

# Trauma Nationalism and Pop Culture: A Fantasy Analysis on Early Post-cold War Korea Films

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**Abstract**—This paper mainly analyzes Korea films in the early post-Cold war period (1991-2005), and selects 4 popular Korea movies as case studies, which are *Shiri* (1999), *Joint Security Area* (2000), *Taegukgi* (2004), *Welcome to Dongmakgol* (2005). Then it uses Bormann's fantasy analysis method to explore how these films handle symbols and assign meanings to stories and express Korea people's nationalism narratives. Fantasy analysis has theory roots from both communication and rhetorical criticism, and it involves three steps, which are fantasy theme, fantasy type and rhetorical vision analysis. Among which, fantasy theme is the basic unit of analysis. This study totally finds 10 fantasy themes and 3 fantasy types, and finally composes the rhetorical vision (Trauma nationalism) in Koreans movies. For conclusion, this paper argues that in the early post-Cold War period, Korea films avoid simplifying their 'friend or foe', blurring the enemies and state boundaries, and strengthening Korea ethnic group's connections. Through these plots, these films uncover the traumas of Koreans, the old collective memory of 'Cold War' blends into the trend of pop culture, and old Cold-War ideological confrontations have also been expressed through the narratives of nationalism and humanity.

**Index Terms**—Trauma nationalism, fantasy analysis, early post-cold war, Korea films.

## I. INTRODUCTION

Korea was ruled by Japan from 1910 until the closing days of World War II. In August 1945, the Soviet Union declared war on Japan and occupied Korea north of the 38th parallel. U.S. forces subsequently occupied the south and Japan surrendered.

During 25 June 1950 - 27 July 1953, The Korean War happened between South and North Korea, in which a United Nations force led by the United States fought for the South, and China fought for the North, which was also assisted by the Soviet Union.

When the fighting ended on 27 July 1953, the peninsula was divided into a Russian-backed north (The People's Democratic Republic) and the American-backed south (the Republic of Korea). Each claimed the right to the other half in an effort to unify both. And, no peace treaty has been signed, and the two Koreas are technically still at war. Periodic clashes have continued to the present.

However, in 1991, with the collapse of Soviet Union, The post-Cold War era entered into world history (Goldgeier & McFaul, 1992). This post-Cold War period has mostly been dominated by the rise of globalization (as well as seemingly

paradoxically, nationalism) enabled by the commercialization of the Internet and the growth of the mobile phone system. The Korean Pop culture- 'Korea Wave' has also generate influential effects in Asian areas, e.g., China, Taiwan, Hong Kong, etc. This paper mainly analyses Korea films from the early years of the post-Cold War, from 1991 to 2005. In this way, this paper attempts to find out how South Korean movies illustrate their nationalism discourse within these new backgrounds.

## II. NATIONALISM IN KOREA MOVIES

Nationalism refers to an ideology, a sentiment, a form of culture, or a social movement. Korean films, in general, have been strongly characterized with their forte that reflects the inner world of humans with plain, placid and composed descriptions, often layered with strong colors of nationalism or collective mentality. Many Korean movies based on nationalism have succeeded in the Korean movie market. It is a type of collectivism emphasizing the collective of a specific nation [1].

Korean films are able to provide the opportunity to think about what Korean nationalism is, through this process Koreans can establish their ideology and contribute the development of the nation [1]

In addition, South Korean, as mentioned by some scholars, are facing the threats to their authority from the North Korean communist alternative, and the inequalities of rapid economic development, the questionable legitimacy of their unelected military governments, so the successive South Korean regimes prefers to expand cultural policies to create a shared sense of national identity, the film is an efficient way [2]-[4].

Kim Young-don also mentioned that there are some negative effects of nationalism, such as extreme patriotism, imperialism, ethnocentrism and pure-blood nationalism. Especially pure-blood nationalism. It has been believed that Korea is an ethnically homogeneous society where nation and ethnic boundaries are undistinguished. The myths of the ethnic/national origins and the implication of pure blood reinforce the belief that Korea has been is and should be like one big family or kinship group which shares language, history, culture and life style [5]-[7].

However, a pride in one's culture and nation that becomes a sense of superiority leading to the neglect of people and cultures of other countries, is one of the worst social problems in Korea because it blocks the formation of a multi - ethnic society, which is an inevitable trend in the global era [5].

Moreover, the Koreans have a strong sense of defiant spirit and national awakening. In many of the Korean films, against the harsh Japanese oppression is a traditional flow and spirit

of nationalism and collective group consciousness [2]-[4].

So, the use of nationalism in films can be a very dangerous idea because it is not like love, or action ones, it has the ability to affect Korean sentiment and even potentially cause a disaster eventually. When movie directors make a movie connected with nationalism, they have to think about the effect it may have very carefully [1].

But, studies notice that movies connected to the relationship between South Korea and North Korea and depicted the situation of the Korean peninsula has an effective nationalism reflection, such as 'TaeGukGi' (2004), 'Silmido' (2004), 'Swiri' (1999) and 'Joint Security Area', they are all succeeded. But one example of a failed movie based on nationalism is 'Hanbando' (2006), which was connected to a criticism of Japan, and moreover, the point of view was very slanted [1], [8].

As the Korean peninsula is divided into two countries, and because of its geographical features has been attacked many times by Japan and China. As a result, many Koreans harbor feelings of hatred towards Japan and want to express their feelings, however, it is impossible to express their feelings directly, especially when South Korea wants to promote their worldwide influence of 'Korean wave' (Hallyu or Hanryu in Korean) [9]-[11].

### III. FOUR SELECTED MOVIES

This paper has selected four movies for analysis, *Shiri* (1999), *Joint Security Area* (2000), *Taegukgi* (2004) and *Welcome to Dongmakgol* (2005). These four movies were selected because of their high box office records in South Korea and they also have gained popularity within both domestic and foreign countries.

#### A. *Shiri*

*Shiri* is a 1999 South Korean action film, written and directed by Kang Je-gyu. The name refers to *Coreoleuciscus splendidus*, a fish found in Korean fresh-water streams. At one scene, this film has a monologue wherein it describes how the waters from both South and North Korea flow freely together, and how the fish can be found in either water without knowing which it belongs to. This ties into the film's ambitions to be the first major-release film to directly address the still-thorny issue of Korean reunification.

The movie essentially frames the South/North Korean divide against the eventual discovery by Seoul Special Agent Ryu that his girlfriend of a year, Hyun, is a disguised sleeper agent for a radical pro-unification faction in North Korea called the 8th Special Forces (Jagoe, 2013).

#### B. *Joint Security Area*

*Joint Security Area* is a 2000 South Korean mystery thriller film directed by Park Chan-wook. Two North Korean soldiers are killed in the DMZ at a North Korean border house, the Swiss Army Major Sophie E. Jean conducts an instigation on behalf of the Neutral Nations Supervisory Commission.

Over the course of the investigation, Sophie finds lack of consistency in the statements of the survivors, and in spite of being pressed by her superior, she interviews the involved four soldiers, South Koreans Sgt. Lee Soo-hyeok and private

Nam Sung-shik, and the North Korean Sgt. Oh Kyeong-pil, and finally discloses a tragic story of friendship caused by national separations.

#### C. *Taegukgi*

*Taegukgi* is a 2004 South Korean war film directed by Kang Je-gyu. It tells the story of two brothers who are forcibly drafted into the South Korean army at the outbreak of the Korean War.

In 1950, South Korea, shoe-shiner Jin-tae Lee and his 18-year-old old student brother, Jin-seok Lee, from a poor but happy family with their mother, Jin-tae's fiancé Young-shin Kim, and her young sisters. Jin-tae and his mother are tough workers, who sacrifice themselves to send Jin-seok to the university. When the war begins, the family escapes to a relative's house in the country, but along their journey, Jin-seok is forced to join the army to fight in the front, and Jin-tae enlists too to protect his young brother. The commander promises Jin-tae that if he gets a medal he would release his brother, and Jin-tae becomes the braver soldier in the company. Along the bloody war between brothers, the relationship of Jin-seok with his older brother deteriorates leading to a dramatic and tragic end. Jin-tae died in the battle, and his remains was found 50 years later.

#### D. *Welcome to Dongmakgol*

*Welcome to Dongmakgol* is a 2005 South Korean film. The story is set in Korea during the Korean War in 1950. Soldiers from both the North (Rhee Soo-hwa, Jang Young-hee, and Seo Taek-gi) and South (Pyo Hyun-chul and Moon Sang-sang), as well as an American pilot (Neil Smith), find themselves in a secluded village, its residents largely unaware of the outside world, including the Korean war.

In this village, tensions between the two groups of Korean soldiers gradually lessen, and protect the village from being bombed, but at the cost of the lives of the former enemies who had later become friends (the five Koreans soldiers).

## IV. METHODOLOGY

#### A. *Fantasy Analysis*

The fantasy analysis method of rhetorical criticism, created by Ernest G. Bormann (1982), is designed to provide insights into the shared worldview of groups. Fantasy is the creative and imaginative interpretation of events, and Fantasy theme is the basic unit of analysis [12].

A fantasy theme can be a word, phrase, or statement that interprets events in the past, envisions events in the future, or depicts current events that are removed in time and/or space from the actualities of the group. It tells a story about a group's experience that constitutes a constructed reality for the participants.

There are four types of fantasy themes, the setting themes depict where the action is taking place, character themes describe the actors or people in the drama, ascribe characteristics or qualities to them, and assign motives to them, action themes deal with the action of the drama, Sanction agent refers to how to justify or legitimate the symbols and information sources. This paper is inspired by

the above four fantasy themes and used them as analysis guidance.

### B. Analysis Process

Followed by Foss and Bormann's study framework, the fantasy theme analysis process mainly involves the following steps.

First: the critic codes the four movies, sentence by sentence, scene by scene, to identify fantasy settings, characters, action themes and sanctioning agent.

Second: generalize those recurred characters, plots and actions into fantasy theme, and check every scene of the movies, pay attention to any possible fantasy theme.

Third: converge same kinds of fantasy themes into fantasy types.

Fourth: construct the rhetorical version by analysing those fantasy types.

Fifth: define of the motivations behind the rhetorical visions.

As shown in above steps, it can be seen that fantasy analysis began with the careful definition of dramatizing messages. And fantasy analysis observers then found that some dramatizations caused a minor symbolic explosion in the form of a chain reaction (Thomas Sloane, 2001), so the analysis process of this paper could be described as Fig. 1:

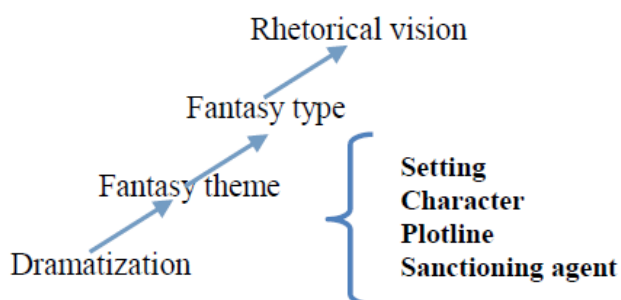


Fig. 1. 'Fantasy analysis' processes.

### C. The Analysis Sheet

In order to successfully code the four movies, the critic firstly generate a fantasy theme analysis sheet, involves what types of questions should be asked and which symbols should be emphasized in the analysing process, as shown in the following list:

**1. Setting theme:** Action places, the characteristics of the setting.

- 1) Where does it happen: city, county, government office;
- 2) If the setting has extra powers, e.g., War Memorial, Panmunjom, etc;
- 3) If the setting includes important props, e.g., historical documents, photos, reported data, etc.

**2. Character theme:** The personality and motivation of the character, e.g., Loyal or treacherous, Hero or villain.

- 1) If there are other related characters, e.g., Japanese, Chinese, American, and how they rationalize these outsiders;
- 2) Who are the heroes/villains? What are their characteristics?
- 3) Which actions are done by 'us' / 'outsiders' /

'friends' / 'enemies' .

**3. Action theme:** The plot line, and how they have been explained, e.g., by ideology.

- 1) What are the typical plots?
- 2) Which actions include assistants from the heroes, villains and other actors?
- 3) How the legitimized actor, neutral actors and enemies performed? Whose actions will be punished? Glorified? Or censored?
- 4) Which emotions are expressed in the action? Which is the dominant one? E.g., love, anger, hate, sympathy or accept fate.
- 5) How the story was recorded in history ? Do they have significant historical meanings?
- 6) How the plots express the National characteristics of ethnic group?

**4. Sanctioning agent:** How to justify or legitimate the symbols and information sources, e.g., ethnics, democracy, ancestors, reincarnation, or emergency crisis caused by war and divisions, etc.

- 1) If there are legalization statements, e.g., ethnics, democracy, justice, economy, interstate relationship, War and division, etc. and how the Koreans face such crisis.
- 2) If there are traditional virtues, moral standards or human natures, e.g., sincere, patriotism, loyalty, justice?
- 3) If there are slogans and social movements, e.g., 'All for reunification' !

## V. RESULTS

### A. Fantasy Theme

When the critic finishes coding the four movies scene by scene, 10 fantasy themes are generated, they are Panmunjom tensions, Anti-Communism, The superior demography system, The Military Demarcation Line, Romance love, Brotherhood, Family values, Ethnic cohabit community, Anti-civil War, The Military Demarcation Line and Long for unification. For better explanation, the author has listed some salient and significant examples from these four movies, for more details see table 1 to table 14.

#### 1) Fantasy theme 1: Romance Love

From these four movies, the critic finds that Romance love goes beyond countries and ideologies, as shown in the following two examples,

In the movie of Shiri, Bang-hee and Ryu, two agents from North and South Korea fall in love with each other, even their countries are still in conflicts.

In Welcome to Dongmakgol, the North Korea boy falls in love with a local girl. This girl has a pure heart and she has not been lured by outside temptations, and does not have any political bias. The North Korea boy's feeling indicates that he longs for a future peaceful life without war and conflicts.

#### 2) Fantasy theme 2: Brotherhood

Brotherhood is the second fantasy theme, as shown in following examples from Taegugi and Joint Security Area.

For the movie of Taegugi, the whole story is about the two

brothers (Jin-tae and Jin-seok), how they think about each other during the Korea War, and how they behave when confronting with communists. Ideology and separation might change their thoughts temporarily, but cannot replace brotherhood connections.

Another example is from Joint Security Area, those four soldiers, two from North Korea and two from South Korea, they met secretly in the border's guard house, ate chocolate, played games, had parties, etc. Laughs and music used to fill in this small room until a North Korea officer found them and the finally caused this tragedy.

TABLE I: ROMANCE LOVE IN SHIRI

Name	Shiri
Setting	Fish store
Character	Lee Bang-hee (has a double identity called Hyun) and Ryu.
Plotline	They are talking about Shiri, a kind of fish lives in Korea river, if one dies, its partner also dies.
Sanctioning agent	Shiri is a fish cannot be separated, just like the 'two Koreas'

TABLE II: ROMANCE LOVE IN WELCOME TO DONGMAKGOL

Name	Welcome To Dongmakgol
Setting	In the yard of the village.
Character	A girl and Seo Taek-gi (one North Korea young boy).
Plotline	The boy is watching the girl playing in the rain, he then falls in love with her.
Sanctioning agent	Pure love, no political labels.

TABLE III: BROTHERHOOD IN TAEGUKGI

Name	Taegukgi
Setting	A miserable village, after a fierce batter
Character	The two brothers (Jin-tae, Jin-seok), and a boy (their friend) who grew up with them together.
Plotline	The boy (their old friend) joined communist army by force, but Jin-tae wants to kill him, Jin-seok does not agree.
Sanctioning agent	The boy is our friend, our brother, and kill a war prisoner is what the communists will do, it is inhuman.

TABLE IV: BROTHERHOOD IN JOINT SECURITY AREA

Name	Joint Security Area
Setting	The 3rd checking point of Panmunjom
Character	Lee Soo-hyeok (South Korean soldier) ; Jeong Woo-jin and Oh Kyeong-pil (North Korean soldier).
Plotline	Oh Kyeong-pil helped Lee Soo-hyeok to eliminate the landmines, saved his life.
Sanctioning agent	Lee Soo-hyeok is just a crying kid, helping him will not jeopardize the country's unification. We are all brothers.

Fantasy theme 3: Family values

TABLE V: FAMILY VALUES IN TAEGUKGI

Name	Taegukgi
Setting	In the military hospital camps
Character	The younger brother Jin-seok and the investigating officers.
Plotline	The officers said his elder brother Jin-tae has joined the communist army.
Sanctioning agent	Jin-tae does not know what is communism, he just wants

agent	to protect his family, sends his brother to study in university. Family love has nothing to do with political ideology.
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Fantasy theme 4: Panmunjom Tensions

The third fantasy theme is Family values. Most Koreans are family-oriented, and will try to stay with family every time it's possible. Even there are temporal separations, family values, thoughts and love will never end.

It can be seen from one point of Taegukgi, The younger brother Jin-seok is talking about Jin-tae. For Jin-seok, he does not care what side his brother is standing with, Jin-tae's motivation is to protest their family, to give them a secure life.

Panmunjom, was a village located in North Hwanghae Province, just north of the de facto border between North and South Korea, where the 1953 Korean Armistice Agreement that paused the Korean War was signed. The building where the armistice was signed still stands, though it is north of the Military Demarcation Line, which runs through the middle of the Demilitarized Zone. As such, this setting can be seen as given extra power and it is considered one of the last vestiges of the Cold War.

In Panmunjom, tensions still exist, as shown in the following examples, this place is described as a 'Fire house', when dealing with incidents happened there, people have to be very cautious.

TABLE VI: PANMUNJOM TENSIONS IN JOINT SECURITY AREA (1)

Name	Joint Security Area
Setting	Panmunjom borderline area.
Character	The Western country tourists, North Korea soldiers.
Plotline	One tourist's hat was blown into to the North part (passed the border line), the South soldiers did not dare to pick it up.
Sanctioning agent	Crossing that line is crime, and can be sentenced to death.

TABLE VII: PANMUNJOM TENSIONS IN JOINT SECURITY AREA (2)

Name	Joint Security Area
Setting	In the Panmunjom office for UN workers.
Character	Two UN workers.
Plotline	They are talking about the Axe killing issue, two U.S. soldiers were killed in that accident, and caused fierce tensions between North and south Korea.
Sanctioning agent	Panmunjom looks peaceful, but actually it is a 'Fire house', so people who work here must stand absolutely neutral, and follow the law of UN.

Fantasy theme 5: Anti-Communism

Anti-communism can be found from all the four movies, especially in the movie of Shiri. This movie writes a scenario of making a Communist radical to mouthpiece every condemnation of South Korea's capitalistic culture and excesses. And the image of the communists is stereotyped.

But, different from previous nationalism movies, the condemnations in Shiri are undercut further because Park (the North agent)'s motivations are intended to induce audience pity for the forlorn, decrepit citizenry in the North. And Shiri exploits a political climate for entertainment value, and downplays its political meanings, which is likely why the film sounds so much success domestically and internationally.

TABLE VIII: ANTI-COMMUNISM IN SHIRI

Name	Shiri
Setting	In the control room of a soccer stadium.
Character	Park Mu-young (North Korean, sleeper agent) and Ryu Jong-won (South Korea agent).
Plotline	They are talking from telephone, Park says he like to have a war, because North Koreans are living a miserable life, the parents even eat their children because of poverty, it is not fair for the South Korea people to live a happily.
Sanctioning agent	The North Koreans' pains were all caused by one people agent (the North Korea president)

3) *Fantasy theme 6: Ethnic cohabit community*

The movie Welcome to Dongmakgol describes an ethnic community for all the Koreans, it seems like Paektusan, where Korean ancestors come from. And all the Korean people deserve a quiet life like their ancestors.

The village of Dongmakgol is pretty small and looks like a lost paradise, it locates in the deep valleys. This is a traditional Korean village, people seem come from ancient time. This is a community for Korean ethnic, no matter they are from the South or North, they all share the same language, culture and living styles.

As shown in the movie, the local villagers do not know there is a Korean civil war out there. They are asking which country they are fighting with, China or Japan? In their thoughts, Koreans should be together and go against other invaded nations.

TABLE IX: ETHNIC COHABIT COMMUNITY IN WELCOME TO DONGMAKGOL

Name	Welcome to Dongmakgol
Setting	In the remote village-Dongmakgol
Character	Several villagers, the North Korea and South Korea soldiers.
Plotline	The villagers do not know there is a war, is it againsting Chinese or Japanese?
Sanctioning agent	This is not a war between two countries, we are one country, and all are Koreans.

TABLE X: ANTI-CIVIL WAR IN TAEGUKGI

Name	Taegukgi
Setting	6.25-Battle field.
Character	One South Korea officer and several soldiers.
Plotline	They are arguing about the Civil war, the war is totally meaningless.
Sanctioning agent	Koreans are killing each other, it is not as same as the anti-Japanese one. Why ideology is so important for us?

1) *Fantasy theme 7: Anti-civil War*

These four movies show that Korean War is still an unrecoverable national pain, this country and its people have been troubled and divided by a long separation. In the movie of Shiri, Ryu compares Bang-hee with Hydra, a creature from Greek mythology. Hydra is a beautiful women but with various heads. Bang-hee is like Hydra, she does not know what to do and who she is. Should she must loyal to the North Korea Government? or covered by the identity of Hyun, and then marry Ryu, the man she loves the most.

These movies rethink the Civil war, a war that mainly

Koreans fight against Koreans. And they put up with the question: 'Is ideology really that important, to the extent that we fight toward each other?'

TABLE XI: ANTI-CIVIL WAR IN SHIRI

Name	Shiri
Setting	The hearing room.
Character	Ryu Jong-won.
Plotline	The government officer asks if Ryu knows that Bang-hee is a sleeper agent and also pregnant with his baby, and why she does not tell him about the pregnancy.
Sanctioning agent	Ryu says Bang-hee is like Hydra, the Greek beauty with 9 heads. As Korea is divided into two countries, Bang-hee has lost her identity, she does not know who she is.

2) *Fantasy theme 8: The Military Demarcation Line*

Similar to Panmunjom, The Military Demarcation Line (MDL) is also a symbol left by the Cold War. The DMZ runs near the 38th parallel, covering roughly 248 kilometers. It is the land border between North Korea and South Korea, and was established by the Armistice at the end of the Korean War in 1953.

American and South Korean soldiers patrol this line along the South Korean side while North Korean soldiers patrol along the North Korean side. The story of Joint Security area is happened within this area. This movie shows that there are still tensions in this area, such as: both sides will bury landmines, soldiers from the two sides are not allowed to talk to each other, and there are repeated military exercises in case of invasions from the other part.

The symbol of MDL also shows up in the movie of Taegukgi, the South Korea propagandized to it public, their government will not accept the 38th Military Demarcation Line, they want to drive the communists out, as shown in table 13.

TABLE XII: THE MILITARY DEMARCATIION LINE IN TAEGUKGI

Name	Taegukgi
Setting	On the street of Seoul, 1950s.
Character	Jin-tae and Jin-seok
Plotline	The two brothers are walking on the street, a propaganda car driving by, announcing anti-communism speeches, the brothers worried that the Civil War might come shortly.
Sanctioning agent	'We do not accept the 38th Military Demarcation Line, drive the Communism out!' —South Korea government.

3) *Fantasy theme 9: Long for unification*

These movies illustrate that unification is the future for the South and North Korean people. However the way to unification is always bumpy, as described in Joint Security Area, the four soldiers said that their friendship can open the gate to unification. While, when someone else suddenly broke into their room, and found they were meeting secretly, these four people were terrified and their friendship was challenged by this accident. Such stress finally caused Lee Soo-hyeok (South Korea) to shoot Jeong Woo-jin into death, who is one of his best friends.

The tragedy ends with Lee Soo-hyeok's suicide, he cannot

put up with the guilty to kill Jeong Woo-jin, and death is the only way to release him from sorrow and remorse. At last, the movie shows the audience a photo with all of the four soldiers in it. In this picture, they are still trustworthy friends. This photo also indicates that the country is divided, but the national feelings are always the same, and the Koreans are waiting for the day of reunification.

TABLE XIII: LONG FOR UNIFICATION IN JOINT SECURITY AREA

Name	Joint Security Area
Setting	North Korea watch house, near the border.
Character	Those four friends, two from North, two from South.
Plotline	Handshake, warm hugs, play games.
Sanctioning agent	They claim that they are opening the gate to unification.

4) Fantasy theme 10: The superior demography system

These movies, especially the movie of Shiri, reveal that South Korea has a superior demography system. In Shiri, several scenes describe the stereotyped socialists, for example the radical and terror training methods of secret agents in North Korea. These trained agents are like dehumanized cold killers, and chant the slogans ‘All for Unifications!’. They were then sent to the South to fulfil their reunion dreams and to kill their South counterparts, interrupt South people’s daily life, and bring the Korean Peninsula back to conflicts and chaotic wars.

In these settings, it indicates that the demography system is superior to the North one, as people in the North are still live in miseries.

TABLE XIV: THE SUPERIOR DEMOGRAPHY SYSTEM IN SHIRI

Name	Shiri
Setting	Dark night, in a forest, North Korea.
Character	The trained North Korea secret agents.
Plotlin	The agents are trained to kill important people in South Koreans, and it is in the name of State unity, Lee Bang-hee is their best secret agent.
Sanctioning agent	South Korea is a demographic country, and will fight with communists.

TABLE XV: THE FANTASY TYPES

Fantasy types	Involved Fantasy themes
Be of one ethnic	Romance love
	Brotherhood
	Family values
	Ethnic cohabit community
Ideology polarization	Panmunjom tensions
	Anti-Communism
	The superior demography system
State unity	Anti-civil War
	The Military Demarcation Line
	Long for unification

A. Fantasy Types

From the above 10 fantasy themes, the critic generates 3 fantasy types, they are ‘be of one ethnic’, ‘ideology polarization’ and ‘State unity’. As mentioned above, the

Koreans recognize themselves as one pure blood ethnic group, and share same culture and values, like one family. However, it has been interrupted by the territorial separation and ideology polarization between North and South Korea. It is possible that because of these divisions, long for state unity is a popular topic among these movies.

As shown in the above table, there are four fantasy themes, Romance Love, Brotherhood, Family values, Ethnic cohabit community generate into one fantasy type, which is Be of one ethnic. The Koreans are tied by bloodline, with consistent culture and all identify Korean Peninsula as their native homeland. All the Koreans are supposed to be of one ethnic.

The second fantasy type is Ideology polarization, which was generated by three fantasy themes, Panmunjom Tensions, Anti-Communism, and The superior demography system. Ideology polarization was one of the consequences of the Cold War, and now it has significantly influenced the social societies and cultures of both South and North Korea.

The third fantasy type is State unity, which was composed by Anti-civil War, The Military Demarcation Line and Long for unification. This is mainly a geographic division, it was also caused directly by the Korean war, and left wounds among Korean ethnics.

Among these three fantasy types, there is no doubt that ideology polarizes the ‘two Koreas’, however, ‘be of one ethnic’ and ‘State unity’ are trying to glue these two parts together. These movies advocating that the Koreans are of one pure blood, one big family, and cannot be separated both emotionally and geographically.

B. Rhetorical Vision

From above analysis, it can conclude that nationalism is a popular topic for the Koreans. However, they did not use it directly, but focus on issues of the two Koreas, instead of emphasizing on other part like Japan, China, the U.S, etc. This paper calls this nationalism phenomenon ‘Trauma Nationalism’, including cultural traumas, territorial traumas and ethnic traumas caused by the peninsula separations.

All these four movies marginalized the outside powers, e.g., the U.S. soldier in Welcome to Dongmakgol, who was described as a nice and funny guy, but was excluded from the ultimate village protection action, only those five Korean soldiers were included and sacrificed for the villagers, no matter they are from North or South part of this country, they stand together and protect their loved people.

Similar example can also be found in Taegukgi. The war is painful, the two brothers are innocent, but it gives the audient a feeling that all the Koreans are heroes. Instead, the roles of China and the U.S. is downplayed or stereotyped in this film, just very limited pictures can be seen from the screen. This is a war mainly within Koreans.

In Joint Security Area, it reflects the geographic separation of this country, even one guy’s shadow crossed the border line can be recognized as a dangerous behaviour, not to mention go to the other side to pick up a dropping hat.

The Shiri film is the one emphasized most heavily on ideology. In Shiri, Park, the North Korean agent, who wants to conduct a terroristic approach to ensure a unified Korea. ‘The Goal is to start a war, a revolution,’ Park proclaims at one point, blaming the clunky, politics-driven approach for

failing North Korean citizens who are 'starving in the streets' while drunk teenagers in Seoul are eating 'cheeseburgers and Coke.' All Park wants is an end to conflict, and the best way to do so, he believes, is to blow up everything.

Shiri also released the fractured identity of Koreans: that is a division between North and South, between democracy and communism, between love and duty, between man and woman, between fish and... other fish (Jago, 2013).

For the above analysis, it is not difficult to find that nationalism is an attractive topic for Koreans, but the producers would like to uncover the traumas of Koreans -- including territorial traumas, ethnic traumas and cultural trauma -- instead of criticizing or directly confronting with other involving powers.

## VI. DISCUSSION

There is no doubt that nationalism is a traditional and normal theme for Korean movies in South Korea to attract people into cinema. As claimed by Kim Young-don (2009), until the two Koreas unite some day, movies based on nationalism will be made continuously.

As the Korean ethnic nationalism is based on the sense of a shared bloodline and ancestry, belief in a racially distinct and ethnically homogeneous nation is widely shared on both sides of the Korean peninsula, so the government needs it to promote unification and cohesion of the Korean ethnic.

Moreover, South Korea also needs the markets in Asian countries, and improves the international influence of 'Korean wave' (Hallyu or Hanryu in Korean). Especially recently, with an increasing amount of Korean popular cultural content including television dramas, movies, pop songs and their associated celebrities -- has gained immense popularity in Asia. All Korean things -- from food and music to eyebrow-- shaping and shoe styles -- are the rage across Asia, where pop culture has long been dominated by Tokyo and Hollywood' (Visser, 2002). According to Hollywood Reporter, 'Korea has transformed itself from an embattled cinematic backwater into the hottest film market in Asia' (Segers, 2000; Shim, 2006).

With such achievement and its Global 'Korea Wave' ambitions, in the age of early post-Cold War, these films attempt to avoid the potential conflicts with countries like China and Japan. Their controversial and sensitive issues might be shown in a more blurring expression. On one hand, they tend to downplay the evil faces of enemies, attempt to

blur the boundary of 'friends and foes'. On the other hand, they might try to explore the humanity nature of common people, e.g., love, brotherhood, friendships, and the desires for reunion. Based on above analysis, this paper might venture to argue that such moderate nationalism expressions not only can protect its global pop-culture project, but also can provide remedies for Korean people's national traumas.

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