign investment is also becoming more relevant. Notably there has been an increase of such investment from China and the United States, such as Zhejiang Huace Film & TV and Netflix. So far, most studies have looked at how it is either an economic opportunity or a potential threat. While research on these aspects is timely and meaningful, it can be further strengthened by understanding the core reasons behind the externalization of these international firms toward the K-drama industry. As such, this paper seeks to address this issue by utilizing theories of international business: the OLI paradigm and the Imbalance Theory. This paper reveals that the key motivations for these international companies in their externalization is to overcome disadvantages that hinder further corporate advancement and value creation; thus balancing the imbalance. For example, demand (or consumption) of dramas in China has increased greatly but the supply (or production) has been lacking. Furthermore, a number of broadcasting regulations have pushed Chinese firms to invest in the K-drama industry so that their co-produced contents can be labeled as Chinese productions. Regarding investment from Netflix, its externalization toward K-drama is more strategic. As the company has expanded its market globally, in particular toward the emerging Asian market, there is a need for competitive dramas that can appeal to a broad range of international fans. Lastly, in cooperating with K-drama producers, Netflix has been able to produce quality dramas with a modest budget.

NETFLIX'S RECONFIGURATION OF KOREAN TELEVISION PRODUCTION STUDIOS

Hyun Jung Stephany Noh, PhD Candidate, University of Texas at Austin, Moody College of Communication, Department of Radio-Television-Film

Research on Netflix's transnationality include distributing the internet streaming service into 190 countries and adding regional shows to their catalogue either by acquisition or production. I intend to examine Netflix's dual role in selection and distribution of 'originals' and analyze how this transnational process is affecting the Hallyu (Korean Wave). Netflix's domestic strategy of expanding its programming catalogue by licensing legacy television rerun rights is already well known. For their international programming catalogue, Netflix has taken on a similar strategy of acquiring local television rerun rights. However, this did not differentiate Netflix's programming value from other existing multicultural internet streaming sites catering Korean television shows. Mr. Sunshine's exclusive first rights acquisition deal elevated Netflix's service value among the transnational audience. This paper will analyze Netflix's selection and distribution process of Mr. Sunshine and conceptualize Netflix's role contributing to Hallyu studies. In order to understand Netflix's role in distributing Mr. Sunshine as part of the Korean Wave, the selection processes of Korean 'original' productions behind Netflix's acquisition strategy needs to be examined. Through industry trade journals and press interviews, I intend to analyze industry forces building up to the acquisition deal of Mr. Sunshine. Netflix's dominant distribution reach is providing its 'original' selection worldwide exposure. Through this paper, I argue that not only did the addition of Mr. Sunshine to Netflix's catalogue of 'original' programming elevated Netflix's value, but the acquisition deal underscored Netflix as the new medium that redefines what mainstream 'popular' Korean television is to the transnational audience. Netflix's selection and distribution are adding a new dimension to the scheme of the Korean Wave.

THE FINANCIALIZATION OF DRAMA INDUSTRY AND THE BIRTH OF STAR-AS-STOCK IN KOREA, 1992-2012

Hyun Gyung Kim, Postdoctoral Research Fellow, Graduate School of East Asian Studies, Freie Universität Berlin

This paper analyzes how the drama industry has been financialized in Korea since the 1990s and how it transformed the actor from an employee as a popular entertainer to a human commodity and even stock. Recently, we observe that the growing theoretical interest in the political economy of the Korean culture industry. It is quite welcoming, considering the strong tendency to focus on the reception and consumption of Korean cultural content in Hallyu scholarship. However, the questioning on Korean culture production is still limited to the governments' leading culture policy or the strategy of three main Kihaksa (Korean Entertainment Agency) – SM, JYP, and YG. This research intends to fill the gap on scholarship about the aspect of the production of Hallyu by revealing the process of the influx of financial capital to drama industry and how it resulted in the present K-drama production system centering on Star-as-Stock. It will be argued that this process accompanied the hierarchization and gendering among actors. The story throws back to the foundation of SBS (Seoul Broadcasting System) in 1992, which was the first private broadcasting company and the stock company. Before SBS, the actor was conceived as the popular entertainer who belonged to two public broadcasting companies (KBS and MBC). The institutionalization of SBS, the Cable TV (1995) and the following financialization of drama industry in Korea, which moved actors to 'image commodity' and even stock, link to 'the flying of capital' in the developed capitalist countries since the 1970s. In this regard, this research tries to place the case of K-drama production in the condition of the global transformation of capital accumulation. Ultimately, this research intends to pose the issue of invisible/intangible labor behind the fetishization of the financial capital and the star in the making process of K-drama.

Panel 5: Themes & Tropes in K-Drama

Time: 15:15 – 16:45

Room: ME315

Chair: Ji-yoon An**INTERMEDIA PRACTICE AND TRADE-OFF BETWEEN VIRTUAL AND REAL FOR KOREAN TV DRAMA: NETFLIX ORIGINAL MEMORIES OF THE ALHAMBRA (2018-9)****Yeogeun Kim, PhD Candidate, University of Oxford**

The phenomenal success of BTS, a Korean boy band, refreshes our attention to the fact that K-drama need to tackle additional difficulties intrinsic to narrative art. Compared to BTS music performance that encounters relatively less language barriers, K-dramas have to be "linguistically converted" to foreign ears to be better understood. K-dramas were also often of culturally bound materials to appeal to domestic viewers first. These materials are sometimes difficult to be translated into other cultures. Nevertheless, by displaying high quality mise en scène and featuring big stars, while either resorting to Korean food culture or history, or drawing on universal themes like romantic love or family value but as tinted with Korean colour, a number of well-made K-dramas made their way to global viewership. Recently increasing Netflix original K-dramas in which special considerations for global audience are strategically accommodated to begin with. In this presentation, I will examine one of Netflix original K-dramas, *Memories of the Alhambra* (2018-9), to discuss what sort of considerations are taken into to go transnational from the outset. Besides language issues, I will focus on intermedia practice deployed for and the choice of locations made for the drama production. The narrative of *Alhambra* revolves around an augmented reality game about medieval battles originally set in Alhambra while male characters playing the game where the border between virtual and real worlds blurs. I argue, nevertheless, the selection of places both in Spain and in Korea along with a pivotal

female figure is carefully made as an effort to possibly make the narrative entertaining to local and global audiences alike. These considerations, however, inevitably contribute to devaluation of “locally bound” emotional appeal to audience, unlike what is often expected in K-dramas

NOW THAT WE’VE TALKED, MARRY ME AGAIN? – AN EMERGING TREND IN ROMANTIC TIME-TRAVEL DRAMAS.

Gayathrii Nathan, Independent Researcher

This paper focuses on an emerging trend in romantic time-travel Korean dramas. Typically, dramas of this genre feature lead couples from different time period. Time travel unites lovers but time travel in itself inadvertently threatens to separate them forever, putting their ‘happy endings’ at risk. More recently, however, in dramas such as *Go Back Spouses* (2017) and *Familiar Wife* (2018), feature time-travel serves as a tool through which couples get a chance to undo their ‘happy endings.’ This allows for the subversion of what a ‘happy ending’ means. This paper will first focus on why ‘happy endings’ are being redefined from a socio-geological perspective. The use of time-travel in this manner also provides room for a discussion about the factors which contribute to unhappy marriages. In *Go Back Spouses*, a couple files for divorces before being flung back into time, where they are excited about a chance at escaping each other in the future. In *Familiar Wife*, a disgruntled husband willingly travels back in time, giving up his wife and child, to escape his unhappy marriage. Both stories demonstrate how grief and stunted marital communication sours marital relationships. Time-travel serves as a tool for reflection, leading both characters to realise that they were not victims of unhappy marriages but contributors in their own right. As such, this paper will also address the social reality presented in these dramas, looking at how the internalization of gender roles affects marital communication, thereby affecting the quality of marriages. This paper will also look at, from a psychological perspective, how reflection will lead to positive outcomes for marital communication where grief is a mediating factor.

TELEVISIONING THE SOUTH KOREAN SELF: RE-ARTICULATION OF GLOBALIZED KOREAN-NESS IN MEDIA DISCOURSE WITH MIGRANTS

Tanja Eydam, PhD Candidate, Goethe University Frankfurt am Main

South Korea’s national identity has been articulated by its citizens and state based on a mono-ethnic self-image for a very long time. This made South Koreans to heavily focus on ethnic nationalism as a component for their self-conception. However, the country has registered a rising number of migrants coming to the country. Over the last twenty years, multiculturalism has become a buzzword. Looking at this apparent, sudden change, the question arises how migrants get depicted in this changing society and what this portrayal of foreigners tells us about the self-conception of South Koreans. Television narrates the nation by feeding into the discourse on identity, especially in case of foreigners featuring programs. Thus, for a better insight into the (re-) articulation of the Self and thereby on the self-positioning of Korea in a globalizing world, the awarded broadcast program *비정상회담* (English: *Non-Summit*) is exemplarily analyzed. The show features a panel of migrants who discuss ostensibly cosmopolitan topics with South Korean MCs and star guests. Corresponding to Van Dijk’s *Critical Discourse Studies*, special attention is paid to the power relations due to the production processes and techniques, and the application of stereotypes as the Self interacts with the foreign Other. The results show that the South Korean Self tries to position itself close to white “Western” norms, whereas it distances itself from the foreign Other simultaneously – both out of nationalist interest. This sheds light on a globalizing Korean society; the above-mentioned change becomes conclusive.

Invited Speaker

Time: 12:00 – 12:25

Room: AB226

THE CHANGING LABOR STRUCTURE OF TELEVISION DRAMA WRITERS IN KOREA.

Hun-Yul Lee, Professor, Korea University (Graduate School of Media Studies)

Presenters

AN, Ji-yoon

Assistant Professor, University of Duisburg-Essen & University of Tübingen

Ji-yoon An is an Acting Professor in Korean Studies at Duisburg-Essen University, Germany. An received her PhD in East Asian Studies from the University of Cambridge. Coming from a background in film studies, she is interested in cultural trends and flows in Korea, focusing on the ways that changing social values and ideologies are reflected, reworked, and imagined in Korean visual culture. Her thesis, titled Family Pictures: Representations of the Family in Contemporary Korean Cinema, is forthcoming as a book

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Benjamin M. Han is an Assistant Professor in the Department of Communication at Tulane University. His research focuses on television studies, global media, and the cultural intersections between Korea and Latin America. His book, *Beyond the Black and White TV: Asian and Latin American Spectacle in Cold War America*, is under contract with Rutgers University Press. His articles have been published in *International Journal of Communication*, *Television & New Media*, *Media, Culture & Society*, and *Pacific Historical Review*.

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Professor Dr. Kyung Soo Hong worked as a television producer for 15 years at Korean Broadcasting System (1995~2010). Produced many cultural and current programs, received many awards including Korean Broadcast Grand Prix (2004). Worked as a Jury for International Emmy award (2011) and Baeksang Art Grand Prix (2017, 2018). Working as an associate Professor at the department of media contents, Soonchunhyang University since 2010. Visiting professor at Munich University (2016). BA: Dept of Communication, Korea University. MA: Dept of Communication, Seoul National University. PhD: Dept of Communication, Seoul National University.

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Hyun Gyung Kim received her Ph.D. in Women's Studies at the Ewha Womans University of South Korea in 2014. The title of her dissertation was *The Actors as Gendered Image Commodities within Management-Structured Entertainment Industry in South Korea*. She was a postdoctoral fellow in the school of media and communication of the Kwang Woon University of South Korea from 2015 to 2017. Currently, she researches and teaches as a postdoctoral fellow in the Graduate School of East Asian Studies, Freie Universität Berlin. She published one manuscript, three edited volumes and several research articles in the Korean language about the feminist cultural studies, the Korean entertainment industry, gender/sexuality politics of K-dramas in the neoliberal era, and the dynamic of affect surrounding idols.

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Taeyoung Kim is a Ph.D. candidate at Simon Fraser University. He has studied the ideological and discursive dynamics of the global cultural/creative industries by analyzing government policies and texts of cultural products. Kim's research focuses on globalization, multiculturalism and the revival of nationalism. He has published several articles about the discourse of creative economy and the Korean Wave in different journals including the *International Journal of Communication* and the *Journal of Arts Management, Law, and Society*.

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Yeogeun Kim is a DPhil student in the Faculty of Oriental Studies at the University of Oxford. Her research interests include intermedia practice, biography, and world literature, with particular emphasis on the relationship between literature and the visual arts. She is currently working on her doctoral thesis entitled *The Lives of Popular Literature in Words and Images*.

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Rebecca Chiyoko King-O'Riain is a Senior Lecturer in Sociology at Maynooth University in Ireland. She has published in *Global Networks*, *Ethnicities*, *Sociology Compass*, *Journal of Asian American Studies*, *Amerasia Journal*, *Irish Geography*, *Sociological Research Online* and is the lead author of *Global Mixed Race* (New York University Press) and the sole author of *Pure Beauty: Judging Race in Japanese American Beauty Pageants* (University of Minnesota Press). Her current research explores

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Hun-Yul Lee is a professor in Korea University, and teaches theory classes broadcasting and practicum courses of video production courses in Korea University. He had built his career in television production as a producer before moving to academia, and that experience and his love for visual content continue to inspire him to pursue teaching and research in the related fields. Additionally, his experience as a migrant in a different culture inspired him to explore the issues of migration in conjunction with media. He has published on the subjects in Korean, in journals such as Korean Journal of Broadcasting and Telecommunication Studies and Studies of Broadcasting Culture as well as in English in the journals such as Media, culture, and society, International Journal of Communication

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Gayathrii Nathan (MEd, University of Adelaide) is an independent researcher. She also teaches English, General Paper and English Literature to O-level and A-level students. Her Masters thesis was entitled 'Understanding Student Engagement, Differentiated Instruction, Neoliberalism and Teacher Agency: An Autoethnography.' She has previously presented in the 53rd RELC Conference in Singapore on differentiated instruction and in an education conference in Johor, Malaysia on relational bullying in schools. Her academic interests revolve around empowerment and disempowerment in education, media and culture.

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Born and raised in Seoul, South Korea, Stephany received her BA in English Language and Literature from Korea University and MA in Journalism and Mass Communication from Yonsei University. Her interest in media studies originates from 10 years of work experience in Korean television networks as a programming producer, ratings analyst, acquisition specialist, and production budget manager. She is currently pursuing a Ph.D. degree at the Department of Radio-Television-Film at Moody College of Communication, University of Texas at Austin. Having witnessed the expansion of the 'Korean Wave' first hand, she intends to investigate the cultural implications of the transnational phenomenon by researching the context of television programs, their global audiences, and the industry practices that are forming the global media of today.

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Jimmyn Parc, Ph.D. is a visiting lecturer at the Institut d'études politiques de Paris (Sciences Po), France and a research associate at the EU Centre, Graduate School of International Studies, Seoul National University in Korea. He is also a Research Associate of the European Centre for International Political Economy (ECIPE), Brussels, Belgium. He has published numerous academic articles and conducted a number of research projects related to the competitiveness of organizations, industries, and countries. For his main topic of research on the cultural and creative services industries.

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Mark Plaice is a lecturer in Korean Studies at the University of Central Lancashire. He completed a PhD in Film Studies at King's College, London, and an MA in Korean Studies at SOAS. Mark's research interests include Korean cinema, and East Asian genre and queer film. Mark is currently working on a monograph on Korean gangster films and the spaces of modernity and an edited collection on K-Drama genres. He is guest editing a section on 'Blacklist Cinema in South Korea' for a forthcoming edition of the European Journal of Korean Studies.

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Barbara Wall is an assistant professor in Korean Studies at the University of Copenhagen. She has a BA in Japanese Studies and Classical Chinese from Heidelberg, an MA in Confucian Studies from Sungkyungwan University and a PhD in Korean Literature from Bochum. Her main research interests are the circulation, translation and adaptation of literary narratives in Korea, Japan and China. At the moment she is working on her first book in which she develops a digital tool to visualize popular literary classics like *The Journey to the West* as dynamic texts.

WROCHNA, Agata Ewa

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Agata Ewa Wrochna is a PhD candidate in the School of International Communications at The University of Nottingham Ningbo. Her doctoral research examines representations of femininity in contemporary South Korean cinema, in particular those reflecting the paradigm of New Korean Woman present in the beginnings of the twenty-first century. Her latest publication *Because You Can('t) Have It All* (2018) investigates trivialisation and failure to reclaim the female gaze in mainstream Korean cinema. Her other scholarly interests include depictions of womanhood in East Asian cinemas, Hallyu trends and fandom studies.