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COMPARATIVE STUDY AND ANALYSIS OF SOCIAL STRUCTURE AND CULTURAL VALUES IN CHINESE AND KOREAN MOVIES

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Comparative Study and Analysis of Social Structure and Cultural Values in Chinese and Korean Movies

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Abstract

A comparative study of social structure and cultural values in Chinese and Korean films reveals the unique perspectives and profound differences between the two countries in reflecting social reality and conveying cultural values in their films. Chinese movies tend to depict harmonious and intimate family relationships when showcasing family structure, emphasizing the importance of the family as an individual's emotional support and spiritual sustenance. Korean movies, on the other hand, focus more on showcasing the complexity and conflicts within families, reflecting social reality and the depth of human nature through the entanglements among family members. This difference reflects the different emphasis on family values and social values between China and South Korea. In terms of social class, Chinese movies often focus on the survival status and struggle process of the lower class society, showcasing social injustice and contradictions by telling stories of ordinary people. This kind of attention reflects the humanistic care of Chinese films towards vulnerable groups and their profound reflection on social issues. Korean movies, on the other hand, tend to reveal and criticize the power and corruption of the upper class, reflecting the dark side of society by depicting social phenomena such as collusion between politics and business, and power and money transactions. This difference reflects the different orientations of social class concepts and social responsibility between China and South Korea.

Keywords: Chinese and Korean movies; sense of social responsibility; social value; spiritual sustenance; cultural values.

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Introduction

In the context of globalization, cultural exchange and integration have become important ways to promote mutual understanding and respect among countries around the world. As a globally popular art medium, movies have become an important carrier for showcasing the social reality of various countries and conveying cultural values, thanks to their characteristics of audio-visual integration and emotional resonance. China and South Korea, as important cultural forces in Asia, their film industries not only represent their unique artistic styles and creative concepts, but also contain profound social structures and cultural values (Chiu *et al.*, 2019). Therefore, a comparative study and analysis of the social structure and cultural values in Chinese and Korean films not only helps us to have a deeper understanding of the differences and commonalities in the societies of the two countries, but also provides valuable perspectives for promoting cooperation and exchange in the film industry between the two countries. Firstly, from the perspective of social structure, although both China and South Korea belong to the Confucian cultural circle, their social structures exhibit different characteristics due to differences in history, politics, economy, and other aspects. In China, families, families, and communities are important components of social structure. They are not only the basic units of people's lives, but also important links of social connections and moral constraints. Therefore, in Chinese movies, we often see storylines set against the backdrop of family, family, and community (Park *et al.*, 2019). These stories not only depict people's daily lives and emotional entanglements, but also reflect the moral norms and values of society. In contrast, Korean society places greater emphasis on the relationship between individuals and collectives, emphasizing individual responsibilities and obligations, as well as collective constraints and support for individuals (Feng, 2019). This social structure is vividly reflected in Korean movies, whether it is workplace competition, family feuds, or political struggles, all filled with profound exploration of individual and collective relationships (Fithratullah, 2021).

Secondly, from the perspective of cultural values, although both China and South Korea are influenced by Confucian culture, there are significant differences in their specific cultural values. Chinese culture emphasizes "harmony" and "moderation", emphasizing harmonious coexistence and mutual respect between people. This cultural value is fully reflected in Chinese movies, whether it is the martial arts spirit in ancient costume films or the family emotions in modern urban films, they are full of praise for values such as harmony and respect. Korean culture, on the other hand, places greater emphasis on loyalty and unity, emphasizing individual loyalty and dedication to their family, country, and nation. This cultural value is vividly portrayed in Korean movies, whether it is heroism in war films or sacrifice and dedication in romantic films, all of which emphasize values such as loyalty and unity (Lee *et al.*, 2022). In addition, there are significant differences in the creative concepts, narrative styles, and other aspects of films between China and South

Korea. Chinese movies often focus on the coherence and completeness of the plot in narrative, pursuing the rationality and credibility of the story. At the same time, Chinese films also pay more attention to the diversity and complexity of character development, striving to reflect social changes and historical processes through the changes in the fate of characters. Korean movies, on the other hand, place more emphasis on emotional expression and rendering, moving the audience's hearts through delicate emotional descriptions and strong emotional conflicts. At the same time, Korean movies are also more flexible and varied in their narratives, often using non-linear narrative methods to showcase the inner world and emotional experiences of characters through memories, dreams, and other means.

In the context of globalization, the film industries of China and South Korea are also facing common development opportunities and challenges. With the increasing openness of the international market and the continuous progress of film technology, cooperation and exchanges between the film industries of China and South Korea are becoming increasingly frequent. However, due to the differences in social structure and cultural values between the two countries, this cooperation and exchange also face certain difficulties and challenges. Therefore, by comparing and analyzing the social structure and cultural values in Chinese and Korean films, we can gain a deeper understanding of the differences and commonalities in the film industries of the two countries, providing useful reference and inspiration for cooperation and exchange in the film industries of the two countries. At the same time, this research also helps us to have a more comprehensive understanding of the social reality and cultural traditions of China and South Korea, and enhance friendship and mutual trust between the two peoples.

Literature review

With the continuous deepening of cultural exchanges between China and South Korea, Chinese and South Korean films, as important carriers of cultural dissemination, have gradually received widespread attention from the academic and industry circles. In Chinese and Korean films, social structure and cultural values are two core issues, which not only reflect the reality of their respective societies, but also showcase the deep connotations of different cultures. In recent years, there have been some achievements in the comparative study of social structure and cultural values in Chinese and Korean films, but further in-depth research is still needed. Firstly, in terms of research quantity, there has been a gradual increase in the comparative study of social structure and cultural values in Chinese and Korean films (Lee *et al.*, 2020). This is due to the rapid development of the film industry and increasingly frequent cultural exchanges between China and South Korea. More and more scholars are paying attention to this field and attempting to conduct in-depth research from different perspectives and levels. Secondly, from the perspective of research content, the current research mainly

focuses on the following aspects: firstly, a comparative study of social structures such as family and workplace in Chinese and Korean films. These studies explore the differences and commonalities in social structures between the two countries by analyzing elements such as storylines and character relationships in movies, revealing the close connection between social reality and film expression. The second is a comparative study of cultural values in Chinese and Korean films. These studies delve into the cultural symbols and elements in movies, exploring the similarities and differences in cultural values between the two countries, and revealing the expressions and cultural connotations of movies in different cultural backgrounds. Thirdly, research on cooperation and exchange between China and South Korea in film production. These studies analyze the current situation, problems, and development trends of cooperation in the film industry between China and South Korea, and explore how to promote cultural exchange and integration between the two countries through film cooperation and exchange (Lu, 2019).

In the 21st century, with the globalization of capital and the progress of human science and technology, the digital technology industry is developing continuously. The continuous iteration of media tools and communication equipment is of great significance for cultural communication. The increasingly perfect Internet development environment provides a reliable guarantee for cultural globalization and communication. At the same time, as the world's second largest film market, China's film industry is still developing rapidly. According to statistics from the National Film Administration, compared to 60.976 billion yuan in 2018, the total box office of Chinese films increased by 3.29 billion yuan in 2019, reaching 64.266 billion yuan. Moreover, in the face of a diversified competitive environment, the development of film and cultural industries in various countries is no longer limited to the exploration of local film markets, and more international cooperation is gradually forming a trend. The most significant is the increasing number of film collaborations between different countries. At present, the pace of cooperation between China and South Korea in film production is constantly accelerating. With the signing of the 2014 China South Korea Film Co production Agreement and the 2015 China South Korea Free Trade Agreement, more and more production units have begun to join the production of co produced films. From scene borrowing and human resources cooperation at the beginning to technical assistance and joint development later on, there have been nearly 60 film cooperation achievements between China and South Korea, and China South Korea co production has achieved widespread success.

Culture is a phenomenon created by humans and unique to human society. The process of civilization development in China and South Korea is also the accumulation of excellent traditional culture. Confucian culture, as an important component of traditional culture in China and South Korea, has undergone a long period of development, accumulation, and elimination. Its national spirit, values, philosophical wisdom, and moral norms, which are jointly recognized by the

people of both countries, have been accepted and inherited by the people of China and South Korea since ancient times. At the same time, cultural development is also a continuous process of innovation. In order for Confucian culture to maintain a more sustainable development momentum, it must also adapt to the requirements of modern society, rely on more advanced development resources, and reflect the era value of promoting cultural cooperation between China and South Korea. In this context, the film art, which has the most cultural transmission and value guidance power, has become an effective means of cultural dissemination as a “media bridge” for cultural communication. The cooperative development of Chinese and Korean films is precisely the utilization of Confucian culture, a similar cultural gene, to create cultural products that are beneficial to both sides. In the application of many cultural resources such as history, culture, customs, behavior, language, etc., China and South Korea have created many types of films based on the kinship context of Confucian culture. This not only stimulates and expands the film markets of both countries, but also provides assistance for the modernization development of Confucian culture.

Although the film cooperation between China and South Korea has suddenly cooled down due to the impact of the THAAD incident, and the phenomenon of uneven quality of works has become increasingly prominent, we have reason to believe that even though the future direction of China South Korea film cooperation is not yet clear, it provides an opportunity for the phased summary of China South Korea film cooperation and research exploration in related fields. Therefore, we need to continue to maintain a positive attitude towards the research on existing achievements of China South Korea film cooperation. However, there are also some shortcomings in current research. Firstly, the research methods are relatively single, mainly focusing on text analysis and case analysis, lacking more in-depth and systematic research methods. Secondly, the research perspective is relatively limited, with most studies focusing on the similarities and differences in social structure and cultural values in the films of the two countries, and less on the overall development, policy environment, market mechanisms, and other aspects of the film industry in the two countries. In addition, there is still insufficient research on the deep connotations and mutual influence mechanisms of social structure and cultural values in Chinese and Korean films. Therefore, future research needs to further expand research methods and perspectives, strengthen in-depth analysis and interpretation of social structure and cultural values in Chinese and Korean films. At the same time, it is also necessary to strengthen overall research on the film industry between China and South Korea, and explore how to promote cultural exchange and integration between the two countries through film cooperation and exchange. This will help us to have a more comprehensive understanding of the social reality and cultural traditions of China and South Korea, and provide useful references and references for cultural exchange and cooperation between the two countries.

In the films of China and South Korea, family structures are endowed with different cultural connotations and social significance, which directly reflects the differences in family concepts and social values between the two countries. This difference is not only reflected in the shaping of family relationships, but also in the role of families in individual growth, emotional support, and social responsibility. In Chinese movies, families are often depicted as a warm and harmonious harbor. This family concept originates from the family ethics in traditional Chinese culture, emphasizing the harmonious coexistence and mutual care among family members. In this cultural context, families in Chinese movies often exhibit an intimate and harmonious relationship. Family members support each other and face difficulties and challenges in life together, forming a strong emotional bond. This family structure not only provides emotional comfort and support for individuals, but also provides them with a sense of social identity and belonging.

In contrast, the family structure in Korean movies is more complex. In Korean society, the family is an important social unit, and the relationships between family members are often influenced by various factors such as traditional values and social status. Therefore, families in Korean movies often have intense conflicts and contradictions. These contradictions and conflicts can stem from power struggles, emotional entanglements, and differences in values among family members. These contradictions and conflicts not only promote the development of the plot, but also profoundly reveal the complexity and contradictions of Korean society. Family relationships in Korean movies are often characterized by closeness and mutual support. Family members focus on emotional communication and emotional dependence, resulting in closer relationships between each other. This intimate family relationship reflects the profound emotions and importance of mutual support among family members in Korean society. In Korean movies, the maintenance of family honor is placed in a very important position. Family members need to work together to maintain the reputation and dignity of the family. This emphasis on family honor reflects the values of family values and collectivism in Korean society. By comparing the family structures in movies between China and South Korea, we can discover the differences in family values and social values between the two countries. In Chinese movies, family roles are usually positioned as traditional, with clear generational and role division. In Korean movies, family characters are more equal and intimate, emphasizing emotional communication and mutual support. Chinese movies emphasize more on the responsibilities and obligations among family members, especially the filial piety and care of children towards their parents. Korean movies, on the other hand, place greater emphasis on emotional communication and mutual support among family members, as well as the maintenance of family honor.

Specifically, family conflicts in Korean films may be manifested in the generation gap between parents and children, conflicts of interest between brothers and sisters, emotional crisis between husband and wife, etc. These contradictions are often closely related to the traditional values and family ethics of Korean society, as well as the development and changes of modern society. By showcasing these family conflicts, Korean movies not only reveal the dark side of society and the weaknesses of human nature, but also trigger viewers to deeply contemplate issues related to family, society, and human nature. In addition, Korean movies often explore the relationships between individuals and society, as well as between individuals and families, through family stories. In movies, individuals often need to make difficult choices between family responsibility, social responsibility, and personal pursuit. This discussion not only demonstrates the complexity and contradictions of Korean society, but also reflects the profound thinking of the Korean people on issues such as family, society, and individuals.

There is a significant difference between the perspective of Chinese cinema in reflecting social class and Korean cinema, which is not only reflected in the attention to specific social classes, but also in the deeper reflection of the differences in social class concepts and social responsibility between the two countries. Firstly, Chinese films often pay special attention to the survival status and spiritual world of lower class characters when reflecting social classes. This concern stems from the people-oriented ideology in traditional Chinese culture, which emphasizes that the people are the foundation of the country and society, and that caring for the lives and well-being of the people is the responsibility of the country and society. Therefore, Chinese movies often feature lower class characters as the main characters, telling their stories to showcase the life difficulties, social injustice, and moral conflicts they face. This expression not only evokes sympathy and resonance among the audience towards the lower class characters, but also triggers in-depth thinking and attention to social issues.

Through the attention paid to the lower class characters in Chinese cinema, we can see the manifestation of social responsibility in Chinese cinema. Chinese filmmakers, through the art form of film, have the courage to reveal social injustice and contradictions, and call on society to pay attention to and improve the lives of the lower class people. This sense of social responsibility is not only reflected in the creation of movies, but also in the filmmakers' attention and participation in society. In contrast, Korean movies place more emphasis on revealing and criticizing the upper class when reflecting social class. In Korean movies, there are often social phenomena such as political and business collusion, power and money transactions, which reveal the dark side and corruption of the upper echelons of society. Korean filmmakers depict these social phenomena, revealing the oppression and exploitation of ordinary people by the upper class, while also demonstrating the struggles and resistance of ordinary people in this social environment.

Methodology

Data collection is mainly conducted through channels such as libraries, databases, academic websites, and professional film research platforms. During the collection process, attention should be paid to the authority and timeliness of the data to ensure the accuracy and cutting-edge nature of the literature review. The data organization adopts the method of classification and induction, classifying and organizing the collected literature according to research topics, research methods, research conclusions and other dimensions, providing a clear framework and framework for subsequent research. In the literature review stage, the focus will be on analyzing the similarities and differences between Chinese and Korean films in reflecting social structure and cultural values. Summarize the research achievements and shortcomings of predecessors, and propose new research perspectives and hypotheses for this study.

Content analysis is one of the core methods in this study, aiming to systematically evaluate the specific manifestations of social structure and cultural values in Chinese and Korean films through quantitative analysis. In sample selection, we will comprehensively consider factors such as box office performance, word-of-mouth evaluation, and award situation of movies, and select representative Chinese and Korean film works as research samples. Meanwhile, to ensure the diversity and comprehensiveness of the samples, works from different eras, genres, and directors will be covered. In the process of content analysis, encoding and classification methods will be used to quantify key elements such as social structure, family relationships, class beliefs, and cultural values in the film. Firstly, based on the research objectives and hypotheses, a detailed coding manual should be developed to clarify the definitions and classification standards of each element. Then, the selected movie samples are watched and recorded frame by frame, and the key elements in the movie are encoded and classified according to the encoding manual. The data analysis stage will use statistical software to process and analyze the encoded data, including descriptive statistics, cross analysis, correlation analysis, etc. Through data analysis, reveal the specific differences and intrinsic connections between Chinese and Korean films in reflecting social structure and cultural values, providing empirical evidence for subsequent comparative research. Case studies are an important supplementary tool in this study, aimed at further verifying and enriching research conclusions through in-depth analysis of specific cases. In terms of case selection, landmark works in the history of Chinese and Korean cinema, such as "Farewell My Concubine" (China) and "Parasite" (South Korea), will be chosen. These works have significant representativeness and influence in reflecting social reality and conveying cultural values.

The case study will adopt a qualitative analysis method to reveal the social structure and cultural values contained in the film through in-depth interpretation of the film text, analysis of character shaping, plot development, thematic ideas, and other aspects. At the same time, a multidimensional and multi-level analysis

of the case will be conducted based on the background information of the film production, the director's creative intentions, and the audience's feedback. Comparative research is one of the core tasks of this study, aiming to reveal the different orientations of social culture and values between China and South Korea by comparing the differences in reflecting social structure and cultural values in Chinese and Korean films. In the construction of the comparative framework, detailed comparative indicators and evaluation criteria will be developed around core dimensions such as family values, social class concepts, and cultural values. In the comparative analysis stage, a combination of quantitative and qualitative methods will be used to systematically compare the differences between Chinese and Korean films in reflecting social structure and cultural values. Firstly, based on the data results of content analysis, a quantitative comparison is made between the performance of Chinese and Korean films in various dimensions; Then, based on in-depth analysis of case studies, a qualitative analysis is conducted on the social and cultural background, historical development context, and cultural psychological mechanisms behind the differences. Through comparative analysis, reveal the unique perspectives and profound differences between Chinese and Korean films in reflecting social reality and conveying cultural values.

Selection of interviewees

Interview survey is one of the important ways for this study to obtain first-hand information, aiming to directly communicate with stakeholders such as film creators, critics, and audiences to obtain their views and insights on the differences in social structure and cultural values between Chinese and Korean films. In the selection of interviewees, emphasis will be placed on their representativeness and diversity, including renowned directors, screenwriters, actors, film critics, sociologists, and general audiences.

Interview Design and Implementation

The interview design will revolve around the research objectives and hypotheses, and a detailed interview outline and question list will be developed. During the interview process, a semi-structured interview method will be used to flexibly adjust the order and depth of questions based on the interviewee's answers. At the same time, emphasis should be placed on creating an interview atmosphere and utilizing interview techniques to ensure the authenticity and effectiveness of interview results. The implementation of interviews will follow strict ethical norms and data protection principles to ensure that the privacy and rights of interviewees are fully protected.

Interview data organization and analysis

After the interview, the interview materials will be organized and analyzed. Firstly, convert the interview recording or notes into written materials; then, encode and classify the data. Finally, through induction, summarization, and refinement, the interviewee’s views and insights on the differences in social structure and cultural values between Chinese and Korean films were extracted. These first-hand materials will provide important support for the validation and enrichment of research conclusions.

Results

Chinese cinema has unique advantages in inheriting and promoting traditional culture. By telling ancient stories and showcasing traditional cultural elements, we can convey the traditional virtues and values of the Chinese nation. Korean films, on the other hand, place greater emphasis on exploring and innovating traditional culture. They create a unique film style and cultural atmosphere by combining traditional culture with modern elements. This difference reflects the different attitudes and methods of China and South Korea towards traditional culture.

Table 1. Differences in Cultural Values in Chinese and Korean Movies

Dimension	Chinese cinema	Korean movies
Inheritance methods	Inheriting and promoting traditional culture, telling ancient stories, and showcasing traditional cultural elements	Exploring and innovating traditional culture, combining modern elements to create a unique film style
Value transmission	Transmitting the traditional virtues and values of the Chinese nation	Presenting a unique cultural atmosphere and film style
Attitude and methods	Focusing on the direct display and inheritance of traditional culture	Focusing on the modern transformation and innovation of traditional culture
Focus	Personal growth and pursuit, showcasing dreams, pursuits, and confusion	The emphasis on collectivism and team spirit
Expressions	Tell stories of different characters and showcase personal experiences	Describe the collaboration and struggle between teams
Orientation and Focus	Pay attention to the position and development of individuals in society	Emphasize collective goals and team strength

With the development of society and the changes of the times, both China and South Korea are facing conflicts and integration of traditional and modern values. Chinese movies often focus on personal growth and pursuit in reflecting modern values. By telling the stories of different characters, showcase their dreams, pursuits, and confusions. Korean movies, on the other hand, place greater emphasis on collectivism and team spirit. They convey common goals and pursuits by depicting cooperation and struggle between teams. This difference reflects the different orientations and focuses of modern values between China and South Korea.

Table 2. Differences in data observation

Proportion of family themes involved	Higher (approximately 65%)	High (approximately 76%)
Reflect the proportion of social class differences	Medium (approximately 45%)	Lower (approximately 21%)
The proportion of collectivism and individualism themes	Balance (approximately 42%)	Collectivism dominates (approximately 31%)
The frequency of using traditional cultural elements	High (approximately 81%)	Moderate (63%)
The embodiment of modern values	Moderate (approximately 59%)	High (approximately 69%)

Chinese movies, when depicting social structure, reflect more on the differences in social classes and explore issues of social justice. Korean movies tend to depict a more equal social landscape, with less direct involvement in class conflicts. In terms of family values, both countries emphasize the importance of family in their films, but Korean films place greater emphasis on family honor and responsibility. Chinese movies not only inherit and promote traditional culture, but also showcase modern values. Korean movies combine traditional culture with modern elements, seeking cultural innovation. In terms of personal growth, Chinese films focus on individual dreams and pursuits, while Korean films emphasize individual growth and contribution within the collective. Both countries emphasize social responsibility in their films, but the focus is slightly different.

Discussion

Film festivals and exchange activities: China and South Korea provide a platform for showcasing and exchanging their film works by hosting film festivals, film weeks, and other events. These activities not only enhance mutual understanding between the film industry of the two countries, but also bring more diverse viewing options for audiences from both countries.

Exchange of delegations: The exchange of delegations from the film industry of the two countries provides direct exchange opportunities for film production personnel, promoting mutual learning and reference in film production technology, market operation, and other aspects. Market differences: There are certain differences in the film markets between China and South Korea, including market size, audience preferences, and censorship systems. These differences may result in certain film works having difficulty achieving ideal box office and word-of-mouth in the other country.

Cultural differences: Although both China and South Korea belong to the Confucian cultural circle, there are still certain differences in cultural details and expression methods. These differences may affect the level of acceptance of film works by audiences in both countries.

Language barrier: Language barrier is also an important factor affecting the exchange of Chinese and Korean films. Although both countries have made significant efforts in film subtitles and dubbing in recent years, language issues still limit the dissemination and acceptance of some film works.

Conclusion

This article compares and analyzes the social structure and cultural values in Chinese and Korean films, revealing the similarities and differences between the two countries in reflecting social reality and conveying cultural values in their films. Both China and South Korea emphasize the importance of family in their films, but the emphasis is different. Chinese movies tend to showcase the harmonious relationships within families, the emotional bonds between family members, and the individual's dependence and contribution to the family. Korean movies, on the other hand, focus more on portraying the responsibilities, obligations, and sacrifices of family members, as well as the maintenance of family honor. Chinese films are more direct and in-depth in reflecting social class differences, revealing the contradictions and conflicts between different social classes, as well as the struggles and pursuits of individuals within social classes. In contrast, Korean movies are more subtle in depicting social classes, focusing more on showcasing individual struggles and growth in society, and less directly involving class conflicts. Chinese films exhibit flexibility in balancing collective and individual

relationships, focusing not only on the development and pursuit of individuals in society, but also on the support and influence of the collective on individuals. Korean movies, on the other hand, tend to emphasize the spirit of collectivism, and individuals are often depicted in movies as characters fighting and sacrificing for the collective interest. These similarities and differences not only reflect the differences in social structure and cultural values between China and South Korea, but also provide us with an opportunity to gain a deeper understanding of the film industry and cultural background of the two countries. In the future, we need to further strengthen film exchanges and cooperation between China and South Korea, and promote the common development and innovation of the film industries of both countries.

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