

## BIBLIOGRAPHY

- Adi, Ida Rochani. (2008). *Mitos Dibalik Film Laga Amerika*. Yogyakarta: Gadjah Mada University Press.
- Adi, Ida Rochani. (2016). *Fiksi Populer: Teori dan Metode Kajian*. Yogyakarta: Pustaka Pelajar.
- Al Junaibi, Badreya. (2016). *Home Movies, the American Family in Contemporary Hollywood Cinema*. *Horizons in Humanities and Social Science*. 1(2), 97-99.
- Alford, C Fred. (1999). *Think No Evil: Korean Values in the Age of Globalization*. New York: Cornell University Press.
- Armstrong, Charles K. (2007). *Korean Society Civil Society, Democracy and the State*. 2<sup>nd</sup> Ed. New York: Routledge Taylor and Francis Group.
- Barros, Gustavo. (2010). Herbert A. Simon and the Concept of Rationality: Boundaries and Procedures. *Brazilian Journal of Political Economy*, 30(3), 455-472.
- Barsam, Richard and Monahan, Dave. (2010). *Looking at Movies: an Introduction to Film*. 3<sup>rd</sup> ed. New York: W.W. Norton & Co.
- Batchlor, Bob. (2009). *American Pop: 1990 – Present. American Pop: Popular Culture Decade by Decade .Vol. 4*. Indiana: Greenwood Press, Indiana University.
- Bahrudin, Muhammad and Dhika Yuan Yurisma. (2017). Films Based on Adaptation, Sequel, Prequel, and Remake: Between Creativity and Market Dominance. *Proceeding of The 3<sup>rd</sup> International Indonesian Forum for Asian Studies, UGM and UII*, 3, 939 - 948.
- Baron, Jaime. (2012). The Experimental Film Remake and the Digital Archive Effect: A Movie by Jen Proctor and Man with a Movie Camera. *The Global Remake. Framework* 53(2), 467–490.
- Banerjee, I., (2002). The Locals Strike Back? Media Globalization and Localization in the New Asian Television Landscape. *Gazette: The International Journal for Communication Studies*, 64 (6), 517–535.

- Baujard, Antoinette. (2010). Collective Interest vs. Individual Interest In Bentham's Felicific Calculus. Questioning Welfarism And Fairness. *European Journal of the History of Economic Thought*. 1–30. DOI: 10.1080/09672567.2010.483067.
- Bentley, Nick. Et .al. (2018). *Youth Subcultures in Fiction, Film and Other Media Teenage Dreams*. London: Palgrave Macmillan .
- Blume, Lawrence E. and David Easley. (2007). *Rationality*. London: Palgrave Macmillan.
- Bishop, Sue. (2007). *Develop Your Assertiveness (Creating Success)2<sup>nd</sup> Edition*. Philadelphia: Kogan Page.
- Bortoli, Mario De and Jesus Maroto. (2001). Colors Across Cultures: Translating Colors in Interactive Marketing Communications. *The Proceedings of European Languages and the Implementation of Communication and Information Technologies*. pp. 3 – 27.
- Briley D. (2009). Looking Forward, Looking Back: Cultural Differences and Similarities in Time Orientation. In Wyer R., et.al (Eds). *Understanding Culture: Theory, Research and Application*. New York: Psychology Press. pp. 311–324.
- Burns, Caroline Josephine and Romie Frederick Littrell. (2013). Measuring Mainstream US Cultural Values. *Journal of Business Ethics*, 1-21. DOI 10.1007/s10551-012-1515-z.
- Cha, Sung Taik. (2006). *How U.S. Audiences View Korean Films: A Case Study of Oldboy*. A Thesis. School of Mass Communications College of Arts and Sciences University of South Florida.
- Chang, Bok-Myung. (2010). Cultural identity in Korean English. *Pan-Pacific Association of Applied Linguistics*. 14(1), 131-145.
- Cawelty, John G. (1974). *Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture*. Chicago: The University Chicago press.
- Cook. David A. (2016). *History of Narrative Film*. 5<sup>th</sup> ed. New York: W.W. Norton & Company. Inc.

- Cho, Sookja. (2016). Gender Equality and the Practice of Virtue in the Samguk sagi (History of the Three Kingdoms) in Comparison with the Lienü zhuan (Biographies of Virtuous Women). *Studies on Asia Series V*, 1(1), 17-49
- Choi, Jinhee. (2013). *The South Korean Film Renaissance; Local Hit makers, Global Provocateurs*. Wesleyan: Wesleyan University Press.
- Cosmin, Toth. (2014). Rationality and Irrationality in Understanding Human Behavior. An Evaluation of the Methodological Consequences of Conceptualizing Irrationality. *Journal of Comparative Research in Anthropology and Sociology*. 4(1), 85 – 104.
- Crompton, Samuel Willard. (2008). *The Family Values Movement: Promoting Faith through Action*. New York. Chelsea House Publisher.
- Crothers, Lane. (2013). *Globalization and American Popular Culture*. 3<sup>rd</sup> ed. New York: Rowman and Littlefield Publishers, Inc.
- Crawford, Chelsey. (2016). Familiar Otherness: On the Contemporary Cross-Cultural Remake. In Amanda Ann Klein and R. Barton Palmer (Eds), *Cycles, Sequels, Spinoffs, Remakes, and Reboots: Multiplicities in Film & Television*. Austin: University of Texas Press.
- Chie, Ming Lam .(2014)..*Confucian Rationalism*. Educational Philosophy and Theory. Vol. 46, No. 13. pp. 1450–1461. DOI: 10.1080/00131857.2014.965653.
- Choi, Yong-jin., et al. (1994). *Hanguk Yeonghwa Jeongchaekkeui Heureumgwa Saeroun Jeonmang* [Changes and Prospects in the Korean Film Policies]. Seoul: Jibmundang,
- Cuelenaere, Eduard., et.al. (2019). Remaking Identities and Stereotypes: How Film Remakes Transform and Reinforce Nationality, Disability, and Gender. *European Journal of Cultural Studies*. 22(5-6), 613-629. DOI: 10.1177/1367549418821850.
- Curti, Merle. 1964. *The Growth of American Thought*, Third Edition. New York: Harper and Row Publisher.
- De Laguna, Grace. (1949). Culture and Rationality. *American Anthropologist*. Vol.51. No.3. pp. 379 – 391.

- Denzin N. and Lincoln Y. (Eds.) (2000). *Handbook of Qualitative Research*. London: Sage Publication Inc.
- Dudrah, Rajinder Kumar. (2006). *Bollywood: Sociology Goes to the Movies*. New York: SAGE.
- Durkheim, Emile. (2010). *Sociology and Philosophy. Paris: Presses Universitaire De France. 1951*. New York: Routledge.
- Elamadurthi, Ranjit Kumar. (2012). Universal Human Values. *International Journal of Multidisciplinary Educational*. 1(3), 248 – 251.
- Elsaesser, Thomas. (2005). *European Cinema: Face to Face with Hollywood*, Amsterdam: Amsterdam University Press.
- Emerson, Ralph Waldo. (2008). *Emerson's Political Writings*. Edited by Kenneth Sacks. Cambridge: Cambridge University Press, 2008.
- Emerson, Ralph Waldo. (2005). *Essays*. Edited by Edna H.L. Turpin. Release Date: September 4, 2005.
- Equality and Human Right Commission. (2015). *Freedom of Expression*. Legal Framework Revised Final. Vol.1.1.
- Flyn, Emily. (2018). Discovering Audience Motivation Behind Movie Theatre Attendance. *Elon Journal of Undergraduate Research in Communications*, 9(2), 94-103.
- Flueckiger, Barbra. (2009). Lifestyle, Aesthetics and Narratives. *Luxury Domain Advertising*. 2(2), 195 - 212. [DOI.org/10.3828/pnm.2009.6](https://doi.org/10.3828/pnm.2009.6).
- Fowler, Alastair (1982): *Kinds of Literature*. Oxford: Oxford University Press.
- Forrest, J., & Koos, L. R. (2002). Reviewing Remakes: An Introduction. In J. A. Forrest & L. R. Koos (Eds.), *Dead Ringers : The Remake in Theory and Practice*. Albany: State University of New York Press.
- Fu, Xinri. Xiauyue Yao. (2010). How do Movie Producers identify the Genre Shifting Trend?. *A Thesis*. Economics and Management of Entertainment and Arts Industries. Jonkping: Jonkoping University.
- Fu, W. Wayne. (2013). *National Audience Tastes in Hollywood Film Genres*:

Cultural Distance and Linguistic Affinity. *Communication Research*. 4(6), 6.  
DOI: 10.1177/0093650212442085

Gans, Herbert J. (1974). *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. New York: Basic Books, Inc.

Gao, Zhihong. 'Serving a stir-fry of market, culture and politics – on globalisation and film policy in Greater China', *Policy Studies*, vol. 30, no. 4, pp. 423–438. doi.org/10.1080/01442870902899889 .2009,

Garner, Eric. (2012). *Assertiveness: Re-claim Your Assertive Birthright*. Eric Garner & Ventus Publishing Aps.

Gateward, Frances. (2008). *Seoul Searching Culture and Identity in Contemporary Korean Cinema*. New York: State University of New York Press. 2008.

Gholamzadeh, Hamid Reza. *American Cinema in Light of Freedom of Expression, Censorship and the US Constitution*. A Dissertation. North American Studies Faculty of World Studies University of Tehran. 2013.

Giannetti, Louis. (1999). *Understanding Movies (8th ed.)*. NJ: PrenticeHal

Giddens, Anthony. (2002). *Runaway World. How Globalization is Reshaping our Lives*, London: Routledge.

Glitre, Katharina. *Hollywood Romantic Comedy States of the Union, 1934 – 65*. Manchester University Press. 2006.

Goulden, J.C. (1976). *The Best Years: 1945-1960*. New York: Atheneum Books.

Gant. Mike Chopra. (2006). *Hollywood Genres and Postwar America: Masculinity, Family and Nation in Popular Movies and Film Noir*. London, New York: I. B. Tauris Publishers.

Grant, Barry Keith. (2003). *Film Genre Reader III*. Texas: University of Texas Press. Austin.

Grnstad, Asbjrn. *Screening the Unwatchable: Spaces of Negation in Post-Millennial Art Cinema*. Palgrave MacMillan. 2011.

Haggard, Stephan. Jong-Sung You. *Freedom of Expression in South Korea*. *Journal of Contemporary Asia*. pp. 1 – 38. 2015.  
DOI: 10.1080/00472336.2014.947310

- Haselstein, Ulla. Berndt Ostendorf . Peter Schneck. *Popular Culture: Introduction*. American Studies, Vol. 46, No. 3, Popular Culture. pp. 331-338. 2001.
- Hendricks, Thomas S. *Reason and Rationalization: a Theory of Modern Play*. American Journal of Play. vol. 8. No. 3. pp.287 – 324. 2016.
- Herbert, Daniel. (2008). *Transnational Film Remakes: Time, Space and Identity*. A Dissertation. Cinema and Television (Critical Studies) Faculty of Graduate School University of Southern California.
- Hildenbrand, Johanna Gondar and Josaida de Oliveira Gondar (2019). Obsession With Memory: Cinematic Remakes and Consumption to Aesthetic Violence. *US-China Education Review*. 9(2), 41-46. DOI: 10.17265/2161-6248/2019.02.001
- Hoobler, Dorothy. Thomas Hoobler. (2009). *World Religion: Confucianism 3<sup>rd</sup> Edition*. New York: Chelsea House Publication.
- Hollows, Joanne and Mark Jancovich. (1995). *Approaches to Popular Film*. New York: Manchester University Press.
- Hudson, J., & Lowe, S. (2004). *Understanding the policy process: Analyzing Welfare policy and practice*. Bristol, UK: Polity Press.
- Hu, Shaohua. (2007). *Confucianism and Contemporary Chinese Politics*. Politics & Policy. Volume 35, No. 1. 136-153. [doi.org/10.1111/j.1747-1346.2007.00051.x](https://doi.org/10.1111/j.1747-1346.2007.00051.x). 2007.
- Ibbi, Andrew Ali. (2013). Hollywood, *the American Image And The Global Film Industry*. *CINEJ Cinema Journal*. Vol 3. 94 – 106. DOI 10.5195/cinej.2013.81
- Jensen, L. A., Arnett, J. J., & McKenzie, J. (2011). Globalization and cultural identity developments in adolescence and emerging adulthood. In Schwartz, S. J., Luyckx, K., & Vignoles, V. L. (Eds.), Handbook of identity theory and research (pp. 285-301). New York, NY: Springer Publishing Company
- Joo, Jeongsuk. (2005). *From Periphery to Center: The Rise of the Korean Film Industry Since the Late 1990s and Ironies of Its Success*. A Thesis, Department of American Studies State University of New York.
- Keller, Simon. (2005). Freedom!. *Social Theory and Practice*, 31(3), 337-357.

- Kim, J. (1998). Viability of Screen Quotas in Korea: The Cultural Exception under the International Trade Regime. *Korean Journal of International and Comparative Law*. 26, 199–242.
- Kim, Jin-Sook and Hyeyoung Bang. (2016). *Education Fever: Korean parents' Aspirations for Their Children's Schooling and Future Career*. Pedagogy, Culture & Society, VOL . 25, NO. 2. pp. 207–224. 2016. doi.org/10.1080/14681366.2016.1252419.
- Kitses, J. (1969). *Horizons West*. London: Thames and Hudson.
- Kohl, Robbert.L.(2001). *Learning to Think Korean: A Guide to Living and Working in Korea (The Interact Series)*. London: Intercultural Press.
- Kohls, R. 1984. *The Values Americans Live By*. Washington, DC: Meridan House International
- Kostinaa, Ekaterina., et.al. (2015). Universal Human Values: Cross-Cultural Comparative Analysis. *Procedia-Social and Behavioral Sciences*, 214(2015), 1019-1028
- Kripalani, K. (1965). *All men are brothers – life and thoughts of Mahatma Gandhi as told in his own words*, New York: Columbia University Press.
- Landy, M. (1991) *British Genres: Hollywood and Society, 1930–1960*, Princeton: Princeton University Press
- Langford, Barry. (2005). *Film Genre: Hollywood and Beyond*. Edinburg: Edinbrugh University Press.
- Layton, Robert. (2006). *Structuralism and Semiotics*. Handbook of Material Culture. Pp. 30 - 42. 2006. DOI: 10.4135/9781848607972.n3
- Lemke, Debra Clements. (1992). *Rationality and Value Freedom: Three Studies in social action*. A Dissertation. Sociology, Iowa State University. Ames: Iowa State University.
- Lee, Sue Jin. (2011). *The Korean Wave: The Seoul of Asia*. The Elon Journal of Undergraduate Research in Communications. 2(1), 85 – 93.
- Lent, J. A. (1991). *The Asian Film Industry*. London: Christopher Helm.

- Lopez, Daniel. (1993). *Films by Genre: 775 Categories, Styles, Trends and Movements Defined, With a Filmography for Each*. North Carolina: McFarland Publishing.
- Livingstone, Sonia. (2003). *The Changing Nature of Audiences: From The Mass Audience to the Interactive Media User*. London: LSE Research Online. pp. 1 - 36.
- Lewis, Lisa A. (1992). *The Adoring Audience: Fan Culture and Popular Media*. New York: Routledge Taylor & Francis Group.
- Longworth, Guy. (2009). *Empiricism / Rationalism. Key Ideas in Linguistics and the Philosophy of Language*. (Ed). Siobhan Chapman, Christopher Routledge. Edinburgh University Press.
- McDonalds, Tamar Jeffers. (2007). *Romantic Comedy: Boys Meet Girls Genre*. New York: Colombia University Press.
- Maltby, Richard. (1995). *Hollywood Cinema: An Introduction*, Oxford: Blackwell.
- Metz, Christian. (1974). *Language and Cinema*. Translated by Donna Jean Umiker-Sebeok, The Hague: Mouton,
- Miller, Jonathan R. (2015). The World and Bollywood: An Examination of the Globalization Paradigm. *Anthós*: 7(1), 27 - 41.
- Monaco, James. (1981). *How to Read a Film Revised ed.* New York: Oxford University Press.
- Monaco, Paul. (2010). *A History of American Movies: A Film-by-Film Look at the Art, Craft, and Business of Cinema*. Maryland: Scarecrow press, Inc.
- Moon, Jenny. (2009). *Achieving Success through Academic Assertiveness: Real Life Strategies for Today's Higher Education Students*. New York: Routledge.
- Mortimer, Claire. (2010). *Romantic Comedy*. New York: Routledge.
- Muhni, Djuhartati Imam. (2002). The Pursuit of Happiness in American Mind and in Javanese Thought. *Humaniora*. 14(1),27-33. doi.org/10.22146/jh.742
- Malhotra, Shee & Chigozirim Ifedapo Utahna. (2015). Popular Culture Media and Communication. In Kathryn Sorrells & Sachi Sekimoto (Eds), *Globalizing*

*Intercultural Communication : A Reader.* Sage. (pp.206-226)  
<http://dx.doi.org/10.4135/9781483399164.n11>

- Mason, Jennifer. (2000). *Qualitative Researching second edition.* London: Sage Publication
- Mazdon, Lucy. (2015). *Hollywood and Europe: Remaking The Girl with the Dragon Tattoo*, in Mary Harrod, Mariana Liz and Alissa Timoshkina (eds), *The Europeanness of European Cinema: Identity, Meaning, Globalization*, London: I. B. Tauris, pp. 199–213.
- Neale, S. and Krutnik, F. (1990) *Popular Film and Television Comedy*, London: Routledge.
- Neale, S. and Smith, M. (1998) *Contemporary Hollywood Cinema*, London: Routledge.
- Neale, Steve. (2000). *Genre and Hollywood*. New York: Routledge Taylor and Francis Group. 2000.
- Nilson, T.H. (1992). *Value-Added Marketing. Marketing Management for Superior Results*. London: McGraw-Hill.
- O’Neil, William L.(1986). *American High: the Years of Confidant. 1945 - 1960*. New York: Free Press.
- Oakeshott, Michael. (1991)“Rationalism in Politics.” In *Rationalism in Politics and Other Essays*. Indianapolis: Liberty Fund.
- Park, Kyung Ae. (1992). *Women and Social Change in South and North Korea: Marxist and Liberal Perspectives*. Women and International Development. Michigan State University. 1992.
- Park, Insook Han and Lee Jay Cho. (1995). Confucianism and the Korean Family. *Journal of Comparative Family Studies, Families in Asia: Beliefs and Realities*. 26(1), 117-134. .
- Paquet, Darcy. (2011). *New Korean Cinema: Breaking the waves*. London: Wallflower.
- Parc, Jimmyn. (2018). Evaluating the Effects of Protectionism on the Film Industry: A Case Study Analysis of Korea. *Handbook of State Aid for Film, Media*

*Business and Innovation*. pp. 349 – 366. 2018. doi.org/10.1007/978-3-319-71716-6\_20

Pfafman, Tessa. (2017). *Assertiveness*. Encyclopedia of Personality and Individual Differences. Springer International Publishing AG, pp. 1 -7. DOI 10.1007/978-3-319-28099-8\_1044-1

Pierce, David. (2013). *The Survival of American Silent Feature Films: 1912–1929*. Washington DC: Council on Library and Information Resources and The Library of Congress.

Potts, Conrad and Suzanne Potts. (2013). *Assertiveness: How to be Strong in Every Situation*. North Mankato: Capstone.

Powell, Jason L. (2014). *Globalization and Modernity*. International Letters of Social and Humanistic Sciences Vol. 28. 1-60. doi:10.18052/www.scipress.com/ILSHS.28.1

Prieler, Michael. (2009). Gender Representation in a Confucian Society: South Korean Television Advertisement. *Asian Women*. 28(2), 1 – 26.

Putri, Oktavia Pratomo. (2011). The American Individualism Reflected in Chris Gardner a Character in the *Pursuit Happiness*. A Thesis. English Department Faculty of Humanities Diponegoro University.

Rae, Kim Bok. (2015). *Past, Present and Future of Hallyu (Korean Wave)*. American International Journal of Contemporary Research. 5, No. 5. Pp. 154 - 160.

Ramsdell, Kristin. (1999). *Romance Fiction: A Guide to the Genre*. Westport,Conn.: Libraries Unlimited.

Read, James H. (2011). “*The Limits of Self-Reliance: Emerson, Slavery, and Abolition.*” In *A Political Companion to Ralph Waldo Emerson*, edited by Alan M. Levine and Daniel S. Malachuk. Toronto: The University Press of Kentucky, 2011.

Richmond, V. P. & McCroskey, I. C. (1985). *Communication: Apprehension, Avoidance, and Effectiveness*. Scottsdale, AZ: Gorsuch Scarisbrick Publishers

Riley, Francesca Dall’Olmo. (2000). *Added Value: Its Nature, Roles and Sustainability*. European Journal of Marketing Vol. 34 No. 1/2,. pp. 39-56. DOI: 10.1108/03090560010306197 · Source: OAI 2000.

- Rollins, Peter C and John E. O'Connor. (2005). *Hollywood's West The American Frontier in Film, Television and History*. Lexington: The University Press of Kentucky.
- Rowe, John Carlos. (2010). *A Concise Companion to American Studies*. 1<sup>st</sup> ed. London: Blackwell Publishing. Ltd.
- Semmerling, Tim John. (2006). *Evil Arabs in American Popular Film: Orientalist Fear*. Austin: University of Texas Press.
- Savage, John. (2007). *Teenage: The Creation of Youth Culture*. New York: Viking.
- Schwartz, Shalom H. (2012). An Overview of the Schwartz Theory of Basic Values. *Readings in Psychology and Culture*, 2(1), 1-20.  
<https://doi.org/10.9707/2307-0919.1116>
- Selden, Raman. (1985). *A Reader's Guide to Contemporary Literary Theory*. London: The Harvester Press.
- Semmerling, Tim Jon. *Evil Arabs in American Popular Film Orientalist Fear*. Austin: University of Texas Press. 2006.
- Segrave, Kerry. (2004). *Product Placement in Hollywood Films: A History*. North Carolina McFarland & Company.
- Shaw, Robert. (1946). New Horizon in Hollywood. *The Public Opinion Quarterly*, 10(1), 71-77. DOI: 10.2307/427077
- Shin, Mina. (2004). Block Bust or Boom? The Journey of the Korean Blockbuster. *Korean Journal*. 15(2), 64-67.
- Shin, Meong Jin and Westland, Stephen. et al. (2012). Colour Preferences for Traditional Korean Colours. *Journal of the International Colour Association*. 9, 48-59.
- Silver, Jonathan Derek. (2007). *Hollywood Dominance of the Movie Industry: How did it Araise? How has it been maintained?*. Ph.D. Dissertation. Queensland University of Technology
- Sickles, Robert C. (2011). *American Film in the Digital Age*. Santa Barbra, California: Praeger an Imprint.

- Simon, Herbert A. (1957). *Models of Man, Social and Rational: Mathematical Essays on Rational Human Behavior in a Social Setting*, New York: John Wiley and Sons.
- Smith, I., & Verevis, C. (Eds.). (2017). *Transnational Film Remakes*. Edinburgh: Edinburgh University Press.
- Sohn, Kyeong-Yeon. (1993) 'Discrimination and Struggle before and after Recruitment' (in Korean). *Women and Society*. Vol.4. pp 34-48.
- Sorensen, Clark W. (1994). Success and Education in South Korea. *Comparative Education Review*. Vol 38. No 1. pp. 10 - 35. doi.org/10.1086/447223
- Stepanyants, Marietta. (2018). *Cultural Essentials versus Universal Values?. Diogenes*, 219(3), 16 –30. DOI: 10.1177/0392192108092621
- Stone, Lawrence. (1994). Family Values in a Historical Perspective. *The Tanner Lectures on Human Values*, Delivered at Harvard University November 16 and 17 in 199. pp. 67 – 110.
- Storey, John. (2003). *Inventing Popular Culture : from Folklore to Globalization*. Malden, New York: Blackwell Publishing. Ltd.
- Sung Ill, Chung. (2007). Four Variations on Korean Genre Film: tears, Screams, Violence and Laughter. In Mee-Hyun Kim (Ed.) *Korean Cinema from Origin to Renaissance*. Seoul: Communication Book. pp. 1-14.
- Sutton, David and Peter Wogan. (2009). *Hollywood Blockbusters: the Anthropology of Popular Movies*. Oxford: Berg Publisher.
- Tate, Cecil F. (1973). *The Search for a Method in American Studies*. Minneapolis: University of Minnesota Press
- Thilly, Frank. (1913). Romanticism and Rationalism. *The Philosophical Review: Duke University Press*, 22(2), 107-132.
- Tomlinson, John. (1999). *Globalization and Culture: Heritage of Sociology Series*. Chicago: University of Chicago press.
- Todd, Erica. (2014). *Passionate Love and Popular Cinema*. England: Palgrave MacMillan.

- Thompson, K. (1985). *Exporting Entertainment: America in the World Film Market, 1907– 1934*. London: British Film Institute.
- Townend, Anni. (2007). *Assertiveness and Diversity*. England: Palgrave Macmillan.
- Triandis. Harry Charalmbos. (1995). *Individualism and Collectivism*. Oxford: Westview Press.
- Verevis, C. (2006). *Film Remakes*. Edinburgh: Edinburgh University Press
- Vandermeer, A.W. (1954). *Color vs. Black and White in Instructional Films*. ETR&D 2, pp. 121–134. doi.org/10.1007/BF02713271 .
- Van Ess, Hans. (2015). Symbolism and the Meaning of Colors in Early Chinese Source. 67 - 72. doi.org/10.11588/monstites.2001.0.22334
- Violina P. Rindova, Luis L. Martins. (2018). From Values to Value: Value Rationality and the Creation of Great Strategies. *Strategy Science*. 3(1), 323-334. doi.org/10.1287/stsc.2017.0038
- Ward, A. (2002). Seoul Music Strives for a Global Audience. *Financial Times*, 8,12
- Whicher, Stephen. (1953). *Freedom and Fate: An Inner Life of Ralph Waldo Emerson*. Pennsylvania: University of Pennsylvania.
- Yecies, Brian and Aegyung Shim. (2016). *The Changing Face of Korean Cinema 1960- 2015*. New York: Routledge.
- Yuxian, Zhang. (2013). The Embodiment of Individualistic Values in American Nationality. *Studies in Sociology of Science*. 4(3), 36-42.  
**DOI:**10.3968/j.sss.1923018420130403.2669.

## WEB BIBLIOGRAPHY

- Bennet,S. et.al (n.d). *Transcultural Nursing*. Retrieved November 18, 2019, from <http://161.28.20.200/NURS3400/index.php/ch11-korean-culture.html>
- Bambiners. (2011 December 11). “Directness of Americans” *Teenink*. Retrieved from

<http://www.teenink.com/nonfiction/academic/article/403105/Directness-of-Americans/>

Corssman, A. (2019, December 9). *Sociological Definition of Popular Culture: The History and Genesis of Pop Culture*. Retrieved from <https://www.thoughtco.com/popular-culture-definition-3026453>

Follows, S. (2015 June 22). *The scale of Hollywood remakes and reboots*. Retrieved from <https://stephenfollows.com/hollywood-remakes-and-reboots/>

Goldfarb, M. (2014, October 9). *Soft power: how American culture rules the world*. Retrieved from <https://www.raconteur.net/business-innovation/american-culture-rules-the-world>

Hale, Benjamin, (2012). "The History of Hollywood: The Film Industry Exposed", *History Cooperative*, <https://historycooperative.org/the-history-of-the-hollywood-movie-industry/>.

Hammond, K. (2014, December 30). *Popular Culture Articles*. Retrieved in December 05, 2019, <https://www.scribd.com/document/332740638/Pop-Culture-Articles> .

Jones, M. (2016 May 6). 'Jon Tsuei is Right: A #WhitewashedOUT Ghost in the Shell Misses the Cultural Mark'. Retrieved from <https://thenerdsofcolor.org/2016/05/06/jon-tsuei-is-right-a-whitewashedout-ghost-in-the-shell-misses-the-cultural-mark/>

Lathrop, Gail and Sutton, D. (n.d). Element of the Mise en scene. Retrieved, October 20, 2019. From <https://pdfs.semanticscholar.org/220d/eccc1781f081ccbde1202cc6840f24b7086e.pdf>

McAdams, C. (2014, December 30). *Popular Culture Articles*. Retrieved in December 05, 2019, from <https://www.scribd.com/document/332740638/Pop-Culture-Articles>.

Moldagulova, Z. (2013 April 16). Foreign movies can't make it to the U.S. Retrieved from <https://universe.byu.edu/2013/04/16/foreign-movies-cant-make-it-to-the-u-s1/>

- Moura, G. (201, July 1). *Mise-en-scene*. Retrieved from <http://www.elementsofcinema.com/directing/mise-en-scene-in-films/>
- Rockwell, J. (1994, January 30). *POP CULTURE; The New Colossus: American Culture As Power Export*. Retrieved from: <https://www.nytimes.com/1994/01/30/arts/pop-culture-the-new-colossus-american-culture-as-power-export.html>.
- Rothman, M. (2017 May 31). *What's driving the resurgence of reboots, remakes and revivals in TV and film: It's not a new concept, but there's a definite uptick lately*. Retrieved from <https://abcnews.go.com/Entertainment/driving-resurgence-reboots-remakes-revivals-tv-film/story?id=47645549>
- Song, Y. (2012). *Audiovisual services in Korea: Market development and policies (ADBI Working Paper Series 354)*. Tokyo: Asian Development Bank Institute. <http://www.adbi.org/workingpaper/2012/04/16/5048.audiovisual.services.korea/>
- Taylor, S. (n.d) *American family values*. Retrieved December 14 , 2019, from <https://www.citationmachine.net/bibliographies/5c630e12-3710-4b32-b2eb-302554a5914a>
- Turpin, E.H. (2012 March 15). *Ralph Waldo Emerson*. Retrieved from <https://www.gutenberg.org/files/16643/16643-h/16643-h.htm>
- Tran Bui, H. (2019 July 29). *Disney Made More Than \$7 Billion From Remakes in the Last 9 Years*. Retrieved from <https://www.slashfilm.com/disney-remakes-box-office/>
- Yokota, K. (2000 May 8). *American Directness and the Japanese*. Retrieved <https://leo.stcloudstate.edu/kaleidoscope/volume3/direct.html>