

# THE IMPACT OF JAPANESE AND SOUTH KOREAN AUDIOVISUAL PRODUCTION IN SPAIN: CIRCULATION, RECEPTION, AND INFLUENCE

BLAI GUARNÉ

Some years ago now, the actor and director Clint Eastwood explained to a group of students and researchers at Stanford University how his work in the Spaghetti Westerns directed by Sergio Leone in Spain had provided him with unexpected training to deal with the challenges of working with multilingual film crews. Eastwood recalled his experience as an actor in Almería on productions with actors performing in different languages, in a kind of random linguistic jigsaw puzzle that only got put together when it reached the dubbing studio. This anecdote came up in the discussion after the screening of *Letters from Iwo Jima* (2006), a production for which Eastwood had directed actors performing entirely in Japanese,

thereby completing his cinematic diptych on the Battle of Iwo Jima in the War of the Pacific.

Viewed from a distance, it seems ironic that it was the experience of filming under the direction of Leone that prepared Eastwood for filming the Japanese counterpart to *Flags of Our Fathers* (2006) forty years later, given the lawsuit that the producers of the Japanese director Akira Kurosawa filed against the Italian filmmaker for stealing the storyline for *A Fistful of Dollars* (*Per un pugno di dollari*, 1964) from *Yojimbo* (1961).<sup>1</sup> Equally ironic is the fact that the profits that the Italian film would end up making for the Japanese filmmaker were substantially bigger than what he had made from his own film. The anecdote re-

---

**THE MULTIPLE INFLUENCES THAT HAVE FOUND THEIR WAY INTO AN INCREASINGLY INTEGRATED WORLD, EVEN IN AN INDUSTRY TRADITIONALLY DOMINATED BY WESTERN MODES OF REPRESENTATION AND INFORMED BY THE DISCOURSES AND PRACTICES OF AMERICAN CINEMA**

---

called by Eastwood reflects the complex tangle of linguistic, cultural, narrative, financial and legal factors involved in the production and transnational circulation of films, and ultimately reveals the multiple influences that have found their way into an increasingly integrated world, even in an industry traditionally dominated by Western modes of representation and informed by the discourses and practices of American cinema.

In considerations of this question, the global circulation of Japanese and South Korean audiovisual productions has emerged as a singular object of study, both for the aesthetic representational configurations it has disseminated (see Bonillo Fernández, 2019; Hinton, 2013; Kinsella, 2014; Morisawa, 2019; Pellitteri, 2018; Tezuka, 2012; Wee, 2014) and for the multiple narrative forms (transmedia, crossmedia) and platforms (media mix) it has articulated (see Jenkins, 2008; and also Hernández-Pérez, 2017; Loriguillo-López, 2016, 2018; Villa Gracia, 2019). In addition, its contributions to the creation of innovative consumer practices and subcultural expressions (see Annet, 2014; Galbraith and Karlin, 2012; Hills, 2016; Iwabuchi, 2010; Lamarre, 2006; Lee and Nornes, 2015; Miller, 2017; Otmazgin and Lyan, 2013; Sabre, 2016; Steinberg, 2012, 2017; Yoon and Yong, 2017) constitute another source of interest.

In Spain, the impact of Japanese and South Korean audiovisual culture on local production has been quite diverse. Examples range from the influence of Studio Ghibli's anime pictures on the

pioneering work of Baltasar Pedrosa Clavero (e.g. *Gisaku*, 2005) and of productions broadcast on television in the 1990s like *Dragon Ball* (A. Toriyama, Fuji TV: 1986-1989), *Captain Tsubasa* (Y. Takahashi, TV Tokyo: 1983-1986), *Saint Seiya: Knights of the Zodiac* (1986-1989) and *Sailor Moon* (Bishōjo senshi Sailor Moon, 1992-1997) on the work of brothers Emilio and Jesús Gallego (e.g. *Shuriken School*, Xilam and Zinkia Entertainment, France 3: 2006) (see Horno, 2014) and Carlos Vermut (see Venet Gutiérrez, 2019) with his constant explicit references to Japanese pop culture, and somewhat more incidental allusions to Takeshi Kitano's *Dolls* (2002), in his film *Magical Girl* (2014), to the indirect connections between Alberto Rodríguez's *Marshland* (*La isla mínima*, 2014) and Bong Joon-ho's *Memories of Murder* (Salinui chueok, 2003) (see Kovacsics and Salvadó, in this issue), and even the more oblique resonances in the work of Carla Simón and Celia Rico (see Garín and de Vargas, *ibíd.*). To these examples we could add Isabel Coixet's neo-Orientalist turns in *Map of the Sounds of Tokyo* (*Mapa de los sonidos de Tokyo*, 2009) with its unsuccessful emulation of the poetics of Wong Kar-wai, and the very obvious parodies of Japanese culture in Álvaro Díaz Lorenzo's *Los Japón* (2019).

Despite the fragmentary nature of these examples, the influence they reflect is indicative of a profound change in global audiovisual culture that is having as much of an impact in Spain as it is anywhere, a change characterised by a spectacular increase in the transnational circulation of Japanese and South Korea audiovisual products. Following the interest in Japanese manganime that began more than twenty years ago with the appearance on Spanish television of the series mentioned above—preceded in the two decades beforehand by others like *Marco, 3000 Leaves in Search of Mother* (*Haha wo tazunete sanzen ri*, 1976), *Heidi, Girl of the Alps* (*Alps no shōjo Heidi*, 1974), and *Mazinger Z* (1972-1974)—came the success of J-pop and K-pop music among the younger

segments of the population. Meanwhile, on television K-drama and Japanese *doramas* have found enough of a niche to be included in the catalogues of major subscription video-on-demand platforms like Netflix, with huge potential audiences. Japanese and South Korean music, graphic products, and audiovisual productions now form an integral part of the media consumption of Spanish society, exerting a powerful influence on the redefinition of Spaniards' tastes, interests, and pastimes.

As occurred in earlier eras with the literature, cuisine, martial arts and video games associated with these countries, Japanese and South Korean audiovisual production has become a part of Spain's social landscape, consolidated as one of the most powerful transnational flows of contemporary popular culture in the world. Its worldwide impact has once again challenged the theories of the mid-1990s that conceived of globalisation in terms of Westernisation, as a one-way phenomenon whereby the global was understood as Western influence in a world defined on the basis of local peculiarities. These theories identifying the phenomenon of globalisation as a process leading towards the ultimate formation of a homogeneous global culture with Euro-Atlantic patterns conforming to an American model (e.g. *McDonaldization*,<sup>2</sup> *Disneyfication*<sup>3</sup>) were contested in the mid-2000s by studies that called attention to the international circulation of non-Western media and cultural production, especially from the Asian continent. In this sense, the emergence and subsequent consolidation of Japan and South Korea as cultural superpowers has forced a reassessment of the debate about cultural globalisation from the perspective of a plurality of centres that generate content and meaning circulating unevenly around the planet.

The work of Koichi Iwabuchi (2002; 2004; 2004 *et al.*<sup>4,5</sup>) and Kim Youna (2008; 2013; 2019) constituted a turning point in academic research in this field. Iwabuchi (2002) has "re-centred" the globalising processes on East Asia by pointing out

---

## JAPANESE AND SOUTH KOREAN MUSIC, GRAPHIC PRODUCTS, AND AUDIOVISUAL PRODUCTIONS NOW FORM AN INTEGRAL PART OF THE MEDIA CONSUMPTION OF SPANISH SOCIETY

---

the central role played by Japan in the circulation of audiovisual productions and pop culture products in the region. He has been particularly influential for his analysis of the attempt to eliminate the "cultural odour" of Japanese products, presenting them as culturally neutral (*mukokuseki*) in order to ensure their penetration into markets that are still resistant to an influence that repeats Japanese imperialism in Asia in the economic and cultural spheres. The global boom of South Korean popular culture, epitomised by the phenomenon of *Hallyu* ("Korean wave"), has in turn served to "decentre" Japanese dominance over media flows within Asia. Kim Youna (2013) has analysed this question extensively, considering the social, cultural, and political implications of a global expansion closely tied to the rise of digital media and social networks. Especially notable is his analysis of the role played by the South Korean government in the planned development of cultural industries as a national project to compete in a context of globalisation and to attempt to capitalise on it. Specific initiatives like the Film Promotion Law of 1995, which provided powerful industrial conglomerates (*chaebol* like Samsung, Hyundai, or Daewoo) with incentives for investment in the audiovisual sector, have succeeded in displacing Hollywood productions from their dominant position in the South Korean market with domestic blockbusters that are also released internationally, in a system that provides the same support to film production as that given to exports of industrial products like cars and household appliances. In this way, Korean cinema, TV fiction series (a driving force behind the "Korean wave"), K-pop (systematically

designed and monitored star products targeting an international audience) and online games (a sector in which the country is a leader) have turned into highly popular consumer products both within and outside Asia, as well as objects of desire for new generations that promote their global circulation.

It is precisely this idea of “circulation” (Guarné and Hansen, 2018; Lee and LiPuma, 2002; Tsing, 2000; Valaskivi and Sumiala, 2014) that has emerged in recent years as a useful concept for understanding the complex cultural, political, and economic interactions that define transnational flows in the context of globalisation. Its analytical value lies not only in the way it captures the multifaceted nature of the global dissemination of images and information but also in the way it clarifies how this happens through the constant reconfiguration of the processes and practices that define circulation itself.<sup>6</sup> The Asian boom has thus acquired an unquestionable status in the revision of the principles guiding academic studies of cultural globalisation, which have abandoned theories that equated it with Westernisation.

---

### THE ASIAN BOOM HAS THUS ACQUIRED AN UNQUESTIONABLE STATUS IN THE REVISION OF THE PRINCIPLES GUIDING ACADEMIC STUDIES OF CULTURAL GLOBALISATION

---

However, there does not appear to have been the same level of questioning of the “global/local” equation in studies in this field. Since its origins, research on globalisation has sought to explain the interaction between global and local forces using different theoretical frameworks like the paradoxical tension between homogenising and hetero-

genising tendencies (Appadurai, 1996; 2001), integration and differentiation (Featherstone, 1990; 1995<sup>7</sup>), and connection and disconnection (Ferguson, 1999; 2006), to cite only the main examples. Concepts like *global mélange* (Nederveen Pieterse, 1995; 2004), *global ecumene* (Hannerz, 1992; 1996) and cosmopolitanism (Mathews, 2000) have served to express with varying degrees of success the complex effects of the dynamics of deterritorialisation and reterritorialisation (García Canclini, 1996) that shape the contemporary world. Nevertheless, the realm of the local continues to be understood largely as a counterpoint to the global that reflects, either in resistance or in adaptation, its most specific impact. The undeniably creative dimension that underscores this perspective lies in the conceptual developments involving notions like “glocalisation” (Robertson, 1992; 1995), “domestication” (Tobin, 1992), “creolisation” (Hannerz, 1992), “hybridity” (García Canclini, 1996), “localization” (Long, 1996) and “indigenisation” (Appadurai, 1996), among many others. The extent to which these different heuristic concepts have been able to convey the interpretation in terms of adaptation and cultural appropriation of what, in reality, constitutes specific, ontologically original developments, arranged in clusters of multiple relationships (social, economic, political, and cultural) is the subject of a discussion that is beyond the scope of this introduction. I will only note here that the fact that the “global/local” equation continues to be obfuscated by the modern categories of “origin/destination” and “original/copy” (Allen and Sakamoto, 2006), rather than clarifying, actually hinders our comprehension of a multilinear and multifaceted phenomenon resulting from transnational dynamics operating in an increasingly interconnected world.

Discussions related to whether manga is a uniquely Japanese product, whether music made by non-Korean groups could be considered K-pop, or whether anime can really be called Japanese if much of its production is outsourced to studios

outside Japan, if its international circulation depends on foreign distributors and its content is constantly rearticulated by a fandom that translates, reinterprets and disseminates it via alternative channels of a “remix world” (McLelland, 2018) are recurring questions that confuse the focal point of the analysis, placing it on supposed essential characteristics defined in national terms. If manga or anime become labels despite their “uncompromising ‘otherness’”, to use Napier’s terms (2005: 9), it is precisely because of their hybrid, dislocated and mixed nature, resulting from a constellation of different influences and relations that interact outside what can be captured in binary formulations like “global/local”, “universal/particular”, “international/national”, which ultimately reduce the post-modern complexity of a period of advanced or late capitalism (choose your preferred term) à la Jameson (2002) to modern terms.

All of this is complicated still further when processes of cultural appropriation are enacted by those claiming legitimate ownership (e.g. political agencies, government programs, public diplomacy initiatives) who see the cultural and creative industries as fertile ground for international political operations ripe for the application of their particular agendas. The convergence of political agenda and cultural production has thus contributed to the reification of the idea of “national culture” through soft power strategies (Nye, 1990; Shiraishi, 1997)<sup>8</sup> that compete in the global economy of nation branding (e.g. Cool Japan, South Korean *Hallyu*),<sup>9</sup> putting what by their very nature are multiple, diversified and fragmentary expressions of popular culture at the service of univocal discourses.

The problematising of the cultural dimension in Japanese and South Korean audiovisual productions, i.e., the problematising of what “Japanese” and “Korean” are understood to mean in such productions, opens a debate about what we mean by constructions like “Western”, “American”, “European” and “Spanish” and, in doing so,

---

## THE CONVERGENCE OF POLITICAL AGENDA AND CULTURAL PRODUCTION HAS THUS CONTRIBUTED TO THE REIFICATION OF THE IDEA OF “NATIONAL CULTURE” THROUGH SOFT POWER STRATEGIES

---

raises questions about the transcultural nature of their visual discourses, narrative articulations and aesthetic conceptualisations that need to be answered by means of cultural analysis. This task becomes even more important in contexts traditionally neglected by academic researchers in these areas, like the Spanish context compared to the profusion of studies focusing on the dissemination, reproduction, and consumption of Japanese and South Korean audiovisual production in English-speaking and Asian contexts. In this issue of *L’Atalante* we have sought to explore all these issues in the interests of offering a state of the question that could lay the foundations for research on the circulation, reception, and influence of audiovisual expressions of Japanese and South Korean popular culture in our country. With this objective, and leaving aside the primacy of the approaches taken to the question in the English-speaking world, the articles that comprise this issue’s Notebook section consider the impact of Japanese and South Korean audiovisual production in Spain in the broadest sense of the term.

Daniel Ferrera opens the issue with an historical approach to the presence of Japanese commercial animation on Spanish television during a key period for its consolidation, the 1990s. “Analysis of anime programming on generalist television in Spain (1990-1999)” explores how the creation of private networks on the Spanish television market established a dynamic of intense competition in which anime played an instrumental role through a series of bold programming and coun-

terprogramming strategies. Through an analysis of the television schedules of the five national networks (the two public broadcasters TVE1 and TVE2, and the private networks Antena 3, Canal+, and Telecinco), Ferrera describes how anime programming involved an operation of “testing and experimentation” in which counterprogramming objectives took precedence over the adaptation of content to the viewing audience. Worthy of special attention is his consideration of the fact that, of all the anime programs broadcast by Spanish networks during this period, productions originally conceived by their creators for child audiences represented a smaller percentage of the total than those intended for an adult male audience, despite the fact that the broadcasts themselves invariably targeted children. The lack of understanding among programmers of the taxonomy of genres and subgenres that make up anime, added to the societal prejudice that viewed animation as a product aimed solely at children, sparked controversy over the harmful nature of Japanese animated series, with the question of their popularity on Spanish television becoming the subject of alarmist discussions in national newspapers. It was a controversy that emerged in other European countries as well, with repercussions and ramifications on other entertainment products associated with Japan and erroneously identified with child audiences (e.g. video games). Beyond the contextual aspects of the debate, the anime boom in those years, both on national and regional public television and on private networks (with Telecinco standing out in particular for its key relationship with the Italian market and the prior experience of broadcasting anime series in that country) turned commercial Japanese animation into a regular, recognisable product on the Spanish audiovisual landscape, with an enduring impact on the collective imaginary of several generations, ultimately proving essential to the phenomenon of the formation and consolidation of communities of anime fans in Spain.

In line with this question but taking a different and (for that very reason) largely complementary analytical perspective, Luis Deltell Escobar and Carla Folgar Arias offer an exploration of the hyperactive communities of fans of audiovisual culture associated with *Hallyu* (“Korean wave”), and especially with its most dynamic manifestation, K-pop, a genuine “hook” of interest due to its presence in Spain. Using a hybrid quantitative and qualitative research method combining a survey with in-depth interviews, their article “*Hallyu* 한류 in Spain: spectators, fanbases and new forms of audiovisual consumption” takes a pioneering approach to the analysis of the communities of Spanish followers of the “Korean wave”, their interests, motivations and consumer practices in our country, as well as the importance of digital media in the social consolidation of the cultural phenomenon of *Hallyu*. For Deltell and Folgar, the influence of South Korean audiovisual products is generating a radically different form of cinephilia unique to the digital era, where spectators participate in the development and expansion of content in an active and engaged way, quite different from the traditional consumption of film and television narratives. The result is a new type of spectator who, far from being contented with the passive consumption of audiovisual productions, assumes an operative role in their production and distribution, thereby forming a creative social audience that organises, interacts and grows via social networks and media used by the “digital swarm” (e.g. Twitter, Facebook, Insta-

---

**THE RESULT IS A NEW TYPE  
OF SPECTATOR WHO, FAR FROM  
BEING CONTENTED WITH THE PASSIVE  
CONSUMPTION OF AUDIOVISUAL  
PRODUCTIONS, ASSUMES AN OPERATIVE  
ROLE IN THEIR PRODUCTION  
AND DISTRIBUTION**

---

---

**THE NEW WAVE OF EXPRESSIONS OF SOUTH KOREAN AUDIOVISUAL CULTURE COEXISTS IN SPAIN WITH ITS FILM PRODUCTION. DESPITE HAVING CEDED SOME OF THE ATTENTION IN THE SPECIALISED MEDIA, SOUTH KOREAN FILMS STILL MAINTAIN A STRONG PRESENCE AT THE SPANISH BOX OFFICE AND AT FESTIVALS**

---

gram, blogs, mobile apps, YouTube channels, etc.). Particularly interesting is the approach that Deltell and Folgar take to these digital *loci* as spaces of counterpower where it is possible to construct a network of sympathies and contacts between spectators which, as they are not identified with mainstream audiovisual language, find outside the hegemonic narratives and musical forms not only a space for alternative entertainment, but a “form of cultural activism”. Deltell and Folgar thus argue that the consumption of *Hallyu* by Spanish youth constitutes a clear case of resistance and counterpower against the global predominance of the American audiovisual industry, contributing substantially to the process of integration of the South Korean audiovisual imaginary into our country.

Emerging in parallel with the music movement analysed by these authors is another of South Korea’s most popular cultural exports, *K-drama*. Juan Rubio de Olazabal’s article explores one of the popular titles distributed on the Netflix streaming platform, *Memories of the Alhambra* (Jae-Jeong Son, TVN-Netflix: 2018). With locations inspired by the city of Granada, a global tourist icon, this series offers an interesting example of reverse Orientalism (Guarné, 2017) in its exoticist and romantic representation of the construction of Spain in the South Korean imaginary. “South Korean audiovisual production

in Spain: Granada as a ludic world in the series *Memories of the Alhambra*” explores the intrinsically playful way in which South Korean television drama visually appropriates the landscape of a city (supposedly Granada) converted into a virtual setting for an augmented reality game with a markedly Spanish character. Of special interest is Rubio de Olazabal’s analysis of how the dialogue between this ludic appropriation and the cultural appropriation of the visual references and aspects most universally associated with Andalusian folklore and, by extension, with Spain as a whole. The series thus reinterprets the urban space through a complex repertoire of overlapping worlds with their own time-frames, ranging from the fictional Granada in the story to the ludified Granada in the alternative reality of the game that it inspired. In considering this process, Rubio de Olazabal explores the movement between the fictional real world and the digital illusory world, which echoes on the imaginary plane the magic attributed to an idealised city in an orientalisng *tableau vivant* of mirages and ambiguities that are in turn reproduced in the depiction of the characters and the plots that guide them. Worthy of special attention is the view the author offers of the ludic-fictional textures that connect the game with the story of the series through a production which—both in its narrative and in its visuality—attempts to convey the conventions of both genres, positing a blurry boundary separating “the primary and the ludic worlds”, “the real and the illusory”, “sanity and madness”, ultimately pointing to the paradox of a game that enhances reality in exchange for reducing it.

The new wave of expressions of South Korean audiovisual culture coexists in Spain with its film production. Despite having ceded some of the attention in the specialised media, South Korean films still maintain a strong presence at the Spanish box office and at festivals, and the next two articles in this issue deal precisely with the-

se points. In the first, Sonia Dueñas focuses on the reception in Spain of the films of Yeon Sang-ho, a filmmaker of special interest for challenging the limits of *auteurship* and conventional distribution with a career that has ranged from the mode of production of independent cinema to that of the blockbuster. Dueñas examines how with *Train to Busan* (Busanhaeng, 2016), Yeon Sang-ho has managed to make the leap not only from independent animation to live-action cinema, but also to mainstream cinema with a production (itself a metaphor for the homogenisation of society) that seems designed to turn into a cult film. “Between independent cinema and the blockbuster in South Korea: Yeon Sang-Ho’s films and their reception in Spain” approaches the phenomenon of the South Korean blockbuster as a hybrid product that integrates the Hollywood model of genre cinema and big special effects with narrative elements closely associated with South Korea’s national identity and recent history. His films feature actors who form part of a locally and regionally recognisable star system and benefit from big budgets and effective marketing strategies that in most cases have resulted in major commercial successes domestically with an international impact as well. South Korean animated films and their presence on Spanish screens are a different matter, as they come in the wake of their Japanese counterparts, and have thus been largely invisible to spectators, as has the participation of their valued professionals on internationally successful pictures whose production is outsourced to South Korean studios. Of special interest is Dueñas’ consideration of the extent to which *Train to Busan*—an exception due to its status as a zombie horror picture in a context typically identified with the thriller genre—and other live-action and animated productions by the same director, released as supposed sequels or prequels thereto, have contributed to the creation and consolidation of South Korean cinema as a “quality brand”. It is a label

recognised by both critics and spectators, which acts as a kind of positive sign that enhances the appeal of South Korean cinema in Spain, which film festivals and exhibitions have also contributed to, as analysed in detail in the next article.

Violeta Kovacsics and Alan Salvadó focus their attention on the programming structure of the Sitges Festival—one of the beacons of South Korean film production in our country—and its essential role not only in the reception and interpretation of “New Korean Cinema” in Spain, but in the categorisation and recognition of genres in that cinema. Avoiding an abstract transcultural approach and taking the Sitges Festival as a case study, Kovacsics and Salvadó explore the paratextual system of the festival and its contribution to the recognition of the idea of “New Korean Cinema” associated with the thriller, based on the identification of a series of features that have come to be viewed as idiosyncratic of Korean cinema, such as the way of depicting violence, the mixture of black humour and drama, and the historical interrogation of the country’s recent past. “*Made for Sitges? The reception of the South Korean thriller in Spain through a case study of the Sitges Film Festival*” explores how the paratextual promotion of these elements has helped Spanish audiences to recognise a common style in a series of productions which, beyond auteurial and classical generic qualities, prove difficult to classify. This process has in turn been reflected in the shift from a broad auteurial perspective to a more specialised genre-focused perspective in the assessment of these films, in a shift directly related to the progression from “visibility to hypervisibility” that currently defines the presence of South Korea in the Festival’s programming. Especially revealing is the conclusion in the article that this shift has in turn transformed the structure of the festival itself, both directly and indirectly, through the creation of specific sections like *Orient Express* and *Órbita*, which have turned the thriller into a genre closely associated with South Korean ci-



nema, and South Korea into a country closely associated with the festival. Kovacsics and Salvadó thus describe a process of synergy that over the last twenty years has given the Sitges Festival an active role as an influencer in the adaptation of Spanish tastes to “New Korean Cinema”, while at the same time establishing the festival itself as a “place of transition and transaction” that has helped support the reception of South Korean films in our country.

Finally, the Notebook section closes with a paper that explores the political use of the image in the context of the War of the Pacific, to which I referred at the beginning of this introduction, through an analysis of the reception in Spain of newsreels made in Japan about the war in Asia in the 1930s and the early 1940s. For this topic, which has received very little attention in academic research, Marcos Centeno adopts a historical approach in order to trace the circuitous route of migration, distribution and recycling in our country of newsreel footage on the Japanese war in the context of the Spanish Civil War and World War II. “Reediting the war in Asia: Japanese newsreels in Spain (1931-1945)” offers a critical analysis of a series of images in which the representation of current affairs became a powerful tool for social (de-)mobilisation at the service of the constantly changing interests of the Franco dictatorship, which didn’t hesitate to manipulate their interpretation, articulating a Falangist agitprop discourse that was reoriented after the fall of the Axis Powers in the interests of legitimising the Francoist regime. In this res-

pect, Centeno examines the theory posited by other authors that despite the geographical remoteness of the conflict, Japan’s war with China served the Franco dictatorship to depict Japan as its Asian alter-ego in the global crusade against communism. Centeno thus interrogates the footage not only in relation to their original context but especially to the context of their reception in Spain, revealing an adaptive strategy whereby the correspondences with the pro-fascist discourse of the Japanese imperial system gave way to the traditionalist, National Catholic rhetoric of the Franco regime, in a subtle effort of revisionism aimed at reconciling with the Allies in response to the new international geopolitical context after World War II. In this way, the constant re-editing of images from Japanese war newsreels tuned this film footage into a kind of polysemous, contradictory palimpsest that ultimately tells us more about the needs and interests of the totalitarian regime controlling Spain at that time than about the conflict in Asia.

The Notebook section is complemented by the Dialogue section, featuring two of the most important new voices in Spanish cinema: the filmmakers Carla Simón and Celia Rico. Yasujiro Ozu and Hirokazu Koreeda are some of the names appearing in this conversation in which Manuel Garin and Ferran de Vargas explore the influence of Japanese cinema on the filmography of these two Spanish directors, and especially on their award-winning first feature films: *Summer 1993* (Estiu 1993, 2017); and *Journey to a Mother’s Room* (Viaje al cuarto de una madre, 2018). It is an open conversation in which the filmmakers reflect on their connection with Asian cinema, their contact with Japanese visual culture and the contributions of films from Japan to the development of their perspectives in subtle and often unnoticed ways, in the composition of space, the circulation of gestures and the portrayal of emotions, and in the timing, rhythm and framing of their films. Simón and Rico unpack these ques-

---

**THE CONSTANT RE-EDITING  
OF IMAGES FROM JAPANESE WAR  
NEWSREELS TUNED THIS FILM FOOTAGE  
INTO A KIND OF POLYSEMOUS,  
CONTRADICTIONARY PALIMPEST**

---

---

**A RECONSIDERATION OF  
THE “GLOBAL/LOCAL” BINARY  
IN THE ANALYSIS  
OF THIS PHENOMENON**

---

tions in relation to their most personal interests as directors, ranging from family relationships, childhood and loss to the tensions between city and country, the social pressure of gender roles and the representation of economic and political concerns in the most intimate everyday details. Garin and de Vargas thus engage in an open dialogue in which cinema itself is revealed to be an extensive, ongoing conversation between films and filmmakers, continuously filtering the depiction of reality through the echo of the films that have influenced us.

Continuing with this exploration of the porous nature of our audiovisual production in relation to its Japanese and South Korean counterparts, the (Dis)Agreements section brings together the people responsible for the most important festivals for the screening of Japanese and South Korean films in Spain, with the aim of gauging the status of these films from the perspective of these points of entry into the Spanish market. Quim Crusellas and Domingo López (director and programmer, respectively, of the Asian Summer Film Festival in Vic, Catalonia), Menene Gras (director of the Barcelona Asian Film Festival), José Luis Rebordinos (director of the San Sebastián International Film Festival in Donostia, Basque Country) and Ángel Sala (director of the Sitges Film Festival in Catalonia) answer a series of questions asked by Guillermo Martínez-Taberner and Antonio Loriguillo-López about the circulation of these films in our country, with topics as diverse as the place they occupy in the festivals in the context of a digital media boom marked by the extraordinary popularity of video-on-demand pla-

tforms; the role of competitions and exhibitions in giving visibility to films from distant countries that still tend to be consumed in waves or fads; the questioning of the idea of “peripheral film industries” in relation to productions that play a substantial role in the global renewal of audiovisual languages and narratives; the disconnect between the films featured at the festivals and the bulk of audiovisual production in their respective countries; and the role of cultural agencies, critics and niche audiences in their circulation and reception in Spain, leading us back to a reconsideration of the “global/local” binary in the analysis of this phenomenon.

As always, this issue of *L'Atalante* closes with the various contributions to the Vanishing Points section. A series of studies of titles as diverse as *The Wind* (Victor Sjöström, 1928), *Andrei Rublev* (Andrei Tarkovsky, 1966), *Heart of Glass* (Werner Herzog, 1976), *Werckmeister Harmonies* (Béla Tarr, 2000), and *Waltz with Bashir* (Ari Folman, 2008) thus close an issue that we hope will be of interest to our readers. ■

**NOTES**

---

- 1 This was not the first time that a Kurosawa film was transposed to the Wild West. Another Western shot four years earlier, *The Magnificent Seven* (1960), had taken another film by the Japanese director, *Seven Samurai* (Shichinin no Samurai, 1954) and relocated it in the American west, in this case after purchasing the rights and casting big name actors.
- 2 See Ritzer (1993; 2006); Ritzer and Malone (2000).
- 3 See Bryman (1999, 2003, 2004).
- 4 With Muecke and Thomas (2004).
- 5 With Chua (2008).
- 6 From this perspective, the GREGAL Japan-Korea-Catalonia/Spain Cultural Circulation (SGR 2017 SGR 1596) research group at the Department of Translation and Interpretation and East Asia Studies of Universitat Autònoma de Barcelona analyses the circula-

tion, reconfiguration and integration of the cultural, linguistic and representational flows through which Japan and South Korea, as strategic vectors, affect and transform the Spanish social reality in globalising processes on a planetary scale.

- 7 With Lash and Robertson (1995).
- 8 Also Bukh (2014), Iwabuchi (2015), Tsutsui (2011), Watanabe and McConnell (2008).
- 9 See Craig (2017); Chua and Iwabuchi (2008); Daliot-Bul (2009); Kang (2015); Kim (2007); Kim (2011); Kim (2013); Kuwahara (2014); Lie (2015); Lim, Ping and Tseng (2016); Marinescu (2014) and Valaskivi (2013), among others.

## REFERENCES

- Allen, M., R. Sakamoto (eds.) (2006). *Popular Culture, Globalization and Japan*. New York: Routledge.
- Annet, A. (2014). *Anime Fan Communities: Transcultural Flows and Frictions*. Basingstoke: Palgrave Macmillan.
- Appadurai, A. (1996). *Modernity at Large. Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.
- Appadurai, A. (ed.) (2001). *Globalization*. Durham: Duke University Press.
- Bonillo Fernández, C. (2019). Relaciones Japón-España-Latinoamérica a través del anime: España y Latinoamérica como escenarios en el anime japonés. In D. Almazán Tomás, & E. Barlés Báguena (eds.) *Japón, España e Hispanoamérica: Identidades y relaciones culturales* (pp. 333-366). Zaragoza: Prensas de la Universidad de Zaragoza.
- Bryman, A. (1999). The Disneyization of society. *Sociological Review*, 47 (1), 25-47.
- Bryman, A. (2003). McDonald's as a Disneyized Institution: Global Implications. *American Behavioral Scientist*, 41 (2), 154-167.
- Bryman, A. (2004). *The Disneyization of society*. London: SAGE.
- Bukh, A. (2014). Revisiting Japan's Cultural Diplomacy: A Critique of the Agent-Level Approach to Japan's Soft Power. *Asian Perspective*, 38, 461-485.
- Chua B. H., Iwabuchi, K. (eds.) (2008). *East Asian Pop Culture: Approaching the Korean Wave*. Hong Kong: Hong Kong University Press.
- Craig, T. (ed.) (2017). *Cool Japan: Case Studies from Japan's Cultural and Creative Industries*. Ashiya: BlueSky Publishing.
- Daliot-Bul, M. (2009). Japan Brand Strategy: The Taming of "Cool Japan" and the Challenges of Cultural Planning in a Postmodern Age. *Social Science Japan Journal*, 12 (2), 247-266.
- Featherstone, M. (ed.) (1990). *Global Culture: Nationalism, Globalization and Modernity*. London: Sage Pub.
- Featherstone, M., Lash, S., & Robertson, R. (eds.) (1995). *Global Modernities*. London: Sage Pub.
- Ferguson, J. (1999). *Expectations of Modernity: Myths and Meanings of Urban Life on the Zambian Copperbelt*. Berkeley: University of California Press.
- Ferguson, J. (2006). *Global Shadows: Africa in the Neoliberal World Order*. Durham: Duke University Press.
- Galbraith, P., Karlin, J. G. (2012). *Idols and Celebrity in Japanese Media Culture*. New York: Palgrave Macmillan.
- García Canclini, N. (1996). *Culturas híbridas: estrategias para entrar y salir de la modernidad*. Mexico DF: Grijalbo.
- Guarné, B. (2017). *Antropología de Japón: Identidad, discurso y representación*. Barcelona: Bellaterra.
- Guarné, B., Hansen, P. (eds.) (2018). *Escaping Japan: Reflections on Estrangement and Exile in the Twenty-First Century*. London: Routledge.
- Hannerz, U. (1992). *Cultural Complexity: Studies in the Social Organization of Meaning*. New York: Columbia University Press.
- Hannerz, U. (1996). *Transnational Connections: Culture, People, Places*. New York: Routledge.
- Hernández-Pérez, M. (2017). *Manga, anime y videojuegos: Narrativa cross-media japonesa*. Zaragoza: Prensas de la Universidad de Zaragoza.
- Hills, M. (2016). Transnational Cult and/as Neoliberalism: The Liminal Economies of Anime Fansubbers. *Transnational Cinemas*, 8 (1), 1-15.
- Hinton, P. R. (2013). The Cultural Context and Social Representation: The Japanese Schoolgirl in British Popular Culture. *Journal of Intercultural Communication*, 31.

- Horno, A. (2014). Asimilación de la estética del *anime* en la animación occidental». In J. Rodríguez Terceño, A. Fernández Paradas (eds.), *Nuevas culturas y sus nuevas lecturas* (pp. 349-358). Madrid: McGraw-Hill Interamericana de España.
- Iwabuchi, K. (2002). *Recentering Globalization: Popular Culture and Japanese Transnationalism*. Durham: Duke University Press.
- Iwabuchi, K. (ed.) (2004). *Feeling Asian Modernities: Transnational Consumption of Japanese TV Drama*. Hong Kong: University of Hong Kong Press.
- Iwabuchi, K. (2010). *Undoing International Fandom in the Age of Brand Nationalism*. *Mechademia*, 5, 87-96.
- Iwabuchi, K. (2015). Pop-culture Diplomacy in Japan: Soft Power, Nation Branding and the Question of "International Cultural Exchange". *International Journal of Cultural Policy*, 21 (4), 419-432.
- Iwabuchi, K., Thomas, M.; Muecke, S. (eds.) (2004). *Rogue Flows: Trans-Asian Cultural Traffic*. Hong Kong: University of Hong Kong Press.
- Jameson, F. (2002). *El posmodernismo o la lógica cultural del capitalismo avanzado*. Barcelona: Paidós.
- Jenkins, H. (2008). *Convergence culture: la cultura de la convergencia de los medios de comunicación*. Barcelona: Paidós.
- Kang, H. (2015). Contemporary Cultural Diplomacy in South Korea: Explicit and Implicit Approaches- *International Journal of Cultural Policy*, 21 (4), 433-447.
- Kim, J. (2007). Why Does Hallyu Matter? The Significance of the Korean Wave in South Korea. *Critical Studies in Television: The International Journal of Television Studies*, 2 (2), 47-59.
- Kim, K. Y. (2011). *Virtual Hallyu: Korean Cinema of the Global Era*. Durham: Duke University Press.
- Kim, Y. (ed.) (2008). *Media Consumption and Everyday Life in Asia*. New York: Routledge.
- Kim, Y. (ed.) (2013). *The Korean Wave: Korean Media Go Global*. New York: Routledge.
- Kim, Y. (ed.) (2019). *South Korean Popular Culture and North Korea*. New York: Routledge.
- Kinsella, S. (2014). *Schoolgirls, Money and Rebellion in Japan*. London: Routledge.
- Kuwahara, Y. (ed.) (2014). *The Korean Wave: Korean Popular Culture in Global Context*. New York: Palgrave Macmillan.
- Lamarre, T. (2006). Otaku Movement. In T. Yoda & H. Harootunian (eds.) *Japan after Japan. Social and Cultural Life from the Recessionary 1990s to the Present* (pp. 358-394). Durham: Duke University Press.
- Lee, B., LiPuma, E. (2002). Cultures of Circulation: The Imaginations of Modernity. *Public Culture*, 14 (1), 191-213.
- Lee, S., M. Nornes (eds.) (2015). *Hallyu 2.0: The Korean Wave in the Age of Social Media*. Ann Arbor: University of Michigan Press.
- Lie, J. (2015). *K-Pop: Popular Music, Cultural Amnesia and Economic Innovation in South Korea*. Oakland: University of California Press.
- Lim, W. X., Ping, X.; Tseng, H. K. (eds.) (2016). *Globalization, consumption and popular culture in East Asia*. New Jersey: World Scientific.
- Long, N. (1996). Globalization and Localization. New Challenges to Rural Research. In H. L. Moore (ed.) *The Future of Anthropological Knowledge* (pp. 37-59). London: Routledge.
- Loriguillo-López, A. (2016). ¿Cómo lo haría Haruhi? La construcción del media mix de Suzumiya Haruhi. In A. Lozano-Méndez (ed.) *El Japón contemporáneo: Una aproximación desde los estudios culturales* (pp. 171-192). Barcelona: Bellaterra.
- Loriguillo-López, A. (2018). *La narración compleja en el anime postclásico: La ambigüedad narrativa en la animación comercial japonesa*. Doctoral Thesis. Castelló de la Plana: Universitat Jaume I.
- Marinescu, V. (ed.) (2014). *The Global Impact of South Korean Popular Culture: Hallyu Unbound*. Lanham: Lexington Books.
- Mathews, G. (2000). *Global Culture/Individual Identity: Searching for Home in the Cultural Supermarket*. London: Routledge.
- McLelland, M. (ed.) (2018). *The End of Cool Japan: Ethical, Legal, and Cultural Challenges to Japanese Popular Culture*. London: Routledge.

- Miller, L. (2017). Access and the Construction of Fan Identity: Industry Images of Anime Fandom. *Participations. Journal of Audience & Reception Studies*, 14 (1), 49-66.
- Morisawa, T. (2019). Rethinking Anime in East Asia: Creative Labour in Transnational Production, Or, What Gets Lost in Translation. In B. Guarné, A. Lozano-Méndez, D. P. Martinez (eds.) *Persistently Postwar. Media and the Politics of Memory in Japan* (pp. 162-180). London: Berghahn.
- Napier, S. J. (2005). *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation*. New York: Palgrave Macmillan.
- Nederveen Pieterse, J. (1995). Globalization as Hybridization. In M. Featherstone, S. Lash, R. Robertson (eds) *Global Modernities*. London: Sage Pub.
- Nederveen Pieterse, J. (2004). *Globalization and Culture: Global Mélange*. Lanham: Rowman & Littlefield Publishers.
- Nye, J. (1990). *Bound to Lead: The Changing Nature of American Power*. New York: Basic Books.
- Otmazgin, N., Lyan, I. (2013). Hallyu across the Desert: K-Pop Fandom in Israel and Palestine. *Cross-Currents: East Asian History and Culture Review E-Journal*, 9, 68-89.
- Pellitteri, M. (2018). Kawaii Aesthetics from Japan to Europe: Theory of the Japanese "Cute" and Transcultural Adoption of Its Styles in Italian and French Comics Production and Commodified Culture Goods. *Arts*, 7 (24).
- Ritzer, G. (1993). *The McDonaldization of Society: An Investigation into the Changing Character of Contemporary Social Life*. Newbury Park: Pine Forge Press.
- Ritzer, G. (ed.) (2006). *McDonaldization: The Reader*. Thousand Oaks: Pine Forge Press.
- Ritzer, G., Malone, E. L. (2000). Globalization Theory: Lessons from the Exportation of McDonaldization and the New Means of Consumption. *American Studies*, 41 (2-3): 97-118.
- Robertson, R. (1992). *Globalization: Social Theory and Global Culture*. Thousand Oaks: Sage Pub.
- Robertson, R. (1995). Glocalization: Time-Space and Homogeneity-Heterogeneity. In M. Featherstone, S. Lash, R. Robertson (eds.) *Global Modernities*. London: Sage Pub.
- Sabre, C. (2016). French Anime and Manga Fans in Japan: Pop Culture Tourism, Media Pilgrimage, Imaginary. *International Journal of Contents Tourism*, 1 (1), 1-19.
- Shiraishi, S. S. (1997). Japan's Soft Power: Doraemon Goes Overseas. In P. J. Katzenstein, T. Shiraishi (eds.) *Network Power: Japan and Asia* (pp. 234-272). Ithaca: Cornell University Press.
- Steinberg, M. (2012). *Anime's Media Mix: Franchising Toys and Characters in Japan*. Minneapolis: University of Minnesota Press.
- Steinberg, M. (2017). Media Mix Mobilization: Social Mobilization and Yo-Kai Watch. *Animation: An Interdisciplinary Journal*, 12 (3), 244-258.
- Tezuka, Y. (2012). *Japanese Cinema Goes Global: Filmworkers' Journeys*. Hong Kong: Hong Kong University Press.
- Tobin, J. J. (ed.) (1992). *Re-made in Japan: Everyday Life and Consumer Taste in a Changing Society*. New Haven: Yale University Press.
- Tsing, A. (2000). The Global Situation. *Cultural Anthropology*, 15 (3), 327-360.
- Tsutsui, W. M. (2011). Soft Power and the Globalization of Japanese Popular Culture. In C. Holroyd & K. Coates (eds.) *Japan in the Age of Globalization*. London: Routledge.
- Valaskivi, K. (2013). A Brand New Future? Cool Japan and the Social Imaginary of the Branded Nation. *Japan Forum*, 25 (4), 485-504.
- Valaskivi, K., Sumiala, J. (2014). Circulating Social Imaginaries: Theoretical and Methodological Reflections. *European Journal of Cultural Studies*, 17 (3), 229-243.
- Venet Gutiérrez, J. (2019). Las magical girls españolas. Intertextualidad nipona para dialogar sobre una España en crisis en *Magical Girl* (Carlos Vermut, 2014). In D. Almazán Tomás, & E. Barlés Báguena (eds.) *Japón, España e Hispanoamérica: Identidades y relaciones culturales* (pp. 301-331). Zaragoza: Prensas de la Universidad de Zaragoza.

- Villa Gracia, A. D. (2019). Configuración narrativa en la franquicia "crossmedia" de *Berserk*. *Con A de animación*, 9, 132-143.
- Watanabe, Y., McConnell, D. L. (2008). *Soft Power Superpowers: Cultural and National Assets of Japan and the United States*. New York: M. E. Sharpe.
- Wee, V. (2014). *Japanese Horror Films and Their American Remakes: Translating Fear, Adapting Culture*. New York: Routledge.
- Yoon, T., Yong Jin, D. (eds.) (2017). *The Korean Wave: Evolution, Fandom, and Transnationality*. Lanham: Lexington Books.

## THE IMPACT OF JAPANESE AND SOUTH KOREAN AUDIOVISUAL PRODUCTION ON SPAIN: CIRCULATION, RECEPTION AND INFLUENCE

### Abstract

In recent years, Japanese and South Korean audiovisual productions have become an integral part of the Spanish social landscape, while their global circulation has turned Japan and South Korea into veritable cultural superpowers. In considering this idea, this introduction offers a critical review of the main theories applied to the study of cultural globalisation, refuting notions that conceived of its development in terms of Westernisation and questioning the usefulness of the global/local equation based on the worldwide impact of the Japanese and South Korean audiovisual cultures. From this perspective, I present the various contributions related to the circulation, reception and influence of Japanese and South Korean audiovisual productions in Spain that comprise the Notebook section of this issue, which cover topics like commercial Japanese animation on Spanish mainstream television in the 1990s, the hyperactive communities of fans of audiovisual culture associated with *Hallyu* ("Korean wave"), South Korean fiction available on Netflix that uses Spain as its setting, the reception of the films by South Korean filmmaker Yeon Sang-ho, and the role of the Sitges Film Festival in the interpretation and recognition of "New Korean Cinema" in Spain, as well as the political use of the image in the manipulation of Japanese war newsreels during the Franco dictatorship. Finally, I outline the main points explored by the filmmakers Carla Simón and Celia Rico in the conversation contained in the Dialogue section, as well as the points of view offered in the (Dis)Agreements section by the organisers of the main film festivals presenting Asian films in Spain.

### Key words

Japanese popular culture; Korean popular culture; Japanese cinema; Korean cinema; Cultural circulation; Reception; Cultural consumption.

### Author

Blai Guarné is Associate Professor and Coordinator of the East Asian Studies Programme at the Universitat Autònoma de Barcelona (UAB), where he also serves as the Secretary of the CERAO (East Asian Studies & Research Centre) and leads the research group GREGAL: Cultural circulation Japan-Korea-Catalonia/Spain. He has been Visiting Fellow at the National Museum of Ethnology in Japan (Minpaku), Postdoctoral Scholar (in the Department of Anthropology at Stanford University), and Visiting Researcher at the University of Tokyo. Member of several scientific committees and institutions he convened the Media Studies Section of the EAJS (European Association for Japanese Studies), and he is the editor-in-chief and director of the book series Biblioteca de Estudios Japoneses (CERAO-UAB & Ed. Bellaterra). Among his publications: the books *Antropología de Japón: Identidad, discurso y representación*, Bellaterra, 2017; *Escaping Japan: Reflections on Estrangement and Exile in the Twenty-first Century*,

## EL IMPACTO DEL AUDIOVISUAL JAPONÉS Y SURCOREANO EN ESPAÑA: CIRCULACIÓN, RECEPCIÓN E INFLUENCIA

### Resumen

En los últimos años, las producciones audiovisuales japonesas y surcoreanas han pasado a formar parte del paisaje social español al ritmo que su circulación global convertía a Japón y Corea del Sur en auténticas superpotencias culturales. En la consideración de este tema, el artículo revisa críticamente las principales teorías aplicadas en el estudio de la globalización cultural, refutando las tesis que habían concebido su desarrollo en términos de occidentalización y cuestionando la utilidad de la ecuación global/local a partir del impacto de las culturas audiovisuales japonesa y surcoreana a escala planetaria. Desde esta perspectiva, se presentan las distintas contribuciones sobre la circulación, recepción e influencia de las producciones audiovisuales japonesas y surcoreanas en España que componen la sección Cuaderno de este monográfico y que abarcan temas como la animación comercial nipona en la televisión generalista de los noventa, las hiperactivas comunidades fans de la cultura audiovisual asociada a la *Hallyu* («ola coreana»), la ficción surcoreana ambientada en nuestro país disponible en Netflix, la recepción de las obras del realizador surcoreano Yeon Sang-ho y el papel del Festival de Sitges en la interpretación y reconocimiento del «Nuevo Cine Coreano» en España, así como los usos políticos de la imagen en la manipulación de los noticiarios de guerra japoneses durante la dictadura franquista. Finalmente, el artículo traza las líneas principales desgranadas por las cineastas Carla Simón y Celia Rico en la conversación recogida en la sección Diálogo, así como los puntos de vista expuestos en la sección (Des)encuentros por los responsables de los principales festivales de cine con presencia audiovisual asiática en España.

### Palabras clave

Cultura popular japonesa; Cultura popular coreana; Cine japonés; Cine coreano; Circulación cultural; Recepción y consumo cultural.

### Autor

Blai Guarné es profesor agregado (titular) de Antropología de Japón y coordinador del Programa de Estudios de Asia Oriental en la Universidad Autónoma de Barcelona, institución donde también es secretario del Centro de Estudios e Investigación sobre Asia Oriental (CERAO) e investigador principal del grupo de investigación GREGAL: Circulación Cultural Japón-Corea-Catalunya/España (SGR 2017 SGR 1596). Ha sido investigador postdoctoral en la Stanford University (Estados Unidos), investigador visitante en la Universidad de Tokio (Japón) e investigador invitado en el Museo Nacional de Etnología en Japón (Minpaku). Miembro de diversos comités científicos y organismos académicos, ha coordinado la sección de Media Studies de la EAJS (European Association for Japanese Studies) y dirige la colección Biblioteca de Estudios Japoneses CERAO-UAB en Ediciones Bellaterra. Entre sus publicaciones destacan los libros *Antropología de Japón: Identidad, discurso y representación*, Bellaterra, 2017; *Esca-*

Routledge, 2018 (with Paul Hansen) and *Persistently Postwar: Media and the Politics of Memory in Japan*, Berghahn Books, 2019 (with Artur Lozano-Méndez and D. P. Martinez). Contact: Blai.Guarne@uab.cat.

**Article reference**

Guarné, B. (2020). The Impact of Japanese and South Korean Audiovisual Production on Spain: circulation, reception and influence. *L'Atalante. Revista de estudios cinematográficos*, 29, 7-22.

*ping Japan: Reflections on Estrangement and Exile in the XXI-Century*, Routledge, 2018 (con Paul Hansen) y *Persistently Postwar: Media and the Politics of Memory in Japan*, Berghahn Books, 2019 (con Artur Lozano-Méndez y D. P. Martinez). Contacto: Blai.Guarne@uab.cat.

**Referencia de este artículo**

Guarné, B. (2020). El impacto del audiovisual japonés y surcoreano en España: circulación, recepción e influencia. *L'Atalante. Revista de estudios cinematográficos*, 29, 7-22.

---

Edita / Published by



Licencia / License



ISSN 1885-3730 (print) / 2340-6992 (digital) DL V-5340-2003 WEB [www.revistaatalante.com](http://www.revistaatalante.com) MAIL [info@revistaatalante.com](mailto:info@revistaatalante.com)

---