

***Korea pod napięciem. Autorzy kina koreańskiego – streszczenie***

***Korea Under Tension. Korean Film Authors – summary***

Thesis dedicated to the South Korean film industry and the work of five directors – Bong Joon-ho, Hong Sang-soo, Park Chan-wook, Lee Chang-dong, and Kim Ki-duk. It discusses the conditions and transformations of the Korean cinematography in three dimensions – institutional, economic and artistic, from the moment of the emergence of cinema up to the present. It presents the current state of global film research on the South Korean cinema, and is also a guide to this cinematography. *Korea Under Tension. Korean Film Authors* (org. *Korea pod napięciem. Autorzy kina koreańskiego*) is an attempt to capture the 'tension' related to the social ferment, the division of the country, the topics raised in cinema and the distinctive film language used by Korean authors. It shows the transformation of the South Korean film industry in historical terms and often touches on issues in the field of politics, culture and customs.

In this monograph, it was assumed that cinema is at the same time art, entertainment, business and a mirror reflecting current moods and social problems. The thesis was created in the spirit of the *production studies*, which means that it places the directors' work into the institutional and economic conditions of the film industry and points to important, inseparable connections between all stages of the filmmaking process – development, script, preproduction, production, postproduction and distribution. While among Anglo-Saxon researchers, *production studies* have a long tradition, in the field of the Polish film studies it is a fledgling methodology. In this regard, as well as due to the subject, *Korea Under Tension. Korean Film Authors* can be considered, in a certain sense, a trailblazing publication.

The first chapter is based on the analysis of political and socio-economic changes in South Korea, data on film production and distribution, and the works of selected artists who are the most prominent representatives of the Korean cinema. Transformations in the Korean cinematography are investigated with a comprehensive approach, presenting cinema in specific realities over the decades – the Japanese occupation, the Korean War, the period of three dictatorships and the democratization of the country which took place at the end of the 20th century.

Exhaustive sources were adopted in the first chapter, such as statistical data (e.g. box office performance, budgets, market share) and publications by two Korean institutions – the Korean Film Council (KOFIC) and the Korean Film Archive. English-language studies should also be mentioned (*New Korean Cinema, Seoul Searching. Culture and Identity in Contemporary Korean Cinema* etc.). Articles by such researchers as Darcy Paquet and Brian Yecies, who have been putting great effort into popularizing Korean cinema for years, were another important source of knowledge.

Publications about the history, politics, culture and customs of South Korea, i.e. books by Marcin Jacoby, Wioletta Małota, Roman Husarski and Euny Hong, deserve special attention. The observations of their authors have become a valuable cultural context for the analysis.

The following five chapters, dedicated to contemporary Korean directors – Bong Joon-ho, Hong Sang-soo, Park Chan-wook, Lee Chang-dong, and Kim Ki-duk, are focused on the authors' filmography in the first place. Each chapter contains analysis of the films – carried out with the use of film studies tools, and often provides reinterpretation of the works by embedding them in a socio-cultural and production context. Moreover, these sections contain a lot of information about other activities of the directors, who also make short films and TV series, are film producers and even take part in pro-social projects. The authors were portrayed in relation to the film industry background – both in the national and transnational dimension.

The source materials applied in the abovementioned chapters, apart from movies, were English-language monographs, interviews, press conferences and Q&A meetings organized with directors as part of film festivals. Articles, reviews and special supplements included on DVD releases of each production (e.g. making of, conversations with members of the film crew – cinematographers, editors or production designers) were adopted as well. An additional point of reference is the reception – on the one hand, the reception of the films in Korea and abroad, and on the other – the box office results and festival successes.