

***Hallyu* Phenomenon: How Long Will It Last?**

Wahida Asrani Ahmad*

Abstract: The rise of the Korean Wave or *hallyu* started during the Asian Financial Crisis (AFC) in 1997 when many South Korean exports, industries and entertainment were halted due to the economic crisis that affected most of Asia. K-drama or Korean drama was the first South Korean cultural product that garnered global attention. The popularity of *hallyu* due to the growing acceptance of K-dramas at that time has positively affected Korean films too. The success of *hallyu* continued with the arrival of the second Korean wave that brought Korean pop music or K-pop in the mid-2000s. Now, *hallyu* does not only comprise dramas, music and movies, but the phenomenon created by these entertainment products has caused an increased interest in aspects of Korean cultural products, such as fashion, food and beauty products. This paper discusses the success of the Korean Wave in becoming a global phenomenon and its future direction.

Keywords: Korean Wave, *Hallyu*, K-pop, K-drama

INTRODUCTION

The term ‘Korean Wave’ or *hallyu* was coined in China in the late 1990s by Beijing journalists to describe the growing popularity of the Korean pop culture in China (Bok-rae, 2015; Kim, 2007). For the Chinese, the term *hallyu* or it was also called as *hanliu*, has two connotations - firstly to signify the Korean ‘wave’ and secondly, to describe “a fierce wind that is blowing into mainland China” (Bok-rae, 2015). The ‘wave’ refers to the spread of various

*Wahida Asrani Ahmad, School of Communication and Media, Han Chiang University College of Communication. Email: wahida@hju.edu.my

South Korean popular culture including dramas, films, music, food, fashion, online games and cosmetics (Ainslie & Lim, 2015). *Hallyu* started becoming a common term, especially after the Korean television programmes and films have been exported to many Asian and European countries and America in the late 1990s (Kim, 2007). Kim (2007) further states that:

Hallyu, therefore, is not a term that is reliant on any particular notion of artistic quality, aesthetic principle or generic content, but rather it is an evaluation of the ‘exportability’ of Korean products. The term inextricably carries with it the notion of selling Korean-ness to the rest of Asia, and has thus become extremely important to Koreans not only as a source of entertainment but also of national pride.

The rise of *hallyu* started during the Asian Financial Crisis (AFC) in 1997 when many South Korean exports, industries and entertainment were halted due to the economic crisis that affected most of Asia (Hong, 2014; Hyejung, 2010). These industries were forced to think of ways to make up for lost revenues. As a result, the South Korean entertainment industry decided to export their films, television shows and music to many parts of Asia (Hong, 2014). The AFC thus became a turning point for South Korea to improve its media industry and broadcasting system as a whole. According to Hyejung (2010), the severe economic depression across Asia during that period had made many buyers of Asian television content switch to South Korea’s television programmes because they were cheap, yet still attractive to audiences. K-dramas were considered cheap alternatives. For example, Taiwanese Gala TV paid US\$1,000 for a one-hour K-drama episode as compared to US\$15,000 – US\$20,000 for a Japanese drama (Jeongsuk, 2011).

Realising the demands by television content buyers, the South Korean government together with television stations, broadcasting associations and telecommunication industries took the opportunity to create better conditions for the media industry and improve the international trade of media content. One of such approaches was to reform the Korean Broadcasting Act of 1990 by encouraging a structural change of the Korean television industry to one that is defined by free market competition and private ownership while supporting multichannel

broadcasting (Hyejung & Soobum, 2015). Gradually, Korean popular culture managed to dominate not only East Asian markets, but Southeast Asian ones as well. The latter had been previously dominated by the Japanese pop culture since 1970. Japanese popular culture, which focused more on its television programmes, has been popular in countries such as Taiwan, Hong Kong and Singapore, but popularity of its television programmes began to decline since the 1990s (Iwabuchi, 2002).

FIRST 'WAVE' OF HALLYU

In the 1990s, K-drama became the first South Korean cultural product to garner global attention. K-dramas, which “have been the major driving force of the Korean Wave” (Jeongsuk, 2011) started to receive overwhelming response in China around 1997 when a K-drama, entitled *What is Love All About*, was broadcasted on state-run Chinese television, CCTV. This followed another drama, *Jealous*, which was imported as the first cultural product from South Korea in 1993 (Kim, 2007). However, during these periods, not only were K-dramas popular. Dramas from Japan, Taiwan and China were also widely consumed by audiences across Asia, especially Japanese dramas. The formulas used in K-dramas were in fact similar to other Japanese productions, such as mixing romance and family-drama genres (Chua, 2012). Thus, when Asia was being hit by the AFC in 1997, Asian television content buyers opted to buy K-dramas because they were cheap but could still attract viewers (Tambunan, 2015).

In the early 2000s, *Winter Sonata* made *hallyu* spread to many parts of Asia. The key success of *Winter Sonata* was due to its well-written script, great acting, stunning scenery, as well as the successful promotional strategy used by the production company which included dubbing and subtitles as well as producing special programmes related to *Winter Sonata* (Hee-Joo & Jae-Sub, 2008). These were some of the factors contributing to the *Winter Sonata* phenomenon. The popularity of the drama had given a boost to South Korea's tourism industry, as fans around the world started to visit the country, especially Nami Island. Nami Island became popular as it was used as a filming location for the drama and has been recorded as the most frequented island by foreign tourists in 2003 (Hee-Joo & Jae-Sub, 2008). Following the success of

Winter Sonata, many K-dramas such as *Autumn in My Heart*, *Jewel in the Palace*, *Coffee Prince* and *Full House* had also captured global attention. Daejanggeum Theme Park located in Gyeonggi province, which opened in November 2004 and was used as one of the filming locations for *Jewel in the Palace* has also become famous among foreign tourists. The place was actually restored in the exact manner as seen in the drama, but the Daejanggeum Theme Park was purposefully built at the location to add more interesting activities for the visitors (Kim et al., 2009).

There are many factors that enable K-dramas to attract local as well as international audiences. K-dramas rely on particular approaches, which are fresh and unique, without being heavily influenced by those of Western drama. K-dramas are focused on family values and love, which were often presented in interesting ways that differ from western drama, yet remain successful despite using a language that is not commonly understood by a global audience (Ariffin, 2016). In fact, K-dramas have managed to bring *hallyu* to draw audiences from all over the world because these dramas often emphasise universal human themes such as love and loss, which viewers from different cultural backgrounds relate to (Hogarth, 2013). Not only that, the good looks of the actors and actresses have also contributed to the popularity of K-dramas (Ariffin, 2016). For instance, actor Bae Yong-Joon's popularity skyrocketed because of his role in *Winter Sonata*, while actor and singer Rain admitted that *Full House* made him famous in Asia (Hee-Joo & Jae-Sub, 2008). In Japan, Bae Yong-Joon was a huge star, where the Japanese press coined the term *Yon-sama Syndrome* to describe his massive popularity in the country (Korean Culture and Information Service, 2011). The term *Yon-sama* was coined as a combination of his name *Yong* and the Japanese word *sama*. Normally *sama* refers to the high honour originally reserved for royalty and aristocrats. *Yon-sama* can be translated as "Prince Yong" or "My Dear Lord Yong" (Jung, 2006). The bestowing of honour and high regard upon *hallyu* stars has made many *hallyu* stars among the highest paid entertainers outside Hollywood for they can earn more than US\$10 million a year (Hogarth, 2013).

The popularity of *hallyu* due to the growing acceptance of K-dramas has positively affected Korean films too. For example, *My Sassy Girl* starring Jun Ji-Hyun and Cha Tae-hyun in 2001 was a prominent K-film among Asians. The film became the top box office hit in Hong Kong for

two weeks, earning more than \$1.7 million in box office revenues (Jung-Kim, 2014). *My Sassy Girl* was also a big success in Japan, grossing US\$4 million when it was released in early 2003. Since then, a number of K-films have been distributed globally to countries such as Thailand, Vietnam, Malaysia and Indonesia (Han, 2011).

SECOND 'WAVE' OF HALLYU

The success of *hallyu* continued with the arrival of *hallyu 2.0*, or the second Korean wave that brought Korean pop music or K-pop in the mid-2000s (Bok-rae, 2015; Jang & Paik, 2012). K-pop refers to “a wide range of musical styles, a standard formula of combining catchy melodies with signature dance moves” normally performed by boy or girl groups (Kong, 2016). K-pop can be defined as a genre that combines pop, hip-hop, rap, rock, R&B and electronic music (Leung, 2012). It was indeed *Winter Sonata* that has prompted audiences in Asia to also start liking K-pop “because of its beautiful and also familiar soundtracks” (Woongjae, 2009). A song entitled *From the Beginning Until Now* by Ryu, which was the *Winter Sonata*'s theme song, became famous among K-drama fans. In Malaysia, the popularity of the song made a local singer-songwriter, Hazami to produce the Malay version of the song *Sonata Musim Salju* (*Winter Sonata*).

Initially, the growth of K-pop started due to AFC too. During the crisis, whilst key players in South Korean entertainment industry started to actively export television programmes to other Asian countries, the South Korean Ministry of Culture also invested a large amount of money promoting Korean pop music albums in neighbouring countries, especially China (Hogarth, 2013). It was a successful effort, especially when several Korean boy and girl groups such as Clon, H.O.T., NRG, Baby V.O.X., and S.E.S. managed to dominate charts in countries like China, Taiwan and Hong Kong. Due to its massive popularity, K-pop music managed to take over the pop culture in Asia, which was previously dominated by Japan. Many Asian fans, especially teenagers could be seen opting for K-pop music by purchasing CDs, posters and buying concert tickets of their favourite K-pop groups (Korean Culture and Information Service, 2011).

When nobody expected that K-pop would produce the second wave of *hallyu* from South Korea, the K-pop world has kept its popularity rising with high domestic and international success (Shin & Kim, 2013). *Gangnam Style*, a popular song by Psy has added to the K-pop success in 2012 (Seung-ho & Joseph, 2014). At the time of writing, *Gangnam Style* remains the most watched music video on YouTube, with over 2.76 billion views worldwide, beating many clips by other international stars such as Justin Bieber, Katy Perry, Taylor Swift and Adele (Geddes, 2017). Although the line is still blurring on what constitutes K-pop, this ambiguity does not stop people from all over the world from consuming the music. In fact, in order to save the K-pop industry from suffering a loss in revenue due to illegal music downloading activities, the South Korean government allocated US\$91 million in 2009 to boost the K-pop industry, and plans included building a concert hall with 3000-seats as well as regulating the country's karaoke rooms to ensure the owners of the *noraebangs* (English: karaoke centres) are paying royalties for all the songs (Hong, 2014).

Besides the efforts taken by the government to boost the allure of K-pop music, the spread of K-pop and the increasing popularity of its 'idols' (a common term in Korea that refers to the boy or girl groups) can be attributed to three leading entertainment companies that has produced many K-pop stars until today - SM Entertainment (SM), YG Entertainment (YG) and JYP Entertainment (JYP). Although more entertainment companies now exist in the industry, these K-pop 'moguls' – Lee Soo-man (the founder of SM), Yang Hyun-suk (YG) and Park Jin-young (JYP) are still dominating the scene because they have been behind the success of many famous artistes such as Bigbang, Psy and 2NE1 (YG); Girls' Generation, TVXQ, H.O.T, S.E.S., Super Junior and EXO (SM); as well as Wonder Girls, 2PM, Miss A and Twice (JYP) (Yun-Jung, 2011). These three major entertainment companies have tried to meet the demand and expectations of K-pop fans around the world, such as producing many songs in various languages like English, Japanese and Mandarin.

One of the distinctive elements of K-pop is the process of shaping its stars into 'idol groups'. This process occurs as many K-pop stars are carefully selected by entertainment companies and trained for a long time, which sometimes could be more than 10 years (Jonghoe, 2012). A

trainee is an idol who is in training before he or she debuts in the entertainment scene during his or her early teens and is recruited through street recruitment, open competitions and auditions (Shin & Kim, 2013). Not only are idols being trained to dance and sing, some companies even sent the trainees to learn foreign languages in order to attract a global audience. Another interesting element of K-pop is that the majority of the artistes are group rather than solo based artistes. Most of the time, a group consists of more than five members. For example Girls' Generation had nine members when they first debuted and Super Junior has 13 members (Hogarth, 2013).

HALLYU IN MALAYSIA

Korean Wave or *hallyu* is not the first East Asian popular culture that has managed to penetrate the regional Southeast Asian market, including Malaysia. Before the arrival of *hallyu*, Japanese cultural products such as *anime* and *manga* have gained much attention, and attracted many Malaysians especially teenagers and children. Chua and Iwabuchi (2008) point out that the colonisation and wars could have influenced the flow of popular cultures. During the Japanese invasion of Malaya (from 1941 to 1945), many local and Western products were banned including entertainment medium like movies and music. During that period, only Japanese films and a few Asian films were allowed (Mahmud et al., 2011). This has led to the exposure of various Japanese cultural products since that era. In 1980s, the introduction of the Look East Policy by then Malaysian Prime Minister Mahathir Mohamad has also contributed to the presence of more Japanese popular culture in Malaysia. The implementation of this policy, where one of the objectives included strengthening Malaysian-Japanese bilateral relationships through economic cooperation mainly by attracting Japanese capitalists to invest in Malaysia, has made the bond between Malaysia and Japan stronger (Talib, 2016). As a result, many Japanese cultural products were easily brought into Malaysia by local distributors. Japanese popular culture that remained influential in Malaysia included Japanese television programmes such as *Doraemon*, *Sailor Moon* and *Ultraman* series (Yamato et al., 2011). In fact, until today, television programmes and films such as *Ultraman*, *Naruto*, *Doraemon*, *Kamen Rider*, and *Ju-On* are

among the titles which are familiar to a global audience (Omar & Ishak, 2011).

Although Japanese popular culture still has many followers in Malaysia and other parts of the world, the presence of *hallyu* through various cultural products especially K-pop and K-drama has been dominating the entertainment scene today (Lim, 2015). One of the apparent reasons is because of the concerted efforts by the South Korean government in supporting the country's cultural products to strengthen the Korean Wave (St.Michel, 2015). Sustaining *hallyu* has become a crucial point in the South Korean government's cultural policy since the AFC. In 2012, the South Korean's Ministry of Culture, Sports and Tourism (MCST) launched an advisory committee to look for ways to sustain the Korean wave. Some of the efforts included allocating about US\$230 million to boost the *hallyu* in 2014 and 2015, as well as promoting their cultural products on the MCST, the Korean Culture and Information Service (KOCIS) and Korean Tourist Organization (KTO)'s websites (Tuk, 2012).

Similar to many other Asian countries, South Korean cultural products have also managed to reach Malaysian audiences. However, the entry of South Korean's cultural products into Malaysia was quite late compared to countries such as China and Singapore. Only in the late 1990s were South Korean cultural products such as broadcasting content, movies and popular music brought into Malaysia indirectly by traders from China, Taiwan and Hong Kong. Kuala Lumpur was the starting point of the arrival of these products (Chung-Sok et al., 2013). Thus, in 2002, *hallyu* started its phenomenon in Malaysia through the debut of the Korean hit drama *Winter Sonata*, which was aired on local television station TV3 (Azizan, 2012). Due to its overwhelming response, other K-dramas including *Autumn in My Heart* and *Full House*, which were also popular in other countries, started being broadcasted in Malaysia. One of the factors contributing to the popularity of K-dramas among Malaysians is the family-oriented values that are featured. Although some aspects of the traditional and family values can be found in certain western drama storylines, audiences find that they are more comfortable watching Korean dramas as it reflects Asian cultures (Ariffin, 2016).

Whilst Korean dramas remain popular among Malaysian fans, K-pop has also managed to increase its number of followers over the last

few years. Although South Korean brands like Samsung and Hyundai are also popular worldwide and have transformed the country into one of the world's major economies, K-pop is now South Korea's other best-known export (Leong, 2014). Aware of this *hallyu* phenomenon, the then-ruling *Barisan Nasional* coalition had even taken advantage of its popularity by organising few events involving K-pop stars as part of its effort to get support from young voters in conjunction with the 2013 General Election (Azizan, 2012). *Barisan Nasional* invited famous K-pop star, Psy to Penang to perform at its Chinese New Year celebration in 2013 (Sabapathy, 2013). It was an obvious attempt to garner ethnic Chinese youth support, especially because the event took place in the opposition-controlled Chinese-majority state of Penang (Muller, 2015). In addition, in 2011, the previous government organised the *One Million Youth Gathering* in conjunction with National Youth Day, which featured a famous K-pop group, *Super Junior M* as one of the performers.

HALLYU AND THE INTERNET

In 2010, Korean variety shows *Infinity Challenge* and *Running Man* made *hallyu* even more popular in Malaysia. For example, the phenomenon of *Running Man* in this country has led to the establishment of some online fanpages on Facebook such as *Running Man Malaysian Lovers* and *Running Man Malaysian Fans Page* by local fans in the effort to gather or unite all the Malaysian fans of this show. These online pages act as a platform to update not only the latest information about the show, but the members or cast's activities as well as their personal lives. This scenario has also proven that the development of technology plays a crucial role in increasing interest in *hallyu*, especially with the emergence of social media that acts as a platform for fans to get connected with others around the world, be aware of the latest information and interact with their favourite celebrities. Ainslie and Lim (2015) point out that *hallyu* is in fact greatly promoted by the Internet and social media platforms. For example, K-pop group members would upload pictures of themselves doing routine activities like eating, sleeping, exercising and cooking in order to get closer to the fans (Yan, 2010). In addition, one of the social media platforms, Youtube, has become a common channel among youth to consume K-pop music and has made all major K-pop

producers – SM Entertainment, YG Entertainment and JYP Entertainment utilising the same platform to promote their products (Chua, 2015).

The development of digital technologies and social media has indeed contributed to the significant change of this phenomenon and it has become a new driving force of the popularity of *hallyu* in many countries (Jin, 2012). In Malaysia, since the Internet was introduced in 1995 and broadband in 2007, these elements have also become important in Malaysian life (Wok & Mohamed, 2017). These services have allowed people to obtain all types of information from the Internet, as well as consume faster streaming of media content. The development of social media has taken over the Malaysian online world with the presence of Facebook, Twitter, YouTube and many more, which have garnered millions of users (Rahman & Hassan, 2015). In relation to the context of *hallyu*, Malaysian fans are using social media such as Facebook to communicate amongst themselves, where they actively post about upcoming performances, new merchandise and use these platforms to connect with larger K-pop fan bases around the world (Lim, 2015,). They can also enjoy K-pop music through various live radio channels, such as *Seoul.FM* and *MyFM K-pop*. In addition, there are many online channels by local and international content providers, which can be assessed legally and for free. For example, a streaming service *Viu*, owned by Hong Kong telecommunication company PCCW, has started providing free streaming of K-Dramas and K-variety shows to Malaysian audiences since 2016. *Viu* provides viewers with latest content from major South Korea's broadcasters such as KBS, MBC and SBS, where subtitles in English, Bahasa Malaysia and Chinese are made available (Lee, 2016).

A NEW *HALLYU*

Hallyu does not only comprise dramas, music and movies. The phenomenon created by these entertainment products has made people start to like other aspects of Korean cultural products too, such as food, lifestyle and customs (Keum-Hyun, 2011). The Korean Wave impacting this country has led Malaysians to have a better understanding of Korean society and culture, and have more favourable views about the Korean language and Korean studies. *Hallyu* has also helped Malaysians to develop more interest in visiting South Korea and enjoy Korean food

(Cho, 2010). According to research, Malaysians aged 26 to 35 contributed an average of 40 per cent to the total Korean food sale in 2015, and the favourite items commonly bought by Malaysians were *pepero sticks*, *ramyun*, *kimchi*, and *toppoki* - a soft rice cake (Dzul, 2016). Many famous restaurants have opened their doors in Malaysia including the Korean famous chicken outlet *KyoChon*, which started its operation in this country in 2014. Various Korean cosmetic and clothing products have been receiving attention by Malaysians (Majelan, 2015). Brands such as Nature Republic, Etude, Face Shop and Laneige, which are using famous Korean celebrities as their brand ambassadors are making inroads in this country. This has happened due to the massive acceptance of K-pop and K-drama in Malaysia, besides offering more affordable prices in comparison to the products from United States, Europe and Japan (International Trade Administration, 2016). In 2016, Malaysia External Trade Development Corporation (Matrade) stated that the total amount of goods imported from South Korea was 5.3 percent compared to 4.6 percent back in 2015, showing an apparent trend pointing to the popularity of Korean products among Malaysians (Malaysia External Trade Development Corporation, 2017).

WHERE IT IS HEADING

The popularity of *hallyu* continues despite being around for more than 10 years. The phenomenon has made South Korea become the Hollywood of the East in 2010 (Korean Culture and Information Service, 2011). Today, besides the acceptance of other Korean cultural products such as food, language, fashion and beauty products, the image of *hallyu* stars including the K-pop idols has also captured attention among the fans around the world and led to a wider acceptance of the Korean Wave. Fans have started to imitate the identity and fashion of their favourite Korean stars. This fan-obsession scenario has been widely debated in many countries. In Thailand, authorities are concerned about the craze amongst Thai teenagers to look like 'doll-like' K-pop idols who no longer rely solely on whitening products but undergo plastic surgery (Ainslie & Lim, 2015). In Malaysia, debates about the deterioration of cultural values especially from concerned Muslim parents and religious groups are also getting heated because of *hallyu*. Many Malay and Muslim communities

have deemed K-pop and other Korean popular cultures as ‘threats’ to Islam due to the inappropriate images portrayed by many *hallyu* stars, as well as fan obsession towards the celebrities. One such example is the controversy over K-pop group B1A4 regarding the issue of hugging and kissing female Muslim fans on stage during a concert in Kuala Lumpur on January 10, 2015 (Zuhairi, 2015). A video recording of the incident, which showed the band members hugging and kissing their Muslim fans who donned *tudung* (headscarf) during the concert immediately went viral on social media.

Despite fan obsession towards K-pop stars, *hallyu* became shaky due to the political dispute between South Korea and China over the issue of the Terminal High Altitude Area Defense system (THAAD). In July 2016, South Korea agreed to host the THAAD, an advanced American missile defense technology, which is expected to better defend the country against North Korea’s military threats. China, however, has been opposing this idea by stating that the operation of THAAD on the Korean Peninsula would threaten Chinese national security interests (Chandran, 2016). Due to South Korea’s decision to deploy the technology, China retaliated by banning the airing of any forms of Korean content or programmes in the country as well as prohibiting Korean stars to be featured in any Chinese television programmes. In fact, it affected the South Korean tourism industry because China banned tour groups from visiting the country. Of the 1.1 million tourists who visited South Korea in March 2016, more than 500,000 were Chinese, but in May 2017, the number collapsed to 263,788 (Volodzko, 2017). This made the South Korean government resort to taking another pathway to make-up for these losses by attracting Muslim tourists to the country. The number of Muslim tourists who visit South Korea is increasing (Sil, 2017). However, this situation has introduced another perspective to the survival of Korean Wave as China is one of the main ‘consumers’ of Korean Wave together with Japan. As such, this dispute brought about negative impact on the *hallyu* phenomenon as major K-pop entertainment companies - YG Entertainment, SM Entertainment, and JYP Entertainment lost revenue due to the dispute (Sanchez, 2016).

However, in 2017, China lifted the ban on South Korean art and other entertainment forms after high-level talks between the two countries (Movius and Gerlies, 2017, para. 1; “China’s ban on Korean,” 2017). This

change could be seen when a Korean girl group attended a song festival in Sichuan, China on November 1, 2017 where their performance was even broadcasted live (“China's ban on Korean,” 2017). K-dramas have been broadcasted again on television and demand for K-pop music from famous Korean groups like BTS and Blackpink has soared in China (“Could BTS help,” 2019). The power of *hallyu* is said to become stronger now especially due to the massive acceptance of the internationally-renowned K-pop band, BTS which currently has penetrated global market. The band’s worldwide explosion marks a new level of global success for *hallyu* (Suntikul, 2019). BTS has contributed significantly to the South Korean economy. Suntikul (2019) states that besides sales of music, merchandise, and concert tickets, it was estimated that around 800,000 tourists to South Korea, or about 7 percent of all arrivals in 2017 were motivated to visit the country because of their interest in BTS. As for the Korean film industry, Noh (2019) points out that the film exports to China in 2018 showed an increase to 24 percent because optimistic Chinese buyers were still cautiously buying content from Korean sales agents during the ban and stored it with the hope the ban would be lifted. Hancock and Xueqiao (2018) state that Chinese travel companies have resumed the group tours to South Korea, which were halted before this due to the dispute. It is indeed uncertain how the *hallyu* will be expanded in the future. However, it is no doubt that *hallyu*’s popularity will be sustained or even reach a higher level if its cultural products are still widely appreciated and consumed by a global audience.

REFERENCES

- Ainslie, M.J., & Lim, J.B.Y. (2015). *The Korean Wave in Southeast Asia: Consumption and cultural production*. Selangor, Malaysia: Strategic Information and Research Development Centre.
- Ariffin, J.T. (2016). Korean television drama in attracting Malaysian audiences: Media strategy perspective. *International Journal of Engineering Research and Management (IJERM)*, 3(7), 38-42.
- Azizan, H. (2012, August 12). Caught up in a Korean wave. *The Star*. Retrieved from <http://www.thestar.com.my>
- Bok-rae, K. (2015). Past, present and future of hallyu (Korean Wave). *American International Journal of Contemporary Research*, 5(5), 154-160.

- Chandran, N. (2016, November 23). China-Korea feud over THAAD is hurting K-pop in mainland market. *CNBC*. Retrieved from <http://www.cnbc.com>
- China's ban on Korean entertainment lifted, Mamamoo's performance in China broadcast live. (2017, November 3). Retrieved from <https://www.allkpop.com>
- Cho, C.H. (2010). Korean wave in Malaysia and changes of the Korea-Malaysia relations. *Malaysian Journal of Media Studies*, 12(1), 1-4.
- Chua, B.H. (2015). Korean pop culture: Emergent genre of East Asian pop culture?. In Ainslie, M.J & Lim, J.B.Y. *The Korean Wave in Southeast Asia: Consumption and cultural production*. Selangor: Strategic Information and Research Development Centre.
- Chua, B.H. (2012). *Structure, audience and soft power in East Asian pop culture*. Hong Kong: Hong Kong University Press.
- Chua, B.H. & Iwabuchi, K. (2008). *East Asian Pop Culture: Analysing the Korean Wave*. Hong Kong: Hong Kong University Press.
- Chung-Sok, S., Young-Dal, C. & Seung-Ho, K. (2013). *The Korean Wave: An analysis of cultural proximity and the globalisation of the Korean cultural products*. Retrieved from http://congress.aks.ac.kr/korean/files/2_1358476377.pdf
- Could BTS help smooth over China-Korea relations. (2019, February 20). Retrieved from: <https://www.straitstimes.com>
- Dzul, Z. (2016, November 28). Korean wave's here to stay. *New Straits Times*. Retrieved from: <https://www.nst.com.my/news/2016/11/192393/korean-waves-here-stay>
- Geddes, J. (2017, February 23). PSY's 'Gangnam Style' is still YouTube's most watched music video ever [video]. Retrieved from <http://www.techtimes.com>
- Han, S.H. (2011). Globalization and hybridity of Korean cinema: Critical analysis of Korean blockbuster films (Master thesis, University of Texas). Retrieved from <https://repositories.lib.utexas.edu/handle/2152/ETD-UT-2011-05-3308>
- Hancock, T. & Xueqiao, W. (2018, August 28). China begins to lift ban on group tours to South Korea. *Financial Times*. Retrieved from <https://www.ft.com>
- Hee-Joo, H., & Jae-Sub, L. (2008) A Study on the KBS TV drama Winter Sonata and its impact on Korea's hallyu tourism development. *Journal of Travel & Tourism Marketing*, 24(2-3), 115-126. doi: 10.1080/10548400802092593
- Hogarth, H.K. (2013). The Korean wave: An Asian reaction to western-dominated globalization. *Perspectives on Global Development and Technology*, 12(1-2), 135–151. doi:10.1163/15691497-12341247
- Hong, E. (2014). *The Birth of Korean Cool*. New York: Picador.

- Hyejung, J. (2010). Glocalization of the Korean popular culture in East Asia: Theorizing the Korean Wave (Doctoral thesis, University of Oklahoma). Retrieved from <https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&cad=rja&uact=8&ved=0ahUKEwjjaqeCMk43UAhVJLY8KHUYPCMkQFggtMAM&url=https%3A%2F%2Fedu.dongguk.edu%2Ffiles%2F20130401160300285.pdf&usq=AFQjCNFpo-3MgQ0wsa87SqhhEyRASDtzfQ>
- Hyejung, J. & Soobum, L. (2015). The Korean Wave and Asian Americans: The ethnic meanings of transnational Korean pop culture in the USA. *Continuum*, 29(3), 323-338.
- International Trade Administration website. (2016). *Asia Personal Care & Cosmetics Market Guide 2016*. Retrieved from <http://www.trade.gov/>
- Iwabuchi, K. (2002). *Recentering globalization: Popular culture and Japanese transnationalism*. Durham: Duke University Press.
- Jang, G. & Paik, W.K. (2012). Korean Wave as tool for Korea's new cultural diplomacy. *Advances in Applied Sociology*, 2(3), 196-202.
- Jeongsuk, J. (2011). Transnationalization of Korean popular culture and the rise of "pop nationalism" in Korea. *The Journal of Popular Culture*, 44(3), 409-504.
- Jin, D.Y. (2012). The new Korean Wave in the creative industry: Hallyu 2.0. *International Institute Journal*, 2(1), 3-7.
- Jonghoe, Y. (2012). The Korean wave (Hallyu) in East Asia: A comparison of Chinese, Japanese, and Taiwanese audiences who watch Korean TV dramas. *Development and Society*, 41(1), 103-147.
- Jung-Kim, J. (2014). My sassy girl goes around the world. In Kuwahara, Y. *The Korean Wave: Korean Popular Culture in Global Context*. New York: Palgrave Macmillan.
- Jung, S. (2006). Bae Yong-Joon, hybrid masculinity & the counter-coeval desire of Japanese female fans. *Particip@tions*, 3(2), 1-45.
- Keum-Hyun, K. (2011). *Some differences between Korean and Malay culture concerning values and attitudes of workers towards work-related challenges*. Retrieved from the University of Malaya Repository website: <http://repository.um.edu.my/19455/>
- Kim, J. (2007). Why does hallyu matter? The significance of the Korean Wave in South Korea. *Critical Studies in Television: The International Journal of Television Studies*, 2(2), 47-59. doi: 10.7227/CST.2.2.6
- Kim, J.Y. (2007). Rethinking media flow under globalisation: rising Korean wave and Korean TV and film policy since 1980s (PhD thesis, University of Warwick). Retrieved from <http://wrap.warwick.ac.uk/1153/>
- Kim, S., Long, P.E., & Robinson, M. (2009). Small screen, big tourism: The role of popular Korean television dramas in South Korean tourism. *Tourism Geographies*, 11(3), 308-333.

- Kong, H.Y. (2016). The globalization of K-pop: The interplay of external and internal forces (Master thesis, Furtwangen University). Retrieved from https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwj4zqevho3UAhUOTI8KHesOAgQFggjMAA&url=https%3A%2F%2Fopus.hs-furtwangen.de%2Ffiles%2F1294%2FFurtwangen_MBA_Hiu%2BYan%2BKong.pdf&usq=AFQjCNGUPz6Z-tkUzEJUX5ztE73lrm1MdQ
- Korean Culture and Information Service. (2011). *The Korean wave: A new pop culture phenomenon*. Republic of Korea: Author.
- Lee, K.L. (2016, February 22). Free Viu premium subscription for UniFi and StreamyX users. *The Star*. Retrieved from <http://thestar.com.my>
- Leong, M. (2014, August 2). How Korea became the world's coolest brand. *Financial Post*. Retrieved from <http://business.financialpost.com/>
- Lim, J.B.Y. (2015). Engaging participation: Youth culture and the Korean Wave in Malaysia. In Ainslie, M.J & Lim, J.B.Y. *The Korean Wave in Southeast Asia: Consumption and cultural production*. Selangor: Strategic Information and Research Development Centre.
- Mahmud, W. A. W., Ibrahim, F., Mustaffa, N., & Basri, F. K. H. (2011). Malaysian Film Censorship Board (LPF) in the globalization era: Towards transformation and innovation. *The Innovation Journal: The Public Sector Innovation Journal*, 16(3), 1-10.
- Majelan, S. (2015, December 22). How Korean brands became so cool in Malaysia and no, it's not all about K-pop. *Malaysian Digest*. Retrieved from <http://www.malaysiandigest.com>
- Movius, L. & Gerlis, M. (2017, December 12). China lifts ban on Korean art. *The Art Newspaper*. Retrieved from <https://www.theartnewspaper.com>
- Muller, D.M. (2015). Islamic politics and popular culture in Malaysia: Negotiating normative change between shariah law and electric guitars. *Indonesia and the Malay World*, 43(127), 318-344.
- Noh, J. (2019, March 20). Filmart: Korea rides Asian popularity wave despite China ban. *Screen Daily*. Retrieved from <https://www.screendaily.com>
- Omar, M.A.M., & Ishak, M.S.A. (2011). Understanding culture through animation: From the world to Malaysia. *Malaysian Journal of Media Studies*, 13(2), 1-9.
- Rahman, N.A.A., & Hassan, M.S. (2015). *Social media research trends in Malaysia: An analysis of three major communication journals in Malaysia*. Retrieved from http://eprints.usm.my/32056/1/Nur_Atikah%2C_Md_Salleh.pdf
- Sabapathy, K. (2013, February 5). Psy-light of Malaysia's election campaign. *ABC Radio Australia*. Retrieved from <http://www.radioaustralia.net.au>
- Sanchez, D.A. (2016, November 29). China bans all Korean music and entertainment. *Digital Music News*. Retrieved from <http://www.digitalmusicnews.com>
- Seung-ho, K. & Joseph, K. (2014). The cultural industry policies of the Korean government and the Korean Wave. *International Journal of Cultural Policy*, 20(4), 422-439. doi:10.1080/10286632.2013.829052

- Shin, S.I., & Kim, L. (2013). Organizing K-pop: Emergence and market making of large Korean entertainment houses, 1980–2010. *East Asia*, 30(4), 255-272.
- Sil, Y.Y. (2017, August 7). Attracting Muslim tourists: Korean hotels competitively attract Muslim tourists. *Business Korea*. Retrieved from <http://www.businesskorea.co.kr>
- St.Michel, P. (2015, March 19). Japan's ministry of cool. *The Atlantic*. Retrieved from <http://www.theatlantic.com>
- Suntikul, W. (2019, March 1). BTS and the Global Spread of Korean Soft Power. *The Diplomat*. Retrieved from <https://thediplomat.com>
- Talib, K. A. (2016). The Look East Policy: A top down policy implementation process and its impacts. *Pakistan Journal of Social Sciences*, 13(2), 8-17.
- Tambunan, S.M.G. (2015). Indonesian audience's reflexivity on K-dramas. In Ainslie, M.J., & Lim, J.B.Y. (2015). *The Korean Wave in Southeast Asia: Consumption and cultural production*. Selangor, Malaysia: Strategic Information and ResearchDevelopment Centre.
- Tuk, W. (2012). The Korean Wave: Who are behind the success of Korean popular culture? (Master thesis, Leiden University). Retrieved from <https://openaccess.leidenuniv.nl/bitstream/handle/1887/20142/hallyu%20version%207.pdf>
- Volodzko, D.J. (2017, May 7). China's beef with Korea: The link between halal food and Thaad. *South China Morning Post*. Retrieved from <http://www.scmp.com>
- Wok, S., & Mohamed, S. (2017). Internet and Social media in Malaysia: Development, challenges and potentials. In Acuna, B.P. *The Evolution of Media Communication*. Croatia: InTech
- Woongjae, R. (2009). Globalization, or the logic of cultural hybridization: The case of the Korean Wave. *Asian Journal of Communication*, 19(2), 137-151.
- Yan, S.K. (2010, August 1). K-pop phenomenon in Malaysia. *The Star*. Retrieved from <http://www.thestar.com.my>
- Yamato, E., Krauss, S. E., Tamam, E., Hassan, H., & Osman, M. N. (2011). It's part of our lifestyle: Exploring young Malaysians' experiences with Japanese popular culture. *Keio Communication Review*, 33, 199-223.
- Yun-Jung, C. (2011). The globalization of K-pop: Is K-Pop losing its Korean-ness?. *Situations*, (5), 69-75.
- Zuhairi, A.R. (2015, January 25). Malays bare insecurities in the face of K-pop "threat". *Malay Mail*. Retrieved from <http://www.themalaymailonline.com>