

## **Representation of Korean Values Sustainability in American Remake Movies**

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### **Abstract**

Globalization has triggered Korean movies more competitive. Many scholars and critics considered American and Korean popular culture domination. Hollywood has experiences in shaping the lifestyle of the world. This research aimed to figure out sustainable values represented on American remakes of Korean popular movies. It also aimed to find out the reason behind the sustainability. The study applied semiotic theory from Christian Metz. Representation approach was also applied to reveal the values beneath the transnational remakes supported by qualitative methods. The results revealed that there were several Korean values remain in the remake version of Korean American movies. It also revealed that the audience demands and taste mainly influence sustainability of values as well as universality of the values believed by the audience becomes the driving force of the sustainability represented in the remake movies.

**Keywords:** American values, Christian Metz, Korean values, remakes movies,

### **Introduction**

The potential benefits of globalization are the increase of society's awareness of openness and access (Fithratullah, 2018). Human activities are triggered by economy and services; those are not the only crucial impacts of globalization but also the rapid changing of lifestyle (Tomlinson, 1999). Hudson and Lowe in Powell (2014) state that globalization itself could not be separated from modernity. Globalization itself is a process, not a goal. It is a social movement triggered by the rapid changes in industrialization, information, science, and technology (Puspita & Amelia, 2020). It also triggers the development; the economic expansion involves more cultures, societies, and groups of various people with its unique culture and complexity. Popular culture with its massive and economic orientation seems to override its quality and is considered as the essence of globalization which focuses on quantity and economic orientation synchronized to the mass culture which contrasts with the existing culture. Popular culture is considered to be corrupt but growing within society; fulfill its demands on affordable entertainment. Together with globalization, both embrace technology and industry as fertile grown. This new culture is growing like a fungus, wide spreads brought by the wind to all over the world create division from existing high culture. Popular culture is used as a guidepost or navigation that brought people together through its signs, codes, representation, and views to give sense to the world (Batchlor, 2009). Adi (2016) states that the terms 'popular' relates to the rapidly changing and developing and covers almost all aspects of the society's life, such as technology and science development. This might drive to the ideas that popular culture is the result of rapid changes in industries which affect the life of the society, not only in a particular nation.

Among the cyclone of popular culture in the world, American popular culture is smacked down right in the axis of the rotation gives tremendous force, speed and, power to it, taking everything before it and engages and binds them all in its gravity. Based on surveys conducted in 1994 American popular culture is considered the strongest and most influential culture in the world (Rockwell, 1994). The earliest form of American Pop culture which included serial novels, tabloids, news magazines, became popular through word of mouth. This affordable form of culture is massively consumed by any members of the society not to mention the large number of the middle class listed as the premier customer. The use of language and pictures are closer to the massive population provokes massive consumption of popular culture. McAdams (2014) explains that American popular culture has been flourished and enjoyed by people around the world. Those include movies, television programs, television commercials, video games, internet memes, brands, symbols, sports, slang words and phrases, fashion and cars even food. It almost covers the needs of every people in the world. American popular cultures have a huge effect on people in America and the rest of the world (Goldfarb, 2014). Crothers explains in Joseph Nye that the world now does not realize that the *Americannes* which are complex have been injected into their blood, veins, heart and control their mindset through very simple ideas called the American popular culture. American movies for example reach more than 50 percent of European box office industries. Crothers (2013) explains that American values and lifestyle today are to meet people's needs. Fast food restaurant like McDonald's, Coca Cola and Pepsi have become the global restaurant. NBA, Levi's Jeans are becoming the global icon. Social media such as Facebook, Instagram, and Twitter make the world even closer and faster. As the most well-known popular culture, American popular movie has contributed the expansion and influence the world. Each genre, technology, element, and formula become an inspiration to the world includes Asia (South Korea). Movies are one of the most significant ways for America to have control. The increasing production of American movie has brought the U.S. all the benefits they could get. The rapid development of the technology and industries followed with massive production and publication of American popular movies means nothing but revenue and ideological expansion. The American movie industry is in harmony with "Hollywood". The American movie industry and the existence of Hollywood are like two entities in one body, it is difficult to separate them (Monaco, 2010).

At the beginning of the new millennia, the world has witnessed the rise of alternative popular culture, and it is the South Korean popular culture later known as K-Pop. Korean Cinema was not raised empty-handed but a result of a transition from local industry into a global player. This is considered a dynamic way is taken by the Korean since the 1960s, through the rise and fall, restrictions and quotas, the monetary crisis but the Korean movie industry has survived. The movie used more as propaganda during the military regime as a tool to justify insidious agenda and to stabilize its political leadership through censorship and control mechanism (Yecies & Shim, 2016). The Popular movie industry correlates with the ideas of popular culture where identities, culture, and tradition become inseparable parts of its products but, it does not mean it could not be changed. The existence of globalization somehow triggers popular industries to do some transformation of their products not to mention cultural products later known as commodification. This transformation triggers dual discourse of values to the

product as an economic and cultural product (Sheperd, 2002). Values could be considered an explicit or implicit concept of individual or group desirable and acceptable qualities, which influence and become standardized modes and means as well as determine the results of action. (Kluckhohn, Parson & Shils, 1953). This mixture among modern culture, local values and indigenous notions believed has created new tastes and alternative menus to the world society. The Korean movie industry has been considered the world's most dynamic industry since the 1990s.

As popular cultures, movies take a larger stage in globalization as the most awaited products. The movie we see shapes our ideas, thoughts, and views in seeing the world. It is more than only about the artist and the producer but every aspect that stands behind it includes the audience, background of issues, and the industries (Barsam, 2010). Movie, media, and television adds a variety of popular fictions. The movie is made coherently with the 'popular ideas'; to fulfill the demands of the societies. It then increases the demand for popular fiction seen as business and opportunity by the industries to reach the highest revenue (Adi, 2016). The Movie is considered as a part of a mass culture shaped by the need and the will of the societies. Films have reached the academic level, follows by the increasing numbers of movies used as the object material to learn about history, culture, and society (Ngestirosa & Fithratullah, 2018). Finally, popular culture is not poured from above like rain. However, it grows with society. Its mean that audience has role, it is indirect albeit (Gans, 1974).

One of the trends of The American movie industry is remake movies although the result is not successful as the original movies. The Remake movie could be understood as a film based on an earlier screenplay, or a new version of an existing film, and also a film which in some degree proclaimed them that they embrace one or more previous movies (Verevis, 2006). Even there maybe is a sufficient cultural agreement on the existence and nature of film to allow for a clear understanding especially those movies that are remade using the recognizable narratives when considered alongside the broader concept of intertextuality. One of the most remakes and recent movies by the American industries is the Korean movies. In a couple of decades, there are some Korean movies which are remade into American movies, although it is not ended as it is expected. The failure does not stop the American movie industry in remaking movies as it is explained by Rothman in his blog he said that the American are afraid to spent millions of dollars for the movie which did not have an audience based (Rothman, 2017).

As the result of a complex activity, remake movies especially transnational remake movies need to meet the standard of American audiences. The movies perform the complex process of adjustment on something which needs to be understood by society. It is the reason why, actually the movies that are taken place outside the United States dominion oblige to have the taste of American to be accepted by the American audiences yet global audiences (Ibbi, 2013). The changing becomes the fundamental matter of remaking movies wherein it is not only the desire to present something that has been a success in the past and re-experienced it but also the attempts to shift the movie remaking concept only to the originality of text not more (Verevis, 2006).

This research applies several American remakes of Korean popular movies and the original movies chosen as the object material. Those are *The Lake House* (2006) as the remake

movie of South Korean Movie *Il Mare* (2000); *My Sassy Girl* (2008) is as the remake movie of South Korean movie *My Sassy Girl* (2001); *Old Boy* (2013), *Neo-Noir* movie is as the remake movie of South Korean Movie, *Park Chan Woo's* movie *Old Boy* (2013). Finally, the main purpose of this research is to explore the sustainable values of Korean in the American remakes of Korean popular movies.

### **Theories and Method**

This study applied semantic theory by Christian Metz to discover the meaning behind the sign in the movies. This theory is focused on how the sign could create meaning. To connect literary criticism and media studies, semiotics theories are considered as the most capable and most successful media, the naming of this science is also different due to its context. The term semiotics is used in literature context, while semiology is the term used in social and cultural context including in popular culture context, but no matter the terms used, the purpose is still the same a science of 'sign' and 'code' (Adi, 2016). Metz tries to explain how films are interpreted through codes and signs both inside the cinematic sign non-cinematic which are included in the *mise en scene*. In analyzing sign and code, Metz argues that; code and sign are different from one another, because one is a sign, and the other is the message. If the message is identical with the total codes found, those identical criteria should be interpreted as something that is associated with one another relates to any discourses, and should be supported by an explicit logical coherency (Metz, 1974). We could understand that code and message may stand side by side with large numbers or probably a similar amount of it, but they never merge. They are different entities, but they could associate as long as they are supported by some other aspects. This theory is used to figure out the meaning of the code and sign exposes by the formula of film chosen connects it with American and Korean culture to figure out the transformation of values. The idea of semiotic introduced by Saussure, Barthes, and Metz was to expose the sign and to encode meaning existing in the social life. The idea is somehow inherence with Structuralism, which has a linguistic background (Selden, 1985).

Christian Mets stated that movies contain a million layers of signs and codes referring to meaningful messages. In the context of transnational studies; it is used to expose signs and codes conveyed by transnational products and to help the researcher to expose possible answers for transnational issues. This research uses the theory to expose the transnational values through popular culture i.e., movies and their remake version, and reveal the transformation of values from the original values to the new version of values.

This research used a qualitative method which is considered a rewarding activity due to its ability to engage with many aspects. Its dimension of this research is believed to have a wide range of dimensions of the social world, including the motif, texture of everyday life, the understanding, experiences, and imagination of our research participants (Lina & Setiawan, 2017). This methodology celebrates the richness, depth, nuance, context multi-dimensionality, and complexity rather than being inconvenienced by them (Mason, 2000). Qualitative research directly focuses on analyses and explanations situation (Stake, 2010 in Eklesia & Rido, 2020).

It means that it has more capacity to explain how things work in a particular context. Qualitative strength is on its ability to connect context with an explanation. It means that

qualitative research is capable of producing excellent cross-contextual generalities. This research involves the use of qualitative data such as; interviews, documents, and observation to be able to comprehend the social phenomenon. Qualitative research methods originally from social sciences the purpose is to support the researcher to study social and cultural oriented phenomena. (Mason,2000). Denzin (2000) argues that qualitative research focuses on the interpretation of phenomena in their natural settings to make sense in terms of the meanings people bring to these settings.

### **Findings and Discussion**

The discussion on popular culture area cannot be separated from the taste of people as the customer, because people's taste is also the one that forms the genre of the popular product, whereas the popular culture is aimed to fulfill the societies demands (Adi, 2016). This means that the values and belief in the society make them understand certain concept which drives taste later needed to be satisfied by the existence of genre. Remake movies as a parts of Hollywood culture industries could be determined as reproductions on Hollywood narratives with some additional changes on special effect. Furthermore, bigger investors with bigger expectation add the updated formula in order to fit the taste of the dynamic and ever-changing audience (Baron, 2012).

Globalization makes American movie industry bigger and create impacts toward other movie industries due to its success as the leading American export (Crothers, 2013). Moreover, globalization is the force that creates Hollywood industries (American popular culture; especially movie industries and the entertainment) more popular and known well by the world (Malhotra & Utah, 2015). Rodman in Ibbi (2013) from his observation states that as the impact of globalization, American starts to be influenced by other movie industries from all over the world, although the influence is considered insignificant compared to Hollywood's massive production and distributions. The influence could be seen through remake movies from randomly movie industries called as transnational movie remake. This does not only re-make the movies that have already existed (foreign movie) in American version but this is as production of the international movement of moviemaking or screenwriters. All processes include cultural boundaries institutions which have existed among each local or national movie industries. Herbert (2008) adds that in fact America has still become the largest producer of transnational remake movie considering its record in the American history of remake movies including the European and the East Asian movies (Herbert, 2008).

Three remake movies and their original movies used in this research are to reveal on how the values are transformed, sustained and influenced by the driving force of the transformation. During the transformation of values from the original to the remake movies, it is clear that there are some values from the original movies remain or sustain in the remake movies. The selected values in Korean family can be seen from father superiority, children responsibility to establish their parent dreams, and family belief in divine power, fate and destiny. Those values are represented and transferred smoothly from the original movie to the remake versions of the movie. This research would expose how the value is represented in the movie transferred to the version and why it sustains.

There were some Korean remake movies created by Hollywood industries although most of them not ended successful. Regarding this issue, the American movie industries keep the originality and the story line into its context. It is just like compromising with the original text and considering what should and what should not be kept. To develop the production, American and Korean movie industries also have a lot of support. Both of them are supported

by globalization to the world stages by having economic motifs rather than cultural or arts background. They also try to hide their culture issue beneath the products. *Hallyu* or K-Pop is a product of economic expansion supported by the rapid changing of a nation from agricultural to industrial player in the 20<sup>th</sup> century encouraged Korean Popular culture to grow rapidly. Cultural products are created as a vessel of cultural content, *Hallyu* contain Korean-styled development model which is the product of an ever changing and dynamic society with all of its traditional values in it (Rae, 2015).

The United States of America has produced the largest numbers of remake movies. It has produced it like a professional due to its history. There are several movies that come from different countries in the world have been transformed into the American version. Starting with the European such as German, Spain and France followed by the East Asia such as China, South Korean and Japan are among the top list of the remake movies. The United States of America becomes the bowl of these exotic fruits from all over the world. It gives America its colors and textures formed such unique indifferent taste which is later known as America. The movie industry is also experienced the same unique process when foreign movies started entering the American in 1930s. There were around 44 movies which were screened in the cinema during the decades (Segrave, 2004). There were hundreds of movies produced outside the United States. The problem appeared when they were unnoticed by the US markets. This main problem lays in the cultural differences especially in the language barrier between market and movies. There were broad gaps among the marketing strategy, taste and expectation created by the Hollywood doctrine (Moldagulova, 2013).

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The values or culture to the target audience is the American audience is might include the universal values. Many values in South Korea exposed in the original movies and i sustain in the remake movies, the question is “why” values were accepted by the target audience. Firstly, it is the possible answer is that the values are universal, and secondly is demanded to keep the originality of values in the movie itself due to the needs of the production and audience

Universal values sustain because they are universally accepted and the story needs to creates a believable plot for the audience. The definition of universal values considered as the values that are embraced by more than one group, random culture, and nation (Stepanyants, 2008). The values considered universal because of their grounded ideas covers three universal requirements of human existence includes, as a biological organism, social interaction, and parts of the group welfare. Values are considered as a desirable concept that represents mental goals which express in social interaction by the societies (Schwartz, 2012). The use of universal values in certain particular scene exposed through characteristic fills the aesthetic standard demanded by the society (Bernstein & Adi, 2016). Popular culture contains sustainable values-driven by audience taste exposed through formula repeated in a genre (Adi, 2016) and (Grant, 2003). A remakes movie is un-separated from audience demand and taste formed by their





historical and institutional factors. The factors influence the movie structures, categories, and gives meaning to the targeted audience (Verevis, 2005). Korean values are considered sustain based on due to their universal values characteristic. Two Korean family values sustain because it is universal values and the needs of the story. It is represented in two parts in the remake version: The Representation of Father’s figure and Korean’s Parents roles in sharing dreams with their children.

### The Representation of Father’s figure

The values sustain over the remake process makes it more than remakes moves. The values influence the formula and the genre. Genre is considered the commercial aspect of the movies; it is consistently repeated in its formula to create similar expectations and taste to reach the target audience (Grant, 2003). Sustainable values apply to escalate the tension of the romantic and comedy genre as well as to dramatize its narration (Landy, 1991).

Korean family values exposed by the three remakes movies although they are all different in genres *The Lake House* (2006) as a romantic drama, *My Sassy Girl* (2008) as a romantic comedy, and *The Old Boy* (2013) as noir movies one of them is through the representation of father’s figures. The value is well represented through father figures and parents’ involvement in the life of their children. It is not coincident but somehow as sustainable values taken are from the original movies. The representation of the Korean values on a family is exposed through the glorification of the role of the father, these family values are considered as a part of universal values due to the form that it is accepted elsewhere although the application and the interpretation are different in each place and cultures.

This basic idea of Korean values about family is derived from Confucian teaching. The interpretation of Confucian through Korean perspective in their commercial product formed popular products. Korean movies are considered as the “missionary” of East Asian cultural values its draw a distinct line between the American and Korean (Rae, 2015). An exotic ingredient brought the new flavor for the American, it is sustained because it makes sense and is close to the audience's beliefs. The American family values are somewhat different; the concept is more egalitarian than the South Korean. The difference lies in the hierarchical concept applied, believes no segregation, and more open opportunities (Stones, 1994). The American concept of values lies on the emotional level transferred through the generation and somehow subjective (Taylor, 2006). The Korean values of life teach the moral principles about the role of man in the family and their responsibilities and position which close enough to be understood as a patriarchal system (Sorensen, 1994). This idea might be in contrast with American people but on the other hand, American egalitarianism is somehow considered “ethically wrong” for the Korean people

Original Movie	
Picture 1	Picture 2
 <p>Time: 37.26 Film: <i>Il Mare</i> (2000)</p>	 <p>Time: 01.37.46 Film: <i>My Sassy Girl</i> (2001)</p>
Remake Movie	



**Figure 1**




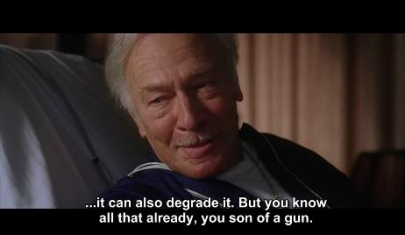
The figures and the pictures taken from the original movie of *Ill Mare* (2000) and *My Sassy Girl* (2001) and the remake movie of *The Lake House* (2006) and *My Sassy Girl* (2008). The remake movie exposes the sustainability of the Korean family values. The position of father and role of parents considered as Korean values, it called as hierarchical order. It put respect as the main role of the family relationship. Respect for parents (father) has become universal values in a Korean family and American family but the movies. Both Koreans and Americans put parents as the ones to be respected, but Korean ads with the word 'obey' to their children. The representation of the father figure depicted to have the power and authority to protect his family as well as to give benefit and blessing. In Confucianism family, the central relationship lies between father and son. The relationship is more horizontal rather than vertical like American. Park and Cho (1995) stated that the male members were bestowed with authority and power to lead the family. The remake's version successfully sustaining the Korean values, through story and formula exposing parents' roles and its role to the families.

The parents are depicted as the axis enemy of freedom and children in the American or Korean movies and as the opposing power of the couple relationship. The hero and heroine are will deal with the struggle to free themselves from such matters (Glitre,2006). American version dramatizes the pictures by creates reconciliation in the family different pictures than the original one at the same time as a form of acceptance of universal values by the glorification of the father figure. Father figures are glorified as the representation of the divine where obedience is not an option for the Korean people (Bennet, 2010). This common formula describes parents and positions themselves as opposition and a place to repent themselves. The parents bestow their dream with the children. Finally, Korean and American values are shared common formula from the original Korean movies. The values are delivered through the remake movies by unsystematic cultural and geographical area from origin countries (Herbert, 2006).

### **The Representation of Parents' Role in Sharing Dream with Their Children**

The Koreans believe that every child obliges to pursue and continue their parents' achievement and prioritize their family over personal ambitions. The picture is exposed through many movies both in Korean as the sources as well as the remake version. Korean people believe in collectivism rather than individualism, parents in Korea are obliged to give their best for their family as their responsibilities (Bennett, 2010). The children are burdened with the hopes, expectations, and dream of their parents becomes formula although it wasn't American things. The American believes that children are bestowed with the right to choose. The movie *The Lakehouse* exposes the actor's struggle to break free from his father meanwhile the original version exposes that Korean parents "investing" their life, money, dreams in their children.



Original Movie	
<b>Picture 12</b>	<b>Picture 13</b>
 <p>Time: 19.54 Film: <i>My Sassy Girl</i> (2001)</p>	 <p>Time: 47.50 Film: <i>Il Mare</i> (2000)</p>
Remake Movie	
<b>Picture 14</b>	<b>Picture 15</b>
 <p>Time: 13.58 Film: <i>My Sassy Girl</i> (2008)</p>	 <p>Time: 01.05.15 Film: <i>The Lake House</i> (2006)</p>

**Figure 2**

Korean family treated the first-born son as a crown prince. He was given the best in everything as well as given his life, education, and work as his dedication to his parents. All the pictures in **Figures 2** represent the idea of children's obligation to their family and establish their parents' dream. Korean family believes that it is the duty of the first-born son. The family is the most important part and the children; come first before the individual needs. Korean people believe that male descendent responsible for the life of their parents, their brothers, their son, their wife, and their daughters (Bennett, 2010). Armstrong (2007) stated that Korean boys are obliged to establish their family's dream and picking up family's misery. At the same time, Korean family values expose the woman's role or a mother is to guarantee the education at the same time secure his son's future which meant secure his family future. It is stated that the strongest relationship in a family is father and son due to the duties of the son to honor his father in life and death (Hoobler, 2009). Lee in Kim and Bang (2016) stated that Korean families are so obsessed to shape their son's life and future so that later their son could secure their future as well as their life (Bang, 2016).

The picture considered disturbing for the American, they might not experience as the Korean children did. But this idea is escalating the tension in the romantic genre due to its audience, women. The representation of the values focuses on the women's sensibility, feeling, and emotions. The formula is adjusted to create dramatization in the romantic genre. It is stated that "Love impulse in man frequently in terms of conflict" (McDonalds, 2007). This value might not the same and not universal enough for the American, but the context of parents' expectation of their children becomes universal. The values are important to increase the tension and emotion to the plot as an additional flavor in the movie recipes. The sustainability of the values in the process of the remake movie lies in the similarities between Korean and American values.

Parents considered important aspect for the life of the children in both values. Respect becomes the qualities that foreground the relationship between parents and children. The different is lied on the system Korean model such as patriarchy is only justified to be applied in their society not in the U.S (Glitre, 2006). It is considered as universal values due to the needs of the story in create something believable for the audience. Particular scene exposes values through the formula of the movie in order to fill the aesthetic standard of the society

(Adi, 2016). The aesthetics quality represents the taste of the society and audiences. At the end of this research popular culture product contains sustainable values that Korean Family values driven by the taste creates repetition of popular formula in genre (Adi, 2016; Grant, 2003).

### The Representation of Divine Power, Fate and Destiny

The last value that exposes sustain is the representation of Divine power, fate, and destiny. The Americans believe in personal strength and human as a power to control before them. They also believe that nothing could be explored. The Korean people, on the other hand, believe in something that lies beyond reason like divine power, fate, destiny, and *karma*. Despite all the modernity the Korean people today still believe in spirit and superstition, bad luck, and *fengshui* (Bannett, 2010). Korean people are usually found in three different religions such as Shamanism, Confucianism, and Buddhism. These three religions are considered as ‘the legs of the three-legged stool’ due to their influence on daily practices (Hoobler, 2009). The culture in Asia connects the power of the divine with color representation, for example, Yellow in Indonesian *Nyepi* a Hindu’s celebration, Red during the Chinese lunar New Year celebration. Colors have been an important part of a ritual. Color relates to a specific context such as red, white, frequently relates to the sacrificed ritual and secrecy, and while yellow relates to sign (Van Ess, 2015).

Original Movie	
<p><b>Picture 14</b></p>  <p>Time: 01.27.37 Film: <i>Il Mare</i> (2001)</p>	<p><b>Picture 15</b></p>  <p>Time: 01.32.06 Film: <i>Il Mare</i> (2001)</p>
Remake Movies	
<p><b>Picture 16</b></p>  <p>Time: 01.31.06. Film, <i>The lake House</i> (2006)</p>	<p><b>Picture 17</b></p>  <p>Time: 01.31.56 Film, <i>The lake House</i> (2006)</p>

**Figure 3**

**Figure 3** exposes both original and remakes version pictures of the leading female characters wear the same red color coat and pray and beg in front of the mailbox for the miracle to come. The red colors in Korean and almost of the Asian nation represent Celebration, Fire, Luck, Joy, Fertility, and Fortune meanwhile in American it conveys the ideas of Excitement, Warning, Sex, Passion, Adultery, and Safety (Maroto, 2001). The color represented derives from both definitions of color it defines as happiness, joy, festive, as well as a magical and divine entity. The color represented derives from both definitions of color it defines as happiness, joy, festive, as well as a magical and divine entity. It is then acceptable to use the same colors in the original and remake movie due to the close meaning of the colors. Korean traditional color is based upon the five elements and the five basic colors are blue, white, red,

black, and yellow. Blue represents creativity, immortality, and hope; white for chastity, truth, innocence, and death; red signifies the sun, fire, production, creation, passion, and love; black represents existence; yellow symbolizes light and essence of vitality traditionally (Shin, et al, 2012). Korean people believe that fate and destiny are the divine power. they also believe the past with the future, what is in the future for the Korean is what was in the past, the reason why that Korean seek wisdom to figure out the answer for the future matters to their ancestors and senior members (Bennett.al, 2010).

The formula of boy meets girl in romance movie display love and the struggle of these two people. The formula of romance; the boy and the girl are destined to meet each other to conquer the obstacles and win over parents' restriction, even could change destiny. The formula makes people watch the movie and motivated by its realistic portraits of problems and depression whereas the actors champion the matter (McDonalds, 2007). The representation of Korean belief in a divine power is represented through the magic and wonder in the movie especially in *The Lake House* (2006). The writer believes that in romantic drama, melancholy, or even comedy, this formula is used to emphasize the relationship and to expose the strength of the boy and the girl. As in all romance types, the love story's primary focus is the quest and the battle to defeat dark forces. It is stated that all manner of characters people, stories, and delightful creatures are commonplace to strengthen the love story of the characters (Ramsdell, 1999).

The Koreans believe in a divine power is not suitable to the values of the American people who are rational. The value is sustained because the same pattern and formula that repeated for so long and has been successful. The American movie industry It is proven that this value is significant for the industry.

### **Conclusion**

The writer concludes that the values taking forms in the Korean popular remake movies are seen through the sustainable values in the remake versions. The analysis also exposes the main reason why sustainability is taking place in the remake movie production. The audience demands it and the company business perspective is the most dominating reason for the movie remakes. American movie industries, like Hollywood, have influenced the whole world movie industries.

Through semiotic theory from Christian Metz and representation approach by using qualitative methods, original values that remain sustaining in the remake version were revealed. Korean family values such as in examples of father figures, Korean parents share their dreams with their children. Korean people still believe in such divine power, fate and destiny. The main ideas of making Korean values sustaining in the remake versions are firstly because it is universally accepted. Secondly, it is considered popular and a successful formula to fulfill the taste and demand of the audience. It is revealed that the values sustain due to the needs of the remake movies to keep the expectation and the taste of the audiences, especially the fans of the original movies. It is dominated by women audience who expect for something more sensitive and loving; displaying the suffering of the male characters.

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