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Cold War Cosmopolitanism: The Asia Foundation and 1950s  
Korean Cinema

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# Cold War Cosmopolitanism: The Asia Foundation and 1950s Korean Cinema

South Korean films first became visible on the world stage in the late 1950s when they began to be exhibited and win prizes at international film festivals. Yi Pyŏngil's *Ch'ungmu* (1956) and Han Hyŏngmo's *Ch'ungmu* (1958) were among Korea's earliest award-winning films. These two films exemplify a postcolonial and postwar discourse I am calling "Cold War cosmopolitanism." The cultivation of this cosmopolitan ethos among cultural producers was a major objective for Americans waging the cultural Cold War in Asia, and the Asia Foundation was Washington's primary instrument for doing so. This article traces the history of the Asia Foundation from its inception in the National Security Council in the late 1940s through its activities in Korea in the 1950s and early 1960s. It pays particular attention to the foundation's support for Korean participation in the Asian Film Festival. It offers a close textual and historical reading of Yi's and Han's films as a means of exploring how Korean cultural producers, acting as Cold War entrepreneurs, took advantage of the Asia Foundation's resources in ways that furthered their own aesthetic, economic, and political interests.

Keywords:

## INTRODUCTION

Comparative American Studies, American Quarterly, Cinema Journal.

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10.1215/21581665-4226460

fi      õ      The Wedding Day  
(1 ♡ ),

1      õ      Because I Love You (1 - ),

1      The Wedding Day

yangban fi      Because I Love You

fi

fi

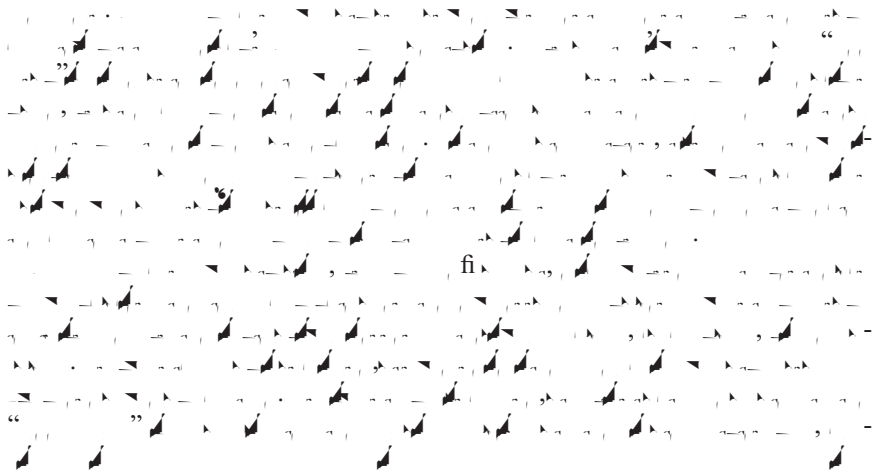
“ ”

fi

fi

fi

/ 2      ( )-22 .2(0.





fi

Because I Love You, fi

12

fi

This image shows a page of musical notation for the song "Because I Love You". It features a piano accompaniment staff and a vocal line. The piano part includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The vocal line is written in a soprano clef. The lyrics "Because I Love You," are placed between the two staves. The score includes various musical notations such as notes, rests, and dynamic markings like "fi" (fortissimo) and "12" (likely a measure number or rehearsal mark). The page is numbered "12" at the bottom.

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... .. " 55



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fi fi

fi.

“ ”

fi

“ ”

fi fi

fi fi

1 “ ”

“ ”

fi

han'gūl





1. The first part of the text discusses the importance of maintaining accurate records in a business setting. It emphasizes that proper record-keeping is essential for legal compliance and financial transparency. The text mentions that businesses should implement robust systems to track transactions and ensure that all data is securely stored and easily accessible.

2. The second part of the text focuses on the role of technology in modern business operations. It highlights how digital tools and software solutions can streamline processes, reduce errors, and improve overall efficiency. The text suggests that businesses should invest in reliable technology to stay competitive in a rapidly evolving market.

3. The third part of the text addresses the challenges of data security and privacy. It notes that as businesses collect and store more data, the risk of cyberattacks and data breaches increases. The text advises businesses to adopt strong security protocols, such as encryption and regular security audits, to protect sensitive information and maintain customer trust.

4. The final part of the text discusses the importance of regular data backups and disaster recovery plans. It explains that having up-to-date backups and a clear recovery strategy can help businesses minimize downtime and recover from unexpected incidents. The text concludes by stating that a proactive approach to data management is crucial for long-term business success.



( ) ( )  
 ( )  
 fi  
 fi  
 The Wedding Day  
 fi  
 0  
 The Wedding Day  
 fi  
 1 2, 0 1  
 “ ”  
 fi  
 1 0 fi, Spring  
 in the Korean Peninsula (1 1)  
 (1 -1 )  
 fi  
 1  
 The Wedding Day  
 1 2  
 0  
 fi  
 1  
 fi  
 fi  
 “ ”  
 ”  
 0  
 1  
 fi 1  
 2 fi fi  
 Literature  
 and the Arts,

fi ... Far East Film News ( ... ) , New Leader ( ... ) , Commentary ( ... ) .

fi ... “ ... ”

fi ... “ ... ”

fi ... fi ... fi ...

fi ... Boxes of Death (1 ... ) , \$ 000

1 ... 1.2.00. ( ... ) ... 0 %

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 tano  
 ).  
 Rashomon (1 0)  
 , The Wedding Day  
 Japan Times, “  
 ”  
 The Wedding Day:  
 mise-  
 en-scène  
 “  
 ”  
 , Spring in the Korean Peninsula,  
 The Wed-  
 ding Day,  
 The Wedding Day.  
 ”

fi

“ ”

fi fi

“ ”

The Wedding Day

fi

“fi ”

fi

The Wedding Day

“ ”

fi

100

### HAN HYŎNGMO'S BECAUSE I LOVE YOU

Because I Love You

The Wedding Day, Because I Love You

fi

fi

The Wedding Day. fi

fi

ö ö ö fi

fi , (-) 0 2 0 .. (-) (-) 111-2 -2

fi , Madame Freedom (1 6 ) ,

fi

fi

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ö

fi

fi

fi

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fi

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1

fi

1 6

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101

1

fi

fi

The Money (1 - )

fi

“

”102

Hyperbolae of Youth

Because I Love You

Handwritten musical notation on a staff with various symbols including 'fi', 'ö', and '10'.

(1.1. (j) 1 1 1)-2



... act of  
... fi



fi

Because I Love You

1 Love with an Alien

fi

and the Independence Movement (1919-1945).<sup>11</sup> fi Syngman Rhee

2

“ ” 120 0

Because I Love You

“ ” “ ”

2

“ ”

fi

“ ”

fi  
“ ”  
2 fi  
fi  
1  
16  
( ö )

fi  
 “ ”12  
 1  
 1% 0 1% 1.1° fi  
 ( fi 2  
 fi  
 )  
 fi 2  
 fi fi  
 “ fi  
 ,000  
 13611

fi The Wedding Day  
Because I Love You

10. ... “ ... ”
11. ... “ ... ” ... 1 ,
12. ...
1. ... ( ... ), “ ... ” ... 2 , 1 1, ... 1\_00 0. //
1. ... /1 United States-Vietnam Relations, 1945–1967, 22
2. ... /2 Foreign Relations of the United States FRUS , 1949, Vol. VII, The Far East and Australasia, Part 2, 121 , 1220.
1. ... / FRUS, 1951, Vol. VI, Asia and the Pacific, Part 1, ...
1. ... /1 United States–Vietnam Relations, 1945–1967, 2 – 0.
1. ... /1, 2 .
1. ... “ ... fi ... ”
- 2\_001 ... “ ... ” ... 001 .
1. ... “ ... ”
- 2 , 1 1, ... .1\_00 0.
1. ...
1. ... The Asia Foundation, 1.
20. ... The Mighty Wurlitzer, 2 .
21. ... “ ... ” ... 1 , 1 1,
- 1\_00 .
22. ... “ ... -1 ” ... 2 , 1 ,
- 2\_00 ... “ ... ”
2. ... OSS, 1 1 ... Cold War Anthropology, 16 – .
2. ... “ ... ” Program Bulletin
- (1 ) ... 1 , 2, ... Cold War, Orientalism, 16 0.
2. ...
1. ... 1, 1,
1. ... “ ... ” ... , 201 , //
1. ... / “ ... -1 ” ... 2 , 1 ,
- 2\_00 .
2. ... “ ... 1 ” ... 1,
1. ... “ ... ” ... 1 , 1 ,
1. ...
2. ... “ ... 1122

2. ... “ ... ” “ ... ” -  
21, 1 1, fi . 1\_0021.

“ ... ”  
“ ... ” 1% , . 0022.

“ ... ” 1 , . 2\_002 .  
“ ... ” 1% , . 001 .

“ ... ” 1 ,  
fi

fi

“ ... ” 1  
2\_000

\$ , The CIA and the Cult of Intelligence, 1 2.

\$ , The Mighty Wurlitzer, 2 1.

“ ... ”  
“ ... ” 1% , . 0022.

“ ... ” 1 , 1% 2, , 1, fi , 0(-2

11, 1 ... “ ... -1 ... & ... -1 ... -1 ...

(1 11-200 ),” The Forum: Newsletter of the Federation of American Women’s Clubs Overseas Inc (200 -200 ) 2, “

Partner for Change, 1 , 2- ... 0.

- 1. “ ... -1 2/ ...
- 2. “ ... 20, 1 ... -1 / - ... 1, ... 1 - / , ... Partner for Change, 1 - 1.

“ ... ” ... “ ... ” ... “ ... ” ... 10, 1, ...

- 0. “ ... 1 - / , ...
- 1. “ ... ”
- 2. “ ... 1 ... ”
- “ ... 1 / , ...
- “ ... ”
- “ ... 1 / , ...
- “ ... ”
- “ ... 2 & ... 1 % - ... ”
- 1 ... ( ... )-1 -1 ... 1, 1 ... 12, ...
- 1, ... “ ... 1 ... ” ... 1, 1 ... ( ... )-1 -1 ... 2/1 ... 1 / , ...
- “ ... ”

0. “ ... 1 ... 1 / , ...

1. “ ... ”

Tonga ilbo, ... // ... & ... 0 0020 20 001& ... -1& ... -1& ... 0 & ... -00020& ... & ... 2 & ... -00020 “ ... ö ü ’ ... ”

Tonga ilbo, ... 1 % , ... // , ... / ... -1 % 020 0020/20 00 & , ...

“...”  
Kyõnghyang sinmun, 12, 1 //  
021200 2, 20/001& 2 & 00020 “  
... Tonga ilbo, 2,  
1 // 022 0020 10 06  
-02-2 & fi 00020& &  
-112 2& 00010.

2. “...”  
1 % 0  
% 0,  
“...”),”  
1, 1%  
-2, 0,  
“...”, 1,  
-2, 0,  
“...”,  
“...”, 1, 1.21 1 0



1, & - 0 - ,  
ö

101. 오, “ 오 ” fi, Chosŏn ilbo, 1, // /.

102. , Han Hyung-mo, 21, “ 오 ” Chosŏn ilbo, 1, // /.

10. 오, Because I Love You / Love for You, 1, fi

10. 1.

10. 0.

10. 1 /, 1 /,

10. Because I Love You, 2.

10. 2.

10. “ fi, Love For You,”

Ta kung pao 大公, 1,

110. , Because I Love You,

111. 1 Love for You,

112. , Because I Love You, 2.

11. “ ’ ö ü ”, Sŏul sinmun,

11. Because I Love You, // / /

11. Because I Love You, // / / /

11. “ ”

11. Because I Love You, // / / /

11. , A Life in Film, 102- ö “ ü

11. , Kukche yŏnghwa, 1, ö

11. , A Life in Film 102- ö

11. fi, Han ’guk ilbo, ,

11. , The Changing Face of Korean Cinema, 100,

120. “ ”, 10 - () / 1. 1 0, - 2. ( )- 22 .1 , 10

12. ... „...“ ... ö ... ö ...

12. ... „...“ ... ü ...

fi ... -1 0, ... 11, 1 ...

fi ... „...“ ... 21, 1 ...

... -1 ... „...“ ... 1 ...

... „...“ ... 1, 1 ...

(...), ... 1 % ... 02, ... -1, ... „...“ ...

U.S.-Japan Relations,

101-

200

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Han'guk yŏnghwa kamdok sajŏn

fi

200

Boxes of Death

Inter-Asia Cultural Studies

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“My Car

Journal of Asian Studies

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“Ch'ŏngnyŏn, P'ungun ŭ”

“ ” *Journal of Japanese and Korean Cinema*, 2 (201 )  
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“ ”  
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 ,

“ ” *Cosmopolitanism*