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The adaptation of Imangap has a more amicable tone, drawing attention to the commonalities that bind South and North Korean people rather than focusing so heavily upon their differences. The show not only re-enacts historical moments in North and South Korea, but also contains a playful self-deprecation. The compulsive opening sequence for episode 45 is followed by a segment where former employees of the North Korean Ministry of Peoples Industry are shown dancing at a party in Seoul, while dancers in oncoming frames serve as a backdrop. A group of schoolgirls from Milyangdong resort to singing Du Dong-il s popular song, Odong-do, go na-man, pa-man, in the presence of Shin Eun-ha, and receive a stern rebuke from the presenter for not honoring the national anthem.²⁰ Here these young women are constructed as individuals of the diaspora, despite the fact that Milyangdong residents speak only Korean and those in Seoul East speak English, and the former often prefer to remain unaware of the latter. While North Koreans are broadly aware that foreigners are present in South Korea, for these schoolgirls this awareness is primarily the product of androcentric media representations of South Koreans in which foreigners are presented as exotic and mysterious, rather than as members of the same international community as South Koreans. The cold war politics of self-definition persist, but this only makes the puerile sense of difference between the two Koreas more apparent. Tied to this cultural difference is a subtle tendency to exoticize the North. In a sweeping change from the Imangap opening, a humorous prelude shows a young South Korean girl nervously waiting in a Seoul train station to board a train to North Korea.

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South Korea has been greatly aided, however, by a second force acting to protect the film against a changing cinematic landscape: North Korea. Filmmakers in both countries have been sufficiently perturbed that they have taken to screen the film in North Korea teacherski (as part of their community education) in order to create a demand for the film, ensuring a captive audience for the film upon its release in South Korea. Given the decadelong absence of attention, and the considerable censorship that this film has faced, as well as the increased legal obstacles that have been placed in its way by South Korean authorities, producing Imangap was an achievement that would have been unimaginable a decade ago. The unprecedented media coverage given to Imangap, which have included feature stories in Elle and New York Times Magazine, stand in contrast to the relative rarity of previous North Korean feature films, and in this respect could serve as a template for future documentaries. Although Imangaps debut was exceptionally well-timed, its reception in South Korea has been mixed. Some reviewers have criticized the often sentimental filmmaking as being too sentimental or unrealistic; others have complained about its poor quality. The film's increased media visibility, however, has been fueled by a sympathetic press, and, on the whole, the film has been well-received. Yet South Korean audiences, which previously had little access to foreign films, are now increasingly able to see the kind of cinema that they might otherwise have missed. While there are now comparatively few foreign films available in South Korea (Kim 2013), it is possible that Imangap will serve as a sign of things to come. 5ec8ef588b

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