Understanding Similarities and Diversities among Korea, China, and Japan through the Movie <Miss Granny>
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Overview

On November 19, 2016, Trilateral Cooperation Secretariat (TCS) co-organized "Trilateral Special Movie Talk: Understanding Similarities and Diversities among Korea, China, and Japan through the Movie <Miss Granny>" with the Japan Center for International Exchange (JCIE). Audiences with diverse backgrounds and nationalities participated in the event, enjoying the precious opportunity to understand similarities and diversities in socio-cultural and emotional features of the three countries through examining the reason for the popularity of the movie <Miss Granny> produced in all three countries.

Three directors of the trilateral <Miss Granny> including Mr. Hwang Dong Hyeok, Mr. Leste Chen, and Mr. Mizuta Nobuo participated in the event and shared stories about the similarities and differences of the three movies, interesting episodes regarding the film production, and reason for movies’ popularity. Ms. Shim Eun Kyung, the main actress of the Korean version also expressed her thoughts on the event and the popularity of the movie around different countries. The movie talk lasted for two hours with a lively discussion and dialogue with the audiences.

<Miss Granny> is a comedy movie about a woman in her 70s who magically finds herself in the body of her 20-year-old self after having her picture taken at a mysterious photo studio. After the release of the Korean original, Chinese, and Japanese versions were produced. The Korean <Miss Granny> (2014) made by Director Hwang Dong Hyeok starring Shim Eun Kyung made a great hit in the ROK, mobilizing 8.6 million audiences. Chinese version, <20s Once Again> (2015) directed by Director Leste Chen starring Yang Zishan also made a huge success, ranking the first-most-viewed China-ROK co-production movie of all time. On the other hand, Japanese version, <Sing My Life> produced by Director Mizuta Nobuo starring Tabe Mikako was also released in 2016 and gained popularity among Japanese audiences.

The Trilateral Special Movie Talk provided a significant chance to enhance people’s mutual understanding of the three countries through one of the most popular box office movies made in all three countries, and contributed to the trilateral cultural industry cooperation by consolidating the network among the movie experts of the three countries and facilitating the dialogues among them.
Behind the Trilateral <Miss Granny>
How One Story Can Be Transformed into Different Movies around the World

By Mr. Jeong Tae-Sung, the CEO of the CJ E&M Film Division

CJ E&M is now making <Miss Granny> into 10 different language versions, starting from the Korean original released in 2014.

Korea’s film market size is relatively small, with 50 million population. In this light, internationalization and globalization of movie production and distribution have always been the central issue of the Korean film industry.

Promoting Korean film contents abroad for 8 years posed many limitations caused by differences in language and culture, and CJ E&M adopted a strategy to localize good source story into different versions that adapt the detailed settings to reflect local culture and hire popular actors and actresses of the country. Chinese remake, <20s Once Again> was the first attempt of this multinational project. The success of the Chinese version led to the multiple remake of <Miss Granny> in different regions and countries around the globe, including Asia (Vietnam, Japan, Thailand, Indonesia), Americas, and Europe.

The multiple remake of <Miss Granny> in different countries reconfirms the importance and power of good original source story.
Director’s Commentary #1

<Miss Granny> as the Childhood Memoire

By Director Hwang Dong Hyeok of Korean Original, <Miss Granny> (2014)

The Reason for Making <Miss Granny>
When I read the first draft, I was instantly moved by the story which recalled my childhood experience of living with my mother and grandmother after my father’s death. This family background deepened my understanding on the relationship between mother and daughter in laws, mother and son, and grandmother and grandson, which greatly helped me making this movie. I also hoped to present a pleasant memory to my mother and grandmother, which brings them back to their good old days when they were the most beautiful. The movie in this sense reflects my personal observation of my mother and grandmother.

Thoughts on Chinese and Japanese <Miss Granny>
I watched Chinese, Vietnamese, and Japanese version. It was interesting and new to learn how different cultures are adopted in detailed settings while basic features of characters and story are maintained still. For instance, I utilized old Korean pop songs that I enjoyed in my youth. I noticed that songs of Deng Lijun and Japanese 60’s hit melodies were inserted in Chinese and Japanese movies respectively. Whereas Korean heroine right after she turned into 20s spends a night in Jjimjilbang (dry sauna), the facility at which Koreans often stay overnight with a relatively cheap price, Chinese and Japanese heroines sleep in the open because there is no such facility in China and Japan.

A Taste of Nostalgia in <Miss Granny>
Retro codes inserted in the movie are the demonstration of my childhood memory; my grandmother used to give candies to the people around, which is reflected in Korean heroine’s behavior. Another impressive memory about my grandmother appearing in <Miss Granny> is the dentures in a water glass, which scared me whenever I passed her room to use bathroom at night. In addition, old songs in the movie are the ones that my grandmother often hummed while listening to the radio. I tried to make a movie which elderly people can easily enjoy together with their grandchildren.

Rejuvenation Fantasy of <Miss Granny>
In <Miss Granny>, it was particularly important whether audience can believe into heroine’s transformation after the photo-taking. Thus I put many efforts on describing the old lady in a young body interestingly and persuasively. Thus, I inserted comical episodes where the heroine swiftly rides on the bus, which she could not catch with her aged body, and is flirted by a young man.
Director’s Commentary #2

Representation of Common Chinese Culture in Adapting <Miss Granny> in Chinese Setting

By Chen Leste of Chinese Remake, <20s Once Again> (2015)

The Reason for Making <20s Once Again>
When I first read the scenario, I found the first part funny and latter part touching. My mother was very glad when she heard that I would make the Chinese version and asked me to make a good movie that she would not fall into sleep. After the one month of film shooting, I watched the Korean original. Watching the Korean original gave me a nice motivation to make a good Chinese remake.

The Chinese Adaptation of <Miss Granny>
Two grandchildren, older sister and younger brother, appear in the Korean original. We changed this setting as boy-girl twins in the Chinese remake, considering China’s ‘one-child policy’ lasted until 2015. I first thought this adaptation would not be much of a problem, but I was later inquired by the actress whether the twins can be born with different blood types. In the story, it is the heroine, the grandmother, has to be the only one in the family who has the same blood type with her grandson and transfuses her blood to him. We eventually had the doctor’s advice on this and went on shooting the film. We paid much attention on the details in adapting the original story that fit to China’s social and cultural circumstances.

Reflecting Common Chinese Culture in the Movie
China is a large country with diverse cultures. It was thus a challenging mission to reflect common cultural aspects, which is understood by all Chinese audience, into the movie. The photo studios of mainland China and Taiwan look different. According to the research, Chinese people in the old days commonly enjoyed taking picture with a big moon prop as a backdrop. Thus the moon prop was also used in <20s Once Again>. I was worried about people’s response to this setting that is unfamiliar to many contemporary Chinese, but it was well received by the audience.

Thoughts on Korean and Japanese <Miss Granny>
Because Chinese remake was produced right after the Korean original, I felt as if I were a student who is cheating some one’s answer. The situation and daily life of the Japanese heroine was very different from those of Chinese heroine and it seemed that I was watching a totally different movie. On the other hand, the last scenes of both Korean and Japanese version moved me to tears.
Director’s Commentary #3

Representation of Universal Code of Family Affection and Ties in Japanese Setting

By Director Mizuta Nobuo of Japanese Remake, <Sing My Life> (2016)

The Reason for Making <Sing My Life>
I lived with my mother and younger brother after my father died when I was 13. As a child, I opposed to my mother’s second marriage, and she lived alone until she was 89. As I grew older, I suffered from a sense of guilt of taking her happiness as a woman away. When I encountered <Miss Granny>, I felt very much relieved from the sense of guilt and decided to make a Japanese remake. I tried to make best of the universal characteristic of the source story that expresses affection and ties between mother and child which sometimes cannot be explained in logic.

Depiction of Mother and Daughter Relationship
Nowadays, there are fewer three-generation family household in urban Japan; grandparents, parents, and children often live separately from one another and there are few family with two or more kids. On the other hand, there are increasing number of divorced, single mother. Considering the family situation of Japan, I thought it would be more effective to describe strong, mixed emotion of love and hatred between mother and daughter rather than that between mother and son depicted in Korean and Chinese versions. In addition, I also took the main target audience who are mostly female into consideration for depicting mother and daughter relationship.

The Making of Comedy
Comedy is a difficult genre to make; there are a variety of types of laughter and it is not easy to make every audience laugh. When I make comedy movies like <Sing My Life>, I do not attempt to make audience laugh on purpose but focus on representing the images of emotion demonstrated in the scenario, and this process is not so much different from that of shooting serious human drama.

Retro Code in <Sing My Life>
I paid particular attention on the sharp contrast between the old and new lifestyle to amplify analogue nostalgia; it is why I utilized such scenes which Japanese heroine on the smartphone picture later disappears when she returns to her 70s.
Actress’ Commentary
The Acting of a Rejuvenated Woman

By Actress Shim Eun Kyung of Korean Original, <Miss Granny> (2014)

Thoughts on Global Popularity of <Miss Granny>
I did not expect that the movie is reproduced in other countries when I was shooting <Miss Granny>. I was very much attracted to the main character Oh Doo-Ri whose body is in her 20s but who is actually 70 years old. Expressing the emotion of an elderly woman was a pleasant challenge for me, and I think it is the reason why other actresses around the world also challenged this role.

Difficulties in Acting the Main Heroine
I got the proposal when I was about to graduate high school. Oh Doo-Ri at an initial stage was a sensual woman rather than a cute, lively lady. I at first was worried about taking main heroine’s role due to the image gap between the initial character and myself. Thanks to Director Hwang’s support of providing detailed explanation on the character and of revising the scenario to create cute, lively image of Oh Doo-Ri, I finally made up my mind to take the role. I have discussed with Director Hwang for long about acting an elderly woman. One of the effective way to learn the way of aged women’s speaking was to use dialect. I even talked with the Director in dialect during our daily conversation, which was very effective for my acting.

Singing of the <Miss Granny> Songs
I have a keen interest in singing and it is part of the reason why I joined <Miss Granny>. I thought it is very important to express heroine’s true feelings revealed through those songs and it is why I did all the recordings by myself rather than doing the lip-sync.

Personal Significance of <Miss Granny>
<Miss Granny> is indeed a special movie in my acting career which facilitated my transition from a child to adult actress. I really enjoyed acting as the main heroine, and still attach special affection and meaning to this movie because it is also the story of my youth in 20.
Directors Talk

Thoughts on the Multiple Remake of <Miss Granny>

**Director Hwang**
While preparing the film production, I found that this story can earn sympathy from wider audience abroad, especially from the people in Asia. In fact, the pictures of Audrey Hepburn and James Dean at the photo studio are the installation that I intentionally inserted under the consideration of the audience worldwide. Yet I did not expect that the movie gained popularity among people in different countries through the reproduction. I am also surprising to find that <Miss Granny> is now remade not only in Asia but also in the USA and Europe.

**Director Chen**
Before making <20s Once Again>, I remade a Japanese drama, <101st Marriage Proposal> but it was not satisfactory; when it was remade under the setting of contemporary Beijing, the work was not persuasive enough to attract Chinese audience. Thus I decided not to do another remake. Yet I was touched by <Miss Granny>. The movie is special in a sense that audience can easily attracted to the story, for it is combined with old hit songs. I think it is the key to popularity of <Miss Granny> in different countries.

**Director Mizuta**
I think the success of the multiple remake depends on the quality of the original source story. Such emotional factors as the convergence of music and story is included in the layout of <Miss Granny> from the very first time. The movie does not utilize foreign songs or original sound tracks newly composed for the movie. Rather, it utilizes old hit songs with which people are familiar throughout their life, and it is one of the big motivating factors of the multiple remake.
한중일<수상한 그녀> 비하인드 스토리

한국의 이야기가 다국적 영화로 제작되기까지

정태성 CJ E&M 영화부문 대표

CJ E&M은 한국어 원작을 포함해 10개국 언어로 <수상한 그녀>를 제작하고 있다. 한국의 경우, 인구 5천만 규모의 작은 영화 시장을 가지고 있기 때문에, 자연히 영화의 국제화, 세계화가 중요할 수밖에 없다. 8년간 한국영화를 해외에 알리는 가운데, 언어와 문화의 차이로 영화를 알리는데 한계를 느꼈다. 그래서 하나의 좋은 스토리를 각국 문화에 맞게, 그 나라 국민들이 좋아하는 배우를 기용해서 영화로 만들면, 더 많은 사람들은 즐길 수 있다는 생각을 했다. 중국어판 리메이크 <20세여 다시 한 번>의 성공을 계기로 베트남, 일본을 거쳐 태국, 인도네시아, 남미, 미국, 유럽 등 다양한 국가에서 <수상한 그녀>가 제작되고 있다. 다국적 버전의 <수상한 그녀>는 좋은 스토리가 전 세계 관객의 사랑을 받을 수 있다는 사실을 잘 보여준다.

감독 코멘터리 1

원작 <수상한 그녀>에 담긴 어린 시절의 기억

황동혁 감독

<수상한 그녀>의 제작 계기

나이로이 처음 접했을 때, 아버지를 여의고, 어머니, 할머니와 살던 유년시절이 떠올랐다. 3대가 함께 사는 경험을 통해 시어머니와 며느리, 아들과 어머니, 손자와 할머니 관계에 대한 이해를 깊이 한 것이 이 영화를 만드는데 큰 역할을 했다. 영화를 통해 어머니와 할머니에게 가장 젊고 아름다웠던 시절로 되돌아가는 듯한 즐거움을 선사하고 싶었다. 그래서 영화에 나오고 보던 어머니, 할머니 모습을 많이 담았다.

중국, 일본어판 <수상한 그녀>에 대한 감상

중국, 베트남, 일본어판 <수상한 그녀>를 모두 보았다. 캐릭터나 이야기의 큰 흐름은 같지만, 다테일한 설정이 각국 상황에 맞게 변형된 점이 흥미로웠다. 원작에서는 내가 어릴 적 좋아하던 옛 가요를 사용했는데, 중국어판은 등려군(鄧麗君)의 노래를, 일본어판은 60년대 히트곡을 사용했다. 20세로 돌아간 첫 날, 한국의 주인공이 힘들어한 몸을 떨며 보였다면, 그런 시절이 없는 중국과 일본의 주인공이 노숙을 하는 점도 신선하고 재미있었다.
<수상한 그녀>의 옛 향수(鄕愁)
향수를 불러일으키는 영화의 장면들은 내 어릴 적 기억을 담은 것이다. 할머니께서 사탕 주시는 것을 좋아하셔서, 그런 장면을 넣었다. 밤에 화장실을 갈 때 할머니 방에서 물컵에 담긴 틀니를 보고 감작 놀랐던 것이 기억에 남아, 영화에서 활용해보였다. 할머니가 자주 즐겨시던 노래도 영화에 넣었다. 이를 통해 할머니·할아버지가 손자·손녀와 함께 즐길 수 있는 영화를 만들기고 노력했다.

감독 코멘터리 2
<20세기 다시 한 번>에 담긴 중화권 공통의 문화
레스티 첸 감독

<20세기 다시 한 번>에 표현된 중화권 공통의 문화
중국에는 다양한 문화가 공존하기 때문에, 모든 관객이 이해할 수 있는 영화를 만들기 위해서는 중화권 공통의 문화적 요소를 영화에 반영해야 한다. 중국 본토와 대만 사진관의 차이를 조정하는 것도 그런 작업의 일환이었다. 옛날 중국인들은 큰 달을 배경으로 사진을 찍는 것을 좋아했다고 한다. 그래서 영화에서도 달을 사진관 소품으로 사용했다. 현대 중국인들에게 악숙하지 않은 장면에서 관객들 반응이 걱정되었지만, 관객들이 잘 받아들여서 다행이었다.

한국, 일본어판 <수상한 그녀>에 대한 감상
한국어판을 제작한 한국어 원작은 영화의 애정을 배경으로 쓰는 학생이 된 듯한 느낌을 들었다. 일본어판의 경우, 주인공을 둘러싼 환경과 일상이 많이 달라, 새로운 영화를 보는 것 같았다. 두 영화의 마지막 장면 모두 너무나도 감동적이었다.

감독 코멘터리 3
일본어판 <수상한 그녀>에 표현된 가족애
미즈타 노부오 감독

일본어판 <수상한 그녀>에 표현된 가족애
일본어판 <수상한 그녀>의 제작 배경
13살에 아버지를 잃었고, 어머니 밑에서 남동생과 자랐다. 어릴 적 어머니의 재혼을 반대한 이후, 어머니는 89살이 되실 때까지 혼자 사셨다. 나이가 들면서 어머니의 ‘여성으로서의 행복’을 빼앗은 것은 아닌가 하는 죄의식이 들었다. 그러다 원작 <수상한 그녀>를 보고 구원 받은 느낌이 들었다. 그래서 일본어판을 만들기로 결심했다. 논리적으로 이해하기 힘든 부모자식 간 혈연과 애정을 담은 원작의 보편성을 살리고자 노력했다.

일본어판 <수상한 그녀>의 모녀 관계
오늘날 일본의 도시에서는 조부모, 부모, 자식세대가 따로 거점을 이루는 경우가 많고, 자식이 2명 이상인 가정이 드물다. 반면 이혼으로 인한 부모가 가족이 늘어나고 있다. 이런 상황을 감안해서, 모자 관계를 다른 원작과 달리 모녀 간의 예중 석인 감정을 다루는 게 보다 효과적이라고 생각했다. 영화의 주요 관객이 여성이라는 점도 중요하게 작용했다.

코미디 영화의 제작과 <수상한 그녀>
코미디는 어려운 장르이다. 웃음에는 종류가 많아서, 관객 모두를 웃기는데 가장 적절한 주제를 찾는 것이 어렵기 때문이다.
감독들의 무비토크

<수상한 그녀>의 다국적 버전 제작에 대하여

활동적 감독

영화를 준비하는 과정에서 <수상한 그녀>가 여러 나라에서 공감을 받을만한 이야기라는 생각을 했다. 사진관 앞에 장식된 오드리 햅번과 제임스 딘의 사진은 다른 나라의 관객들이 공감하기 쉽도록 의도적으로 넣은 장치이다. 그러나 처음부터 이렇게 여러 나라에서 <수상한 그녀>가 제작되리라 생각하지 못했다. 아시아를 넘어 서구에서도 제작이 된다는 사실이 놀랍다.

레스티 첸 감독

이전 <101번째 프로포즈>라는 일본 드라마를 현대 베이징을 배경으로 리메이크를 해보았는데, 중국의 관객들을 매료시킬 만큼 만족스럽지 않았다. 이후 리메이크를 하지 않기로 했다. 그러나 <수상한 그녀>에 감동을 받아 중국어판을 만들기로 했다. 음악과 어우러진 이야기에 누구나 쉽게 빠져들 수 있는 점이 이 영화의 매력이자, 여러 나라에서 사랑을 받는 비결이라고 생각한다.

미즈타 노부오 감독

다국적 버전의 리메이크가 성공하기 위해서는 원작 이야기의 질이 중요하다. <수상한 그녀>의 설계도에는 처음부터 음악과 이야기의 응합이라는 강점적인 부분이 담겨있었다. 외국국이나 영화를 위해 만든 촬영이 아닌, 그 나라에서 오래 전부터 사랑받아온 국민 가요를 활용했다는 점이 <수상한 그녀>가 여러 나라에서 리메이크 될 수 있었던 비결이라고 생각한다.

배우 코멘터리

20대로 돌아간 할머니를 연기한다는 것은
배우 심은경

<수상한 그녀>의 인기 비결

처음 촬영에 참여했을 때, 이렇게 여러 나라에서 영화가 만들어지리 상상하지 못했다. 감독님은 20대이지만 실제는 70대인 주인공에 매력을 느꼈다. 70대 노인의 감성을 표현하는 것은 즐거운 도전이었다. 같은 이유에서 다른 여배우들도 이 역할에 도전하지 않았나 생각한다.

주인공을 연기할 때 영두에 둔 점

고등학교 졸업을 앞두고 영화 제의를 받았다. 주인공 오두리의 원래 캐릭터는 예쁘고 섹시한 이미지가 강해서, 역할을 잘 소화할 수 있을지 고민이 많았다. 감독님께서 캐릭터에 대해 자세히 설명해주시고, 귀엽고 발랄한 오두리의 이미지를 살려 시나리오를 수정해주신 덕분에, 주인공 역할을 맡을 결심이 섰다. 70대 할머니 연기를 어떻게 하면 좋을지 감독님과 자주 이야기를 나누었다. 할머니 말투에 익숙해지기 위해, 감독님과 평상시 대화도 사투리로 나누었다. 그 덕에 부담없이 역할을 즐기며 영화를 쓰는 데에 성공할 수 있었다.

<수상한 그녀>의 노래

노래에 관심이 많아서, 더더욱 <수상한 그녀>의 촬영에 적극적으로 임했다. 노래로 주인공의 진심을 표현하는 게 중요하다고 생각해서, 대역 가수를 쓰지 않고 모든 곡을 직접 녹음했다.

<수상한 그녀>에 대한 감상

<수상한 그녀>는 나를 성인 연기자로 발돋움하게 해준 특별한 영화이다. 연기 자체를 줄길 수 있었던 몇 안되는 작품 중 하나이고, 내 청춘의 첫 페이지를 장식한 작품이어서 매력이 크다.
Understanding Similarities and Diversities among Korea, China, and Japan through the Movie <Miss Granny>

The special lecture on the film <Miss Granny> was held on November 19, 2016, jointly by the Secretariat of the Trilateral Cooperation Secretariat (TCS) and the Japan International Exchange Center. The theme of the lecture was to explore the similarities and diversities of the three countries through the film <Miss Granny>. Secretary General Yang Houlan delivered a speech at the event. He stated that the three countries have a long history of cultural exchange. The cultural exchanges among the three countries have enriched the cultural and artistic life of the people and promoted the development of the cultural industries of the three countries. The audience from the three countries participated in the event. The audience learned about how the directors of the three versions of the film <Miss Granny> made their films.

The South Korean version was directed by Hwang Dong-hyuk, the Chinese version by Chen Zhengdao, and the Japanese version by Mitsuhashi Shunsuke. CEO of CJ E&M film division, Zheng Taicheng, also attended the event. The event was held in the afternoon, and the three directors shared their experiences and thoughts on the filming process and their portrayal of the similarities and differences in the three cultures.

The South Korean actress Song Eun-jeong also attended the event and shared her thoughts on why the film was popular in the three countries. The event lasted about two hours.

The film <Miss Granny> tells the story of a 70-year-old grandmother who suddenly becomes a 20-year-old girl. The South Korean version was released in 2014 and attracted over 8 million viewers domestically. The Chinese version directed by Chen Zhengdao starring Yang Zishan was a huge success in China. The Japanese version directed by Mitsuhashi Shunsuke starring Mone Kamishiraishi also received praise from Japanese audiences.

The special lecture on the film <Miss Granny> deepened understanding of the three countries' cultures, promoted cooperation among the three countries' cultural industries, and provided a platform for communication among the film industry professionals.

**CJ E&M Company Film Division CEO Zheng Taicheng**

In addition to the original language version, CJ E&M Company will produce 10 language versions of <Miss Granny>. With a population of 50 million, Korea's film market is relatively small, so internationalization and globalization are becoming increasingly important. Over the past 8 years, we have promoted Korean films overseas and realized that language and cultural differences pose limitations to film promotion. Therefore, we believe that if we can make an excellent story and shoot it according to each country's culture and cast actors that are popular with local audiences, more people will have the opportunity to enjoy it. We took the success of the Chinese version as an opportunity and filmed <Miss Granny> in Vietnam, Japan, Thailand, Indonesia, South America, the United States, Europe, and other countries.

Multiple versions of <Miss Granny> showed that a good story is loved by people all over the world.

**Director's Commentary 1**

Original <Miss Granny> contains a childhood memory

Director Hwang Dong-hyuk

The opportunity to make the film <Miss Granny> came to me when I saw the script. I remember my father passing away and living with my mother and grandmother as a child. Through the experience of living together as a family, I deeply understood the relationship between the mother and daughter, son and mother, and grandson and grandmother, which played a significant role in the film. Therefore, I tried to portray what I saw and felt as my mother and grandmother.

After watching the Chinese version and the Japanese version, I felt that the changes in the details of the story according to each country were interesting. The original version used the songs I liked as a child, the Chinese version used Deng Li Kun's songs, and the Japanese version used popular songs from the 1960s. The first day back to 20 years old, the main character in the Korean version spent a night in a traditional bathhouse, while in the Chinese and Japanese versions, the main characters spent the night on the street, which was fresh and interesting to me.

**Afterword on Chinese and Japanese versions**

Chinese and Japanese versions of <Miss Granny>both match the original film. Although the themes and storylines are the same, the details are adjusted according to each country's situation. This made me feel interesting. The original version used the songs I liked when I was a child. The Chinese version used Deng Li Kun's songs, and the Japanese version used songs from the 1960s. On the first day back to 20 years old, the main character in the Korean version spent a night in a traditional bathhouse, while in the Chinese and Japanese versions, the main characters spent the night on the street, which made me feel fresh and interesting.
《奇怪的她》的旧时乡愁
唤起乡愁的电影场景中蕴含了我儿时的回忆。奶奶很喜欢给我糖吃，我把这一场景也放到了影片中。晚上上厕所的时候，在奶奶房间看到放在水杯里的假牙，被吓得不轻，这一直留在我的记忆深处，我也把它用在了影片中。奶奶总是在哼唱的歌曲也放到了影片中。我努力通过这些来打造一个可以让爷爷奶奶与孙子孙女一同欣赏的影片。

《奇怪的她》回到青春的奇幻
我认为如何让观众接受作为主人公的奶奶回到20岁的那一瞬间，决定了影片的成败。因此，花费了很多心思，想要尽量有趣而且有说服力地表现出奶奶的身体回到20岁的样子。加入了成功地赶上总是因为跑得慢而错过的公车，或者是被年轻男子搭话的搞笑场景，尽可能令影片更加有趣。

解说词之导演语 2
《重返20岁》中蕴含的中华圈共通的文化
导演 陈正道

《重返20岁》的制作背景
最初阅读剧本的时候，我觉得前半部分比较有趣，而后半部分比较感人。当我告诉母亲要拍摄中文版《奇怪的她》时，她非常高兴，说“要拍一个让我觉得不无聊的电影啊”。《重返20岁》开拍一个月后，我看了韩文版原作。原作影片为《重返20岁》的拍摄赋予了一个很好的动机。

《重返20岁》的翻拍过程
原作中，兄妹是主人公的孙子、孙女，但考虑到中国的“独生子女”政策，我们改为了双胞胎。有一天，女演员提出“双胞胎的血型可能不一样吗”。由于影片的高潮部分，有家人中唯一一个与孙子血型相同的主人公奶奶给孙子输血的情节。因此要咨询医生。像这样，在不大幅改变故事的同时，按照中华圈的情况处理细节，花费了很多心思。

《重返20岁》所表现的中华圈共通的文化
在中国，多种文化共存，因此为了拍摄出一部让所有观众都能够理解的影片，需要在影片中反映出中华圈共通的文化元素。调整中国大陆与台湾照相馆的差别也是其中一环。据说过去中国人喜欢以圆月为背景拍摄照片。因此，影片中也将月亮作为照相馆的道具。由于这对中国的人来说是比较陌生的，因此最初我还有些担心观众的反应，幸运的是，观众很好地接受了。

看过韩文版、日文版后的感想
在中文版之前拍摄完成的韩文版原作莫名其妙让我感觉自己好像是个抄别人答案的学生。而日文版中，围绕主人公的环境与日常生活有很大不同，因此好像在看一部全新的影片。两部影片的最后一个场景都非常感人。

解说词之导演语 3
日文版《奇怪的她》所表现的对家人的爱
导演 水田伸生

日文版《奇怪的她》的制作背景
13岁的时候，我父亲去世了，我和弟弟在妈妈的抚养下长大。小时候，我反对妈妈再婚，就这样妈妈独自一人生活到89岁。随着年龄的增长，我产生了一种负罪感，觉得自己是不是夺去了妈妈“作为女人的幸福”。但看了原作《奇怪的她》，让我有一种得到救赎的感觉。因此我决定要拍摄日文版。想要尽可能表现出原作中那种从伦理上难以理解的父母子女之间的血缘与爱。

日文版《奇怪的她》中的母女关系
现在，日本城市中大多是祖父母、父母、子女自立门户，有两三个以上孩子的家庭很少。而离异导致的单亲家庭则日益增多。考虑到这种情况，比起表现母子关系的原作，我认为表现母女之间爱恨交织的情感效果会更好。而且影片的主要观众是女性这一点，也起了很大作用。

喜剧片制作与《奇怪的她》
喜剧是一个比较难以把握的题材。因为笑有很多种类型，让所有观众都能觉得好笑并非易事。拍摄《奇怪的她》这类喜剧片的时候，比起要让观众笑，我更加注重于像拍摄严肃的人性戏剧一样，表现从剧本引发出的情感形象。
日文版《奇怪的她》中出现的复古元素
比起单纯地强调有年代感的东西，我想要通过复古与全新生活方式的对比，强调非数字化复古情感。因此，影片的最后一个场景中，主人公已是70多岁的老人时，智能手机照片中20多岁主人公慢慢消失。

解说词之演员语
饰演回到20岁的奶奶
演员 沈恩京
《奇怪的她》的表演秘诀
第一次参与拍摄的时候，完全没有想到这部电影会这么多国家翻拍。外表是20多岁，但实际是70多岁的主人公，让大家感受到了魅力。表现70多岁老人的感情是一个非常有趣的挑战。我想其他女演员是不是也是因为这个原因才选择挑战这一角色。
饰演主人公时考虑的两个问题
即将高中毕业时，我接到了这部影片的拍摄邀请。主人公吴斗丽原来是一个十分漂亮性感的角色，我很担心自己无法完全将其表现出来。导演细致地为我讲解了角色，并且修改了剧本，表现出吴斗丽可爱活泼的形象，因此我决定接下主人公这个角色。对于如何更好地表现出70多岁老奶奶，我和导演经常会一起讨论。为了熟悉老奶奶的语调，我平时和导演都用方言聊天。得益于此，我能够轻松地投入角色、完成影片的拍摄。
《奇怪的她》的歌曲
我对唱歌很感兴趣，因此更加积极地参与《奇怪的她》这部影片的拍摄。我认为以歌曲表现主人公的真心非常重要，因此所有的歌曲都是我自己录制的，没有由其他人配音。
看过《奇怪的她》后的感想
《奇怪的她》是让我成为成年演员的一部特殊的作品。是为数不多的让我可以享受表演的作品之一，也是装点了我青春第一页的作品，因此我对这部影片的感情非常深。

导演的影片对话
关于《奇怪的她》的多国版本制作

导演 黄东赫
在影片的准备过程中，我感觉到《奇怪的她》是能够在多个国家引发共鸣的故事。我有意在照相馆前装饰奥黛丽·赫本与詹姆斯·迪恩的照片，以此令其他国家的观众产生共鸣。但最初没有想到《奇怪的她》会在这么多国家翻拍，不仅亚洲，在西欧也进行了翻拍，这让我非常惊讶。

导演 陈正道
以前我以当今的北京为背景翻拍过日本电视剧《第101次求婚》，但没有吸引中国观众的兴趣，不甚满意。从那以后我决定不再翻拍了。但我被《奇怪的她》所打动，于是决定拍摄中文版。我认为这部影片的魅力在于与老歌相辉映的故事，很容易就让每一个人都陷入其中，我想这也是其能够在多个国家深受喜爱的秘诀。

导演 水田伸生
如果希望多国版本的翻拍都能够获得成功，原作故事的质量非常重要。《奇怪的她》的设计，从一开始就蕴含着音乐与故事的融合这一充满情感的部分。使用的不是外国歌曲或为了影片而制作的新歌，而是这个国家一直以来备受喜爱的大众歌曲，我认为这是《奇怪的她》得以在多个国家进行翻拍的秘诀。
日中韓三国協力事務局が2016年11月19日午後3時、POSCO P&Sタワー・イベントホールにおいて日本国際交流センターと共催した「日中韓スペシャル・ムービー・トーク：映画『あやしい彼女』でみる日中韓の共通性と多様性」は大成功であった。今回のイベントには、学生や一般市民、ソウル駐在の外国人など、様々な年齢層や国籍の観客が参加し、日中韓の社会や文化、感性の特徴に触れ三国の共通性と多様性への理解を深める機会を楽しんだ。

第1部では、日中韓『あやしい彼女』の監督であるファン・ドンヒョク監督（韓国語版、2014）、陳正道監督（中国語版、2015）、水田伸生監督（日本語版、2016）が出演し、三国の映画の共通点と相違点、制作のこぼれ話、人気の秘密を披露した。韓国語版の主演女優シム・ウンギョンも第1部の最後に舞台挨拶で今回のイベントに参加した感想や『あやしい彼女』の国内外における高い人気に対する考えを語った。第2部では、日中韓『あやしい彼女』に対する観客の質問に三人の監督が答える形式で活発なやりとりが行われた。

『あやしい彼女』は、ある日突然20歳の頃に戻った毒舌おばあさんの面白くて感動的な物語を描いたコメディ映画である。2014年韓国語版の封切り以来、中国語版と日本語版が次々と制作された。2014年のファン・ドンヒョク監督、シム・ウンギョン主演の韓国語版原作は、860万人の観客を動員し大成功した。続いて公開された陳正道監督、やんずさん主演の中国語版『20歳よ、もう一度』（2015）もまた歴代中韓共同制作映画の中で1位を記録する程の人気を博した。2016年には、水田伸生監督、田部未華子主演の『あやしい彼女』が公開され多くの観客を動員した。

「日中韓『あやしい彼女』スペシャル・ムービー・トーク」は、日中韓三国で公開された人気映画を通じて三国に対する相互理解を促進すると共に、3国文化コンテンツ産業関係者のネットワークを活性化させる契機となった。

CJ E&M映画事業部門のジョン・テソン代表

CJ E&Mは、韓国語原作を含め、10カ国語で『あやしい彼女』を制作している。韓国は、5千万人規模の小さい映画市場を持っているため、自然に映画の国際化、世界化が重要となっている。過去8年間、韓国映画を海外にプロモーションする中で、言語や文化の違いで映画を紹介することに限界を感じた。そこで、様々な国の言語と俳優を通じて、共通の良いストーリーを現地に合わせて映画にできたら、もっと多くの人々が楽しめると考えた。中国語版のリメーク『20歳よ、もう一度』の成功をきっかけに、ベトナム、日本を経て、タイ、インドネシア、南米、アメリカ、ヨーロッパなど、色々な国で『あやしい彼女』が作られている。多言語バージョンの『あやしい彼女』は、全世界の観客に愛される良い物語の可能性を示している。

監督コメンタリー1

原作『あやしい彼女』の中の幼い頃の記憶

ファン・ドンヒョク監督

『あやしい彼女』制作のきっかけ

初めてシナリオを読んだ時、父を亡くして母と祖母と一緒に暮らした幼い頃を思い出した。3代が共に暮らす経験を通じて、妹と嫁、母と息子、祖母と孫の関係についての理解を深めてきたことが今回の映画の制作に大きく役立った。映画を通じて、母と祖母に一番若くて美しかった過去に戻るような楽しみをあげたかった。そのわけで映画の中には、私が見て感じた母、祖母の様子がたくさんの含まれている。
中国語版、日本語版『あやしい彼女』に対する鑑賞
中国語、ベトナム語、日本語版の『あやしい彼女』を全部見
った。キャラクターやストーリーの全般的な流れは似ていたけ
れど、各国の状況に合わせて詳細な設定が変更されているこ
とが面白かった。例えば、原作では、私が好きな昔の歌を使
ったが、中国語版ではテレサ・テンの歌を、日本語版では60
年代のヒット曲を使った。20代に戻ってから初めての夜、韓
国の主人公がチムジルバン(韓国式スーパー)で夜を過ごすこと
に対して、そのような施設がない中国と日本の主人公は、露
宿することも新鮮で面白かった。

『あやしい彼女』のノスタルジア
ノスタルジアを引き起こす映画の場面は、私の幼い頃の記憶を
モチーフにしたものである。祖母が人に飴をあげることを楽し
んでいたため、その場面を映画に入れた。夜、トイレに行く時
、祖母の部屋を通りながら、水グラスの中の入れ歯を見てびっ
くりしたことを思い出し、その場面も映画で活用した。祖母が
よく口ずさんだ歌も映画に入れた。祖母と祖父が孫たちと一緒
に楽しめる映画を作れるよう、力を入れた。

『あやしい彼女』の回春のファンタジー
主人公が20代に戻って初めての瞬間を観客がどのように受け取
るかによって、映画の成敗が左右されると思った。そこで、20代
の体に戻ったお婆さんの姿を面白くて、説得力強く描くように、
色んな工夫をした。走りが遅くて、今まで逃したバスを掴む場面
や若い男に難破されるといったコミックな場面を入れて、映画を
面白くするようにした。

監督コメンタリー２
『20歳よ、もう一度』
に秘められた中華圏共通の文化
陳正道監督

『20歳よ、もう一度』の制作のきっかけ
初めてシナリオを読んだ時、前半は面白くて、後半は感
動的だと感じた。母に『あやしい彼女』の中国語版を作
ると言ったら、大変喜びながら『私が眠くならない程に
面白い映画を作って』と頼まれた。『20歳よ、もう一度』
の制作を始めてから一か月後、韓国原作映画を見
ることができた。原作の映画が『20歳よ、もう一度』-
の制作にいよいよモチベーションを与えられた。

『20歳よ、もう一度』の役作りの過程
韓国原作には、姉と弟が主人公の孫たちとして登場するが、
中国の「一人っ子政策」を考慮し、双子の設定に変えた。ある
日、女優さんから「双子が異なる血液型を持つことが可能であ
るか」と聞かれた。それは、映画のクライマックスに、雄一に
孫と血液型が一致する主人公のお婆さんが、孫に受血する場面
が登場するからである。それで医師にアドバイスを得た。この
ように、ストーリーを余り変えない範囲で、中華圏の状況を反
映しながら、詳細な設定を変えることに分断気を使った。

『20歳よ、もう一度』が表現する中華圏共通の文化
中国には多様な文化が共存するため、観客全てが理解しやすい
映画を作るためには、中華圏の共通の文化的な要素を映画に反
映しなければならない。中国大陸と台湾の写真館の違いを調整
することも、その作業の一環であった。調査によると、昔の中
国人は、大きい月を背景に写真を撮ることを好んだ。それで、
映画の中でも写真館の小品として月を活用した。現代の中国人
には慣れていない設定であるため、観客の反応を心配したが、
観客からうまく受け入れられて幸いだった。

韓国語版、日本語版『あやしい彼女』に対する鑑賞
中国語版の直前に制作された韓国語原作を見て、なぜか人の
答えを書き出す学生になったような気持ちになった。日本語
版の場合、主人公の周りの環境と日常が韓国語版や中国語版
とは違っていたため、新しい映画を見るようになった。韓国語版、日本語版の最後の場面両方ともすごく感動的であ
った。
監督コメンタリー3

日本語版『あやしい彼女』が表現している家族の愛
水田伸生監督

日本語版『あやしい彼女』の制作のきっかけ
13歳の時、父を亡くして母の下で弟と一緒に育った。子供の頃、母の再婚に反対して以来、母は89歳になるまで一人で暮らした。年を取ると、母から「女性としての幸せ」を奪ったのではないかという罪の意識を感じるようになった。その時、原作の『あやしい彼女』を見て救われた気がした。それで日本語版を作ることにした。論理的には理解できない親子の血縁と愛情を描いている原作の普遍性を生かそうとした。

日本語版『あやしい彼女』の母と娘の関係
最近、日本の都会では、3代が一緒に暮らすことは少ない。そして、子供が2人以上の家も少ない。その反面、離婚によるシングルマザーが増えている。このような状況を踏まえて、母と息子の関係を描いた原作とは違って、愛と憎しみが共存する母と娘の強い感情を描く方がもっと効果的であると判断した。また、多くの観客が女性であることを予想して、このような設定に変えた。

コメディ映画の制作と『あやしい彼女』
コメディは、難しいジャンルである。笑いには種類が多くて、全ての観客を笑わせることは極めて難しい。そこで『あやしい彼女』のようなコメディを撮影する時は、意識的に観客を笑わせようとするより、真剣なヒューマン・ドラマを撮影する時と同じく、シナリオから導き出した感性的イメージを表現することだけに集中しようとしている。

日本語版『あやしい彼女』に登場するレトロ・コード
単純に古いことを強調するより、レトロと新しいライフスタイルを比較することでアナログな感性を強調しようとした。それでもスマートフォン写真の中の20代の主人公の姿が70歳のお婆さんが戻る最後には消えるような場面を入れた。

俳優コメンタリー

20代に戻ったお婆さんのお芝居をするとは
女優シム・ウンギョン

『あやしい彼女』の人気の秘訣
初めて撮影に参加した時、このように色んな国から『あやしい彼女』の映画が作られるとは考えもしなかった。見た目は20代であるが、実際は70代のお婆さんである主人公に魅力を感じた。70代のお婆さんの感性を表現することは、楽しいチャレンジであった。同じ理由で他の国の女優さんもこの役に挑んだのではないかと考えられる。

主人公のお芝居のために気遣ったこと
高校卒業の直前に、この映画のプロポーザルを受けた。主人公のオ・ドゥリの元のキャラクターは美しくてセクシーなイメージが強くて、この役を自分がうまく表現できるかどうか心配であった。監督からキャラクターに関する詳細な説明をもらうと共に、愛と憎しみが共存する母と娘の強い感情を描く方がもっと効果的であると判断した。また、多くの観客が女性であることを予想して、このような設定に変えた。

『あやしい彼女』の歌
普段から歌うことに関心をもっていて、『あやしい彼女』の撮影に尚更、積極的であった。歌を通じて、主人公の真心を表すことが重要だと感じたため、代役の歌手を使わずに全ての曲を自分で録音した。

『あやしい彼女』に対する鑑賞
『あやしい彼女』は、私が成人の俳優に成長するステップとなった特別な映画である。お芝居を楽しめられた作品で、私の青春初めのページを飾る作品であるため、この映画に対して大きい愛情を持っている。
監督たちのムービー・トーク
『あやしい彼女』
の多言語バージョンの制作について

ファン・ドンヒョク監督
映画の制作を準備する中で、『あやしい彼女』が色んな国から共感を得られるコンテンツであることに気づいた。写真館の前に飾られているオードリー・ヘプバーンとジェームズ・ディーンの写真は、他の国の観客からも共感を得られやすいように意識的に入れたものである。しかし、初めから今のように色んな国で『あやしい彼女』が制作されるとは想像もできなかった。アジアはもちろん、欧米でも制作されると聞いて驚きを感じる。

陳正道監督
以前、現代北京を背景に『101番目のプロポーズ』という日本のドラマをリメークしたが、中国の観客を魅了するほど満足ではなかった。以降、リメークをしないことにしたが、『あやしい彼女』のストーリーに感動を受けて、中国語版を作ることにした。昔の歌と融合されたストーリーに誰もが夢中になりやすいということが、この映画の魅力であり、色んな国から愛される秘訣であると思う。

水田伸生監督
多言語バージョンのリメークを成功させるためには、原作ストーリーの質が最も重要になる。『あやしい彼女』の設計図には、初めから音楽と物語の融合といった感情的な部分が含まれていた。外国の曲や映画のための新曲ではなく、その国で昔から愛されてきた国民的な歌を活用しているということが、『あやしい彼女』が色んな国からリメークできた秘訣であると考えられる。
ABOUT TCS

The Trilateral Cooperation Secretariat (TCS) is an intergovernmental organization established with a vision to contribute to peace, stability and prosperity of the East Asian Region. Upon the agreement signed and ratified by the three governments of the Republic of Korea, Japan, and China, the TCS was inaugurated in Seoul, September 2011 and each government shares 1/3 of total operational budget. The TCS aims to serve as a hub for trilateral cooperation that encompasses the broad spectrum of sectors and actors. With a view to solidifying the cooperative ties among the three countries, the TCS will strive to ensure that trilateral cooperation remains dynamic and future-oriented in the coming days.

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