



# A study of Chinese audience acceptance behaviour : A case study of remake Chinese films from South Korean originals

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## ABSTRACT

In recent years, Chinese films have been extensively remade from South Korean films, but both reputation and box office collections have been underwhelming. To understand Chinese audiences' attitudinal behaviour toward this type of film, this study collected textual materials reflecting Chinese audiences' reception attitudes: Douban long reviews, short reviews, and questionnaires. This study analysed 220,264 words from long and short reviews, plus questionnaires using thematic analysis, and identified four themes: Films, Audience, Reality, and Expression. The study found that the localization strategies employed by Chinese films in cross-cultural adaptations have left Chinese audiences dissatisfied. Furthermore, audiences are not averse to the remake nature of the films; rather, they are more concerned with the director's professional ability and the story's logic after adaptation. The actor choice also significantly drives viewership. The study shows that even in culturally similar markets, neglecting story and logic during adaptation can lead to audience rejection. Moreover, themes of reality and emotions, as well as more authentic stories, are relatively more favoured by the audience.

Keywords: **Remake, Chinese film, cross-cultural, thematic analysis, Korean films**

## INTRODUCTION

As the world's second-largest film market, China releases approximately 300 films each year—a substantial proportion of which are remakes adapted from audio-visual works, literature, animation, and other sources (Jingchao, 2023). Owing to the long-standing collaboration history with China in areas such as actor exchange, post-production, investment, co-production, joint production, and remakes (Junmei, 2016), South Korea has become one of the primary sources of Chinese remakes. Although most Sino–Korean collaborations were suspended following the 2016 THAAD incident, copyright transactions and film remakes have continued. Since 2015, China has witnessed a surge in remakes of Korean, Japanese, and Indian films, with titles such as *Too Cool to Kill* (2022) and *Lost in the Stars* (2023), each surpassing 2 billion yuan at the box office.

The geographical proximity and cultural affinity between China and South Korea (Lee, 1997, p. 108), combined with China's stringent import quota system—which limits direct competition between foreign films and domestic remakes (Davis, 2022; Frater, 2024)—give remakes a market advantage, as they are categorized as domestic productions and thus, exempt from quota restrictions (Ina, 2019). Chinese film companies commonly engage in either direct remakes or localized adaptations of the same script (Soh & Yecies, 2017).

However, as shown in Table 1, the 15 Chinese films remade from Korean originals between 2018 and 2023 generally received poor audience evaluations. According to data from Douban, China's largest UGC (user-generated content) platform (Chen & Liu, 2023; Yecies et al., 2016), their average rating was only 5.6 out of 10 and consistently lower than that of the original films. Their box-office performance has also been regarded as less than satisfactory (Chao, 2023; Ren, 2024), a phenomenon that warrants further investigation.

Regarding audience acceptance of remake films, existing scholarship has long leaned toward “case-based analyses” (Lee, 2019; Ren, 2024) or “cultural/industrial perspectives” (Soh, 2023; Yecies, 2016), with relatively few studies directly examining how audiences perceive remakes. Some studies focused on only one or two films (Gao et al., 2024; Ren, 2024; Soh & Yecies, 2017). The limited number of films examined and the short time span covered reduce the potency of these findings and limit their value for broader industry-level insights.

Moreover, within this research area, only Soh and Yecies (2017) employed digital research methods to analyse large-scale textual data comprising tens of thousands of words—yet, even this study focused solely on online data for two Sino–Korean films. Finally, recent works such as Soh (2023), Nam (2024), and Zhou (2025) primarily examined Sino–Korean collaborations or remakes produced prior to the “Korea limitation order.” Research on the relatively hidden and low-profile remake practices between China and South Korea in the post-restriction era is almost non-existent. These gaps collectively highlight the necessity of the present study.

**Table 1.** Douban score and box office of China remake films, and Douban score of South Korean original films (Statistics as of November 2023)

China's Remake	Release Date	Douban Score	Original Korean film	Release Date	Douban Score	Difference
<i>Be My Family</i>	2023	6.7	<i>Pawn</i>	2020	7.9	–1.2

**Table 1.** (con't)

China's Remake	Release Date	Douban Score	Original Korean film	Release Date	Douban Score	Difference
<i>Last Suspect</i>	2023	6.2	<i>Seven Days</i>	2007	7.5	-1.3
<i>Love Never Ends</i>	2023	7.9	<i>Late Blossom</i>	2011	9.0	-1.1
<i>Fall into Winter</i>	2021	4.7	<i>Man in Love</i>	2014	8.0	-3.3
<i>Angry scalper</i>	2021	4.5	<i>Unstoppable</i>	2018	6.3	-1.8
<i>My Love</i>	2021	4.7	<i>On Your Wedding Day</i>	2018	7.3	-2.6
<i>All About My Mother</i>	2021	6.2	<i>The Last Blossom</i>	2011	8.4	-2.2
<i>Sunny Sisters</i>	2021	4.4	<i>Sunny</i>	2011	8.8	-4.4
<i>Warm Hug</i>	2020	5.2	<i>The Plan Man</i>	2014	7.4	-2.2
<i>The Winners</i>	2020	6.7	<i>Going by the Book</i>	2007	8.2	-1.5
<i>The Guilty Ones</i>	2019	5.5	<i>Montage</i>	2013	8.2	-2.7
<i>The Big Shot</i>	2019	6.4	<i>Veteran</i>	2015	7.7	-1.3
<i>The Last Wish</i>	2019	5.0	<i>The Last Ride</i>	2016	7.5	-2.5
<i>Autumn Fairy Tale</i>	2019	2.8	<i>Endless Love</i>	2000	8.3	-5.5
<i>Lost, Found</i>	2018	7.3	<i>Missing</i>	2016	7.0	-0.3

## LITERATURE REVIEW

### *Cultural proximity and transcultural flow*

Cultural proximity is a key determinant influencing audience acceptance of foreign or adapted films. China and South Korea share strong similarities in geographical distance, Confucian traditions, and social values (Lee, 1997). This cultural affinity has historically fostered extensive cinematic cooperation, including co-productions, actor collaborations, and post-production work (Frater, 2014; Junmei, 2016; Yecies, 2016).

Despite this cultural closeness, success of remake films is not guaranteed. Research emphasizes that cross-cultural adaptation requires profound adjustments based on the local socio-cultural context (Liubiniene & Beniušytė, 2014). Furthermore, the political and social structural differences between China and South Korea influence how audiences interpret a film's realism and its treatment of social issues (Cheng, 2017; Times, 2023). The novelty of the present study lies in exploring why Chinese audiences still generate negative evaluations towards South Korean film remakes, despite the strong cultural proximity, and whether the "remake film" label itself impacts Chinese audience reception.

### *Adaptation theory and cross-cultural remake studies*

Film remaking is the process of rewriting a story, retelling it, and situating it within a new cultural and industrial context (Horton & McDougal, 1998; Loock & Verevis, 2012; Mazdon, 2000). In this process, an inevitable intertextual relationship is established between the remake and the original work (Gaudenzi, 2019; Smith, I. R., 2016).

Studies on China–South Korea remakes point to industry motivations such as commercial profit, the replicability of successful models, and reduced creative risk

(Cuelenaere, Joye, et al., 2019; Jingchao, 2023; Soh & Yecies, 2017). However, they also reveal common problems, including insufficient localization, and superficial cultural handling (Yan, 2020).

Other research compared the cultural dimensions and narrative treatments in Chinese remakes and their Korean originals (Juan, 2019; Yang, 2019), indicating that differences in cultural background affect the coherence of narrative logic and character development. Unlike previous studies, the present research moves beyond the intrinsic content of the films to focus on the direct audience experience and specifically targets unilateral remakes produced by the Chinese film industry. This approach aims to yield more compelling results.

### *eWOM and online movie reviews*

In the internet era, online movie reviews have become a significant factor influencing audience viewing decisions and box office performance. Electronic word-of-mouth (eWOM) allows audiences to express opinions instantly, substantially shaping a film's market evaluation (Fultonberg, 2021; Roddel, 2022). Prior research has demonstrated that eWOM data often predicts audience behaviour more accurately than professional film critiques (Hickey, 2018; Shieh & Lin, 2022).

Particularly for remake films, online comments are more likely to provoke audience comparisons between the original and the remake, criticism of localization efforts, and even discussions about behind-the-scenes industry factors, such as actors and production teams (Ginsburgh et al., 2007; Mee, 2017). These phenomena indicate that eWOM plays a crucial role in understanding audience attitudes towards China–South Korea remakes. Building on previous studies of this type, the present research incorporates a larger sample of films, covers works released over an extended time period, and adopts Charmaz's (2006) grounded theory for analysis, thus demonstrating certain innovativeness.

## RESEARCH DESIGN

### *Research questions*

Previous research on Sino–Korean remakes mostly focused on one or two films, with few studies examining audience acceptance. Based on Douban ratings and box office data, Chinese audiences have shown negative attitudes toward these remakes over the past five years. Further research is needed to explore the reasons. This study therefore examines the following questions:

- RQ1: What are the opinions/reactions of the audience towards remake films?
- RQ2: What factors hinder the acceptance of China–Korean remakes by Chinese audiences in the context of cross-cultural adaptation?

### *Methods*

Qualitative research is a process of naturalistic inquiry that seeks to understand social phenomena in depth within their natural contexts. This approach focuses on exploring the “why” and “how” of human experiences and behaviours, rather than just measuring “what”

occurs (Beuving & de Vries, 2015). Creswell (2013) categorised qualitative research into five approaches: Narrative Research, Phenomenology, Grounded Theory, Ethnography, and Case Study.

Thematic analysis was introduced by Braun and Clarke (2006), who proposed this methodology for the fields of psychology and social sciences. The method encompasses several theoretical approaches and methodological variants, including qualitative content analysis, interpretative phenomenological analysis, grounded theory, and discourse analysis (Braun & Clarke, 2021). Currently, there is extensive research (Gao et al., 2024; Noris & Cantoni, 2024; Ouyang, 2023; Seo et al., 2023) in the academic community utilizing thematic analysis to analyse topics such as films, cross-cultural communication, online comments, etc., making it particularly suitable for the scope of this study.

This study also employed triangulation and mixed methods for research. Triangulation is a strategy to validate research findings by utilizing multiple data sources, methods, theories, or researchers (Carter et al., 2014). The purpose of using this approach is to enhance the validity and credibility of research results (Guion et al., 2011). Mixed methods refer to combining qualitative and quantitative research methods within the same study to obtain more comprehensive research outcomes (Johnson & Onwuegbuzie, 2004). Therefore, besides utilizing publicly available data from the internet, this paper also employed offline methods such as conducting surveys.

Based on previous research on online movie reviews (Verboord, 2013), this study conducted a content analysis of 15 films to explore factors influencing audience evaluations of remade films.

### *Sample collection*

Consistent with qualitative research principles, this study prioritised rich and meaningful data rather than representativeness (Onwuegbuzie & Leech, 2015). Internet-based sampling was adopted for its efficiency (Alasuutari et al., 2008). Online reviews were collected from Douban, China's major film review platform, using the Bazhuayu scraping tool (accessed December 2, 2023). Drawing on prior studies (Chen & Liu, 2023; Garini et al., 2022; Shao, 2019; Verboord, 2013; Zainol et al., 2021) and adapting to Douban's characteristics, a sampling procedure was required due to the large volume of reviews across the 15 selected films.

The number of samples for each film was determined using these formulae:  $(N \div 20,000) \times 1$  for long reviews and  $(N \div 20,000) \times 5$  for short reviews, where N represents the number of rating users. The 20,000 baseline was chosen based on Douban's review volume and the text requirements of this study. After determining sample sizes, reviews were randomly selected using a random number generator. Prior research (Sualman & Noar, 2021; Verboord, 2013; Xu et al., 2015) supports the validity of such sampling for large-scale online review datasets.

Reviews were additionally collected using Douban's "Popular" feature, which highlights reviews receiving high user engagement and thus reflects dominant community views. All reviews were in Chinese. Short reviews are limited to 350 characters, while long reviews exceed 140 characters. Additional data were extracted using the Octopus crawler. In total, 475 short reviews and 95 long reviews were collected (220,264 characters).

To enhance data diversity, two supplementary sources were added. First, an online questionnaire invited participants to select one of the 15 films, rate it (1–5), and provide

evaluative text; those who had not seen any of the films were asked to comment on other Chinese remakes. This yielded 53 valid responses (9,245 characters). Second, three media reviews per film were obtained through search engines and screened for eligibility, resulting in 45 reviews (74,511 characters).

These three datasets form the triangulated data of this study. Douban reviews served as the primary source, while questionnaire responses and media reviews functioned as supplementary data. Altogether, the corpus comprised 304,020 characters of textual material.

### *Coding*

For the coding process, we used the qualitative analysis software NVivo 12. During the open coding phase, continuous comparison and summarization of textual materials were conducted, abstracting users' comments into general concepts.

To ensure coding reliability, this study performed internal validation through the constant comparison method and iterative coding in accordance with the principles of Charmaz's (2006) grounded theory (Alemu et al., 2015; Carroll et al., 2022).

Furthermore, after theoretical construction, a theoretical saturation test was required to determine whether data collection could be terminated (Yang et al., 2022). Approximately one-tenth of the original data was reserved for this test in the study, including 10 long film reviews, 48 short film reviews from Douban, 6 questionnaire responses, and 5 relevant media film reviews.

At each coding stage, reflective calibration through memo writing and traceability verification assisted by NVivo software were adopted to form an auditable analytical trail. This facilitated tracing the rationality of coding decisions (Alemu et al., 2015).

## FINDINGS AND DISCUSSION

Table 2 presents the codes, categories, and main themes, along with the code counts. Fourteen categories and four themes were created based on 3,219 instances of 41 codes identified in the samples.

**Table 2.** Themes, codes, categories, and main themes in reviews of remake films

Theme	Category	Code	Count		
Films	Artistic style	Violent or sexual elements	16		
		Action elements	7		
		Excessive sentimentality	51		
		Pacing	18		
		Commercialism	16		
		Audio-visual techniques	39		
		Artistic expression	7		
		Professionalism	52		
		Characters	108		
		Story and logic	Story and logic	Plot	511
				Logic	83

**Table 2. (con't)**

Theme	Category	Code	Count
		Release schedule	20
		Impact of the Internet	37
	Behind-the-scenes	Awards	16
		Behind the scenes	54
		Box office	27
		Trailer	8
		Actor/Actress	Casting
		Acting	64
	Film production team	Screenplay	6
		Director	177
	Originality	Innovation	26
		Formulaic	32
		Choice of subject matter	45
	Compare with the original	Worse than the original	172
		Approach/surpass the original	15
		Mention the originals without comparing them	14
		Never seen the original	
Audience	Audience reviews	Disapproval	64
		Approval	34
		Mixed reviews	6
	Comparison with films	Genre comparison	71
		Comparison with other films	139
Resonance	Resonance	202	
Reality	Film censorship	Editing	31
		Censorship	43
		Connection to reality	168
	Realistic portrayal	Authenticity	100
		Women's issues	101
Expression	Ideology	Values	66
		Discrimination	8
	Emotion	Emotion	68

### *Films*

The first major theme was “Films,” accounting for 66.3% of the total code count. As shown in Figure 1, it can be seen that the audience is most concerned about the “Story and Logic” of the movie, followed by “Actor/Actress”. Films have evolved from narrative and dramatic traditions, with the art of storytelling being a central focus (Bisbey, 2019). In the context of the films studied in this research, if the story is compelling enough, audiences articulate the plot, describe certain segments they enjoy, highlight memorable characters, while others express dissatisfaction with the story and logic of the film. Sample film review:

*The narrative logic is confusing and unbearable, the characters' actions and motives are unbelievable, culminating in an excessive and mediocre portrayal of maternal love, especially towards the end.*

(R6, Review from *Lost, Found*)

Secondly, the “Actor/Actress” aspect is crucial, as many reviews mentioned watching the film for a specific actor. Reviews also commented on performance, role suitability, acting quality, and comparisons with the original actors. For example:

*Came for Greg Han, the male god filter shattered on the floor. Clearly, he has previously starred in many good films, so why choose this script?!*

(R34, Review from *My Love*)

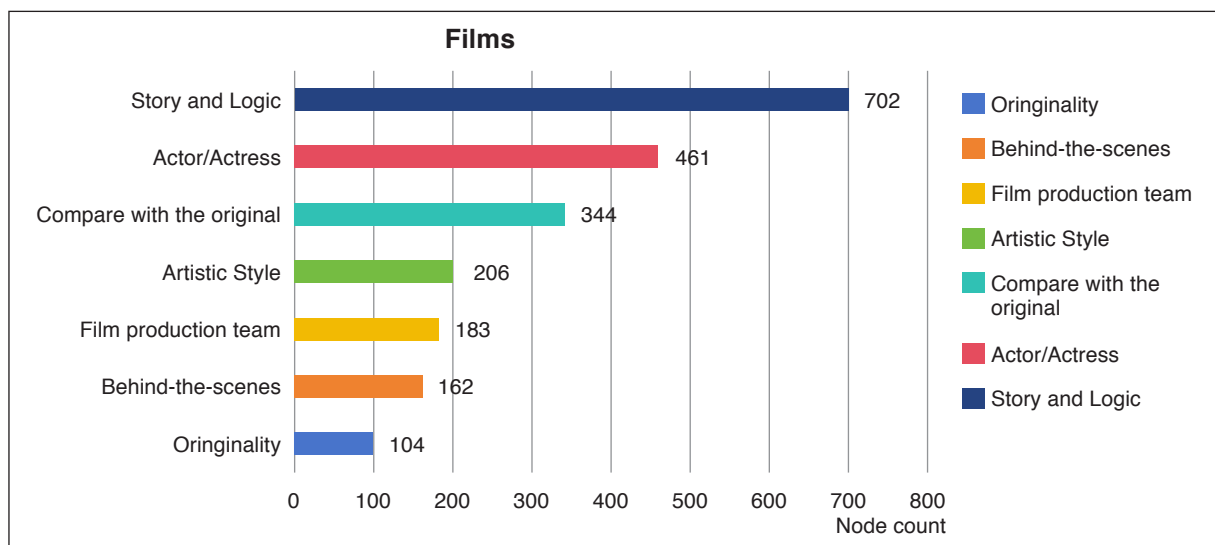
The next category is “Comparing with the Original.” Many viewers were unaware that the film is a remake, while others knew but have not seen the original. Studios often hide the remake status; it is absent from posters and appears only in small print in the end credits (Chao, 2023). An example of such a review is shown below:

*Watched for ten minutes and felt the plot was familiar; checked and found out it's a remake of the Korean Veteran.*

(R5, Review from *The Big Shot*)

The analysis shows that narrative rationality remains a pressing issue in Chinese remade films—many audiences identify narrative flaws even without knowing the films are remakes. Furthermore, audiences choose to watch not only for star appeal, but also judge a remake’s success by actor-role suitability and performance. Highly sensitive to a film’s remake status, they often react negatively and lose trust toward “hidden remakes” or excessive reliance on the original.

Overall, Chinese audiences evaluate cross-cultural remakes primarily based on narrative quality, actor fit, and adaptation transparency rather than cultural differences alone, highlighting the significance of localized storytelling and strategic communication in such works.



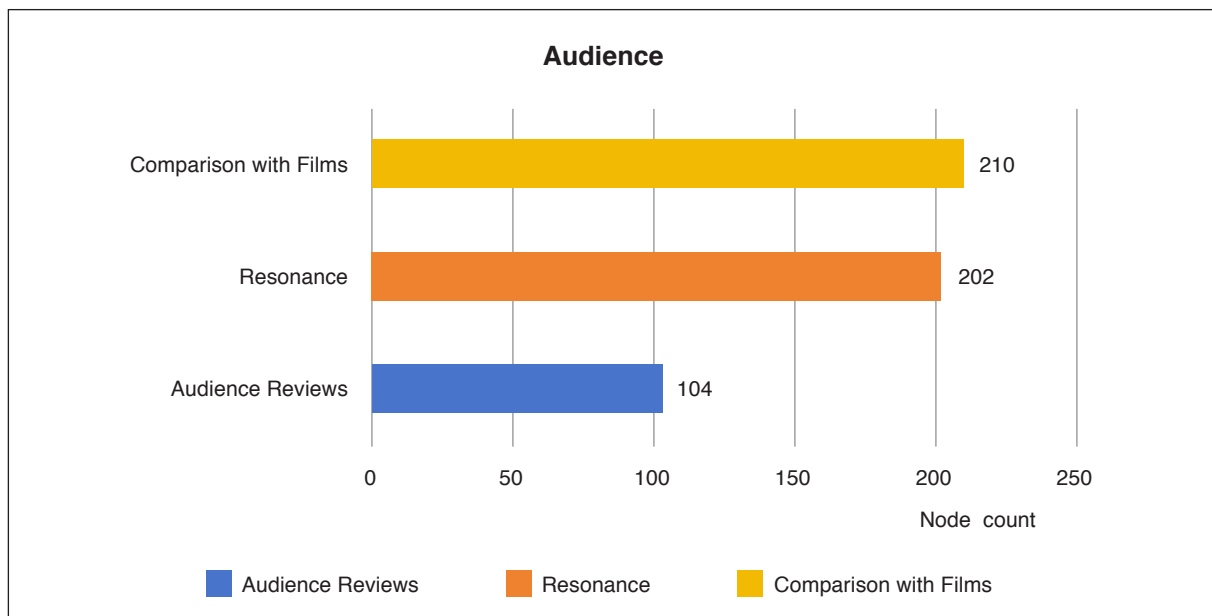
**Figure 1.** The count of categories within the theme of Films

## Audience

The “Audience” dimension (Figure 2) centres on “Comparison with Films,” followed by “Resonance.” Viewers often compared the remake with similar films or with other works by the same actors. Reviews indicate that realistic and emotional themes resonate most with Chinese audiences. Negative comments were nearly twice as common as positive ones, and these brief, forceful remarks reflect immediate audience reactions. An example is shown below:

*I cried for a good portion of the movie, not because I was moved, but because I felt sad, guilty, and pained.* (R3, Review from *Love Never Ends*)

The coding results related to audiences indicate that realistic and emotional themes are more likely to resonate with them, prompting audiences to express their views in an emotional manner. Meanwhile, audiences generally held high expectations for remade works and also exhibited stricter evaluation criteria.



**Figure 2.** The count of categories within the theme of Audience

## Reality

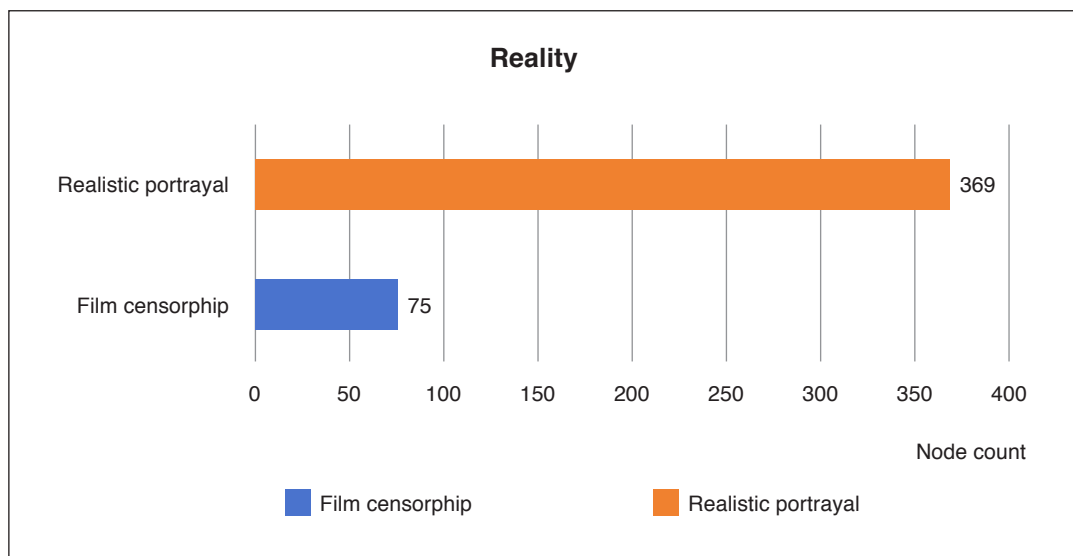
The “Reality” dimension is illustrated in Figure 3. In movie reviews, audiences were very keen to connect the content of the film to real life. They often mentioned that the movie reveals certain social issues in China and related it to real-life situations and their own experiences. Sample film review:

*Whether it's the characterization of the protagonist or the development of the plot, it might not be impossible to see in our country.* (R51, Review from *The Winners*)

The authenticity of a film's key settings and plot is central to audiences' immersion in the story. In today's Chinese film and television market, realistic themes are more

popular than ever. South Korean films, characterized by adaptations of real events and exposure of social darkness, have gained considerable favour among Chinese audiences due to the shared Confucian cultural background between China and South Korea, which fosters a sense of familiarity with South Korean cultural products. However, creators must conduct localized adaptations that account for the differing political and economic systems of the two countries to convince Chinese audiences of the story’s authenticity.

Additionally, Chinese films with female-centric narratives have achieved impressive box office results in recent years and sparked discussions around feminism. Film reviews indicate that a director’s reputation for misogyny, male-gaze-driven plot designs, and stereotypes about women tend to lower a film’s evaluation, whereas works like *Lost, Found* that genuinely address women issues are widely acclaimed.



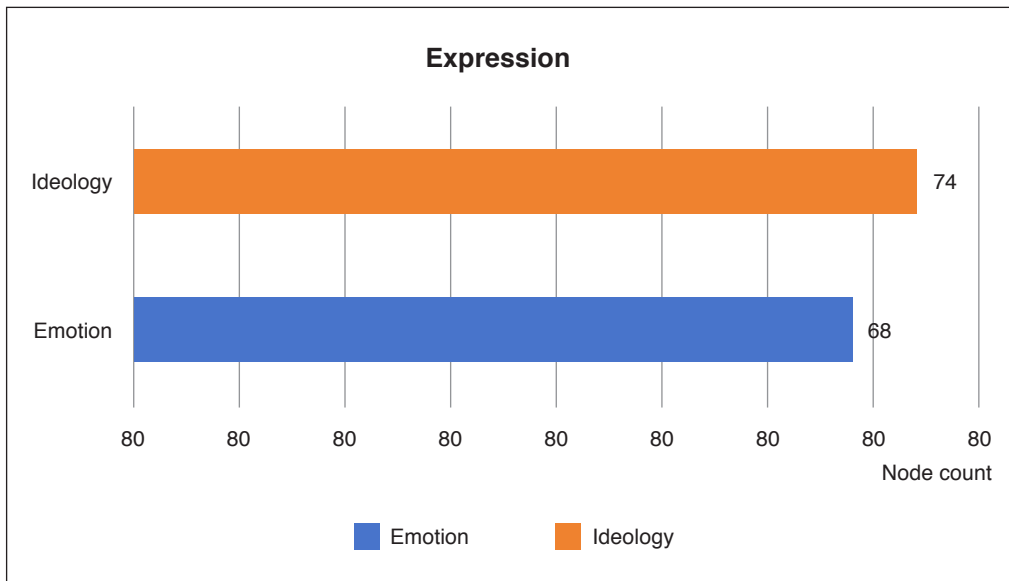
**Figure 3.** The count of categories within the theme of Reality

### Expression

The “Expression” dimension is illustrated in Figure 4. Firstly, some reviews mentioned the ideas expressed in the film and conveyed attitudes towards these ideas. Sample film review:

*The creators’ ideas are fundamentally more immature and laughable than those of the white left (Baizuo).* (R52, Review from *Lost, Found*)

Audiences interpret film content based on social identity and experiences (Elinwa, 2020). However, many reviews omitted discussion of ideas, and when present, viewpoints are often sharp and intolerant. Overall, idea-focused discussions were scarce. Despite China’s large film industry, many films have simple plots, and public discourse lacks tolerance. Filmmakers often avoid controversial topics to please audiences (Qinyu, 2023). Some reviews highlighted emotions, especially family values, romantic relationships, and friendships. Essentially, emphasis on family, “gentle masculinity,” and conservative romance contributes to Hallyu’s global appeal (Loo & Loo, 2021).

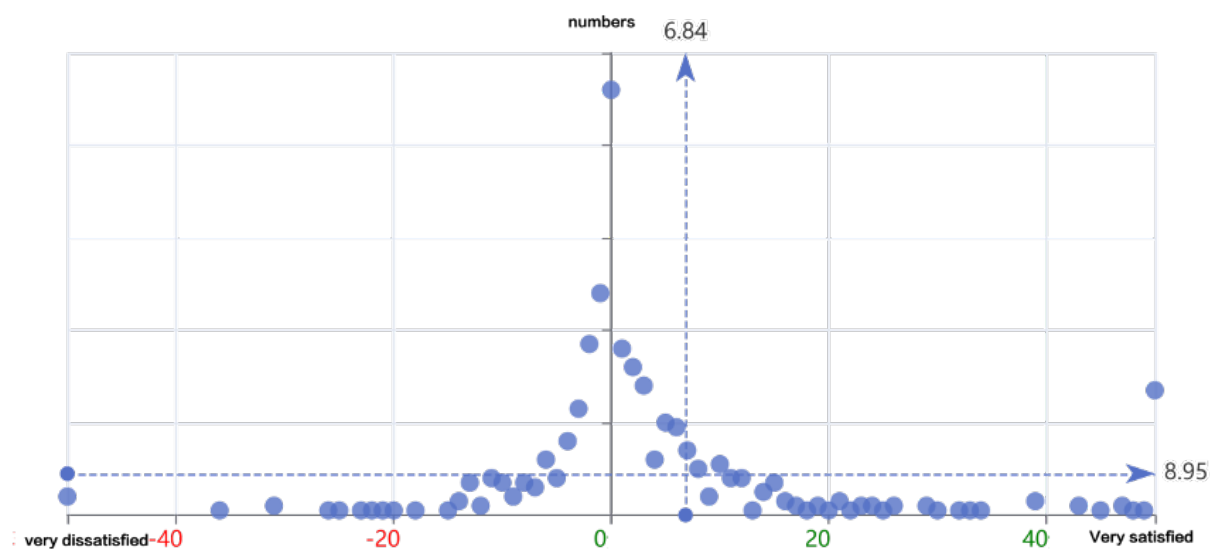


**Figure 4.** The count of categories within the theme of Expression

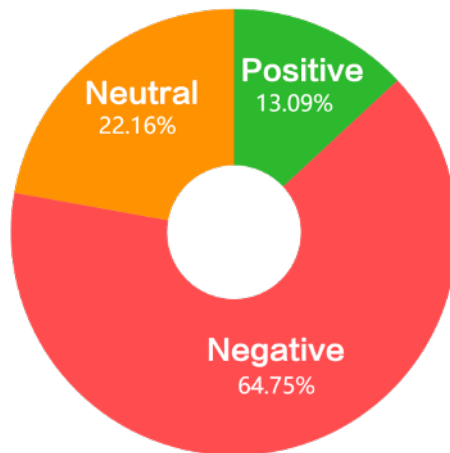
### Discussion

Based on these findings, we addressed the research questions. For RQ1, sentiment analysis using [enci.weiciyun.com](http://enci.weiciyun.com) (Figures 5–6) showed review data follow a normal distribution, suggesting authenticity and credibility. Word segmentation analysis revealed negative emotions dominate at 64.75%, indicating audience evaluations of these remakes are largely negative, consistent with prior studies (Ren, 2024).

### Distribution of Sentiment Values and Quantities



**Figure 5.** Scatter diagram of sentiment distribution of film reviews



**Figure 6.** Pie chart of sentiment distribution of film reviews



**Figure 7.** Word cloud of high-frequency terms in long reviews and short reviews

For RQ2, high-frequency words (Figure 7) reveal key issues. “Remake” remains the most frequent word, indicating that audiences focus on comparisons with the original in cross-cultural adaptations. Words like “Director,” “Beier” (Chinese actor/director Bao Beier), and “Acting” highlight attention to key personnel. “Story” emphasizes the importance of cross-cultural story adaptation. Awareness of the original underlines audience expectations (Quoc, 2023), and their love for the original affects acceptance. In cross-cultural remakes, translating themes and expressions is challenging (Cuelenaere, Willems, et al., 2019), and adaptation quality, acting, and script determine audience acceptance.

Studies have shown that Chinese audiences’ tastes are gradually shifting toward realism, with a stronger preference for stories closely aligned with their own life experiences. According to the audience reception theory, viewers negotiate the meaning of texts based on their social experiences (Elinwa, 2020); thus, when the plot is disconnected from Chinese social reality, Chinese audiences will still give negative evaluations even if the original work achieved success in South Korea.

While the cultural proximity theory suggests that audiences tend to accept content similar to their own culture (Berg, 2020), the maturity of the film industry, improved cultural confidence, and enhanced aesthetic standards have led audiences to place higher demands on a film's story design and localization extent. Hence, cross-cultural stories cannot guarantee success merely by relying on cultural similarity.

For Chinese remade films, the current sentiments are more negative than positive. The audience are more critical and sceptical in terms of the star appeal and suitability of the star's role as well as the potential success of the remake films. Therefore, film makers should focus on upgrading their professional creative teams, abandoning strategies such as "Hidden Remakes," and instead conduct bold adaptations of stories or develop high-quality local film scripts.

### *Research implications*

Many film stories have been remade worldwide, appealing to diverse audiences and easily localized (Breeze, 2021). By addressing broader themes, they can bridge cultural gaps (Economist.com, 2023). Based on this, several lessons emerge for creating cross-cultural remakes.

First, story adaptation and interpretation are paramount. China's commercialized film industry rapidly produces remakes (Yan, 2020), but professional training and selection of directors, actors, and key personnel are insufficient (Yang, 2017), indicating a need for sustainable and improved professionalism.

Second, selecting stories suitable for the Chinese market is crucial. Successful remakes must invest in scripts, expand beyond the original, and clarify new narratives (No, 2023). High-quality, moderately famous films are better candidates for remakes, aligning with social values and review standards (Bohnenkamp et al., 2014).

Third, film quality should improve and originality encouraged. Due to labour-intensive, risky, and costly original scripts, remakes dominate the market (1905 Film Network, 2023).

Fourth, cultural regulatory authorities should, on the one hand, provide targeted economic and policy support for films with original scripts, and on the other hand, curb the proliferation of low-quality remakes. By promoting the establishment of industry associations, they can prevent the film industry from succumbing to Gresham's Law.

## CONCLUSION

This study indicates that to remake films, substantial efforts in four key aspects are required: story presentation, audience resonance, authenticity, and emotional conveyance, among which the story itself is most valued by audiences. Furthermore, the research highlights that audiences are dissatisfied with the current localization strategies of Chinese remade films, with a predominance of negative reviews overall.

The results demonstrate that even in culturally similar markets, successful foreign films cannot be mechanically transplanted; audience acceptance largely depends on the effectiveness of localization strategies. This study emphasizes that narrative coherence, authentic portrayal of social reality, and careful adaptation of cultural elements are

crucial for cross-cultural remakes, providing empirical support for existing theories of film adaptation and cultural flow.

This research possesses certain innovativeness which is, based on the theoretical framework of adaptation theory, reception theory, and cultural proximity theory. The study highlights the interaction between narrative logic, emotional resonance, and cultural authenticity. It expands previous research that mainly focused on textual analysis or industrial processes, offering an audience-centric new perspective for understanding cross-cultural film adaptations.

The findings suggest that filmmakers should be encouraged to prioritize coherent narratives and culturally sensitive localized direction. Producers should cautiously evaluate remake projects and strike a balance between commercial potential and narrative integrity. Cultural regulatory authorities may consider supporting high-quality adapted works that reflect social reality.

This study has several limitations. Due to the vast number of Douban.com reviews, sampling was used, resulting in a smaller dataset. All data were sourced from the Internet, thus, excluded perspectives of less internet-savvy groups, especially older populations. Additionally, only Chinese remakes of South Korean films were analysed, omitting adaptations from other countries.

In conclusion, we hope China's film industry emphasizes innovation, fosters a strong creative environment, expands domestic box office, and promotes films internationally, enhancing China's cultural soft power through cinema.

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