

Mode of Cinematic Plagiarism and Adaptation: *How Ishizaka Yojiro's Novels Launched Korean Youth Film**

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Abstract

In this article, I probe questions surrounding plagiarism and adaptation in Korean film via analysis of the two films that launched the Korean youth film genre of the mid-1960s: Kim Ki-duk's Gajeong gyosa (Private Tutor, 1963) and Kim Soo-yong's Cheongchun gyosil (Classroom of Youth, 1963). Private Tutor and Classroom of Youth were based on translations of two best-selling novels by Ishizaka Yojiro: the first Hi no ataru sakamichi (A Slope in the Sun) and the second Aitsu to watashi (That Guy and I). In Japan, the same two novels were turned into films in 1958 and 1961, respectively, by Nikkatsu Film Company: one as A Slope in the Sun (1958) by Tasaka Tomotaka and the other as That Guy and I (1961) by Nakahira Ko. In this article, I examine how Ishizaka's novels were adapted to become Private Tutor and Classroom of Youth, comparing them with the Nikkatsu films and relevant screenplays. In doing so, I reveal the system of plagiarism and adaptation at work in the Korean film scene of the early and mid-1960s.

Keywords: plagiarism, adaptation, imitation, youth film, Ishizaka Yojiro, *Private Tutor*, *Classroom of Youth*

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Issues Concerning Plagiarism in Korean Film of the 1950s and 1960s

In the mid- and late 1950s, South Korean (hereafter, Korea/Korean) journalists spoke often of plagiarism in Korean film. Mostly, they argued that Korean films were guilty of taking scenes from their Western counterparts, particularly Hollywood melodramas.¹ A 1957 newspaper review entitled “From Imitation to Creation (Rooted in Hollywood Movies)” did exactly that, comparing Yu Hyun-mok’s second work, *Yujeon-ui aesu* (Sadness of Wandering, 1956), with his third work, *Ireobeorin cheongchun* (Lost Youth, 1957).² More often than not, journalists commented merely that some scenes in Korean films seemed rather like imitations of scenes from Hollywood movies; they did not accuse specific filmmakers of plagiarism. There are questions here. If it were apparent that a Korean film of the 1950s referred to or imitated a foreign film, would that be an act of plagiarism? It is hard to draw conclusions, because imitation always involves adaptation of some kind. Ethically speaking, where are the boundaries of plagiarism? And by what standard can we say that a film is, or is not, plagiarized?

It used to be hard for journalists to confidently define or prove which domestic films were imitations of which foreign films. However, the issue was suddenly brought to a head in an article, “Shameless Screenwriters,” published in the *Hankook Ilbo* in March 1959.³ It contained a startling disclosure. The author Lim Young, who penned his article with the assistance (and whistle-blowing) of two screenwriter-filmmakers, Lee Bong-rae and Yu Du-yeon (KOFA 2005, 341), argued that some Korean screenwriters had not merely copied Japanese films, but that they had obtained the screenplays precisely *in order* to plagiarize them. He cited a number of specific titles, one

1. For instance, Hwang Yeong-bin wrote that *Jayu buin* (Madam Freedom, 1956) “applied unnecessary songs and dances like an imitator of an American film” in his article, “Enuri eopdaneun pyeong-eul pyeongham: Yi (Bong-rae) ssi-ga bon jayubuin-e daehayeo” (Criticizing the *Madam Freedom* Review Saying that the Film Has No Chaffer: Response to Lee Bong-rae’s Review of the *Madam Freedom*), *Hankook Ilbo*, June 15, 1956.
2. “Mobang-eseo dokchang-euro: ireobeorin cheongchun” (From Imitation to Creation: On the *Lost Youth*), *Chosun Ilbo*, September 21, 1957.
3. Lim Young, “Moryeomchihan gakbongagun” (Shameless Screenwriters), *Hankook Ilbo*, March 8, 1959.

being *Jochun* (Early Spring, 1959), adapted and directed by Yu and written by Cho Nam-sa. Lim wrote that the team had copied 90 percent of a Japanese screenplay by Kinoshita Keisuke 木下恵介 called *Magokoro* (Sincere Heart, 1953).⁴ Director Yu Hyun-mok's *Ireobeorin cheongchun* (Lost Youth) and his next film *Insaeng chaap* (Seizure of Life, 1958), were on Lim's list as well; the former written by Yu Du-yeon and the latter by Oh Young-jin had hitherto been considered a pure Korean creation; it appeared to bear no relation to any Hollywood melodrama. Lim's article even targeted master screenwriters, including Choi Geum-dong and the aforementioned Oh.

The article went down terribly, and its author Lim ended up writing an open letter of apology to Oh after he and Choi had issued a stern rebuttal.⁵ Lim then resigned his position, writing in his final report for the paper that he had made a mistake by "reporting gossip without proof and comparing [Korean films with] foreign (Japanese) screenplays," and that he had failed to prove his claims empirically.

Lim's brave reporting on plagiarism in Korean film had a bimodal effect on the Korean film scene. On the one hand, the term "plagiarism" (*pyojeol*) began to trend in Korean film reporting. Journalists started to use the word "plagiarism" instead of "imitation," and it became popular to talk of plagiarism in Korean film even where journalists did not actually single out specific titles for criticism. On the other, plagiarism did not disappear. Instead, Korean filmmakers began to plagiarize Japanese screenplays with greater subtlety than had previously been the case.

In this article, I probe the issue of Korean film plagiarism and adaptation through analysis of the two films that launched the Korean youth film genre of the mid-1960s, Kim Ki-duk's *Gajeong gyosa* (Private Tutor, 1963)

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4. Comparing the two screenplays, I discovered that the Korean one abbreviated and adapted the Japanese stage directions and lines. The screenplay of *Sincere Heart* can be read in *Kinema junpo* キネマ旬報 55 (January 1953). The original screenplay (not the recording version for its final version) of *Early Spring* is held in the Korean Film Archive (hereafter, KOFA). On one hand, we can assume that Korean filmmakers could easily copy or refer to Japanese screenplays due to the fact that Japanese screenplays were published in Japanese film magazines such as *Kinema junpo*. See the testimony of Shin Bong-seung (KOFA 2006, 119).
 5. The title of the article is: "Mojak-gwa mojakjeok changjak-gwa uyeon yusa" (Imitation, Imitational Creation, and Casual Similarity), *Hankook Ilbo*, May 1, 1959.

and Kim Soo-yong's *Cheongchun gyosil* (Classroom of Youth, 1963). Lim Young's article may have rung the bell initiating the first round of the Korean plagiarism battle, but it was in the youth film genre that the second round played out. The *Hankook Ilbo* article of December 9, 1962 alleged that plagiarism or adaptation was a feature of most original screenplays, and of some 60 percent of the Korean films made in 1962 in the modern drama genre.⁶ On December 11, 1963, the *Kyunghyang Shinmun* similarly argued that most original movies were in fact plagiarized.⁷ Clearly, youth film filmmakers would have to find smarter ways to plagiarize.

From 1962 Korean filmmakers began to focus on new Korean translations of Ishizaka Yojiro's 石坂洋郎 novels, which hit the Korean market that year. The films *Private Tutor* and *Classroom of Youth* were both based on such novels; the former, *Hi no ataru sakamichi* 陽のあたる坂道 (A Slope in the Sun) and the latter, *Aitsu to watashi* あいつと私 (That Guy and I). The novel *Hi no ataru sakamichi*, translated and renamed *Gajeong gyosa* (Private Tutor), was the Korean number one bestseller of 1962. *Aitsu to watashi*, as *Cheongchun gyosil* (Classroom of Youth), topped the bestseller chart in 1963.⁸ Of particular interest to us here is the fact that the same two novels were also turned into films in Japan, in 1958 and 1961, respectively, by the Nikkatsu Film Company:⁹ the first as *A Slope in the Sun* directed by Tasaka Tomotaka 田坂具隆 and the second as *That Guy and I* directed by Nakahira Ko 中平康. In this article, I examine how these Ishizaka novels were adapted to become *Private Tutor* and *Classroom of Youth*, and then compare these two Korean films with the Nikkatsu films and relevant screenplays. The two

6. "Yeonghwa gyeolsan 1962—yang-gwa jil-ui goeri" (1962 Movies—Gap between Quantity and Quality), *Hankook Ilbo*, December 9, 1962.

7. "Yeonghwa, yang manasseuna jil jeoha: heoul ppunin jeonsokje seuta-neun uiyeon hoengpo, nalchigi jejak, jakpum bingon-i tal" (Movie, Large in Quantity but Low Quality: Unsubstantial Exclusive System and Stars' Tyranny, Instant Production and Problems Derived from Lack of Films), *Kyunghyang Shinmun*, December 11, 1963.

8. Both books were translated by Yi Si-cheol.

9. Nikkatsu is a film production and distribution company established in 1912 in Japan. Its original full name was Nihon Katsudo Shashin Kabushiki Kaisha (Japan Motion Picture Corporation), abbreviated as Nikkatsu. In 1945, the company changed its official name to Nikkatsu.

film texts and archival materials, including the censorship documents, aid the analysis, allowing us to reveal the system of plagiarism and adaptation at work in the Korean film scene of the early and mid-1960s.

Context of Plagiarism and Youth Film Writing: Case Studies of *Private Tutor* and *Classroom of Youth*

Lim Young's apology for "Shameless Screenwriters" looked as if it would put a halt to media coverage of plagiarism in Korean film, but by December 1960, less than two years later, journalists had once again begun to write about the issue. At the time, the number of films being produced in Korea was rising rapidly. A total of 37 Korean films were released in 1957, but by 1959 this number had increased to more than 100, which led, among other things, to a dearth of subject material (Chung 2016).¹⁰ It is certainly the case that *Early Spring* plagiarized the Japanese screenplay *Sincere Heart*, but the film was released anyway. It did not contravene the government's censorship policy, and at the time, Korea had not signed on to the Universal Copyright Convention, meaning that the government was under no obligation to restrict acts of plagiarism, copying, or adaptation without permission.¹¹ When plagiarism was raised as an issue, it was mainly to do with how films known to the public as Korean originals were actually copies.¹² In 1962, when Japanese novels including those by Ishizaka Yojiro attained high popularity, Korean film plagiarism of Japanese screenplays became a hot issue.¹³

10. For the relationship between the Motion Picture Law, the Korean film industry, and rampant plagiarism in the Korean film scene in the early and mid-1960s, see Chung (2016).

11. "Ilhwa pyojeol jakpum-ui sangyeon" (Releasing a Plagiarized Film from Japan), *Chosun Ilbo*, March 13, 1959.

12. "Gwabansu neomneun orijinal sok-eseo sojae bingon-euro gominhaneun yeonghwagye: dasi gogae deuneun pyojeol jakpum" (The Korean Film Scene Is Worrying about Lack of Subject Material Although There Are over Half of Original Works: Plagiarized Films Appeared Again), *Chosun Ilbo*, December 10, 1960.

13. Plagiarism was a very serious issue in Korea at that time. See Choe Geum-dong, "Pyojeol jakga-reul gobal-hara" (Accusation of Writers of Plagiarizing Japanese Screenplays), *Hankook Ilbo*, January 19, 1962. This story appeared just prior to the Asian Film Festival held in Seoul in May 1962.

It was in 1963 that the term “youth film” (*cheongchun yeonghwa* 青春映畫) was first coined with the consecutive box office successes of *Private Tutor* and *Classroom of Youth*. The trend reached its peak with the success of *Maenbal-ui cheongchun* (Barefooted Youth) in 1964. As is well known, the duo Shin Sung-il and Eom Aeng-ran became the most famous figures of the age thanks to their appearances in all three of the films.

Although some called Lee Sung-gu's *Jeolmun pyojeong* (A Young Look, 1960) and Kim Muk's *Seongnan neunggeum* (Angry Apple, 1963) youth films, they were not (Lee 2004, 390–391). As a matter of fact, the two were heavily influenced by the Japanese *taiyozoku* films,¹⁴ such as Furukawa Takumi's *Taiyo no kisetsu* (Season of the Sun, 1956) and Nakahiro Ko's *Kurutta kajitsu* (Crazed Fruit, 1956), starring Ishihara Yujiro and produced by the Nikkatsu Film Company. In terms of genre evolution, *taiyozoku* films generally fall at the beginning of the Nikkatsu action genre, a classic of 1960s Japanese cinema. The celebrity acting of Ishihara Yujiro in *taiyozoku* films also continued in Nikkatsu action films. At the same time, *taiyozoku* films could also be categorized as Nikkatsu youth film. Ishihara Yujiro appeared in *Arashi o yobu otoko* (Man Who Causes a Storm, 1957), *A Slope in the Sun, That Guy and I*, and *Wakai hito* (Fresh Leaves, 1962), all of which appeared in the mid- to late 1950s. The chaste love story *green line* (meaning films featuring true love stories of the young but without scenes of sex or violence) crossed into the youth film genre, and the duo of Yoshinaga Sayuri 吉永小百合 and Hamada Mitsuo 浜田光夫 were famous in the early and mid-1960s. Box office hits included: *Kyupora no aru machi* (Foundry Town, 1962) directed by Urayama Kirio 浦山桐郎, *Aoi samyaku* (Green Mountains, 1963) by Nishikawa Katsumi 西河克己 and *Dorodarake no junjo* (Mud Spattered Purity, 1963) by Nakahira Ko. Among these films, *A Slope in the Sun, That Guy and I, Fresh Leaves*, and *Green Mountains* are all based on Ishizaka Yojiro's novels.

14. The term *taiyozoku* 太陽族 (“sun tribe”) film is derived from the short novel “Taiyo no kisetsu 太陽の季節” (Season of the Sun) (1955), written by Ishihara Shintaro 石原慎太郎, and the film of the same title. *Taiyozoku* films describe youth who indulge in sexual desires and delinquency while killing time without purpose. This was a successful youth film genre at the Japanese box office in the late 1950s.

Korean youth film began with the novels of Ishizaka Yojiro. Translated into Korean by Yi Si-cheol, released as *Gajeong gyosa* and number one on the bestseller list in the summer of 1962, *Hi no ataru sakamichi* became the first Japanese novel to be broadcast on radio since Korea's liberation from Japanese rule in 1945. It was later serialized by the Christian Broadcasting System starting on July 23, 1962,¹⁵ which was also when Cha Tae-jin, the president of Keukdong Entertainment, began making the film version, *Private Tutor*. Keukdong Entertainment received a licensing agreement (Fig. 1) from Ishizaka Yojiro on August 10, 1962, making headlines as “the first Japanese feature-length novel to be filmed in Korea with the agreement of the original author.”¹⁶ According to the *Private Tutor* censorship document (held by the KOFA),¹⁷ the film was registered with the Ministry of Public Information on September 19, 1962. Keukdong also released to the media a letter from Ishizaka Yojiro that stated impressively, “I [Ishizaka] don't need royalties; my only condition is a decent production.”¹⁸ Ostensibly, Keukdong had resolved all the preproduction problems they faced, at least according to the newspaper article and the

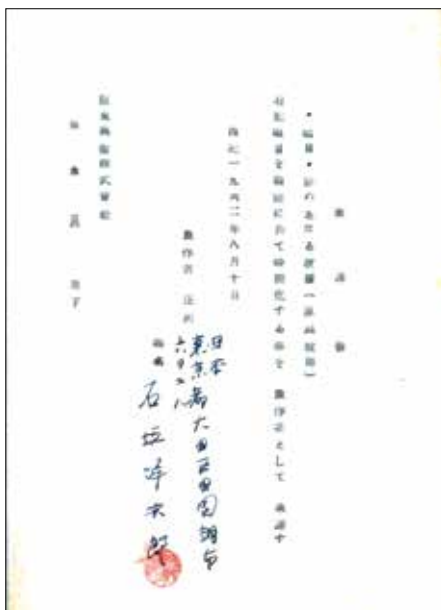


Figure 1. Licensing agreement for Ishizaka Yojiro's *Hi no ataru sakamichi* between Ishizaka and Keukdong Entertainment on August 10, 1962.

Source: KOFA.

15. *Seoul Shinmun*, July 22, 1962.

16. *Hankook Ilbo*, September 2, 1962.

17. “Gajeong gyosa” (Private Tutor), Ministry of Public Information censorship document, received September 19, 1962, Korean Film Archive.

18. *Hankook Ilbo*, September 2, 1962.

censorship document. The *acquisition certificate for performance*, which amounts to copyright approval, bore the stamp of Yu Han-cheol, the adaptor of the Korean screenplay.

Private Tutor was released at Kukje Theater in Seoul on March 7, 1963, shortly after a prominent media advertisement declared it, “A bestseller in the Japanese publication and film industries has finally been filmed in Korea with the agreement of Ishizaka Yojiro.”¹⁹ Enjoying box office success, the film drew over 50,000 viewers.²⁰ Film critics described it as having been adapted from *A Slope in the Sun* by Ishizaka Yojiro and remade by Yu Han-cheol in keeping with Korean sentiment.²¹ As Ishizaka himself stated, the Japanese original was influenced by John Steinbeck’s *East of Eden*, which one Korean journalist also noted.²² Since the term youth film was not yet been appended to such productions, one article in the *Hankook Ilbo* introduced the film as a kind of home drama, another popular film type of the early 1960s.²³ As I will explain later, audiences and film critics alike were deceived into thinking that the film was a simple adaptation of Ishizaka’s novel, whereas the *Private Tutor*²⁴ screenplay was actually a copy of *A Slope in the Sun*, directed by Tasaka Tomotaka and written by Ikeda Ichiro 池田一郎, and produced by the Nikkatsu Film Company in 1958.²⁵ That is to say, Yu Han-cheol translated and abbreviated the Japanese screenplay, not the novel, and adapted it to the Korean setting.

19. *Dong-A Ilbo*, March 5, 1962.

20. *Kyunghyang Shinmun*, July 6, 1963. This same article documented that a film company could break-even point if a Korean film brought in more than 30,000 audience members to a single theater in Seoul. However, in an interview for KOFA’s Audio History project, the screenwriter Shin Bong-seung claimed that *Private Tutor* had attracted 90,000 viewers (KOFA 2006, 109).

21. *Kyunghyang Shinmun*, March 8, 1963.

22. *Dong-A Ilbo*, March 11, 1963.

23. “Seutori-ui heungmi-ga wiju: Kim Ki-duk gamdok gajeong gyosa” (Focusing on Interest in the Story: Director Kim Ki-duk’s *Private Tutor*), *Hankook Ilbo*, March 8, 1963.

24. The original screenplay is held in the KOFA.

25. The screenplay was published in a special edition of *Kinema junpo* 200 (March 1958) dedicated to classic screenplays. The screenplay is also held in the Tsubouchi Memorial Theatre Museum of Waseda University.

The great popularity of translated Ishizaka Yojiro novels continued into 1963. In that year, *Bi sok-euro sarajida* (As Gone with the Rain), *Cheongchun gyosil*, and *Pureun kkum-eun binnari* (Dreams of Youth Will Be Splendid) topped the fiction bestseller lists (ranked first, fourth, and sixth respectively) (Yun 2008, 15). Throughout the 1960s, a total of 12 Ishizaka novels were translated into Korean on a total of 20 different occasions (Kim 2008, 31, 40). This trend extended to film production.

When the 10th Asian Film Festival was held in Tokyo from April 15 to 20, 1963, Cha Tae-jin, the president of Keukdong Entertainment, visited with a Korean delegation. There he met Ishizaka Yojiro and received film agreements for *Aoi sanmyaku* 青い山脈 (Green Mountains) and *Ame no nakani kiete* 雨の中に消えて (As Gone with the Rain).²⁶ This is confirmed in the *Dreams of Youth Will Be Splendid* censorship document²⁷ and the agreement signed by Ishizaka Yojiro on April 23, 1963. Although *Ame no nakani kiete* did not end up being made, *Aoi sanmyaku* was produced in May 1963 and given the same title as the Korean version of the novel, *Pureun kkum-eun binnari*. Yu Han-cheol wrote the screenplay for *Dreams of Youth Will Be Splendid*, which Yu Hyun-mok



Figure 2. The agreement for *Aoi sanmyaku* and *Ame no nakani kiete* between Keukdong Entertainment and Ishizaka, signed by Ishizaka Yojiro on April 23, 1963.

Source: KOFA.

26. *Hankook Ilbo*, May 3, 1963.

27. "Pureun kkum-eun binnari" (Dreams of Youth Will Be Splendid), Ministry of Public Information censorship document, received May 24, 1964, Korean Film Archive.

directed beginning at the end of June 1963. The film was released at Kukje Theater on September 14. Examining the original *Dreams of Youth Will Be Splendid*²⁸ screenplay, however, we find that Yu Han-cheol had in fact copied a 1963 screenplay²⁹ by Ide Toshiro and Nishikawa Katsumi.³⁰ Yu Han-cheol wrote the screenplay in the same fashion as he had *Private Tutor*.

There was a clash between Keukdong Entertainment and Hanyang Films when both companies tried to produce Ishizaka's *Aitsu to watashi*. The translated novel had been published in Korea as *Cheongchun gyosil* (Classroom of Youth), translated by Yi Si-cheol, and the two film producers planned to produce it under the same name to attract the most attention. While Cha Tae-jin attempted to obtain permission from the novelist and cast Korean-Japanese actresses Cho Mun-ja and Yun Jeong-gang,³¹ Hanyang Films stole the production from under him with director Kim Soo-yong, who cranked out the film by May 20.³² On May 10, 1963, Hanyang Films applied to the Ministry of Public Information for *Classroom of Youth* to be censored, giving the novel's Korean translator Yi Si-cheol as both author and adaptor and placing Yi's stamp on the acquisition certificate for performance (upon which the original copyright holder was required to place his or her stamp). What is interesting is that Hanyang Films did not copy the Japanese screenplay, as was the case for Keukdong Entertainment's *Private Tutor*. They did not refer to the *That Guy and I* screenplay³³ at all,

28. The KOFA holds this material.

29. This film was released on January 3, 1963. The Tsubouchi Memorial Theatre Museum of Waseda University, Japan possesses the Japanese screenplay.

30. Yu Han-cheol did not refer to the film version of *Green Mountains* (1949) written by Imai Tadashi 今井正 and Ide Toshiro 井手俊郎. As for the 1949 version, see *Kinema junpo* 163 (December 1956), a temporary issue dedicated to classic screenplays of the postwar period.

31. It is curious that Cha Tae-jin did not receive the agreement of *Aitsu to watashi* when he met Ishizaka at Asian Film Festival in Japan in April 1963. Meanwhile, Cho Mun-ja and Yun Jeong-gang were going to play in *Dreams of Youth Will Be Splendid* (*Hankook Ilbo*, May 3, 1963), but only Cho Mun-ja was in *Dreams of Youth Will Be Splendid*, using the nickname Yuseumiae.

32. *Seoul Shinmun*, May 22, 1963.

33. The screenplay of *That Guy and I* was published in *Kinema junpo* 289 (July 1961). You can also read the screenplay held in the Tsubouchi Memorial Theatre Museum of Waseda University.

but merely filmed it based on the novel as translated by Yi Si-cheol. We can surmise that Hanyang Films felt uncomfortable filming a copied screenplay, though they did nevertheless obtain rights to it. *Classroom of Youth* by Hanyang Films debuted at Seoul's Academy Theater; it was the first time that the theater had shown a Korean film, having only been transformed from a Western cinema to a Korean cinema on August 23, 1963. The film played for 23 days, a long run at the time,³⁴ and brought in 120,000 viewers to that cinema alone.³⁵

Now, let us examine specific acts of plagiarism in *Private Tutor*, in order to fully reveal the simultaneous mode of plagiarism and adaptation in 1960s Korean youth film.

***Private Tutor*, Plagiarism of a Japanese Screenplay**

We can no longer watch *Private Tutor* due to the condition of the print,³⁶ but we can read the original screenplay. Recall that the original screenplay was not adapted from the novel by Ishizaka; rather, it was copied from the screenplay *A Slope in the Sun*. If plagiarism in film can be defined as copying the structures and settings of the scenes, dialogues and so forth, this is indisputably an act of plagiarism. The two share the same story, plot, and dialogue, and the same episodes with different character names, all set upon a Korean background. As one article put it, this was pure plagiarism “under the guise of adaptation.”³⁷

Let us examine the synopsis of the screenplay and film *A Slope in the Sun* (1958),³⁸ and the screenplay *Private Tutor* (1963):

34. *Chosun Ilbo*, August 28, 1964.

35. KMDb, accessed August 20, 2017, http://www.kmdb.or.kr/vod/vod_basic.asp?nation=K&p_dataid=00909&keyword=청춘교실.

36. The print of *Private Tutor* lacks one reel of its total of 14 reels of negatives, and also has no sound. KOFA only holds the preservation master print.

37. “Pyojeol bum: yeonghwa-e bangsonggeuk-e bipyeong-handa” (The Boom of Plagiarism: Criticizing Films and TV Dramas), *Seoul Shinmun*, May 24, 1963.

38. *Hi no ataru sakamichi* (A Slope in the Sun), directed by Tomotaka Tasaka (1958; Tokyo: Nikkatsu Film Company, 2003), DVD.

A college girl Takako Kuramoto (in *A Slope in the Sun*) (Ku Hye-ryeon in *Private Tutor*) comes to Tashiro Tamakichi's (Jeon Taek-bo's) house as a private tutor for his daughter Kumiko (Yeong-ja). Tashiro's second son Shinji (Yeong-gil) is being nasty to Takako (Hye-ryeon), but the first son Yukichi (Yeong-ho) apologizes to her for this. Shinji (Yeong-gil) is a painter and Yukichi (Yeong-ho) is a doctor. Both fall in love with Takako (Hye-ryeon). Takako's (Hye-ryeon's) neighbors are Takaki Tomiko (Ko Ran-ok) and her son Tamio (Jeong-gu). Takaki Tomiko (Ko Ran-ok) used to be a *geisha* (*gisaeng*, female entertainer), and her son Tamio (Jeong-gu) is a jazz musician. In fact, Shinji's (Yeong-gil's) birth mother is Tomiko (Ran-ok). Shinji (Yeong-gil) discovers that his birth mother is Tomiko (Ran-ok), and he tries to be closer to another brother Tamio (Jeong-gu). Seemingly, Shinji (Yeong-gil) looks more like a player, but Yukichi (Yeong-ho) has complicated relationships with girls. In childhood, Kumiko (Yeong-ja) injured her leg, and Yukichi (Yeong-ho) laid blame on Shinji (Yeong-gil). Yukichi (Yeong-ho) has been tormented by a guilty conscience ever since. At the end, Takako (Hye-ryeon) chooses Shinji (Yeong-gil) as her lover.

The *A Slope in the Sun* screenplay has 159 scenes, while *Private Tutor* has a total of 115. Although this is a big difference, the plot, the flow of the scenes, and the episodes are all identical. As we can readily predict based on the number of scenes, the actual running time of *A Slope in the Sun* is fully 209 minutes; director Tasaka Tomotaka noted about the screenplay in an article in *Kinema junpo* that it had been challenging to complete the screenplay because the original novel was so long (Tasaka and Ikeda 1958).

Conversely, *Private Tutor* runs to just 100 minutes over ten reels of film. As a result, the screenwriter had to abbreviate some scenes. The Korean screenplay was shortened by omitting the opening scenes, though the episodes and scene flow of the Japanese version were maintained. The Korean production also reduced the descriptions and number of lines of dialogue in each scene.

Here I would like to focus closely on the Korean adaptation process. As we can see in the synopsis above, in the Korean screenplay the names of characters were changed and some settings and backgrounds Koreanized. For instance, the female protagonist Takako's hometown is Hirosaki-shi,

Aomori in the northeast of Japan (see scene 5), while Hye-ran is from Pyongyang in North Korea (also in scene 5). Takako and Yukichi go out down Ochanomizu Street (scene 36) and to Suidobashi Hill (scene 37), while Hye-ran and Yeong-ho go on a date on an anonymous hillside street (scene 26) and in Namsan Park (scene 26).

Some parts of the film *A Slope in the Sun* were revised, and some dialogue was abbreviated or added that is not in the screenplay. It is interesting that some scenes in the Japanese screenplay are also in the Korean screenplay, but do not appear in the Japanese film. For example, the scene where Yukichi (Yeong-ho) and Takako (Hye-ran) go on a date is not included in the Japanese film. And after Shinji (Yeong-gil) meets his half-brother Tamio (Jeong-gu) at his birth mother's house, Shinji goes to a pachinko parlor in the Japanese screenplay (scene 82), but this scene is missing from the Japanese film. A scene was added to the Korean screenplay in which Yeong-gil fights with gangsters (scene 60), instead of Shinji going to a pachinko parlor. The fight scene emphasizes elements that would have been highly entertaining for viewers of the day. The decisive adaptation in the Korean screenplay is its ending. The Japanese screenplay and film ends with a scene in which Takako chooses Shinji for her lover at Yukichi's laboratory (scene 157), after which another couple, Kumiko and Tamio, walk with their arms linked. On the other hand, after Hye-ran decides that Yeong-gil (not Yeong-ho) should be her boyfriend, Hye-ran and Yeong-gil kiss and hug in the final scene (scene 115) of the Korean screenplay. Although we are not able to analyze the Korean film for this textual comparison, it is not hard to imagine how it went.

Kim Ki-duk's second youth film, *Maenbal-ui cheongchun* (Barefooted Youth, 1964) is much the same as *Private Tutor*. It is a plagiarized version of the Japanese screenplay *Dorodarake no junjo* (Mud Spattered Purity, 1963). In it, some Japanese settings are transformed into Korean backgrounds; the Shinjuku parking lot in *Mud Spattered Purity* is a parking lot in Seoul's Myeongdong district in *Barefooted Youth*, but overall, 100 scenes out of a total of 122 (the Japanese version has 126) feature similar episodes and plot lines to the Japanese film. *Barefooted Youth*, however, is in a different style for the simple reason that it was directed by Kim Ki-duk; in particular, the

latter half of the film, which deals with the love and death of the protagonists, adopts a form of Koreanized *sinpa* 新派 sentiment, and this makes it totally different to *Mud Spattered Purity*. On the other hand, because the Korean screenwriter copied the Japanese screenplay, *Barefooted Youth* includes scenes from the Japanese screenplay, even though Nakahira Ko later revised some scenes as well. Consequently, although director Kim Ki-duk did not watch *Mud Spattered Purity* before he filmed *Barefooted Youth*, and his film style, including shot structures and mise-en-scènes, is highly distinct, it remains the case that he directed the film based on a copied screenplay.³⁹

Therefore, we can surmise how Kim's first youth film, *Private Tutor*, came into being. The two films were produced by the same screenwriter Yu Han-cheol, the same film director Kim Ki-duk and the same film company Keukdong Entertainment, all based on Japanese novels. Here I call this the simultaneous mode of plagiarism and adaptation. Although each scene in *Private Tutor* features the same dialogue as the Japanese screenplay, the mise-en-scène is completely different. Although using Japanese screenplays was not illegal in Korea at the time, this is indisputably plagiaristic. At the same time, the completed films were adaptations.

Differences between *Classroom of Youth* and *That Guy and I*

Although the case of *Private Tutor* clearly highlights the presence of plagiarism from Japanese screenplays in Korean film of the early and mid-1960s, *Classroom of Youth* is different; it is an adaptation of a Japanese novel. The screenwriter did not refer to the Japanese screenplay, *That Guy and I*. The film is based on *Cheongchun gyosil* (Classroom of Youth), Yi Si-cheol's Korean translation of the Japanese novel, *Aitsu to watashi* written by Ishizaka Yojiro. The opening credits indicate that the film was adapted from *Aitsu to watashi*, and that Yi Si-cheol and Shin Bong-seung were the screen-

39. For the cinematic plagiarism and adaptation of *Barefooted Youth* and *Mud Spattered Purity*, see Chung (2016).

writers. In a KOFA Audio History interview, Shin Bong-seung also commented that he adapted the screenplay based on a preproduction copy of Yi's manuscript, *Cheongchun gyosil* (KOFA 2006, 108).⁴⁰ *Cheongchun gyosil* was published in early May 1963,⁴¹ and, according to the censorship document received by Ministry of Public Information,⁴² the date of the acquisition certificate for performance was May 8, 1963. Production had started almost simultaneously to this.

Apart from its unusual length, Ishizaka Yojiro's novel *Aitsu to watashi* possesses the idea form for film adaptation. It has clear stage directions and lines for characters, especially the first-person narrator in *That Guy and I*, which was done by the female protagonist in the opening scenes of the Japanese films. Both the Japanese and Korean films apply Ishizaka's written lines without changes. I conclude that both *That Guy and I* and *Classroom of Youth* selected and adapted filmic elements from the novel *Aitsu to watashi*, but filmed them in different ways. Ishizaka's novel *Aitsu to watashi* was reborn as both a Japanese film, *That Guy and I*, and a Korean film, *Classroom of Youth*.⁴³ The differences between them illustrate the contrary contexts of the Korean and Japanese societies of the day, rather than merely offering us the chance to compare originals with adaptations. In this instance, adaptation does not merely concern amending names and settings for Korean audiences; we can also analyze how the Korean version adapted the lifestyles of the Japanese college students described by Ishizaka Yojiro, especially their sexual consciousness. This analysis reveals the way practicable elements for Korean society were selected, and at the same time reveals the desires of young Korean viewers at the time.

40. It can be assumed that Yi Si-cheol began adapting the novel first. The original screenplay shows screenwriting credits given to Yi Si-cheol, but the final screenplay for recording marked the screenwriters as Shin Bong-seung and Yi Si-cheol. One can read both the original screenplay and the screenplay for recording at KOFA.

41. *Kyunghyang Shinmun*, May 10, 1963.

42. "Cheongchun gyosil" (Classroom of Youth), Ministry of Public Information censorship document, received May 10, 1963, Korean Film Archive.

43. *Aitsu to watashi* (That Guy and I), directed by Nakahira Ko (1961; Tokyo: Nikkatsu Film Company, 2005), DVD. One can watch *Classroom of Youth* via the KMDb's VOD website (<http://www.kmdb.or.kr/vod/vodMain.asp>).

Table 1. Comparison of *That Guy and I* with *Classroom of Youth*

| Reel no. | <i>That Guy and I</i> | <i>Classroom of Youth</i> |
|----------|--|--|
| 1 | Opening title, #1–6: Kurokawa mentions in a psychology lecture that he hired a prostitute with his pocket money. Female students' vengeance and Kurokawa dressing up in woman's clothes. | #1, Opening title, #2–9: Introduction of Deok-ja's house, where only women live (except for her father). Chan-sik mentions at a literature lecture that he buys women with his pocket money. |
| 2 | #7–20: Dressing in woman's clothes, Kurokawa visits Keiko's house. Later, Keiko visits Kurokawa's house. | #9–22: Vengeance of female students and Chan-sik's dressing up like a woman. Dressing up like a woman, Chan-sik visits Deok-ja's house. |
| 3 | #20–31: Bambi (Satoko) announces her wedding. After the wedding ceremony, Kurokawa, Keiko, and Kanazawa join an anti-Security Treaty protest. | #23–41: Yun Sa-ra visits the electronics shop run by Deok-ja's father. Deok-ja visits Chan-sik's house. (Sa-ra's assistant Chun-a appears earlier than in the Japanese version.) |
| 4 | #32–51. An episode at the protest. Kurokawa and Keiko visit Sadako's house. After Ayako joins the protest, she is raped by college boys after drinking with them, and returns home. | #42–51: Chan-sik and Deok-ja go to a dance club. Bambi (Gyu-hwa) announces her wedding. Deok-ja and her younger sister Hyeong-ja compete to become models, as proposed by Sa-ra. |
| 5 | #52–64: A party before the holidays. Kurokawa and Keiko's friends go on a trip. | #52–59: Mother scratches father's face (a flashback). Bambi's wedding ceremony. |
| 6 | #65–72: At the mountain cabin, Kurokawa confesses his past relationship with Matsumoto, the assistant of Motoko. Keiko sobs very hard, but they kiss. | #59–64: After the wedding, they have a twist dance party. Hyeong-ja goes on stage at Sa-ra's hair fashion show. |
| 7 | #73–85: Motoko's invitation to lunch. After the holiday, a gentleman visits Kurokawa's house. | #65–70: Hyeong-ja feels jealous of Deok-ja for her relationship with Chan-sik, but they finally make up. |

| | | |
|----|---|--|
| 8 | #86–96: The gentleman tells them he will support Kurokawa's study abroad. Kurokawa discovers that the gentleman is his birth father. | #71–80: Party before the holiday. Chan-sik and Deok-ja's friends go on a trip. Sa-ra goes on a trip with Chun-a, not telling her husband. |
| 9 | #97–101: Kurokawa announces that he will marry Keiko. | #81–88: Chan-sik confesses his past at the villa, and Deok-ja cries very hard. They kiss. Sa-ra invites him over to a lunch. |
| 10 | | #88–93: Sa-ra suggests that she support Chan-sik's study abroad. Chan-sik and Deok-ja disappear by riding a boat in the ocean, an act of vengeance. In the end, Chan-sik and Deok-ja ride in a convertible. |

Note: This table lists Korean and Japanese screenplay additions to the original novel. Portions in bold indicate Korean and Japanese screenplay additions to the original novel.

Comparing and contrasting the synopses of the reels of each film with the original novel, we find that *That Guy and I* has nine reels while *Classroom of Youth* has ten. Each reel runs to about ten minutes; the running time of *That Guy and I* is 104 minutes and *Classroom of Youth* is 110 minutes. By analyzing the reels of each film we can effectively examine issues of narrative flow and plot. *That Guy and I* has 101 scenes, and *Classroom of Youth* has 93;⁴⁴ by and large, the Korean film's scenes are longer and more verbose.

As seen in reel one, *That Guy and I* opens on the campus life of Keiko and Kurokawa, while *Classroom of Youth* begins with a description of Deok-ja's family. To judge from the opening, *Classroom of Youth* is closer to the original novel. While *That Guy and I* omits the episode with Keiko's family, *Classroom of Youth* forges two episodes featuring grandmother and mother into one to introduce Deok-ja's family. *That Guy and I* deals with the episode of Kurokawa dressing up like a woman after he is pushed into a swimming pool by female college students in reel one (#1–6). Reels two (#7–

44. The screenplay of *Classroom of Youth* adapted by Yi Si-cheol consists of 124 scenes.

20) and three (#20–31) introduce Keiko's and Kurokawa's families, Bambi's wedding announcement, and the wedding ceremony. Reel four (#32–51) describes Keiko going to watch an anti-Security Treaty protest with Kurokawa and Kanazawa, their visit to Sadako's house, and Ayako being raped. On the other hand, #5 of reel one (#1–9) to reel two (#9–22) in *Classroom of Youth* look at how Chan-sik mentions buying a woman, prompting female college students to push him into a pond. Reel three (#23–41) features the homes of Chan-sik and Deok-ja.

The original novel depicts Keiko's conversation with her family after she returns from Kurokawa's house, but *That Guy and I* omits this, and in *Classroom of Youth* Deok-ja and Chan-sik go to a dance hall (#42). *Classroom of Youth* exploits the omitted story from the original; the conversation about breasts between Keiko and her younger sister Yukiko is inserted into an episode (#45) of reel four (#42–51) of *Classroom of Youth*, where Deok-ja and her younger sister Hyeong-ja compete with each other to become models. It also uses the episode (#55–57) in which Deok-ja's mother scratches her father's face in reel five. In addition, *Classroom of Youth* describes the original episode wherein Mrs. Motoko visits Keiko's house after Bambi announces her wedding. The Korean character of Mrs. Motoko, Sa-ra, goes out with Deok-ja's father for dinner and they sit together in a room at a fashion show. *Classroom of Youth* changes the Japanese wrestling scene featuring Keiko and Yukiko after Motoko returns (#53) to a Korean wrestling scene. In this way, *Classroom of Youth* folds the episodes that describe Deok-ja's family into reels four and five.

In reel five (#52–64) of *That Guy and I*, there are scenes wherein Keiko, Kurokawa, and Kanazawa talk about sexual intercourse after leaving Sadako's house early in the morning; where college students throw an outdoor party before their summer vacation (with "reunion in September as virgins" written on a banner); and in which Kurokawa and Keiko go on a trip. *Classroom of Youth*, in reel six (#59–64), omits the episodes from *That Guy and I* of the protest and Sadako's house after Ayako's return. In the novel *Aitsu to watashi*, Keiko and Yumiko talk about sexual intercourse only after they return home, and their youngest sister cuts in on their conversation. The Japanese film version, *That Guy and I*, omits this episode, while *Classroom*

of *Youth* changes it to the scene in which the youngest daughter Mi-ja disguises herself as a criminal to surprise the two. *That Guy and I* maintains the traveling episode, but *Classroom of Youth* omits it, meaning that they arrive at the mountain cabin without delay. After *That Guy and I* deals with Kurokawa's confession and his kiss with Keiko at the summer house in reel six (#65–72), it shows in reel seven (#73–85) a lunch party held by Mrs. Motoko and a gentleman's visit to Kurokawa's house when the holiday is over. After *Classroom of Youth* inserts Hyeong-ja's fashion show, which is not in the original, into reel six, it shows the quarrel and reconciliation between Deok-ja and Hyeong-ja vis-à-vis Chan-sik in reel seven (#65–70), which is also not in the original.

The two endings pursue divergent goals. The original novel describes the episode of Keiko going to the summer resort again and listening to the story of her mother's past. After the fall semester begins, Keiko meets Mrs. Motoko and hears that she will send Kurokawa to the United States to study. This episode ends with Keiko and Kurokawa's kiss at a night club. *That Guy and I* concludes differently; it goes in a different direction from #82 of reel seven when Kurokawa's birth father makes his appearance. It turns out in reel eight (#86–96) that the gentleman from the America is Kurokawa's father, and the film ends with the announcement of Kurokawa and Keiko's engagement in reel nine (#97–101). Conversely, *Classroom of Youth* deals with the scene in which Chan-sik's friends go on a trip after the preholiday party is over, and Sa-ra and her assistants travel in reel eight (#71–80). Reel nine (#81–88) in *Classroom of Youth* describes Chan-sik's confession and Deok-ja's exclamation as per the original novel, but unlike the novel or its Japanese film adaptation, *Classroom of Youth* portrays the night when Chan-sik and Deok-ja sleep together. The situation develops rapidly and ends improbably in reel ten (#88–93); Chan-sik's mother Sa-ra says that she will support Chan-sik's study abroad, Chan-sik and Deok-ja leave by ship, then the two return and drive in a convertible car without any explanation, worrying about examinations in the fall semester.

As we can see, there are considerable differences between the two adaptations. *That Guy and I* depicts the rite of passage of a college girl named Keiko, as the female protagonist Asada Keiko's narration takes the lead.

Keiko discovers new aspects of human relationships quite different from those of the traditional patriarchal family structure thanks to Kurokawa's mother, Motoko. She comes to recognize sexual relationships between men and women after she has gone through several episodes, notably the rape of Ayako and interaction with the nasty young laborers. Nakahira Ko once said that he could not deal with the younger generation if he did not deal with sex and that he wanted to describe the healthy sex life of the young generation in a straightforward manner (Nakahira 1999, 120). One of the features of *That Guy and I* is that it deals with the background to Japan's anti-Security Treaty protests of the 1960s, which also appear in the novel. Although the college students, including Keiko, in diegesis remain only as bystanders who do not join the protests, the film's director, Nakahira Ko, underlines that the protests act as an important time stamp. When college girls besiege Kurokawa wearing a woman's dress and run to the parking lot together, they shout, "Anpo! Hantai! 安保! 反对!" (We oppose the Security Treaty!), thus indicating their objection to the Security Treaty. During the trip, the young laborers also ask about the protests. In the novel, the college girls walk to the parking lot; in the film, the director added laborers' questions about the protest. On the other hand, the college girls in *Classroom of Youth* break into chants of "one, two" when running, which is not present in the original novel. This running scene in *Classroom of Youth* might have derived from the Japanese screenplay.

Finally, let us inspect the distinguishing elements of *Classroom of Youth*. Firstly, we must look into the genre background of the film. It does not ignore the home (family) drama genre, which became popular in the early and mid-1960s with films like Shin Sang-ok's *Romantic Papa* (1960).⁴⁵ Compared to *That Guy and I*, which focuses more on Kurokawa's family in the end, *Classroom of Youth* faithfully incorporates familial descriptions, including flashbacks of the father and the competition between Deok-ja and Hyeong-ja to become fashion models and win Chan-sik. Of course, the

45. Soon before the opening titles begin, and at the end of the scene introducing Deok-ja's family, Deok-ja's grandmother turns to the audience and says, "Kids these days are not good, no . . ." This reminds the audience of the introduction to *Romantic Papa*.

comic elements of *Classroom of Youth* are not far removed from the humor present in Kim Soo-yong's early works, including the youth comedy trilogy — *A Youth Delivery* (1959), *A Band for Proposal* (1959), and *Three Brides* (1959). *That Guy and I* omits the conversation about sex between Keiko and her sister and a high school girl called Yumiko, which appears in the novel. *Classroom of Youth*, however, includes this conversation between the two sisters Deok-ja and Hyeong-ja, who are college girls. The two films both show an interest in the sexual consciousness of young females, but in different ways. A high school girl in the Japanese novel is a college girl in the Korean film, because a Korean high school girl is not supposed to talk about sex. This girl appears in the Korean film even though the Japanese film does not include that part, because she is necessary for the family drama element.

Of course, the two films share the same climax. Kurokawa (Chan-sik) confesses that he resolved his sexual desire by having sex with his mother's assistant, Matsumoto (Chun-a) at the villa during his summer vacation, a time when he was going through puberty. Hearing his confession, Keiko (Deok-ja) sobs in the backyard during a storm, and then Kurokawa (Chan-sik) kisses her for the first time. In *That Guy and I*, Keiko takes a step back from Kurokawa's relationship, saying in front of her friends the next morning that she wants to forget the kiss. Conversely, *Classroom of Youth* implies that Chan-sik and Deok-ja spend the night together. This description of Chan-sik going to bed holding Deok-ja reflects the public's taste for Koreanized sinpa film. In addition, *Classroom of Youth* has a flashback of the bed scene of Chan-sik and Chun-a over the narration of Chan-sik's confession.

In the ending sequence, *That Guy and I* focuses on Kurokawa's family relationship instead of showing traditional patriarchy, even though Kurokawa's birth father does appear. Strangely, the ending of *Classroom of Youth* goes in an odd direction; Chan-sik departs with Deok-ja in a boat and Sa-ra comes to think that they are dead, which is Chan-sik's act of vengeance. According to the original screenplay, Deok-ja and her friend Gyeong-ja talk about their future in a mountain cabin, saying, "What will become of us after we grow up?" (#114), and then Deok-ja and Chan-sik go out to sea in a boat (#115–120). They drift about on the ocean, get saved by a patrol boat

(#121) and are finally hospitalized (#122). The scenes up until their drifting in the ocean are very similar to those in *taiyozoku* films. According to the censorship document, however, the production company applied for its screening permission on August 17, 1963, just before the release of the film, and changed the story so that Sa-ra discovers the patrol boat, which Chan-sik and Deok-ja are no longer in. Having deleted the hospital scene, they voluntarily revised it so that Chan-sik and Deok-ja return to Seoul in a convertible and worry about their exams in the coming semester. The film depicts college life which was “too far removed from Korean reality”⁴⁶ and which borrowed from the Japanese novel. It ends suddenly.

To sum up, *That Guy and I* concentrates on portraying a college girl's search for self-identity and introspection concerning her sexuality, whereas *Classroom of Youth* mixes the then-popular genre conventions of family drama with elements of sexual comedy and youth film to meet the public's taste for light entertainment. *Classroom of Youth* incorporates neither the psychological growth of a college girl nor any consciousness of sexuality or class; it does not show the protest by Japanese college students that inspires Keiko's escape from her existing mentality; nor the sexuality and class of the young laborers on the way to the mountain villa. Furthermore, resistance to traditional patriarchy, as displayed by Mrs. Motoko in *That Guy and I*, is described as little more than flirting by Mrs. Yun Sa-ra in *Classroom of Youth*. Sa-ra is punished in the narrative, wrongly believing that her son Chan-sik is dead. Borrowing episodes about the lifestyles of Japanese college students from *That Guy and I*, *Classroom of Youth* Koreanized them for cinematic purposes and to attract viewership. As a result, the film presents the agonies of the daily lives of the Korean young generation in a highly superficial fashion.

Conclusion

In this article, I have examined how the films that launched the Korean

46. Dong-A Ilbo, August 26, 1963.

youth film genre, *Private Tutor* and *Classroom of Youth*, interacted with Japanese film texts. Although the production company which made *Private Tutor* did receive a filming agreement from author Ishizaka Yojiro, it plagiarized a Japanese screenplay, *A Slope in the Sun*. In the case of *Classroom of Youth*, the screenwriter wrote the screenplay by adapting *Cheongchun gysil*, the Korean translation by Yi Si-cheol of the original Japanese novel *Aitsu to watashi* by Ishizaka Yojiro. The production company did not contact Ishizaka beforehand, perhaps because they believed that the copyright of the translated novel belonged to the translator. Here, we can see how ambivalently Korean society regarded questions of copyright at the time.

In particular, in this article I analyzed the points of divergence between the Japanese film *That Guy and I* and the original novel during the adaptation process for *Classroom of Youth*, and discovered the following: firstly, that the adaptation of *Classroom of Youth* reveals trends in Korean cinematic genres. The advertisement for *Classroom of Youth* claimed that it would be the first Korean “sex film” (*seong yeonghwa* 性映畫). Ad copy claimed that the film “shows the young writhing on the thin line between friendship and love, society and family,”⁴⁷ and told readers to “watch this sexual relationship of the young. This is a sex film to drive you wild with excitement.”⁴⁸ Before the *youth film* designator came into being, the term *sex film* meant both youth and sex. This film, however, includes the conventions of a family drama. It is interesting that Shin Bong-seung, who became a screenwriter with Hanyang Films after the box office success of this film, also wrote the original screenplay *Maltti yeodaesaeng* (*Women of Spirit*, 1963), directed by Yi Hyeong-pyo. The sexual comic elements of college girls in Shin’s trail-blazing film *Classroom of Youth* continued in comic films including *Women of Spirit* and *Yeonaе joreopban* (*Completion of Love*, 1964), directed and written by Lee Yi Hyeong-pyo.

Secondly, the adaptation of *Classroom of Youth* reveals the acceptable and unacceptable elements for Korean society of the day. The film borrows the schema by which it describes Korean youth lifestyles from a Japanese

47. *Dong-A Ilbo*, August 10, 1963.

48. *Dong-A Ilbo*, August 12, 1963.

novel. The production of Korean youth films in the mid-1960s was within the sphere of influence of the Japanese Nikkatsu youth film genre. That is to say, borrowing the way of describing lifestyles and desires of the Japanese young generation in Nikkatsu youth films based on Ishizaka's novels, the filmmakers who made *Classroom of Youth* spontaneously chose embraceable and unacceptable elements for Korean audiences.

The novel *Aitsu to watashi* and its film adaption *That Guy and I* affirmatively describe Motoko's new family relationship and Keiko's awareness of sexuality through Ayako and Kurokawa's past. In *Classroom of Youth*, Deok-ja comes to know about sex as both an eldest daughter and a college student. *Chosun Ilbo* posits the genre conventions of a family drama, but does not delicately deliver Keiko's psychological growth as a female subject and daughter. This is inferred from the omission in *Classroom of Youth* of student protests and the nasty laborers on the way to the mountain villa, whereas both the original novel mentioned, and *That Guy and I* stressed, those scenes. Thus, *Classroom of Youth* missed the opportunity of allowing a young generation of Koreans to take a long, hard look at themselves.

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- Jochun* (Early Spring). 1959. Directed by Yu Du-yeon. Seoul: Korea Entertainment Corporation.
- Kurutta kajitsu* 狂った果実 (Crazed Fruit). 1956. Directed by Nakahira Ko. Tokyo: Nikkatsu Film Company.
- Kyupora no aru machi* キューポラのある街 (Foundry Town). 1962. Directed by Urayama Kirio 浦山桐郎. Tokyo: Nikkatsu Film Company.
- Maenbal-ui cheongchun* (Barefooted Youth). 1964. Directed by Kim Ki-duk. Seoul: Keukdong Entertainment.
- Magokoro* まごころ (Sincere Heart, aka Sincerity). 1953. Directed by Kobayashi Masaki 小林正樹. Tokyo: Shochiku Company Limited.
- Maltti yeodaesaeng* (Women of Spirit). 1963. Directed by Yi Hyeong-pyo. Seoul: Hanyang Films.

- Romaenseu ppappa* (Romantic Papa). 1960. Directed by Shin Sang-ok. Seoul: Shin Films.
- Samin-ui sinbu* (Three Brides). 1959. Directed by Kim Soo-yong. Seoul: Samsung Entertainment.
- Seongnan neunggeum* (Angry Apple). 1963. Directed by Kim Muk. Seoul: Hanyang Films.
- Taiyo no kisetsu* 太陽の季節 (Season of the Sun). 1956. Directed by Takumi Furukawa 古川卓巳. Tokyo: Nikkatsu Film Company.
- Wakai hito* 若い人 (Fresh Leaves). 1962. Directed by Nishikawa Katsumi. Tokyo: Nikkatsu Film Company.
- Yeonae joreopban* (Completion of Love). 1964. Directed by Yi Hyeong-pyo. Seoul: Hanyang Films.
- Yujeon-ui aesu* (Sadness of Heredity). 1956. Directed by Yu Hyun-mok. Seoul: Hanseong Film.