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NEW CO-PRODUCTIONS, NEW DIALOGUES, NEW INTERPRETATIONS (ASIAN CULTURAL PARTNERSHIP IN THE FILM ARTEFACT)

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Abstract

The article discusses the cultural partnership in Asian countries like the Republic of Korea, Japan, Thailand, Singapore, Hong Kong in the field of cinema art. The author in a comparative analysis determines the current situation of success of the Thai cinema language of screen arts in the Asian region, where high-quality film industry attracted the attention of the Hong Kong film industry, followed by the Republic of Korea, Japan and Singapore, that is, the undisputed leaders and strengths of contemporary Asian cinema. The cultural horizons of cooperation are also being updated, starting from their own festivals and familiar spectator territories, crossing borders and reaching factors over transnational areas of screen communication.

In the methods of research, Hong Kong cooperation is revealed as the Asian horror trilogy, in which Thailand was replaced by Japan. Cinematic production techniques of Thailand, which in a peculiar and original way formulated the Korean wave under the new name of Hallyu. There, universal ideas are successfully achieved deliberately addressed to a wider audience of the younger generation, where pop culture is actively consumed in all its levels.

Key words: Asian cinema, a new wave, spectator areas, cultural boundaries, cooperation, cultural identity.

Introduction

In the context of a young art like the cinema, the dialogue between East and Southeast Asia comes naturally and easily, and it is quite natural. For the sake of greater concreteness, we can add that Thailand (similar to Malaysia and Singapore) is

capable of weaving in and out of aesthetic systems with dexterity, following the rhythm of the 24 frames – a fact that tends to guarantee the success of Thai cinema at international film festivals and generally on film screens abroad. In the past 20 years, this rapidly developing high-quality film

industry attracted the interest of the film industries in Hong Kong, followed by the Republic of Korea, Japan and Singapore, i.e., the indisputable leaders and powers of contemporary Asian cinema. Coproductions in the seventh art are another splendid opportunity for better contacts and greater insight into the various culturological strata and characteristic features. Hybrid film works also have the unique chance of transcending their own national and regional markets, as well as their own festivals and familiar spectator territories, crossing borders and reaching supra- and transnational spheres of screen communication. In this way, they can encounter the new global spectators, aptly defined by Arjun Appadurai with the term “deteritorialised spectators” [1, p. 15] – irrespective of whether they are alien to the cultures from which the coproduction partners originate, or whether they belong to the diasporas.

Methods

Korean and Thai cinema have long been in dialogue and they are working together extremely successfully. A number of films can be cited as clear examples of that cooperation. As the focus of this text is on a different subject, only several important highlights in the context of contemporary Asian cinema will be mentioned. These include the work of one of the most artistic and innovative contemporary Thai directors, Pen-Ek Ratanaruang – *Invisible Waves*¹, where the central female part is performed by the Korean actress Kang Hye-jung in partnership with the Japanese star Tadanobu Asano. The film opened the 2006 International Film festival in Bangkok and received three prestigious nominations: for the Golden Bear Award at the Berlinale, the Golden Hugo Award from the festival in

Chicago, and for the screenplay award (a very serious category in the context of the Seventh Art) among Asian film awards.

One cannot fail to mention the omnibus, again with the participation of Hong Kong, this time with the production company of Peter Chan, *Applause Pictures*² – *Three/Saam gang*. [2] The film was conceived as a heavy thriller uniting the film miniatures of three directors: Kim Ji-woon) from Korea, Nonzee Nimibutr from Thailand and Peter Chan himself as representative of Hong Kong.

- *Memories* – a film of Kim;
- *The Wheel* – a film of Nimibutr;
- *Going Home*³ – a film of Chan.

That film triptych had its sequel in 2004, known as Asian cross-cultural horror trilogy in which Thailand was substituted by Japan. The title *Three... Extremes/Saam gaang yi* comprises the novels:

- *Dumplings of Fruit Chan* from Hong Kong (a sinister mini invariant of the French *Shock Therapy*);
- *Box of the Japanese director Takashi Miike*⁴;
- *Cut of the Korean Park Chan-wook*.

In fact, the present text is inspired by other cinema artefacts linking Korea and Thailand, deliberately addressed to the broader audience of the young generation that is actually the principal active consumer of pop culture in all its avatars. [3, p. 229]

Several films appeared in the cinema production of Thailand in 2010 and 2011, which articulate in a peculiar and original

2 <http://www.applausepictures.com> – the excellent website of the producer company allows tracing in detail all Korean participations in film coproductions.

3 It is interesting to note that Christopher Doyle is the director of photography of the Korean and Hong Kong novel, who is well known with his imagerial solutions in the films of Wong Kar-way. He is also director of photography of the film *Invisible Waves* mentioned earlier.

4 Following the screenplay of the black comedy *The Happy Family* (sometimes rendered as *The Quiet Family* / of Kim Ji-woon/), Miike released a remake in 2001 entitled *The Happiness of the Katakuris/Katakuri-ke no kōfuku*.

1 The movie is multy co-production between Thailand, the Netherlands, Hong Kong and Republic of Korea

way the Korean wave Hallyu⁵ successfully reaching universal messages as well. The titles also aptly refer to the theme Korea – the Crossroads of Asia both with the plots of the films and with the coproductions. [4, 58-82] In fact, these are original Thai feature films in which the action takes place in South Korea:

- Hello, Stranger/Kuan Muen Ho (Thailand, 2010), directed by Bangjong Pisanthanakun;
- Sorry, Saranghaeyo/Kao Rak Thee Korea (Thailand, 2010), directed by Poj Arnon.

Both titles are romantic comedies tracing the admiration of young Thai girls for Korean soap opera actors and pop stars. It is interesting that the psychological portraits of the young Thai female characters are developed very successfully against the highly compelling background of Seoul, Namisum⁶ and other well-known places, notably the panoramic platform with the padlocks of young people in love at the top of Seoul Tower. The entire Korean traditional and modern culture, the entire “emotional compendium” of places for glory, encounters

and cults⁷ are transformed into a very significant catalyst. [5, p. 383] Both May from Hello, Stranger⁸ and Kana from Sorry, Saranghaeyo⁹ understand who they are in reality, who loves them really, and what the values that need to be followed in life are.

The TV series and another feature film are coproductions:

- The TV series Under the Same Sky (2010)¹⁰ traces the tense and complicated love relations of several Korean and Thai couples. The characters spend time in both Asian countries, but the action is predominantly in Korea. The actors are from both partners of the coproduction. The series differs from the traditional Thai series *lakorn*;
- The action comedy (2011) *The Kick - Won don tae* (in Thai literally: I Won Him!), of director Prachya Pinkaew. The plot centres on a Korean family all of whose members are leading experts in taekwondo and they all emigrate to Thailand. Their life changes initially in the Land of Smiles where they unexpectedly come across a criminal group that insolently steals an ancient dagger *kris*¹¹ that is part of the Thai cultural heritage...

5 Let us recall that *Hallyu* (meaning literally “strong chilly gust of wind, which suddenly tears the haze”) began to be used first in Chinese-speaking countries and penetrated the present-day culturological jargon of the media, in marketing and subsequently in humanitarian studies in the second half of the 1990s. In addition to being a very visual “sensory” metaphor for something new, unexpected and bringing pleasure and solace, as well as something that stirs immobile layers while at the same time “sliding on the skin surface” and not going deep (i.e., without the superfluous claim of elitism), the term can also be associated with the universally accepted English word *cool* in the everyday speech of young people (*cool* is used in Bulgaria as well). In other words, it is also a synonym of “cool”, “super”, “great” and “fantastic” – something to be obligatorily embraced if a person wishes to be modern, up-to-date and attractive. The global emergence of the concept largely coincided also with the first major successes of Korean cinema at international film festivals and markets. The term was initially oriented towards pop music and TV series. Here we shall not dwell on the characteristics, the generally known stages of development and the multi-faceted aspects of *Hallyu*, or on the mechanisms of propagation of the term, because there are many publications and studies on the topic.

6 Emblematic tophus for those that know well in East and Southeast Asia the blockbuster serial *Winter Sonata* (2002.), by dir. Yoon Seok-Ho

7 In the sense of pop-idol cults.

8 The role is played by the talented Thai actress Nuengthida Sophon. The strong and skillfully made film in the genre of comic sentimentalism succeeds in sending a clear and meaningful message using a universal key.

9 The role is played by the doll-like actress and model of Thai-Japanese origin Haru Yamakushi. The film is a parody and satire, a little longer than is easy to endure, perhaps catering to teenage tastes, at times rather mediocre and rather silly. Kana’s character (unlike that of the serious May) is naive and somewhat childish, bearing a definite sense of a sentimental cloud of rose-coloured dust, dreams and countless hearts in the secret diary of adolescents.

10 Also know as „*Autumn Destiny*”, a romantic drama in 24 episodes, each 40 min, premiere in Thai TV Chanel 9.

11 A dagger and sword very characteristic of Southeast Asia, also known as *keris*. Its blade is undulating, resembling a snake (*Naga*) and inflicting serious deep wounds that take a long way to heal. The pistol-shaped handle, the scabbard and the raven-black blade are also works of art with a typically exquisite filigree workmanship. The *kris* is believed to be a bad-tempered weapon, hissing like a snake when it slides into the scabbard, and also feared that it is a bad omen to the victim. Therefore, the spirit of the dagger should not be teased and everything should be done to pacify it. The tradition is never to sell the *kris* but to hand it down from father to son, together with learning the skill of using it.

Something essential that distinguishes The Kick among films cited so far consists in the fact that both cultures – Thai and Korean – are present synergistically and equitably, without the feeling that there is veneration, cult or domination of one of them. Prachya Pinkaew is a leading Thai film director with preferences for the action comedy genre. His experience, scenic choice and intelligent directing are a guarantee for the quality of his films. The invitation to the Thai actress Yanin Vismitananda is a highly successful tactic: in addition to being Muay Thai, she is also taekwondo specialist. Besides, it should not be overlooked that she succeeds in attaining fine psychological levels and authentic organic character – which is usually insufficient or lacking in most action actors.¹²

Results

The diverse manifestations of a synchronous dialogue (to the level of harmonious synthesis) between the pop culture spaces of Thailand and Korea indisputably constitute a curious and inspiring provocation. Owing to it, we also had the opportunity to look back in time so as to make a comprehensive study of the genesis and evolution of the links between the two countries, and to articulate them on the screen. The aim is to see yet another aspect: how Korea became a *sui generis* crossroads in the process of Thailand's modernisation in the early 20th century. In the context of contemporary 21st century reality, it is interesting to see how the two different cultures coexisted in the film artefact, transcending in synergy both national and regional boundaries.

Korea and Thailand – viewed from an ontological perspective and resulting from various zone-forming centres – present

12 She made a remarkable role of a girl named Zen – autistic yang lady with enviable martial arts skills and motor abilities, combined with equally highly confused inner world – in the film *Chocolate* of Prachya Pinkaew (2008).

two cultures with their own characteristics and specificities. However, this is the global macro-frame. A more careful and analytical focusing will reveal that Thailand is not alien to manifestations of Eastern Asia. Quite on the contrary, such manifestations have coexisted for centuries in a sustainable and harmonious fashion together with the autochthonous genuine Thai reality (the so-called *Thainess*¹³) in the cultural space of the Southeast Asian kingdom. The presence of Chinese ethnic communities and the formation of the Sino-Thai community can be cited as the most natural example. In addition, the complex, interesting and indisputably intense historical links with Indochina, Korea and Japan enrich further the motley multicultural palette of the Land of Smiles.¹⁴ Moreover, it was precisely East Asia that played a crucial role for the prospects of modernising and Westernising the country in the early 20th century, transforming the traditional Siam into present-day Thailand.¹⁵

Historical studies reveal that the first contacts between Siam and Korea date back to the 14th century at the time of the Ayutthaya Kingdom,¹⁶ during the reign of King Ramesuan (1339–1395), and at the end of the Koryosa dynasty, during the reign of King Kongyang wang (1389-1392). The chronicle History of Koryo – (Koryosa), which is the official history of the Koryo Dynasty, narrates that the Kingdom of Xienluohu (i.e., Siam)

13 *Thainess* – the concept refers to a compendium of officialised, traditional and even cliché notions connected with the country's specific cultural-historical profile.

14 One of the poetic names of Thailand.

15 Siam was renamed to Thailand in 1939, followed by another return to the old name: in 1946-48 the kingdom was again referred to as Siam. After that, the name “Land of Freedom (i.e., Thailand) became firmly established.

16 During that time Siam was divided into three kingdoms: the Ayutthaya Kingdom (1350-1767) in the southern area around Bangkok, without the Malayan Peninsula, the Ayutthaya Kingdom (1350-1767), the Sukhothai Kingdom (1238-1583) in the central regions, and the northern Kingdom of Lanna (1292- 1775) bordering on Burma.

sent an emissary named Nai Gong, who travelled with his retinue and brought gifts to the Koryo ruler (Thandee, 2007: 210). Not much later, the Ayutthaya Kingdom sent a second diplomatic mission, but unfortunately it was captured by Japanese pirates who killed the entire Siamese crew. In reality, closer contacts between Siam and Korea were hampered precisely by sea brigands.

Discussion

At a certain time in history, Korea became the crossroads between Thailand and Eastern Asia. There is a very interesting occurrence along the Siam/Japan line in the 17th century: Yamada Nagamasa (1590 – 1630) – adventurer, traveller and Samurai¹⁷ – became governor of the southern province Nakhon Si Thammarat¹⁸ that was part of the Ayutthaya Kingdom. The contacts between Siam and the Japanese shogunate of Tokugawa were much more intensive, leaving a lasting trace in the historical relations on the map of Asia.

In the 20th century, Japan became instrumental for the adoption of the so called Ratthaniyom, i.e., Decree on the Modern State, known in English-language literature also as the Thai Custom Decree of 1939, created by the ruling Prime Minister Field Marshal Plaek Phibunsongkhram. The provisions stipulated by the supreme authorities fully legitimised the ongoing modernisation and Westernisation of the Asian kingdom, while at the same time stimulating nationalism as well. A part of the Decree is based on the Japanese Code Bushido and two of its interpretations with comments¹⁹ [12]. The Thai document Decree

on the Modern State proclaims the Thai as bearers of courage, compassion, love, honour, duty, self-control and persistence²⁰. Around the same time, towards the end of the 1930s, Korea was still under Japanese occupation. During World War II, Thailand temporarily took the side of Japan, but no official act for joining the pact was signed [13, p. 25].

In the cinema art, it was precisely in the 1930s that an actor of Korean origin made a brilliant career in Chinese cinematography. His name is Kim Duk Rin, but he gained fame with his Chinese name Jin Yan. He was also known at the time as the Emperor of Cinema, and he was often the partner of the Chinese mythical actress Ruan Lingyu²¹ [14, p.17]. The screen couple was quite justifiably dubbed “Garbo and Valentino of the Asian/Chinese cinema”. Analysing the influence and the fame of the Korean actor, it would not be in the least exaggerated to say that he also became a symbol of Korean-ness (in a pre-Hallyu variation) in a transnational space inhabited by the cinema [15].

The Korean War was also an extremely important time in the historical, diplomatic and intercultural relations between Thailand and Korea: a kind of Rubicon for both countries. As UN Member State, Thailand became US ally and sent military forces to the South. And it was precisely then that an absolute hit was born in the musical and film culture of Thailand: a song written

to the Japanese politician Inazō Nitobe (1862- 1933), it is called *Bushido: The Soul of Japan* (1900) and was written in English so as to explain the essence of Japanese culture and moral tenets to the “ignorant West.”

20 The Decree was repealed as late as in 1961.

21 One of the best known early title with Ruang Lingyu and Kim Duk Rin is *Peach Blossom Weeps Tears of Blood* (1931) – dir. Bu Wancang. The plot is associated with the unhappy love, and the pressure is derived from the social difference between Ms.Lim - seduced by the young master landowner. Not all, but representative part of the films are preserved in the archives. Kim Duk Rin / Jin Yan (April 7, 1910–December 27, 1983) shoot actively until 1958. He was a star in Golden age of China cinema and post-war period. (Martonova, 2011: 67)

17 His story is narrated in the Thai film *Yamada: The Samurai of Ayothaya* (2010, directed by Nopporn Watin) – yet another film example presenting successfully and in a popular manner a synthesis of Japanese and Siamese cultures.

18 Located about 600 km south of Bangkok, in the Malayan Peninsula, one of the oldest Thai cities.

19 One is the work *Hagakure* (1716) by Yamamoto Tsunetomo, the other one is from the 20th century and belongs

by a Thai soldier and called Aridang, i.e., the Thai pronunciation and interpretation of Arirang. The song tells both about the nostalgia for the native Thailand and about the beauty of Korea – through the traumatic experience of the Thai soldier. This serves as the background for the main plot: the unexpected, difficult, painful and real love flaring between the Thai young man and a Korean girl.

This plot has been repeatedly screened both in films and in TV productions. As the Thai researcher Damrong Thandee explains: The song was genuinely popular from the 1960s through the 1970s as it was sung every corner of the kingdom. In addition, the story has been dramatized in TV movie series aired from time to time (the last version was on air in 1999) [16, p. 209]²².

The Thai song The Crying Voice of Korea from The Korean Girl²³ made in the 1970s also gained tremendous popularity [17]. The nostalgic visual memory of the relations between two young people in love unfolds against the harmonious and melodious backdrop of the vocal work, revealing also some emblematic aspects of traditional culture in Korea [18]. The central male part was entrusted to Jatuphon Phooaphirom – a rising hope of Thai cinema, who also had the potential of becoming a sex symbol. Sadly, the talented actor left this world too early after he was killed in an accident in 1981.

Making a leap in time, another Korean song that could be qualified more as a pop

song attained the exceptional popularity of the cited Aridang. This is the song I Think I (from I Think I Love You). [19] It has been adapted and translated many times into Thai, and it is sung by the biggest pop singers in the kingdom²⁴. In fact, the song is part of the soundtrack of the Korean TV series Full House (2004) – a romantic comedy in 16 episodes, a KBS2 production. The first variant was instrumental, performed on a guitar, the vocal part being added later. Some of the episodes in the series were filmed in Thailand and the series caused a real boom among TV audiences in Asia as one of the emblems of the Korean popular wave.

Several other important titles need to be highlighted among the remaining Korean hits in the audio-visual and pop-culture space of Thailand. The romantic comedy My Sassy Girl has been defined as a mega-blockbuster in East and Southeast Asia, crossing over even to America. The film of Kwak Jae-yong has its American and Bollywood remake, a Japanese TV adaptation in eleven episodes and a sequel in China!²⁵

The long list invariably contains a hit – the romantic drama in twenty episodes – Winter Sonata (2002), directed by Yoon Seok-Ho.

In addition to TV and film art, as well as pop music²⁶, the new Korean pop wave

22 *The Thai song Aridang* from the film bearing the same name, made in the late 1990s, can be heard and seen here: <http://www.youtube.com/watch?v=5T7XwIaryXs>.

It is interesting to note the syncretic and skilful combining of several melodic lines in the integrity of the vocal performance incorporating a military march, the Korean original and elements of the Thai royal anthem and separately of the national anthem.

Similarly, the emotional male vocal *a capella* performance of the Korean original of *Arirang* that flows elegantly into a girls' choir, again in the same film: <http://www.youtube.com/watch?v=e1T6lopHOHw>.

23 The excerpt is accessible, albeit with a poor quality, here: <http://www.youtube.com/watch?v=1KWnAzaakbc>

24 Full House OST - *I Think I Love You* – the Korean original: <http://www.youtube.com/watch?v=sVpzDb8CUYo> And interpretations:

- With enriched melody in Thai karaoke version performed by pop-star Katreeya "Kat" English: <http://www.youtube.com/watch?v=IaZPph8MicE>.

- In comparison, who illustrate the dissemination of Korean song and Korean TV drama in global Southeast Asian region, we can hear khmer version of „*I Think I*“, very popular in Cambodia, performed by another pop-music idol – the khmer singer *Pich Sophea*: <http://www.youtube.com/watch?v=RRuoz6uk2D0>.

25 The American remake by Yann Samuel with same title was made in 2008, with Elisha Cuthbert and Jesse Bradford.

The Bollywood version: *Ugly Aur Pagli* (2008/ *Ugly and Crazy*, dir. Sachin Khot).

The Japanese drama: *Ryokiteki na Kanojo*, 2008, TBS production.

The Chinese sequel *My Sassy Girl 2* (dir. Joe Ma), was released in 2010.

26 We shall not dwell in detail on the issue and list Korean singers and pop groups, because they are indeed

made a compelling appearance in another mass brand as well: video-games. In this way, the online game Ragnarok²⁷ turned into a social problem in Thailand, which triggered an extreme decision by the government affecting users below the age of 18 years, namely to ban access to the servers and to popular gamer sites after midnight²⁸ [20].

The theme of the presence of Korea and of its inherent culture in Thailand, and subsequently its travelling all over the world, is enormous. Nevertheless, it is possible to derive several conclusions based on film production as well.

Thais perceive and absorb willingly the Korean popular wave Hallyu, succeeding subsequently to catch creative impulses from the cultural phenomenon and to generate new intriguing artefacts. The harmonious combining of the two cultural areas (Korean/East Asian and Thai/East Asian) is a brilliant example of the links between local and national, being at the same time an attempt to elevate the complex in the supranatural structure. The subsequent stage is for it to spread in the region of the entire Asia and/or to conquer the global levels, which is indeed a prerequisite for original success. The key magic word here is beyond doubt “together”.

There are researchers who criticise

numerous and to a great extent they (e.g., Rain, Ukiss, Ajoo and others) have gained prominence and visibility, they are recognizable for numerous fans and followers in Asia and in Thailand in particular. The presence of Kim Chic – *Hallyu* in Thailand has many positive aspects: it provokes and at the same time diversifies Thai pop culture space, acting as an incentive for the emergence of new artists and artefacts.

27 Ragnarok is actually *manhwa* – Korean comics created by the artist Lee Myung-jin already in the second half of the 1990s. The rights of the comics were subsequently bought and adapted to the video-game that appeared on the market in August 2002. As the name of the comics/game suggests, the plot was borrowed from Scandinavian mythology and the Poetic Edda, and the battle of the Titans known as *Ragnarök*, i.e., *The Last Vision of the Gods*. It is extremely popular all over the world: from the Philippines to Brazil. The work has also appeared as animation series (Japanese-Korean coproduction) in 26 episodes based on the original source: Lee Myung-jin’s comics.

28 Incidentally, there is such a system in the Republic of Korea as well, which blocks the access of persons below the age of 16 years (!) to popular gamer sites and their servers after midnight.

such cultural phenomena, accusing them of secondary nature and of excessive transgression of American pop culture, which is commercially imitated by attributing to it yet another “exotic Asian attire.” We cannot agree fully. Even if the traditional elements and achievements of a certain culture (e.g., Korean) are not integrated with understanding and awareness, elements of the contemporary national culture are incorporated, and it bears traditional elements to a greater or lesser extent. The fact that this culture is traditional is a guarantee that it can generate products for the mass market and hence popular mass culture.

Conclusion

Cinema and television as mass media are a free area of contact between different spheres of the arts (after all, a film is a syncretic form of art), and of dialogue between cultures, artists and phenomena. Screen arts create visibility and bear cultural policies aimed at positive decentralisation of the cultural identity, i.e., they open culture to the outside world.

Coproduction models, as well as national productions linked to the notion of the Other, encourage cultural diversity and at the same time preserve the identity and the aspirations to present the unknown and alien, gaining an insight into it.

Korea and Japan are very important examples of the evolution of modern Asian cinema. Thailand is confidently following in their footsteps. The existence of kim chik in Thailand is much more than a crossroads of cultures and film industries because it stimulates pan-Asian producer synergism, the emergence of new authors, forms and styles, providing an opportunity for the appearance of low-budget and independent productions. The market in the context of the media and of audio-visual products

is like... a dragon that devours everything and constantly needs production to feed it. Bulgaria is a country that is virtually an almost unexplored niche in which it is possible and necessary to intensify the presence of films – in the cinemas and on

TV – both from Korea and Thailand, and from Asia. At present, only festivals and concrete initiatives succeed in demonstrating contemporary Eastern arts, but this is definitely insufficient and does not reach the broad audience of mass viewers.

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ЖАҢА СҰХБАТТАР, ЖАҢА ПАЙЫМДАУЛАР ЖӘНЕ ЖАҢА ӨНІМДЕР (КИНО АРТЕФАКТІЛЕРІНДЕГІ АЗИЯ МӘДЕНИ СЕРІКТЕСТІКТЕР)

Аңдатпа

Мақалада кинематография саласындағы Корея Республикасы, Жапония, Таиланд, Сингапур, Гонконг сияқты Азия елдеріндегі мәдени серіктестік талқыланады. Автор салыстырмалы талдауда Азия аймағындағы кино экран өнеріндегі тай киносы тілінің сәттілік жағдайын анықтайды, онда Гонконг кинофестивалінде өзіне назар аударған жоғары сапалы киноиндустриясы, одан кейін Корея Республикасы, Жапония және Сингапур, яғни қазіргі заманғы Азия кинематографиясының сөзсіз көшбасшылары мен күшті жақтары қарастырылады. Сонымен бірге, ынтымақтастықтың мәдени көкжиегі өздерінің фестивальдерінен және көрермендеге таныс аймақтардан бастап шекараны кесіп өтетін және трансұлттық экрандық байланыстарға әсер ететін факторларға дейін өзектендіріледі. Әдістеме бөлімінде Гонконгтың азиялық қорқынышты фильмдер трилогиясы Таиландтың Жапониямен кейіннен алмастырылған бірлестігі ретінде ашылады. Таиланд кинематография өндірісі тәсілдері өзінің ерекше және шынайы түрдегі Халлю деп аталатын атаумен жаңа корейлік толқын легін қалыптастырды. Мұнда алдын-ала әмбебап идеялар табысты түрде поп-мәдениеттің барлық деңгейлерінде белсендендіре тұтынылатын жас ұрпақтың кең аудиторияларына бағытталған.

Тірек сөздер: Азия кинотеатры, жаңа толқын, көрермен территориясы, мәдени шекаралар, ынтымақтастық, мәдени сәйкестілік.

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НОВЫЕ ДИАЛОГИ, НОВЫЕ ИНТЕРПРЕТАЦИИ И НОВЫЕ ПРОДУКЦИИ (АЗИАТСКОЕ КУЛЬТУРНОЕ ПАРТНЕРСТВО В АРТЕФАКТЕ КИНОТ)

Аннотация

В статье рассматривается культурное партнерство в Азиатских странах таких как Республика Корея, Япония, Тайланд, Сингапур, Гон Конг в области киноискусства. Автор в сравнительном анализе определяет сложившуюся ситуацию успеха тайского кино языка экранных искусств в Азиатском регионе, где высококачественная киноиндустрия привлекла внимание киноиндустрии Гонконга, за которым следуют Республика Корея, Япония и Сингапур, то есть бесспорные лидеры и силы современного азиатского кино. Также актуализируется культурологические горизонты сотрудничества, начиная с собственных фестивалей и знакомых зрительских территорий, пересекающие границы и достигающие факторы над транснациональными сферами экранной коммуникации.

В разделе методы раскрывается кооперация с участием Гонконга как азиатская трилогия ужасов, в которой Таиланд был заменен Японией. Приемы кинематографического производства Таиланда, который своеобразным и оригинальным образом сформулировал корейскую волну под новым названием Халлю. Там успешно достигаются универсальные идеи преднамеренно адресованных более широкой аудитории молодого поколения, где активно потребителяются поп-культура во всех ее уровнях.

Ключевые слова: Азиатское кино, новая волна, зрительские территории, культурные границы, кооперация, культурная самобытность.

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