|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Ryan | [Middle name] | Cook |
| [Enter your biography] | | | |
| Harvard University | | | |

|  |
| --- |
| **Your article** |
| Na, Woon-gyu (1902-1937) |
| **Na, Un-gyu** |
| Na Woon-gyu was an actor, writer, and filmmaker in colonial Korea. He has been called Korea’s first movie star, and is credited with having laid the foundation for a national Korean cinema with his legendary 1926 film *Arirang*.  Drawing on the popular genre of *shinpa* (melodrama), *Arirang* depicted a madman who kills a Japanese sympathizer while in a delusional state. The film industry in colonial Korea was dominated and carefully regulated by the Japanese. The trope of madness and the conventions of *shinpa*, which pitted the rich and strong against the poor and weak, provided *Arirang* with an alibi for the purpose of avoiding censorship. Madness could also symbolize the loss of country, and the melodramatic pattern lent itself to allegories of colonial oppression.  Korean audiences celebrated *Arirang* as an expression of nationalism and anti-Japanese resistance. Na himself had been jailed for independence movement activities, and went on to make a series of similarly nationalist films, founding his own production company in 1927. Although he is also thought to have made conciliatory films as censorship tightened in the 1930s, he is remembered as a voice of nationalism and resistance. He was one of the most prolific Korean filmmakers of the colonial period, but all of his films are now presumed lost. |
| Na Woon-gyu was an actor, writer, and filmmaker in colonial Korea. He has been called Korea’s first movie star, and is credited with having laid the foundation for a national Korean cinema with his legendary 1926 film *Arirang*.   File: Na\_Woon-gyu.jpg  Figure 1: Na Woon-gyu  Drawing on the popular genre of *shinpa* (melodrama), *Arirang* depicted a madman who kills a Japanese sympathizer while in a delusional state. The film industry in colonial Korea was dominated and carefully regulated by the Japanese. The trope of madness and the conventions of *shinpa*, which pitted the rich and strong against the poor and weak, provided *Arirang* with an alibi for the purpose of avoiding censorship. Madness could also symbolize the loss of country, and the melodramatic pattern lent itself to allegories of colonial oppression.   Korean audiences celebrated *Arirang* as an expression of nationalism and anti-Japanese resistance. Na himself had been jailed for independence movement activities, and went on to make a series of similarly nationalist films, founding his own production company in 1927. Although he is also thought to have made conciliatory films as censorship tightened in the 1930s, he is remembered as a voice of nationalism and resistance. He was one of the most prolific Korean filmmakers of the colonial period, but all of his films are now presumed lost.  File: Na\_Woon-gyu\_Arirang\_still.jpg  Figure 2: A still from the film *Arirang*. Na Woon-gyu at centre. Selected List of Works: *Arirang* (1926, lost)  *Looking for Love* (*Sarang ŭl ch'ajasŏ*, 1928, lost)  As actor: *A Ferryboat that Has No Owner* (*Imja ŏmnŭn narutpae*, 1932, lost) |
| Further reading:  (Kim)  (Lee)  (Min, Joo and Kwak) |