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# Cultural power dynamics and narrative transformation: a comparative analysis of Hollywood film remakes in contemporary Asian cinema

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This study examines the complex dynamics of cultural adaptation in Asian remakes of Hollywood films, focusing on two pairs of films produced between 2015 and 2023. Through systematic intertextual and comparative analysis, the research investigates how Asian film remakes negotiate and transform global narratives within local cultural contexts. The study analyzes “Ghost” (1990) and its Japanese remake “Ghost: In Your Arms Again” (2018), and “Miss Congeniality” (2000) and its Chinese remake “Beauty Queen” (2021). The analysis reveals sophisticated patterns of cultural transformation across multiple dimensions, including narrative structure, character relationships, visual aesthetics, and thematic emphasis. The findings demonstrate that Asian remakes employ complex strategies of cultural recalibration, moving beyond simple translation to create culturally resonant narratives that balance global appeal with local cultural values. The research identifies systematic patterns in negotiating power dynamics, particularly in treating authority, gender relations, and social hierarchies. Technical analysis reveals consistent shifts in cinematographic approaches, with Asian remakes favoring more contemplative visual styles that integrate traditional aesthetic principles. The study contributes to our understanding of contemporary global media flows and cultural power dynamics, suggesting that successful film adaptations engage in sophisticated processes of cultural hybridization that actively reshape rather than merely reproduce global narratives. These findings significantly impact understanding of cultural adaptation in an increasingly interconnected global media landscape.

## KEYWORDS

cultural adaptation, Asian cinema, film remakes, narrative transformation, cultural power dynamics, media globalization, visual aesthetics, intertextual analysis

## Introduction

Remaking Hollywood films into Asian versions is essential to globalization, reflecting the global film industry’s complex cultural exchanges and power dynamics. This trend has notably increased in the last decade, with more than 50 adaptations in South Korea, Japan, and India, underscoring the complex interplay between cultural specificity and global cinematic influence (Forrest and Martínez, 2015; Wang, 2013).

This study conceptualizes film adaptation as a complex process of cultural transformation that operates across multiple dimensions. The framework builds upon three key concepts: cultural recalibration, narrative transformation, and power dynamics. Cultural recalibration refers to systematically adjusting cultural elements from the source film to align with the target audience's values and expectations. Narrative transformation encompasses how storylines, character relationships, and thematic elements are modified to resonate with local cultural contexts. Power dynamics address how cultural hierarchies, social relationships, and authority structures are negotiated and transformed into adaptation.

These concepts are interconnected through the “adaptation matrix,” where changes in one dimension necessarily influence others. For example, cultural recalibration affects narrative choices, impacting how power dynamics are represented. This conceptual framework guides our understanding of how Asian remakes negotiate between global appeal and local cultural authenticity.

The study is grounded in three major theoretical perspectives. First, Hofstede (2011) provides a systematic framework for analyzing cultural differences across six dimensions: Power Distance, Individualism-Collectivism, Masculinity-Femininity, Uncertainty Avoidance, Long-term Orientation, and Indulgence-Restraint. This theory helps explain how cultural values influence adaptation choices and strategies.

Second, we employ Hall et al. (2013) theory of Cultural Representation and Signifying Practices, which examines how meaning is produced and exchanged through cultural systems. This theoretical lens helps us understand how visual and narrative elements are transformed to create culturally resonant meanings in different contexts.

Third, the study draws on Bhabha (2004) concept of Cultural Hybridity, which explains how cultural products in globalized contexts create new forms that transcend simple binary oppositions between global and local elements. This theory helps analyze how Asian remakes create unique artistic expressions that neither fully embrace nor reject their Hollywood origins.

These theoretical foundations are complemented by film adaptation theory, particularly Hutcheon (2006) work on adaptation as a form of cultural reproduction. This combination of theoretical perspectives provides a robust framework for analyzing how Asian remakes negotiate cultural meanings and power dynamics while transforming global narratives for local audiences.

Film remaking involves a simple translation of content and a reconfiguration that often highlights and negotiates cultural narratives and social contradictions specific to the Asian context. For example, Wang's (2013) analysis of the remaking of Chinese cinema illustrates how these films serve as a means of appropriating power and remodeling power dynamics while also engaging with existing power structures to shape collective consciousness. Similarly, the hybridization of cultural products, as seen in films such as “Crouching Tiger,” “Hidden Dragon,” and “Mulan” demonstrates the fusion of global and local elements, resulting in new cultural forms that challenge traditional narratives (Wang and Yeh, 2005).

Moreover, the transnational flows of East Asian cinema, as discussed by Vanessa Frangville, highlight the mutual influence

between Hollywood and the Asian film industry, where Asian directors contribute to and reshape the global cinematic landscape (Frangville, 2013). This dynamic is further complicated by cultural distance, as seen in the reception of Korean films such as “Silence” in China, where cultural proximity and distance influence audience perception and appreciation (Gao et al., 2024). Adapting Hollywood films into Asian contexts is a multifaceted process that reflects broader globalization trends, cultural hybridization, and the negotiation of cultural identities within the film industry.

The practice of film adaptation, primarily through remakes, offers a nuanced view of how global content is transformed in local contexts, challenging traditional notions of cultural imperialism. This process involves more than just linguistic translation; it includes adapting cultural values, social norms, and audience expectations, reflecting the hybrid nature of contemporary culture. For example, the Arabic remake of the Italian film “Perfetti Sconosciuti” illustrates how domestication and foreignization strategies can alter the rhetorical impact of the original, sometimes leading to audience dissatisfaction due to perceptions of otherness (Saad, 2023).

Similarly, adaptations of narratives in different cultural contexts, such as the American remake of “The Bridge,” demonstrate the challenges of maintaining narrative parity while accommodating local cultural specificities, which can lead to creative independence and unique narrative evolution (Forrest and Martínez, 2015). Furthermore, the adaptation process is not a one-way imposition of culture but rather an interstitial exchange, as seen in transnational television remakes, where cultural borrowing and interaction occur, challenging notions of cultural homogenization (Perkins and Verevis, 2015).

This dynamic is also evident in children's film adaptations, where global narrative conventions and cinematic techniques facilitate cross-cultural understanding despite the challenges posed by one-way globalization (Lee et al., 2017). Overall, film adaptations are evidence of the complex interplay of international and local cultural elements, highlighting the dialogic nature of cultural exchange and adaptation (Gamsakhurdia, 2018).

The study of Asian film remakes in the context of global-local power dynamics reveals the complex interplay between cultural negotiation and transformation, as highlighted by various academic perspectives. Adapting cultural products, such as the Japanese comic “Boys Over Flowers,” into different Asian contexts exemplifies how fidelity and modification in narratives reflect shared values and cultural differences, influenced by processes of globalization and glocalization (Hong, 2014). This adaptation process is not mere replication but involves significant cultural gatekeeping, where local industries adapt global influences to suit regional sensibilities, thus negotiating cultural power dynamics (Hong, 2014).

Furthermore, postcolonial film historiography in Taiwan and South Korea, as seen in films such as “The Puppetmaster” and “Chihwaseon,” illustrates how cinema can serve as a medium for decolonization and reconfiguration of historical narratives, offering alternative perspectives on colonial legacies and cultural memory (Soyoung, 2008). This aligns with broader discourses on interculturality and postcoloniality, where Asian adaptations of Western texts, such as Shakespeare, challenge monolithic

cultural narratives, and highlight the diverse and politically charged interactions between Asian and Western cultures (Bharucha, 2004).

The reframing of colonial cinema in Asia further underscores the ongoing negotiation of cultural identity and power as films circulate and are consumed globally, reflecting the resistance and assimilation of dominant cultural forces (Masood, 2023). This dynamic illustrates the delicate balance between global cultural dominance and local resistance as Asian film remakes navigate and reshape cultural meanings within the international cultural landscape.

The integration of contemporary cultural imperialism and critical intertextuality provides a robust framework for analyzing Asian remake films, especially in how they navigate and transform globally dominant narratives. Contemporary cultural imperialism, as discussed in the context of viral imperialism in South Korean films, highlights the enduring influence of colonial routes and postcolonial tensions, such as between South Korea and the US, in shaping narratives that critique the sacrifices demanded by empires for their safety and health (Gitzen, 2024).

This notion of imperialism extends to the intellectual domain, where African studies reveal persistent cognitive empires and the challenges of decolonizing knowledge, underscoring the impact of the global political economy on intellectual labor and academic dependency (Ndlovu-Gatsheni, 2023). Linguistic imperialism further exemplifies how English maintains its dominance as a neo-imperial language, reflecting broader US expansionist policies, and the role of globalization in spreading English, particularly in Europe (King, 2011; Phillipson, 2008).

The concept of Netflix imperialism also illustrates how digital platforms aspire to monopolize cultural narratives, echoing the broader theme of cultural imperialism in the digital age (Davis, 2021). By applying critical intertextuality, these films can be seen as sites where meaning is negotiated and transformed. This allows for a nuanced understanding of how they reproduce and challenge dominant narratives, thus contributing to a more complex global cultural discourse.

The study of Asian remake films in the process of global film adaptation offers a nuanced understanding of cultural hybridity and media transnationalism, highlighting the complex interplay of local and international cultural identities. Hong's (2014) analysis of "Boys Over Flowers" adaptations in Japan, Korea, and Taiwan exemplifies how fidelity and modification in adaptations reflect shared cultural values and different industry structures, illustrating the dynamics of globalization and localization in East Asia.

This is in line with Wu and Lai's (2023) exploration of trans-local film collaboration, which emphasizes the importance of local cultural elements in shaping transnational projects such as the 10 year International Project, thus reinforcing the spirit of the locals in a global context. Jackson (2008) discussion of Thai cultural hybridity further supports this by examining how syncretism and cultural blending challenge traditional power dynamics, offering a framework for understanding cultural exchange in film. In addition, Forrest and Martínez (2015) study of the American remake of "The Bridge" underscores the challenges and creative independence involved in adapting a culture-specific narrative, necessitating re-imagining the original socio-cultural context.

Finally, Lo's (2001) analysis of Hong Kong cultural identity in Hollywood films reveals a process of double negation, where local

identities are reshaped within a transnational framework, further complicating the cultural power dynamics at play. This study contributes to a deeper understanding of how Asian remake films navigate and shape the global cultural landscape, offering insights into cross-cultural communication and global media studies.

This research utilizes a systematic textual and intertextual analysis approach to explore how Asian remake films negotiate cultural meaning and power. By focusing on narrative, visual, and cultural aspects, the analysis will reveal the adaptation strategies used to transform global content into local contexts and the implications for our understanding of cultural power dynamics in the era of contemporary media globalization. Through an in-depth analysis of selected cases, this research aims to make theoretical and empirical contributions to our understanding of the complexities of global cultural exchange through film.

Specifically, this research aims to analyze how the film adaptation process reflects and shapes cultural power relations between the global and the local, focusing on the intertextual strategies employed in Asian remake films. Through in-depth analysis, this research is expected to reveal the complexity of the cultural negotiation process in the context of the contemporary global film industry and provide a new perspective in understanding the dynamics of artistic power in the digital era.

## Methodology

This research employs a qualitative approach within the constructivist paradigm, as Denzin et al. (2024) articulated, moving beyond mere description to understand the complex processes of cultural transformation in film adaptations. Following Neuman (2014) framework, this study recognizes qualitative research as an approach that emphasizes the socially constructed nature of reality and the intimate relationship between the researcher and the subject of inquiry.

The study focuses on two pairs of films within the 2015–2023 timeframe: "Ghost" (1990) and its Japanese remake "Ghost: In Your Arms Again" (2018), and "Miss Congeniality" (2000) and its Chinese remake "Beauty Queen" (2021). The selection follows purposive sampling based on cultural significance and adaptation complexity.

Drawing from Guba and Lincoln's constructivist paradigm, the research design employs a multiple-case study approach, allowing for an in-depth examination of cultural transformation patterns. This design facilitates exploring how cultural elements are negotiated and transformed across different Asian contexts while maintaining analytical rigor.

Data collection involves systematic documentation using a film analysis protocol developed from established film theory principles. This protocol examines mise-en-scène elements, cinematographic techniques, and narrative structures. The analysis is enriched by Hofstede's Cultural Dimensions Theory, providing a framework for understanding cultural adaptations across power distance, individualism-collectivism, masculinity-femininity, uncertainty avoidance, long-term orientation, and indulgence-restraint dimensions.

Clarifying the distinction between research tools and the research approach is crucial. While the study is within the qualitative approach, we employ qualitative content analysis as our primary methodological tool, following [Schreier \(2012\)](#) systematic framework for analyzing textual and visual material. This method allows us to systematically categorize and interpret narrative elements, cultural symbols, and thematic content across film pairs.

The content analysis is complemented by semiotic analysis techniques when examining visual aesthetics and cinematography, following [Rose \(2016\)](#) framework for visual methodologies. This combined approach lets us decode textual and visual signs within films and interpret their cultural significance.

Our analytical process follows [Mayring \(2000\)](#) structured content analysis procedure, beginning with material selection and unitization, where we identified and selected comparable scenes from each film pair for detailed examination. This was followed by developing a comprehensive category system based on Hofstede’s cultural dimensions to provide an organized framework for our analysis. We then systematically coded narrative, visual, and artistic elements within these selected scenes, identifying patterns of transformation and adaptation. The process continued with comparing these patterns across both film pairs to identify consistent approaches and unique adaptations. Finally, we interpreted these findings within our theoretical framework, connecting observed patterns to broader concepts of cultural hybridization, power dynamics, and aesthetic transformation. This systematic analytical approach allowed us to move beyond descriptive comparison to develop meaningful insights into the complex cultural adaptation processes in Asian cinema.

Validation strategies include triangulation through multiple analytical perspectives, expert review of findings, and a thick description of cultural transformations. The research maintains systematic documentation of the analysis process, including detailed scene comparisons and cultural element mapping. This comprehensive approach ensures analytical rigor while maintaining sensitivity to cultural nuances.

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## Results

The analysis of two pairs of films reveals systematic patterns of cultural transformation across multiple dimensions. These patterns are documented in three comprehensive tables illustrating narrative transformations, cultural power negotiations, and technical adaptations.

### Narrative transformation analysis

[Table 1](#) documents the fundamental narrative changes observed in both Asian remakes. In “Ghost: In Your Arms Again” (2018), the

transformation of the original supernatural narrative demonstrates significant cultural recalibration. The Japanese remake integrates Shinto spiritual beliefs, replacing Western concepts of the afterlife with traditional Japanese spiritual understanding. Corporate fraud, a central plot element, is reframed through the lens of collective responsibility rather than individual malfeasance, reflecting Japanese corporate ethics.

“Beauty Queen” (2021) shows equally significant adaptations in its transformation of the “Miss Congeniality” narrative. The Chinese remake reconstructs the investigation storyline to align with Chinese social hierarchies, while beauty pageant elements are modified to reflect contemporary Chinese beauty standards and social values. These changes demonstrate how narrative elements are carefully adapted to resonate with local cultural contexts while maintaining the core appeal of the original stories.

### Cultural power negotiation patterns

[Table 2](#) reveals sophisticated patterns in negotiating cultural power dynamics through the adaptation process. Both remakes show consistent transformation strategies in handling authority structures, gender relations, and social values. The shift from individual authority to hierarchical respect is particularly notable in both films, demonstrating how Asian remakes carefully navigate traditional power structures while maintaining narrative tension.

The adaptation of gender relations shows a marked shift from direct confrontation to more nuanced negotiations, reflecting cultural preferences for harmony and indirect communication. This is evident in how female protagonists in both remakes navigate professional and personal challenges through culturally appropriate means.

### Technical and aesthetic adaptations

[Table 3](#) documents systematic differences in technical and aesthetic approaches between Hollywood originals and Asian

TABLE 1 Narrative transformation patterns in Asian film remakes.

| Original film            | Asian remake                     | Key narrative changes            | Cultural implications       |
|--------------------------|----------------------------------|----------------------------------|-----------------------------|
| Ghost (1990)             | Ghost: In Your Arms Again (2018) | Corporate context emphasis       | Japanese corporate culture  |
|                          |                                  | Spiritual elements adaptation    | Shinto spiritual elements   |
|                          |                                  | Modified character relationships | Collective responsibility   |
| Miss Congeniality (2000) | Beauty Queen (2021)              | Social critique adaptation       | Asian beauty standards      |
|                          |                                  | Gender role modifications        | Social hierarchy reflection |
|                          |                                  | Beauty standards context         | Modern femininity discourse |



TABLE 2 Cultural power negotiation patterns.

| Power dynamic element | Original representation | Asian adaptation      | Transformation strategy      |
|-----------------------|-------------------------|-----------------------|------------------------------|
| Authority Structure   | Individual authority    | Hierarchical respect  | Cultural recontextualization |
| Gender Relations      | Direct confrontation    | Subtle negotiation    | Cultural nuance              |
| Social Values         | Individual achievement  | Collective harmony    | Balanced hybridization       |
| Professional Dynamics | Merit-based mobility    | Traditional hierarchy | Cultural integration         |

TABLE 3 Technical and aesthetic adaptations.

| Technical element | Hollywood approach       | Asian adaptation           | Cultural significance                     |
|-------------------|--------------------------|----------------------------|---|
| Cinematography    | Dynamic, action-oriented | Contemplative, atmospheric | Reflects traditional aesthetic principles |
| Color Usage       | High contrast, saturated | Subtle, naturalistic       | Cultural color symbolism                  |
| Scene Pacing      | Fast-paced, linear       | Measured, cyclical         | Cultural time perception                  |
| Sound Design      | Dialogue-dominant        | Ambient-focused            | Environmental harmony                     |

remakes. The shift from dynamic, action-oriented cinematography to more contemplative visual styles reflects traditional Asian aesthetic principles. This transformation is consistently observed across both remakes, suggesting a deliberate strategy to align visual storytelling with cultural preferences.

Color usage shifts from high-contrast, saturated palettes to more subtle, naturalistic approaches that align with traditional Asian color symbolism. Scene pacing consistently modifies from fast-paced, linear progression to more measured, cyclical rhythms that better reflect cultural perceptions of time and narrative flow.

The sound design adaptations reveal a shift from dialogue-dominant soundscapes to more ambient-focused audio environments, emphasizing environmental harmony and cultural preferences for non-verbal communication. This technical adaptation supports the overall cultural transformation of the narratives.

## Integration of cultural elements

These findings demonstrate that Asian remakes employ sophisticated strategies of cultural recalibration that operate simultaneously across narrative, cultural power dynamics, and technical dimensions. The adaptations reveal systematic patterns in negotiating power dynamics while maintaining narrative coherence and entertainment value. The consistency of these patterns across both remakes suggests established approaches to cultural adaptation in contemporary Asian cinema.

The results indicate that successful cultural adaptation in film remakes requires attention to multiple dimensions of transformation, from narrative structure to technical execution. These adaptations go beyond simple translation or localization, representing complex cultural negotiation, and transformation processes that create new, culturally resonant works while maintaining connections to the original material.

## Discussion

A comprehensive analysis of cultural adaptations in Asian remakes of Hollywood films reveals complex patterns of transformation that extend beyond simple narrative localization. Through examination of “Ghost: In Your Arms Again” (2018) and “Beauty Queen” (2021), this study uncovers sophisticated processes of cultural recalibration that operate simultaneously across narrative, technical, and social dimensions.

The findings demonstrate particularly nuanced approaches to cultural power dynamics, especially evident in how these remakes transform relationships and authority structures. Using Hofstede (2011) cultural dimensions framework as an analytical lens, we observe how the adaptations navigate power distance and collectivist values while maintaining narrative engagement. The Japanese remake of “Ghost” shows remarkable sensitivity to high power distance relationships within corporate settings, transforming the original’s individualistic pursuit of justice into a narrative that emphasizes collective responsibility and organizational harmony. This transformation aligns with Wang (2014) observations about how Asian remakes negotiate between global narrative conventions and local cultural values.

What emerges from this analysis is a phenomenon we might term “cultural power inversion,” where seemingly subordinate elements of local culture are elevated to primary importance in the narrative structure. This process extends beyond Bhabha’s (2004) concept of hybridity, suggesting a more active process of cultural reassertion. The remakes demonstrate sophisticated strategies for maintaining cultural authenticity while preserving universal appeal, supporting Hutcheon (2006) assertion that successful adaptations must function as autonomous works while maintaining meaningful connections to their sources.

The transformation of narrative elements reveals what we can call “cultural resonance mapping”—a systematic process of identifying and transforming narrative elements to align with local cultural frequencies. This is particularly evident in “Beauty Queen,” where the beauty pageant setting is transformed to engage with contemporary Chinese discourse on beauty standards and female empowerment. The adaptation creates what we might term a “dual cultural address,” simultaneously engaging with global beauty narratives while critiquing them through local cultural perspectives, aligning with Dissanayake (1994) observations about how Asian cinema negotiates modernity through traditional cultural lenses.

Technical and aesthetic adaptations reveal innovative approaches to visual storytelling that merit particular attention. Drawing on Miyao (2014) analysis of Japanese cinema aesthetics, we observe how “Ghost: In Your Arms Again” employs traditional

concepts like “ma” (negative space) and “mono no aware” (the pathos of things) in its visual composition. This represents what we can term “aesthetic cultural synthesis” where technical elements from both traditions are combined to create new visual languages. The adaptations consistently modify temporal rhythm to favor contemplative pacing, visual composition to emphasize spatial relationships, and sound design to prioritize environmental harmony.

The negotiation of modern urban identity emerges as a particularly significant finding. Both remakes demonstrate what we might call “progressive traditionalism”—a sophisticated balancing act between contemporary global urban culture and traditional cultural values. This extends [Berry \(2013\)](#) observations about genre adaptation in Asian cinema suggesting that remakes serve, as sites for negotiating cultural modernity. The adaptations reveal sophisticated strategies for spatial reconfiguration, transforming urban spaces to reflect collective values while embedding technology within traditional social structures.

The study uncovers what we might term “adaptive cultural innovation”—where the process of remaking generates new cultural forms that extend beyond both source and target cultures. This builds on [Jenkins \(2008\)](#) concept of convergence culture but suggests a more culturally specific process of innovation. The remakes demonstrate how cultural adaptation can serve as a catalyst for creative innovation in storytelling techniques and visual expression.

These findings extend existing theoretical frameworks in several important ways. They suggest that Hofstede’s cultural dimensions, while useful, may need expansion to account for the dynamic nature of cultural adaptation in contemporary media. They also indicate that Bhabha’s concept of hybridity might be supplemented with what we could call “strategic cultural amplification”—where certain cultural elements are intentionally emphasized for both artistic and commercial purposes.

The research methodology developed for this study, integrating Hofstede’s dimensions with technical film analysis, provides a more comprehensive framework for understanding how cultural elements are transformed across different media contexts. This “integrated cultural-technical analysis” approach offers valuable tools for future research in cross-cultural media adaptation.

For filmmakers and industry professionals, these findings suggest sophisticated strategies for maintaining both local authenticity and global appeal, while offering technical approaches to cultural transformation and methods for negotiating power dynamics in cross-cultural adaptations. The study also highlights the importance of integrating traditional elements within modern narratives.

While acknowledging limitations in scope and sample size, this research introduces several valuable concepts for understanding cultural adaptation in global media. The findings suggest that successful cultural adaptation in film remakes involves complex processes of cultural negotiation, technical innovation, and artistic synthesis, creating new cultural forms while maintaining meaningful connections to both source and target cultures.

These insights contribute significantly to our understanding of how global media flows are transformed and reconstructed within local cultural contexts. They suggest that the future of global cinema

may lie not in homogenization but in sophisticated processes of cultural adaptation that generate new forms of artistic expression. Asian remakes of Hollywood films serve as important sites for cultural negotiation, artistic innovation, and the evolution of global cinema, offering valuable insights into how cultural meaning is transformed and reconstructed in an increasingly interconnected global media landscape.

The implications of these findings extend beyond film studies to broader questions of cultural globalization and localization. They suggest that cultural adaptation processes are becoming increasingly sophisticated, with local filmmakers developing nuanced strategies for engaging with global cultural products while maintaining and even strengthening local cultural identities. This understanding opens new avenues for research into cross-cultural media adaptation and suggests promising directions for both theoretical development and practical application in global media production.

## Conclusion

This research provides significant insights into the complex dynamics of cultural adaptation in contemporary Asian cinema through examination of Hollywood film remakes. The analysis of “*Ghost: In Your Arms Again*” (2018) and “*Beauty Queen*” (2021) reveals sophisticated processes of cultural transformation that operate simultaneously across narrative, technical, and social dimensions.

Through systematic analysis, this study demonstrates that Asian remakes employ complex strategies of cultural recalibration that go beyond simple translation or localization. These adaptations actively reshape power dynamics, narrative structures, and visual aesthetics to create culturally resonant works that maintain meaningful connections to both their source material and target audiences. The process of adaptation reveals what we have termed “cultural power inversion,” where local cultural elements are elevated to primary importance while maintaining global narrative appeal.

The research reveals consistent patterns in how Asian remakes modify temporal rhythm, visual composition, and sound design to align with traditional aesthetic principles while engaging contemporary audiences. These technical adaptations demonstrate what we have called “aesthetic cultural synthesis,” where elements from different cinematic traditions combine to create new visual languages. This synthesis is particularly evident in how the remakes negotiate modern urban identity, balancing global influences with local cultural values through what we have termed “progressive traditionalism.”

The study’s findings contribute significantly to our understanding of how global media flows are transformed within local cultural contexts. They suggest that successful cultural adaptation involves sophisticated processes of negotiation that generate new forms of artistic expression while maintaining cultural authenticity. This understanding challenges simplistic notions of cultural imperialism, revealing instead complex processes of cultural dialogue and transformation.

The methodology developed for this research, integrating Hofstede’s cultural dimensions with technical film analysis,

provides a valuable framework for future studies of cross-cultural media adaptation. While acknowledging limitations in scope and sample size, this approach offers promising tools for understanding how cultural meaning is transformed across different media contexts.

Ultimately, this research demonstrates that Asian remakes of Hollywood films serve as important sites for cultural negotiation and artistic innovation. These adaptations not only reflect but actively shape the evolution of global cinema, suggesting that the future of transnational media lies not in homogenization but in sophisticated processes of cultural adaptation that generate new and distinctive forms of artistic expression.

This conclusion opens new avenues for understanding cultural adaptation in global media while providing practical insights for filmmakers and scholars engaged in cross-cultural media production. It suggests that successful cultural adaptation requires deep understanding of both source and target cultures, combined with innovative approaches to technical and narrative transformation.

The implications of these findings extend beyond film studies to broader questions of cultural globalization and localization. They indicate that processes of cultural adaptation are becoming increasingly sophisticated, with local filmmakers developing nuanced strategies for engaging with global cultural products while maintaining and strengthening local cultural identities. This understanding provides valuable insights for both theoretical development and practical application in global media production.

## Data availability statement

The original contributions presented in the study are included in the article/[Supplementary material](#), further inquiries can be directed to the corresponding author.

## Author contributions

AS: Conceptualization, Formal analysis, Methodology, Writing – original draft, Writing – review & editing. II: Data curation,

Investigation, Writing – original draft. HH: Data curation, Formal analysis, Investigation, Writing – original draft. VP: Conceptualization, Formal analysis, Methodology, Writing – review & editing.

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The author(s) declare that no Gen AI was used in the creation of this manuscript.

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## Supplementary material

The Supplementary Material for this article can be found online at: <https://www.frontiersin.org/articles/10.3389/fcomm.2025.1568170/full#supplementary-material>

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