

## OVERLOOKING THE TRANSFORMATION OF VALUES THROUGH THE TRANSNATIONAL AMERICAN REMAKES MOVIES

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### ABSTRACT

This study explores the transformation of values in transnational remake movies, focusing on their popularity and the incorporation of new elements to suit target audience preferences. An analysis of *The Lake House*, a remake of the Korean film *Il Mare*, reveals shifts in values and the integration of American cultural aspects. These changes stem from audience demands, business considerations, and Hollywood's global influence. Remakes require more than simply reproducing original content; they involve capturing cultural nuances from both versions. Utilizing Hall's representation approach and qualitative methods, the study assesses transnational remakes and their conveyed values. The research identifies shifts from South Korean values to those of the American target market, such as the transition from interdependence to self-reliance and a preference for directness, assertion, and rationality. The American film industry should carefully evaluate the suitability of movies for its audiences, recognizing changes in scenes and messages. The establishment of American values in remakes is influenced by the success of original films and their formulas. As transnational products, movies must be repackaged for target audiences. The industry faces complex processes to align the values of popular films with audience tastes while maintaining the essence of original works.

## 1. INTRODUCTION

The American film industry has a rich tradition of producing remakes, a practice as old as the industry itself (Hildenbrand & Gondar, 2019). Recreating old movies effectively poses a significant challenge in the production of remake films (Forest & Koos, 2002). The values embedded in the original films shape their perspectives, and remakes encounter difficulties in faithfully translating these values. Movies are widely regarded as cultural products expected to reflect their cultural context. However, during the remake process, original values can be compromised due to cultural shifts. Critics argue that Hollywood producers often remake movies to align with societal demands, potentially neglecting the authenticity of the original values (Fithratullah, 2020).

Transnational remakes involve the exchange of well-known films across different film industries. This practice leverages cross-cultural encounters and appeals to domestic and international audiences, reflecting the impact of globalization on the film industry (Fithratullah,



2020). A remake is stated as a complex evolution of traditional genres into new media, influenced by external and economic factors, with the audience playing a crucial role beyond mere replication (Verevis, 2006).

Globalization often impacts local cultures, and American remakes can lose their cultural relevance (Smith & Verevis, 2017). While remakes aim to appeal to international audiences, they can encounter paradoxes due to cultural differences. Cuelenaere et al., (2019) note that remakes represent a tension between universal themes and local nuances. For instance, the American remake of the Japanese anime *Ghost in the Shell* underscores the film industry's challenge in preserving original values while prioritizing profit and marketability (Livingstone, 2007). Comparing both the original and the remake provides insights into the cross-cultural adaptation process and the complexities inherent in remaking films across different cultures, languages, and aesthetics.

Several studies have explored film remakes and cultural hybridization. Fithratullah (2020) analyzed globalization's impact on the Korean film industry, finding that American remakes retain some Korean values but struggle to preserve original cultural elements. Bohnenkamp et al. (2014) examined the economic effects of Hollywood remakes, discovering that while remakes reduce financial risk, they do not necessarily boost revenue. Zhao et al. (2021) studied *Mulan*'s transformation from a Chinese ballad to American films, revealing a hybrid cultural identity shaped by geographic, philosophical, and linguistic integration, highlighting Western culture's influence on Chinese figures as they cross transnational borders.

This study examines American remakes of Korean films *The Lake House* (2006) and *Il Mare* (2000). *The Lake House* is an American romantic fantasy starring Keanu Reeves and Sandra Bullock, depicting architect Alex Wyler and doctor Kate Forster communicating across different timelines through a mysterious mailbox at a glass lake house. This film is a remake of *Il Mare*, a South Korean romantic fantasy directed by Lee Hyun-seung, featuring Eun-joo and Sung-hyun exchanging letters through a mailbox despite a two-year time difference. Both films explore themes of love, destiny, and time as characters navigate connections across timelines. This research aims to explore how values are transformed to align with targeted audience preferences. The study's novelty lies in focusing on the replacement of original values with those of the target audience in remakes. Various theories and approaches provide a background on how adjustments are made in remake movies to resonate with specific audiences.

## 2. METHODOLOGY

The study employed a qualitative research method to analyze transnational remake movies. The data applied for the study were scenes, narration, and dialogues from both the original Korean film *Il Mare* and its American remake *The Lake House*. This study focuses on how cultural values and nuances change between the original and remake, reflecting the preferences of the new audience. The analysis using Hall's reflective representation approach to examine how values shift and



change. The steps to analyze using Hall's representation theories are as follows. First, some scenes are chosen based on key visual elements (pictures). Some narrations, and dialogues from the scenes are also taken to identify recurring themes and significant representations. Finally, the theory is used to explore how cultural values are depicted and transformed across these films. The focus of analysis is to allow for an understanding of how these changes impact audience reception and interpretation. Hall's theory helps explain the process of adapting movies for different cultural contexts and the role of the audience in driving these changes. As Denzin (2005) suggests, the main goal of qualitative research is interpreting occurrences in their natural environments to make sense of the meaning individuals assign to them.

### 3. RESULTS AND DISCUSSION

This remakes are nothing new in the American film industry; in fact, they are thought to be as old as the business itself (Hildenbrand & Gondar, 2019). On the other hand, the process of self-replication is thought to be intricate. It is more difficult than the one in the original film, which is a transnational remake film set in a few randomly selected countries. After that, the producers use the concepts or steal them to make the movie. In actuality, the cultural background of the original and the remake films is still necessary. One of the challenges in making remake films is the straightforward process of creating "*the new version of the old movies*" (Forrest & Koos, 2002). In the Hollywood industry, producers often take a rash approach to remakes, ignoring some aspects of the original film in order to satisfy societal demands. Sometimes, something that is inherent from the original is overlooked. This really happened in 1995 to the Hollywood industry's remake of a Japanese animation film. The American adaptation of the film, according to critics, lost its cultural impact (Smith & Verevis, 2017).

In addition to appearing to have an international appeal, transnational remakes may present a paradoxical situation, particularly for a country with fundamental distinctions like not being a monolingual nation. In contrast, the film remakes portray the conflict between what is fundamentally local and universal at the same time (Cuelenaere et al., 2019). This study examines American movie remakes, typically produced by Hollywood conglomerates, aiming to meet audience demand and attract their preferences. Hollywood's success relies on satisfying audience demand, leading to the industry viewing remakes as trends and commercial purposes. Verevis (2006) argues that remake movies serve as commercial products of popular culture, maintaining original ideas and universal elements. The American remake of a Korean movie failed to maintain original values, highlighting Hollywood's failure in fulfilling commercial purposes. Raymond William in Storey (2003) argues that popular products, originating from social classes, are considered loveable, cheap, or affordable mass entertainment, reflecting the creation of culture by people for themselves. The remake movie is a popular, affordable, and massive movie product that can be concluded as a beloved and affordable option. The potential for values to change as a result



of The audience's demands make it evident that the remake process involves multiple value adjustments. The goal is to satisfy the needs of both American and international audiences.

### Self Reliances over Interdependent

The changing values in the process of making remake movies are the main subject of the study. The primary topic of this study is the American remake of a popular Korean film. It is gathered from datum, *Il Mare* (2000) movie *The Lake House* (2014). The data show how remake movies produced in the American film industry are trying to replace the collectivist principles of Korea with individualism and self-reliance. These ideals are portrayed in the majority of American film genres. The ideals that refer to an individual's capacity to pursue their goals and stick by their own decisions are reflected throughout American history. The concept was first presented in the United States of America centuries ago, back when our country was still forming and still trying to figure out who it was.

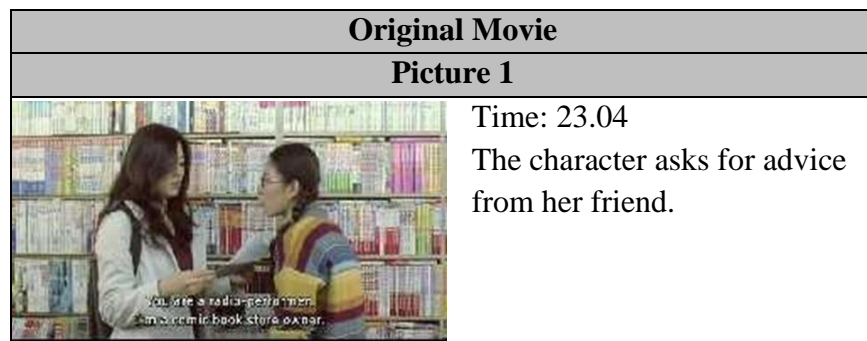




Figure 1. *Il Mare* (2000) Film

The scene (picture 1) demonstrates how the 2000 film *Il Mare* depicts collectivism. The characters show how closely bonded Asian people like South Koreans are to one another. The character tries to ask for advice and she gets the help from her friend. The existence of friends and family is so thick in any Asian movie. Collectivism is considered as a moral stance, or political philosophy. It can be stated as ideology, or social outlook that is believed or upheld by one's group and its interests. Changes in times lead to changes, including individualism and self-reliance take the place of collectivism. Ultimately, universal principles are those that are near to the hearts and cultures of the target audience, wherever they are. This picture might happen in American movies but it is not the picture they wanted to expose, because the truly values of American people is self reliance and individualism as it is adjusted in its remake version below:



Remake Movie	
Picture 3	Picture 4
	
Time: 11.35 The character is being alone (self-healing) and asking nobody when she felt misery	Time: 08.01 The character is painting the vans by himself as well as cleaning the house, without any present of friends

**Figure 2. *The Lake House* (2006) Film**

Picture 3 and 4 The pictures expose scenes in the remakes movie, where the difference is there is no existence of friends in the movie, the character seems to rely on themselves. The picture exposes the values of American people which do not exist in the original movie, where the original movie exposes more to collectivism as an Asian values like South Korean. The aspirations of the Korean people are intrinsically linked to those of the group. It denotes a reciprocal bond.

The scenes in the remake film demonstrate a shift from collectivism to individualism values, which is a significant departure from the original film's portrayal of relationships and interactions. In the original film, rooted in South Korean culture, characters display strong connections to their community and peers, emphasizing the importance of working together and supporting one another. This reflects the Asian values of collectivism and a reciprocal bond between individuals and their group.

In contrast, *The Lake House* (2006) focuses on characters who navigate their challenges and experiences independently, reflecting American values of self-reliance and autonomy. In picture 3, a character engages in self-healing without seeking comfort from others, highlighting a preference for personal introspection and dealing with emotions alone. Similarly, in picture 4, the character is painting the van and cleaning the house by himself, emphasizing independence and the absence of friends or community involvement. These differences underscore how the remake shifts the narrative to prioritize individualism and personal agency, diverging from the communal and collaborative approach of the original film. This change in cultural context affects the film's portrayal of relationships and personal growth, shaping the overall tone and themes of the story.

Collectivism upholds shared collective values and moral principles. It might arouse feelings of profound, selfless love and devotion for the group (Durkheim, 2010). The members are so closely connected together that only a major loss of life and confusion would be able to separate





them. The people of Korea think that everyone is a part of a bigger system and that everyone has duties and obligations to the system. They rely on mutualism and symbiosis among themselves. They all think that their greatest efforts and dedication will lead to success. As was previously said, Emerson emphasizes the concepts of independence. Ideas like texts, religions, dogmas, institutions, and occupations becoming a part of an individual's life if they are used as a part of their experiences and effort are the main ideas of this philosophical concept, which challenges the individual to “*set at naught books and tradition and motivate people to be “non-conformist”*” (Read, 2011).

American people are rational, believing in logic and self-interest in decision-making (Kohl, 1984). Every individual should have control over their environment, and they don't believe in bad luck, but rather in the individual's productivity or laziness. American people prioritize personal interest and effort in their pursuit of happiness, rejecting the notion that human ability is limited to earth (Afifulloh, 2018). They believe that sky's the limit, not earth, and often travel to the moon. While on the other hand, interdependence, which is frequently used in reference to relationships, ecosystems, and international affairs, is the term used to describe the reciprocal dependence that exists between items, people, or entities for their existence, well-being, or support. Compared to individualistic civilizations, the creation of the self is typically more dependent on other group members in collectivistic East Asian societies (Kawamura, 2012). The movie does not reflect the values of collectivism in the remakes, although they expose togetherness but the ideas do not lie on how individuals depend on others but more to how an individual is having relationships independently.

Remake Movie	
Picture 5	Picture 6
 <p>Time: 15.45          The value is not to let anyone stand between you and your dream.          Someone must stand on his own. Film: <i>The Lake House</i> (2006)</p>	 <p>Time: 42.17          Both Alex and his brother Henry finally establish their own office and move out from his father's shadow.          Film: <i>The Lake House</i> (2006)</p>



## Dialogue

Alex : *Oh, come on ... Dad keeps you hostage ... in that little mythmaking factory of his...  
...while you haven't built so much as a phone booth or a hamster cage.*

Henry : *That's funny you say that, actually... I have a hamster cage in mind. A development of  
them, actually.*

Picture 5 to 6 and Dialogue 1 of the remake movie vividly illustrate how Alex confronts Henry about his work and life, both of which are heavily influenced by their father. Alex's observations about his father's abusive treatment of Henry further complicate their relationship. Alex's actions underscore the importance of taking the initiative, setting one's own rules, and not relying excessively on their parents' established reputations. Unlike the original, which focused primarily on the main character's romantic adventures, the remake delves into the complex dynamics between the main character and his authoritarian father.

Stuart Hall's theories on representation provide a valuable lens for analyzing these scenes. Hall posits that representation is the production of meaning through language, encompassing not only words but also images, gestures, and cultural practices. In the remake, the portrayal of Alex and Henry's relationship serves as a cultural text that communicates broader themes of independence, familial influence, and self-reliance. Hall's encoding/decoding model suggests that the way these scenes are presented (encoded) by the filmmakers may be interpreted (decoded) by the audience in various ways, depending on their cultural backgrounds and personal experiences.

According to Kohl (1984), self-reliance is driven by individual interests that motivate people to act, such as the pursuit of happiness and reason. This aligns with Hall's notion that cultural meanings are constructed and that these constructions influence how individuals perceive and navigate their worlds. In the context of the remake, Alex's drive for independence and his challenge to his father's authority reflect broader American cultural values of autonomy and self-determination. Americans often prioritize personal interests and the pursuit of happiness, which is evident in Alex's rejection of his father's dominance and his quest for personal agency.



Research and cultural observations highlight the significant impact of parental influence on the dependency of Asian individuals. American parenting, particularly the authoritative style, tends to foster self-reliance, producing children who are friendly, energetic, cheerful, self-reliant, self-controlled, curious, cooperative, and achievement-oriented. In contrast, Asian cultural values, such as filial piety, emphasize dependency and family cohesion. Asian American parents often stress the importance of education and believe that parental involvement is crucial to their children's academic success, reflecting a different set of cultural priorities. Hall's theory of cultural identity suggests that identity is not fixed but is constructed through ongoing processes of representation. The remake's depiction of the main character's struggle with his authoritarian father highlights the tension between individualism and familial obligation, a theme that resonates differently across cultural contexts. By portraying Alex's journey towards self-reliance, the film



not only tells a personal story but also engages with broader cultural discourses about independence, family dynamics, and the shaping of identity.

### Choosing Directness and Assertion over Indirectness

The movie *Il Mare* and its remakes movie *The Lake House* portray different perspectives on directness issues. *Il Mare* represents more to the Asian values whereas more indirect rather than its remake version. They use an indirect communication approach to demonstrate respect in the original movie, which is flat and plain in expression. The graphic below illustrates how remakes are more aggressive and direct than indirect, revealing the shortcomings of the American film business in upholding the original ideals.

Original Movie	
Picture 7	Picture 8
 <p>Time: 35.32  <i>Own your own space to express yourself and hide it quietly among others.</i>                      Film: <i>Il Mare</i> (2000)</p>	 <p>Time: 35.55  <i>Hobby could be the right diversion of unspeakable feeling and expression.</i>                      Film: <i>Il Mare</i> (2000)</p>



Pictures 7 and 8 depict scenes from the original movie *Il Mare* (2000) portray the indirectness in Korean culture as well as the Asian culture, where people prefer to hide their feelings and express them privately, avoiding public exposure. The movie depicts the exchange between Sung Hyun and EunJoo, who is feeling a little down about her romantic relationship. She utilizes spaghetti that Sung Hyun asks her to make as a diversion and an outlet for her emotions, flinging some of them against the wall. It is an encouragement for Eun Jo to ignore the person causing her sadness and instead concentrate on finding consolation for herself. This might be viewed by the American as a psychological burden. They would rather address the individual who has caused them pain and be clear and aggressive when necessary.

The Asian exposes how the Confucian principles are deeply applied through their lives. Circumstances in life and one's own manner, which are marked by propriety, decorum, and





composure. This superior would never show his feelings in public. What would be the clearest sign that someone was not a Confucian gentleman would be to become enraged and use derogatory language toward others (Schmidt, 2001). This condition does not exist in the remakes movies whereas the movie more exposes the feeling that is uttered frankly by Alex to Kate.

Remakes Movie	
Picture 9	Picture 10
 <p>Time: 26.50              Alex expresses his feelings on the wall in downtown Chicago when they were walking together (in different year).              Film, <i>The Lake House</i> (2006))</p>	 <p>Time: 39.16              The moments Alex sends compliments to Kate and make her flattered.              Film, <i>The Lake House</i> (2006)</p>

#### Dialogue 2:

Kate : Alex?

Alex : Kate?

Alex : *I wish we could have Done This Walk Together ...*

#### Dialogue 3:

Alex : *Well, why don't we just get together ... in the future ... and you can let me know what you think.*

Kate : *It's a date.*

Pictures 9 and 10, as well as dialogues 2 and 3, exemplify the American emphasis on forceful, honest, and transparent communication to express emotions and uphold freedom of speech. In one scene, Alex writes on a wall, expressing his joy in spending time with Kate in a heartfelt manner. While some may view his actions as vandalism, it reflects a distinct approach to living and reveals a portrayal of men in American drama films that differs from that in Korean films. In picture 10, Alex's bold compliment about Kate's beauty makes her blush, showcasing how directness fosters transparency and honesty, leading to more authentic relationships. His hope



is that Kate understands his feelings and knows he adores her. Sung Hyun, on the other hand, is unable to express himself so openly, primarily due to cultural values that encourage restraint among Asians or Koreans. Townend (2007) characterizes an assertive relationship as one open to change, curiosity, and self-awareness. It involves honesty, responsibility, and vulnerability, and promotes personal growth and exploration. Richardmond and McCroskey (1985) highlight the importance of independent communication, which includes the ability to make requests, disagree, express ideas, and control conversations without infringing on others' rights.

These contrasting communication styles highlight the differences in assertiveness and interaction across various parts of the world. American directness is often seen as straightforward and clear (Bambiniers, 2011), while Asian communication tends to be more indirect and focused on non-verbal cues, prioritizing personal space and private expression of emotions (Zhang, 2008). These distinctions stem from cultural norms and values, such as those rooted in Confucian principles in Korean culture, which shape the ways people approach communication and interpersonal relationships (Zhang, 2008).


### **Rationality above Everythings**

Americans are often regarded as the world's most logical and sensible people. They have largely moved away from beliefs in concepts like faith, magic, or unexplainable phenomena. Many Americans no longer believe in the power of fate, viewing those who do as backward, primitive, or naïve. They believe in their ability to govern both their own lives and the environment. It is difficult for Americans to comprehend that there might be forces beyond human understanding (Kohl, 1984). The enlightenment in America introduced rationalism, a way of reasoning based on human experiences. British philosopher Michael Oakeshott (1991) defined rationalism as the removal of conventional values from human understanding. The main difference between rational and traditional values lies in their textual context. Rational values are written, understood, explained, and studied, whereas tradition is often seen as the absence of such knowledge (Oakeshott, 1991). Rationality is the alignment between established goals and the means to achieve them, which is beyond the scope of science and is a matter of fact, while specifying these goals is a value-based question (Barros, 2010).

Actions are motivated by the idea of rationality, which calls for justification and comprehension in terms of human knowledge. Rationality is founded on a fact-based procedure that connects goal and outcome. American people value rationality as a fundamental value, ensuring everything is derived from logical reason and explainable, free from superstition or beyond human control. They believe that solutions and efficiencies are beyond human power, and that changes and improvements are based on rational values. Kohl (1984) emphasizes the importance of a rational response that can effectively address the needs of individuals as a whole. On the other hand, Korean people are deeply influenced by superstitions, culture, and emotion, with their beliefs shaped by Confucianism for over a century. They prioritize pride and emotion,



often conducting rituals for their ancestors, and believe that geomantic principles can influence household harmony. This cultural diversity highlights the importance of balancing rationalism and emotion in Korean culture. Confucian schools of thought distinguish Eastern and Western cultures, with Hall and Ames (1987) stating that Confucius emphasizes aesthetics over rational order in social and political matters, contrasting with Western thought (Chie, 2014). Confucian values prevalent in East Asian nations, including Korea, are contrasting with American values, which include individualism, equality, directness, pragmatism, and rationalism, while Korean values are collectivism, hierarchism, indirectness, formalism, and emotionalism (Chang, 2010). *The Lake House* (2008), a remake of *Il Mare* (2000), is a romantic film that explores rationality, time parallelism, and the existence of a magical mailbox, while also revealing ideas that require logic to achieve. Compared to the original version the remakes show more American values, where the original movies lack these values, focusing on character and emotion rather than sadness, similar to the melodrama genre.

Remake Movie	Time: 10.04
Picture 11	Efficiency is money, there is rational reason to find an answer and there always away to solve problem
	Film: <i>The Lake House</i> (2006)

#### Dialogue 4:

*Mulhern : Look, I know you're kind of new around here, kid.*  
*Alex : What?*  
*Mulhern : I can't get to 17 until ... at least next week.*  
*Alex : Come on, Mulhern ... That's bullshit and you know it ... Take Clemens and Rodriguez off of roofing ... Jorge can run the backhoe ... they're not using on 14...*

The picture 11 and Dialogue 4 exposes that Keanu Reeves' character, Alex, is depicted as a real estate developer and architect who guides his team to meet their goal of building homes. He insists that his coworkers alter their habits to improve efficiency. This portrayal is starkly different from the 2000 film "Il Mare," where the character Han Sung Hyun, played by Lee Jung Jae, does



not have his profession or activities explicitly mentioned. The inclusion of Alex's profession and his role in managing his team reflects the incorporation of American values into the remake.



In one scene, Alex is shown confronting his coworkers about delays and inefficiency, attributing these issues to their work habits. He demands that George, a coworker, take on a supervisory role to ensure tighter control over those who are less responsible. Alex suggests that reorganizing work methods will help overcome problems and achieve their goals. This emphasis on rationality and efficient problem-solving is a core American value, as Americans often believe that everything can be calculated, predicted, and explained.

Barros (2010) posits that rationality, a concept in behavioral theory, is exemplified by Alex's decision to take charge and reorganize his team. Rationality involves making decisions that are reasonable and justified by a logical process. According to Barros, "decision" serves as a link between conduct and reason, where choices are made among various behavioral options. Rationality is based on the idea that actors should be reasonable, aligning actions with goals. Alex's dissatisfaction with his coworkers' performance stems from his commitment to achieving his aims. Barros (2010) and Simon (1957) note that rationality is an acceptable link between objectives and the means to fulfill them, involving the evaluation of alternatives, consequences, and comparisons. American rationality often emphasizes economic reasoning, driven by agendas, schedules, and time management. Americans are focused on the present and future, motivated by the principles of "Carpe Diem" and "*We only live once, so make the most of it.*"

In contrast to the original film, Alex's character in *The Lake House* embodies American principles of rationality, economic reasoning, and time management. This portrayal highlights the cultural differences between the American and Korean versions of the story, emphasizing American values of efficiency, pragmatism, and goal-oriented behavior.

Remake Movie	
Picture 12	Picture 13



 <p>Time: 08.27              The value emphasizes logic over the unexplainable.              Film: <i>The Lake House</i> (2006)</p>	 <p>Time: 36.40              Everything should be considered logical and sensible.              Film: <i>The Lake House</i> (2006)</p>
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### Dialogue 5:

*Kate's mom* : He sounds like a nice boy.  
*Kate* : Sounds like a nice boy ... Anything else?  
*Kate's mom* : He has wonderful penmanship ...  
*Kate* : Mother ... ? ...look at the date on the letter ... The date.  
*Kate's mom* : You mean the time thing?  
*Kate* : Yes ...  
*Kate's mom* : That's just a detail ...  
*Kate* : Just a detail ... ??

In contrast to the film's original version, the character Alex in the new version stands for American principles based on rationality and economic reasoning as well as time and schedule. The experience of Alex and Kate's very long distance love, their connection with their families, their careers, and their future plans—as well as how they were able to overcome everything, are the main topics of *The Lake House. Il Mare*, on the other hand, concentrates on the wonder box and its miraculous items, which in some way affect Kim Eun-Ju and Han Sung Hyun's lives and beliefs because of it. In addition, the story is a little dull and uninteresting in order to emphasize the "superstitions and mystical" aspects.

Picture 12 and Dialogue 5 shows Kate persistently asking her mother to confirm that she receives the response that she is not insane and is, in fact, still normal and healthy after, which corresponds to a random male. It was time as much as geography that separated it from her. What she receives in return is encouragement to keep in touch with Alex and her mother's support. Kate is bewildered since something happened to her that is not part of her reality. She works very hard to find the ideal justification to continue communicating since she will not accept the labels of





being insane. She acts as a symbol of the American people, who are quick to identify the most plausible explanation for the unrealistic circumstance.

Dialogue 6:

*Alex : What is that? You hesitated.*

*Henry : No, I didn't hesitate.*

*Alex : Come on, man ... I don't have any time for that.*

*Henry : What does time have to do with it?*

*Alex : Oh, you're gonna think I'm crazy...*

Picture 13 and Dialogue 6 depicts Alex visiting *The Lake House* with his brother and their casual talk. The most fascinating part of the conversation comes when he discloses his connection with Kate. He is just worried that his brother would think he's insane and that his explanations are completely nonsensical. The explanation that Harry heard from his brother is completely nonsensical. The cause behind anything is more important than the tale itself. Images of Alex's brother Henry and Kate's mother serve as symbols for society. The rational and logical are the only things that the American public is interested in. They reject the existence of such a thing, and the majority of Americans decide to reject what is deemed to be superstition, that is, beliefs that lack logic. Through the idea of reason serving as a source of morality, rationality is the source of enlightenment (Lemke, 1992). The societal perspective, as exemplified by Kate's mother and Alex's brother, significantly influences an individual's rationality as it is influenced by societal perspectives.

Durkheim asserts that personal reasoning and moral sense are social products and integral parts of collective consciousness (Durkheim, 2010). Blume and Easley (2007) asserts that individual actions are driven by their best intention, interest, and rationality, making them the driving force behind their actions. The writers argue that remake movies have largely replicated the original formula, while also incorporating new ones that align with their target audiences' tastes and expectations. While the genre and style remain consistent, there is a sense of nostalgia being recycled, possibly due to the "mise en scene" aspect, but this does not mean the movies are entirely identical (Wardaningsih & Kasih, 2022).

Like books or fiction, movies and theaters, according to Monacco (1981), are essential to popular culture and the arts and depend on the quantity of consumers and audiences to be profitable. According to Raymond Williams, people and belonging are the problems with the term "popular," as stated in Hollows and Jancovich (1995). The majority of the time, it really means "something favored" or "something well-liked." Furthermore, society (audience or client) rather than movies is the central concept of popular arts. It affects the global film industries collectively. Remake films compete with the constantly shifting tastes and needs of consumers as a part of the global and American popular culture business. If the motion picture industries are to thrive, they



must be able to meet those expectations (Sihombing & Sinaga, 2021). The culture business focuses on quantity production and consumption parameters due to mass production and distribution, similar to Hollywood film productions, as it is believed to ensure their success through this cycle (Hollows and Jancovic, 1995). The successful formula in the movie industry is a magnetic force that forces studios to conform to its gravity, leading to predictable genres like Hollywood movies becoming mainstream. Grant (1986) argues that commercial movies are confined to mainstream variations, repeating the same formula, plot, characters, and settings. Hollywood has adopted a production and distribution formula based on audience, viewers, and consumers for its cultural and economic bodies.

#### 4. CONCLUSION

The research concludes that transnational remakes of popular movies replicate the original formula while adding new elements to align with target audiences' tastes. Despite a consistent genre, familiar elements experience a noticeable resurgence. The analysis highlights *The Lake House* as the American remake of the Korean movie *Il Mare*, introducing supplementary American values. Transformation is driven by audience demands and business perspectives, with Hollywood influencing the global movie industry, especially in the American sector. Remaking movies involves more than transferring elements; it requires capturing the culture and intertextuality of both versions, acting as cultural ambassadors. The suggestion is for American movie industries to assess suitability for their audiences, considering evolving values on-screen and through messages. Values in remakes reflect the success of original movies, maintaining the pattern while adapting scenes to convey different values. As a transnational product, it's crucial to repackage for target audiences and American industries. The complex process transforms values to cater to societal tastes, driven by audience preferences, ensuring the industry retains original values while introducing new ones to capture attention and maintain commitment.

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