



K-drama from the perspective of popular culture

Nguyen Minh Giang^{a,b,*}

^a Ho Chi Minh University of Social Sciences and Humanities, Ho Chi Minh City 70000, Vietnam

^b Vietnam National University, Ho Chi Minh City 70000, Vietnam

Article Info

Article history:

Received 24 May 2024

Revised 4 September 2024

Accepted 12 September 2024

Available online 17 September 2025

Keywords:

K-drama,
Korea,
Korean waves,
popular culture

Abstract

Korean dramas (K-drama) are one of the essential resources of Korean culture in general, and Korean popular culture in particular. By the systematic method, comparative method, and analytical-synthetic method, the article shows that the content characteristics of popular Korean dramas are the influential factors, a significant impact, contributing to the success of the Korean wave in Asia, America, and Africa. The cultural value system integrated in Korean dramas has not only helped improve Korea's image in the international arena but also promoted economic cooperation between Korea and other countries on the basis of trust becoming more and more solid, but also helping countries affected by the Korean cultural wave to have more bases to learn, reshape national identity, and successfully build economic development models based on popular culture products, especially dramas, as Korea has successfully done.

© 2025 Kasetsart University.

Introduction

In the field of cinema, the Korean cultural wave has penetrated Vietnam strongly since the movies *Dream to Reach the Stars* and *Doctor Brothers* were premiered consecutively on the Ho Chi Minh City, Dong Nai, Ba Ria Vung Tau, Kien Giang' television channels (Song, 2015, p. 20). K-dramas and movies have massively penetrated Vietnam with dramas such as *Yesterday* (1999), *Innocence*, *Love*, *Sunflowers*, *General Hospital*, *Hourglass*, *Wedding Dress*, *Model*, *Fire Flower*, *Autumn in My Heart* (2001), *Winter Sonata* (2002), *Stairway to Heaven* (2004), *Glass Shoes* (2004), *Paris Love Story*, *Harvard Love Story*, *Overcoming Love Story Time*,

Yellow Handkerchief, *Happy Home*, *Dae Jang Geum* (2005), *Golden Bride* (2007), *Coriander* (2007), *You are so handsome* (2012), *Party of the God* (2013), *Saigon Cinderella* (2013), *Queen Seon Deok* (2013), *Hero's Mask* (2013), *Beautiful Female Pilot* (2013), *Youth* (2014), *Hello Miss Thuy* (2014), *My Love from the Star* (2014), *You are my grandmother* (2015), *Kimchi family* (2015). Stemming from cultural similarities, not only are more and more Korean films being copyrighted to be remade in Vietnam (*Sticky Rice*, *Family is Number 1*, *King of Bread*, *Apple Tree in Bloom*, *Let Me Think Tomorrow*, *You are my grandmother*), but the image of Vietnamese people in Korean films is also exploited in a new and more interesting way (previously only seen in war-related films).

* Corresponding author.

E-mail address: giang1997.hcmussh@gmail.com (Giang, N. M.).

The fact that both of the largest cinema systems in Vietnam today are under the management of two Korean businesses is also a driving condition that made Korean film export sales in Vietnam in 2018 rank 7th among the countries and territories that import Korean films, accounting for 2.7 percent of the entire Korean film market share across countries and territories (Hoang & Nguyen, 2020, p. 69). To explain the success of Korean television series from the perspective of popular culture, and at the same time analyze the economic - political - socio-cultural influences of Korean television series from the perspective of looking at popular culture, from there, this article can become a reference for further research to draw lessons for Vietnam in building and perfecting the strategy for developing television dramas as popular culture products; therefore, we decided to contribute to providing the most objective and comprehensive perspective possible on this content through this article.

Literature Review

The term Popular Culture can be understood as cultural products enjoyed by many people, cultural forms of the majority of the masses, cultural industrial products intentionally created to satisfy and meet the needs of the majority, or as cultural products created by marginalized social groups to satisfy their own needs (Storey, 2021, pp. 4–11). The study of popular culture has become popular in the West with the scientific works of Giddens (1997), Hamilton (1990), Jachbar and Lausé (1992), Kim and Ryoo (2007), Mims and Nollen (2009), Ravina (2009), and William (1983). Most authors agree that Korean popular culture is relatively relatable and easily identified throughout most of Asia. Jung (2009), Leung (2012), and Shim (2006) also believe that overcoming the nationalist perspective emphasizing Korean cultural identity, surpassing Asian values, combining Eastern and Western values, will enable such to reach out to become common human civilization values.

In Vietnam, according to Pham et al. (2016), exporting television programs and exporting television films are two important areas promoting the export of consumer goods and processed foods. An increase in television program export turnover of 100 USD can also lead to an increase in processed food export turnover of 64 USD. Meanwhile, an increase in export turnover of television dramas in USD can lead to an increase in export turnover of consumer goods by 87 USD (Kim, 2015, p. 277). Korean researchers have also investigated the causes and evaluated the content and current status of Hallyu,

such as Go (2009), Hwang et al. (2004), Jin (2011), Jo (2003), Kim (2011), Ko (2009), Lee (2011), Lee and Bui (2015), Moon (2011), Park (2005), Yang (2006), and Yun (2004). Most general analysis studies on the impact of Korean waves include the largest production areas of Korean popular culture, television dramas, on traditional cultural structures in affected countries. Phan (2008) also pointed out the feminine and female-oriented nature of Korean popular culture products' impact in Southeast Asia. Meanwhile, Bui (2008) explores the influence of Korean movies on Vietnam. Kang (2013) analyzed the influence of the Korean cultural wave on Vietnamese youth in the film industry. Besides, Nguyen (2012a), Nguyen (2012b), and Phan (2012) have also researched the causes and effects of Korean cultural trends in Vietnam for Vietnamese culture in general, and for some aspects related to Vietnamese youth in particular.

Methodology

In most of the above studies on the impact of Korean television dramas on young people in Vietnam and other Asian countries, systematic methods, comparative methods, and interdisciplinary approaches are the methods used. The systematic method is the most common method used to analyze content related to Korean dramas from a popular culture perspective. Therefore, we also use a systematic method to place Korean dramas in the context of Asian popular culture from many aspects, thereby showing the transformation of Korean dramas so that such is consistent with the changing contemporary Asian context. The comparison method is combined with the analysis-synthesis method to find similarities, differences and mutual influences between popular culture products and their Korean drama influences from a pop culture perspective. Finally, the interdisciplinary approach helps us inherit the research results of different scientific disciplines related to the study of Korean dramas from different perspectives and aspects, thereby providing insights as objectively and comprehensively as possible.

Results and Discussion

First, the general formula of Korean dramas is socio-emotional drama and historical drama (different from Chinese historical drama because Chinese historical drama is historical while Korean historical drama

still focuses on love). Real heroic figures such as President Lee Myung-bak or historical heroic figures like Jumong are also often created. Viewers from many different countries and backgrounds are attracted to Korean television series (K-dramas) for many reasons. Trendy films include not only pure family films but also romantic stories with handsome people, set in a context involving relationships with family and friends and supported by beautiful scenery and music - called “trendy” Korean romance stories. For Americans, these films are “relaxing and fun” while for Europeans, the appeal lies in the “uncomplicated and romantic” plot. Meanwhile, Muslim audiences are attracted to “the subtle repression of emotion and intense romantic passion without overt sexuality” (Korean Culture and Information Service, 2011b, p. 73). For Asians, the appeal of Korean dram as lies in the so-called “emotional power” that comes from “intertwining themes of family, romance, friendship, martial arts, war and business.” as well as how the characters face the problem of love in a way that is “tender, meaningful and emotional rather than sexy”. Chinese audiences in the late 1990s responded positively to Korean family dramas in which family took precedence over romance or work, rather than fashion dramas that took the main characters’ family or social situations to the extreme and instead the emphasis is on the representation of goods and places. This sparked the popularity of Korean family dramas and gradually led to increased imports of K-drama. The Asian sensibility of prioritizing family and expressing emotions in a subtle way also attracts Asian viewers across generations (Korean Information and Culture Service, 2011c, p. 73).

During the early stages of Hallyu, television dramas were considered to be at the forefront of creating the Korean wave. Therefore, the export of Korean television dramas to Asian countries has grown significantly since the late 1990s (Cabalza, 2011, pp. 1–2). In Northeast Asia, Korean films are warmly received in Japan, China, Taiwan, and Hong Kong due to the intersection

of popular culture between these countries (Jagodzinski, 2020, pp. 66–67). Hallyu also created a huge impact in Southeast Asia. Vietnam was the first country where the Hallyu wave swept through. Even people who are not interested in or exposed to Korean popular culture have more or less heard of Hallyu. The popularization of Hallyu here can be seen as using soft power to influence the thinking and preferences of Southeast Asian countries, while raising awareness about Korea (Anantasirikiat, 2017, pp. 224, 232–233). Many studies believe that the reason Hallyu is widely accepted in Asia is because of the cultural similarities between Korea and other countries in the region.

Korean-Vietnamese cultural similarities and differences have been presented in detail and elaborately on all cultural aspects by authors such as Ly (2011), and Tran (2016). These Korean-Vietnamese cultural similarities in [Table 1](#) have also been reflected in the content of famous Korean literary and cinematic works, and it can be said that that is why they have received the attention and love of a large number of Vietnamese readers and audiences over the past 20 years.

Korean dramas entered the Philippine television scene in 2003 on GMA 7. Shows like “Endless Love” and “Autumn in My Heart” on the same channel really boosted their popularity. The Philippines is one of the largest importers of Korean dramas in Asia, after Japan (60.1%), China (9.9%), and Taiwan (1.4%). (Kim et al., 2009). Filipino audiences love Korean romantic comedies like “Princess Hours” and “Lovers in Paris” which were big hits, followed by tearjerkers like “Endless Love” and historical epics like “Jumong” and “Jewel in the Palace”. According to a survey by TNS Global, Filipinos are attracted to Korean shows because of their well-developed characters, interesting plots, and the good looks of the actors (Lee, 2011). Atypical, unpredictable and fast-paced plots, handsome and well-acted actors, plots not only about love but also about career, plots that make them laugh, easy to understand, especially comedy (Torre, 2006). In the Philippines,

Table 1 Korean - Vietnamese cultural similarities

No	Aspect	Expression
1	Personal organizational culture	eat white rice, use chopsticks, take filial piety first, have the same marriage tradition of parents placing their children where they sit, all have ancestral worship beliefs, and all use the Lunisolar calendar.
2	Group organizational culture	both built the Temple of Literature institution at the central and local levels
3	Behavioral culture to the natural environment	harmony with nature
4	Behavioral culture to the social environment	both merged the three religions (Confucianism - Buddhism - Taoism) and introduced Catholic and Protestant sects

Source: compiled by the author according to Ly (2011)

studies on Korean dramas focus on the consumption and reception of Korean cultural products by adolescents. While in Hong Kong, Korean dramas engage women in supporting global capitalist values, expressing consensus in Western cultural hegemony (Espiritu, 2011, p.1), and struggling to balance the pressures of working in a male-dominated environment with the desire to reconnect with more traditional feminine roles of East Asian cultural origin (Lin et al., 2004, p.12); In the Philippines, many women, although admiring the strong career-oriented female protagonists often portrayed in Korean dramas, see their enthusiasm for Korean dramas as a way to resist the dominance of American culture in the non-Confucian Philippine society (Espiritu, 2011, p. 1), but they still value the maintenance of traditional values, the importance of family, and stable, lasting marriages (Espiritu, 2011, p.16), and even see similarities with the society in Korean dramas because they are built on the same emphasis on community, age-based relationships, and extended family-style relationships (Kwon, 2006, p. 1).

Second, through the lens of culture, different countries will have different ways of approaching problems and desires. Therefore, the more popular and loved a national culture is, the greater its appeal, the higher the ability to achieve the desired benefits of that country. Therefore, national culture, especially popular culture, is one of the main sources of soft power. Among them, movies are a highly influential factor because they affect a large group of people, belonging to many classes in society. Therefore, in the current era of developed information and communication technology, movies can be used as a tool to promote soft power based on the messages they create. Regarding the relationship between behaviors and resources, Nye (1990) has built a spectrum that defines behavioral chains from command (coercion, seduction) to subjugation (scheduling, seduction). It can be seen that the appropriate resources to serve the chain of subjugation actions are the resources of soft power. With cultural resources, Nye (2004) divided such into two groups: academic culture and popular culture. Academic culture (chamber music, classical drama...) is culture for the elite class of society, products considered worthy of study in an academy (Petraicca & Sorapure, 1998, pp. 2–3). This is a small group of subjects but has great influence on society through participating in the management apparatus, thereby indirectly deciding on the plans, policies, guidelines and orientations of the state. The success of a person absorbing elite culture will likely be measured by his or her academic importance or reception (Harmon, 2006, p. 65). On the contrary,

popular culture (films, television shows, sports, popular entertainment) is a form of culture of the masses, for the masses, created by marginalized social groups to serve the tastes and needs of the masses that are not recognized by elite culture or the dominant culture in society (Williams, 1983). This is a large group of people in society. Although they do not directly participate in social planning, they contribute greatly to the dissemination of national culture.

At the same time, we can mention popular films that have created a craze in Vietnam when not only the psychology and cultural characteristics of the characters are similar to Vietnamese people, but also cultural differences are introduced in a unique, creative way, stimulating curiosity and desire for experiences of Vietnamese people such as *Kimchi Family* (2015), *Feast of the Gods* (2013), *King of Bread*, *Dae Jang Geum* (2005), *Sticky Rice*, *Family is Number 1*. The crazes that these works have created can be mentioned as the craze to buy LG air conditioners advertised by actor Lee Young Ae, The craze to buy LG TVs advertised by actor Kim Nam Joo (Nguyen, 2009), or the craze to buy cosmetics, fashion, and dishes mentioned in K-dramas that have been continuously broadcast many times on many local television channels such as *Docto's Family*, *Happy family*, *Stairway to Heaven* (2004), *Harvard Love Story* (2005), *Golden Bride* (2007), *Our beautiful youth* (2014) (Le, 2016). Besides focusing on exploiting cultural similarities and introducing and promoting cultural differences in an engaging and attractive way, the K-dramas loved by Vietnamese audiences all have plots that are not too complicated (Korean Culture and Information Service, 2011a), expressing a strong, long-lasting passion, can attract many generations of viewers within the same family (Korean Culture and Information Service, 2011b).

Meanwhile, because Korean experts and scholars come to Vietnam to teach and exchange, they also have a need for entertainment, watching Korean movies, listening to Korean music, eating Korean food, and the students themselves are guided by them, and after hearing them talk about Korean culture, they are also interested in searching Korean movies, songs, and dishes to experience in real life right in Vietnam. Costumes and cosmetics appearing in television dramas are also sought after by Vietnamese users. It can be said that this is the driving condition that made Korean film export sales in Vietnam in 2018 reach more than 1.12 million USD, ranking 7th among countries and territories importing Korean films (Hoang & Nguyen, 2020, p. 69). The total investment capital of more than 500 Korean restaurants

in Vietnam also reached more than 800 million USD. Among them, Ho Chi Minh City has about 140 Korean restaurants, Hanoi has about 120 Korean restaurants, Da Nang has about 80 Korean restaurants (Nguyen, 2021, pp. 59–60).

Socio-economic background is also the reason why Hallyu still has an influence in the Southern Hemisphere. Specifically, many young people in Peru and Brazil are attracted to Hallyu because they see it as a form of escape from the poor social and economic situation of the country where they live; because K-dramas depict the possibility of a better life, giving them hope that society can move in an upward direction (Lim, 2016). Even in markets that are inherently difficult and bound by religious teachings such as Middle Eastern countries, K-dramas are still accepted because they contain values similar to Islamic law such as promoting subtle emotional suppression, romantic love not highlighted with sex, emphasizing support and loyalty to the government. (Abduazimov, 2017, p. 99). Through movies and music, elements of Korean culture such as history, culinary arts, traditional medicine, writing, and culture have spread to the international community, enhancing Korea's national brand in the international arena, and at the same time contributing to creating the image of a Korea that is developing strongly, modernly, trendy but still very well preserving its traditional culture.

The Hallyu push has also led to improved defense, political and economic relations. A typical case is that after the movie *Winter Sonata* was broadcast, it increased the level of Japanese people's affection for Korea, something that even government summits could not do (Cabalza, 2011, pp. 2–3). Another example is that in March 2017, South Korea installed the US's Terminal High Altitude Area Defense (THAAD) missile system. President Moon Jae In paid a state visit to China with many famous figures in the Korean television and music world to appease Chinese public opinion (Kim, 2022b).

According to a report conducted by the Samsung Economic Research Institute in 2005, the process of consuming Korean cultural products by other countries can be divided into four categories as follows: (1) simply enjoying Korean popular culture; (2) purchase related products such as posters and items with character images, traveling to Korea; (3) buy Made in Korea products; and (4) develop a common interest in Korean culture (Abduazimov, 2017, p. 98). For example, after the movie *My Love from the Star* aired, a YSL lipstick that appeared in the movie sold out worldwide, and many other luxury products also sold well. Over the past decade, South Korea's cosmetics exports have

increased sixfold and are mainly sold to neighboring Asian countries (Leong, 2014). The love for Korean culture also motivates people in other countries to learn Korean, travel to Korea, and buy Korean-made products. Large corporations in Korea have taken advantage of the growing popularity of Hallyu to promote their products, for example, Samsung and LG sponsor free products for K-dramas broadcast in Asia (Abduazimov, 2017, p. 98); Samsung and Daewoo also increased their sponsorships for film and video production (Leong, 2014). After watching the movie, foreign audiences will look to buy these products, contributing to increasing profits for Korean corporations. In 2011, the Korea International Trade Association (KITA) conducted a survey of 1,173 consumers including visitors from Japan, China, Taiwan, and Vietnam. More than 80 percent of respondents said the Korean wave greatly influenced their purchasing decisions, and 3 out of 4 people actually bought Korean products (KITA, 2011). In a survey conducted by the Korean Chamber of Commerce and Industry (KCCI) on 300 large manufacturing and service corporations, 51.9 percent of businesses responded that "The Korean Wave has increased their sales". The items with the highest sales growth include culture, tourism, distribution, food, electronics, cosmetics, cars and clothing; 89.1 percent of opinions believe that product advertising based on the Korean wave is effective. The sectors that generate the highest economic efficiency are dramas and movies, K-pop songs, Korean dishes and kimchi, and online games. The regions most affected by the Korean wave are Japan, China, Southeast Asia, Europe, America and the Middle East (KCCI, 2012). According to a survey by the *New York Times*, about 80 percent of Taiwanese tourists choose to visit locations in Korea where their favorite dramas are filmed (Abduazimov, 2017, p. 99). People even coined the term "tourist audience" to refer to people who decide to travel to Korea because of Hallyu fans. These traveling audiences were originally middle-aged Japanese women who love Korean dramas, but have now expanded to include fans from China, Southeast Asia, Europe and the US. Previously, tourism audiences were mainly female, but later the number of men gradually increased (Kim et al., 2013, pp. 60–61).

Successful Korean television dramas have attracted the attention and love of other countries, creating an increasing demand for other Korean cultural products. Southeast Asia has become the third largest market in consuming Korean cultural products (Pham, 2015, pp. 179–182). Thanks to the penetration of K-drama on Vietnam's national and local television stations, LG Group with advertisements by actor Lee Young Ae has

occupied the leading position in the air conditioner market in Vietnam for four consecutive years. The admiration for actor Kim Nam Joo also brought LG products to the highest level in 2000 (Nguyen, 2009). Also, thanks to the impact of K-drama, Korean cosmetics export profits in the Thai market in 2011 increased by more than 1,000 percent compared to 2006, reaching a value of more than 52 million USD (Park, 2014, p. 87).

Politically, Hallyu is believed to play an important role in helping improve relations between Korea and Asian countries. Hallyu is the success of cultural nationalism that emphasizes the existence of “Korean authentic culture”. One trend that Korean producers are aiming for is to collaborate with Asian countries, combining Korean and Vietnamese films to create a cultural fortress to prevent the massive intrusion of European and American cultural influences, and build an Asian community based on mutual understanding. Since 2002, Korean films and directors have received awards at prestigious film festivals such as Cannes, Venice and Berlin. In the US market, Korean wave has become popular, typically with BTS topping the Billboard 200 chart and the movie *Parasite* winning an Oscar in 2020. In particular, the film *Parasite* directed by Bong Joon Ho won the Palme d’Or at the Cannes Film Festival and four Oscars in 2020, marking a new era for the success of Korea’s cultural diffusion policies. From now on, Korean cinema, in particular, and Asian cinema, in general, have the right to be proud of having achieved recognition from the international film academy, making a mark in a field that is used to being dominated by white people. These successes make an important contribution to promoting Korean culture in the US as well as influencing the American public opinion about Korea. Another 2019 survey showed that 70 percent of Americans believe that the relationship with South Korea will help the US strengthen national security. There is also bipartisan support for continuing and even increasing the number of US troops stationed in Korea (Bui, 2020, pp. 206–207).

The Korean drama format also offers Latin American viewers a space of compromise in restructuring the identity of a post-colonial nation. More than just a means of culturally distinguishing Latin America in a post-colonial context, K-dramas also mark the search for a new vision of human cultural identity encapsulated in a local modernity that attracts Latin Americans to modernization based on economics and technology in contrast to the ambivalent and failed modernization efforts that underpin the development of Latin American countries.

K-dramas served to the masses as a low-end television genre subverted the dominant narrative of modernity because K-dramas presented stories that included the social struggles that are inevitable in the process of modernization like the process of Latin Americans searching for identity through a series of social struggles that threaten the development of Latin America’s modernization process under the impact of globalization. In the US, binge-watching appears to be a popular habit among K-drama fans with 29.1 percent of respondents watching more than 10 hours a week. The average number of hours is about 7 hours a week, which corresponds to about 10 episodes - equivalent to half a movie. With such a large viewing amount, it is not surprising that 67.5 percent of respondents have watched more than 20 Korean dramas (U.S. Bureau of Labor Statistics, 2023).

Conclusion

In general, K-drama is a special form and popular cultural product that has the power to spread throughout most Asian-African-Latin American countries not only thanks to its close family cultural value system, promoting quiet work in the family as well as praising resilient women of all times, but also because of the non-locality and cross-border nature of the integrated characteristics in K-dramas. The transformation of Korean television series in different groups of countries and historical and cultural regions is even more exciting for people in countries that are on the way to finding a model to create their own national identity. This success is the clearest proof that a multilateralist foreign policy that balances nationalism, idealism and pragmatism is an important premise for cultural diplomacy to be facilitated, taking advantage of achievements from the past and moving towards a bright and good future in the international relations system with middle powers in the Asia Pacific region such as Vietnam, Thailand, Singapore, Indonesia.

The evidence is that since the Cold War, while Japan has begun to build an assertive foreign policy model based on realism combined with Japanese nationalism and aimed at ensuring Japan’s rights and participation in the chain of economic and political relationships of Japan in Asia (Green, 2008, pp. 170–171), in which Vietnam is a springboard for Japan to expand its influence in Southeast Asia, for Japan to increase support for Southeast Asia, and to strengthen its competitiveness and resistance to the wave of influence on the economic - cultural - political aspects from China, South Korea

has also built a New Southern Policy to enter the era of unlimited competition, which takes Vietnam (Korea's leading partner in Southeast Asia) as a key bridge between Korea and other multilateral links in the Indo-Pacific (Phan, 2020). This is the key basis for Korean-Vietnamese cultural diplomacy to be effective in recent times, to mobilize great and positive participation and contributions from all artists, television actors, famous singers, politicians, scientists, researchers, both teachers and learners at Korean-related training institutions in Vietnam. The Korean cultural flow also contributes to creating cross-cultural understanding and connection with foreign audiences, making an important contribution to enhancing Korea's image and position in the international arena. Korea's success in promoting culture and national image has provided more motivation and left behind lessons for other Asian countries to absorb and learn to build their own cultural development strategies to create more added values to promote socio-economic development.

Conflict of Interest

The author declares that there is no conflict of interest.

References

- Abduazimov, M. S. (2017). Public diplomacy: Reappraising the South Korean case through an evolutionary approach. *Korea Journal*, 57(3), 83–111.
- Anantasirikiat, S. (2017). "Partnering for tomorrow": Conceptualizing South Korea's public diplomacy approach toward ASEAN. In K. Ayhan (Ed.), *Korea's soft power and public diplomacy* (pp. 223–255). Seoul National University Press.
- Bui, L. N. H. (2020). Personalized soft power: An innovative model for South Korea's public diplomacy. In Global Public Diplomacy Center (Ed.), *Collection of essays on Korea's public diplomacy: Possibilities and future outlook* (pp. 189–215). Seoul National University Press.
- Bui, T. T. L. (2008). *Korean festivals*. University of Social Sciences and Humanities.
- Cabalza, C. B. (2011). Is [South] Korea open for soft power diplomacy? *Executive Policy Brief*, 1(13), 1–4.
- Cho, H. H. J. (2003). 한류, 글로벌 시장과 대중문화 공유를 통한 새로운 동아시아의 형성에 대하여 [On the formation of a new East Asia through the sharing of Korean Wave, global markets, and popular culture]. *Proceedings of the Korean Society of Clothing and Textiles*, (1), 1–15. [in Korean]
- Espiritu, B. F. (2011). Transnational audience reception as a theater of struggle: Young Filipino women's reception of Korean television dramas. *Asian Journal of Communication*, 21(4), 355–372. <https://doi.org/10.1080/01292986.2011.580852>
- Giddens, A. (1997). *Sociology*. Polity Press.
- Go, J. M. (2009). *Hallyu, Going beyond Asia into the World*. Korean Foundation for International Cultural Exchange.
- Green, M. (2008). Japan in Asia. In D. Shambaugh, & M. Yahuda (Eds.), *International relations of Asia* (pp. 170–191). Rowman & Littlefield Publishers.
- Hoang, T. T. & Nguyen, T. T. P. (2020). Experience in increasing cultural soft power through Korean cinema development and some suggestions for Vietnam. *Northeast Asia Studies*, 26(232), 68–75.
- Hwang, J. W., Jai, J. H., & Kang, S. C. (2004). *Korea Labor Institute (KLI). Final Report for Phase II: ILO/JIL Networking of National Institutes for Labour Studies: 2002–2004 Fourth Round of Investigative Studies Determining the Impact of Information and Communication Technology on Decent Work in the Asian and Pacific Region. Impact of Information and Communication Technology (ICT) on Decent Work in Korea*. Retrieved April 16, 2005 from http://www.jil.go.jp/english/events_and_information/documents/ann04_korea.pdf
- Jagodzinski, J. (2020). Korean visual and popular culture: An outsider's view. In J. Jagodzinski (Eds.), *Pedagogical explorations in a posthuman age* (pp. 63–92). Palgrave Macmillan.
- Jachbar, J. & Lausé, K. (1992). *Popular culture: An introductory text*. Popular Press.
- Jin, H. N. (2011). 신한류와 동아시아 문화 네트워크 [The new Korean wave and the East Asian cultural network]. *Policy Forum*, 19 (7), 1–28. [in Korean]
- Jung, E.-Y. (2009). Transnational Korea: A critical assessment of the Korean wave in Asia and the United States. *Southeast Review of Asian Studies*, 31, 69–80. <https://pdfs.semanticscholar.org/2f95/26af41d23fd28bd7bf8c22be8bab2ae2e2a1.pdf>.
- Kang, Y. M. (2013). *The impact of the "Korean Wave" to Vietnam's youth through music and cinema* [Unpublished master's thesis]. University of Social Sciences and Humanities, Vietnam National University.
- Kim, A. E. G., Mayasari, F., & Oh, I. Y. (2013). When tourist audiences encounter each other: Diverging learning behaviors of K-pop fans from Japan and Indonesia. *Korea Journal*, 53(4), 59–82.
- Kim, G. C. (2015). 문화산업정책 20년 평가와 전망 [20 Years of cultural industry policy: Evaluation and prospects]. Korea Culture and Tourism Institute. [in Korean]
- Kim, J. M. (2011). *National benefits planner and the future of K-POP, Hallyu 2.0's diagnosis and analysis*. Korean Society for the Study of Journalism.
- Kim, K., & Ryoo, J. (2007). South Korean culture goes global: K-Pop and the Korean wave. *Korean Social Sciences Journal*, 34(1), 11–152.
- Kim, M. S. (2022). The growth of South Korean soft power and its geopolitical implications. *Journal of Indo-Pacific Affairs*, 5(6), 123–138. <https://airuniversity.af.edu/JIPA/Display/Article/3212634/the-growth-of-south-korean-soft-power-and-its-geopolitical-implications/>
- Kim S. J. & Yang E. K. (2006). 동아시아 대중문화물의 수용과 혼종성의 이해 [Understanding the reception and hybridity of east Asian popular culture]. *Korean Journal of Journalism and Communication Studies*, 50(1), 115–136. [in Korean]
- Kim, S., L., P., & Robinson, M. (2009). Small screen, big tourism: The role of popular Korean television dramas in South Korean tourism. *Tourism Geographies*, 11(3), 308–333.
- Kim, Y. H. (2022). *The K-wave: South Korea's soft power bliss*. ISPI. <https://www.ispionline.it/en/publication/k-wave-south-koreas-soft-power-bliss-33969>
- Ko, J. M. (2009). 한류, 아시아를 넘어 세계로 [Korean wave beyond Asia to the world]. Korea Foundation for International Culture Exchange. [in Korean]

- Korean Chamber of Commerce and Industry [KCCI]. (2012). *Survey on economic effect of Korean wave and its utilization of Korean enterprises*. Pulse. Retrieved January 2, 2024, from <https://pulsenews.co.kr/view.php?year=2012&no=218604>
- Korean Culture and Information Service. (2011a). *K-drama: A new TV genre with global appeal*. Korean Culture and Information Service.
- Korean Culture and Information Service. (2011b). *K-pop: A new force in pop music*. Korean Culture and Information Service.
- Korean Culture and Information Service. (2011c). *The Korean wave: A new pop culture phenomenon*. Korean Culture and Information Service.
- Korea International Trade Association [KITA]. (2011). "Korean wave" shows a way to "export". KITA. Retrieved January 2, 2024, from https://kita.org/about/newsView.do?id=&no=914&searchWrd=&result_url=
- Kwon, D. H. (2006). *Is it too early to talk about "Hallyu" in the Philippines? Korean novel and its reception among Filipino audience*. Cultural space and public sphere in Asia, Asia's Future Initiative.
- Le, D. C. (2016). Soft power of Korean culture in Vietnam and its influence. *Northeast Asian Studies Review*, 23(3), 53–62.
- Lee, D. J. (2011). *Korea Broadcast. Exploration of the present situation and development plan of performing arts management* [Unpublished master's thesis]. Dankook University Graduate School.
- Lee, H. W., & Bui, T. C. (2015). *Viet Nam – South Korea: A sharing-for-development quarter of century*. Vietnam National University-Ho Chi Minh City Publishing House.
- Lee, M. (2011, December 5). *Korea in our daily life: A look at Filipinos' awareness and behavior towards Korean culture* [Paper presentation]. The 2nd Philippines-Korea Partnership Forum, Makati, Manila, Philippines.
- Leong, M. (2014, August 2). How Korea became the world's coolest brand. *Financial Post*. <https://financialpost.com/news/retail-marketing/how-korea-became-the-worlds-coolest-brand>
- Leung, S. (2012). *Catching the K-Pop wave: Globality in the production, distribution, and consumption of South Korean popular music* (Senior Capstones Project No. 149). Vassar College. <https://digitallibrary.vassar.edu/collections/institutional-repository/bbf2f72f-69aa-4473-812f-29192bcc6335>
- Lim, E. J. (2016). Understanding transnational Korea through Hallyu: Resilience of developmentalism in the 21st century. *Synergy: The Journal of Contemporary Asian Studies*. <http://utsynergyjournal.org/2016/09/13/understanding-transnational-korea-through-hallyu-resilience-of-develop-mentalism-in-the-21st-century/>
- Lin, A. M., Kwan, B., & Ming, C. H. (2004, May 27). The dilemmas of (modern) working women in (post-) Confucianist Asia: Women's use of Korean TV dramas [Paper Presentation]. Retrieved January 2, 2024, from https://citation.allacademic.com/meta/p_mla_apa_research_citation/1/1/3/0/6/pages113069/p113069-1.php
- Ly, X. C. (2011). Similarities in acculturation in Vietnam and South Korea. *Vietnamese Social Sciences Review*, 28(1), 87–93.
- Mims, J. & Nollen, E. (2009). *Mirror on America: Essays and images from popular culture*. St. Martins Press.
- Moon, H. J. (2011). *Changes of Hallyu paradigm and challenges for the future*. National Assembly Seminar Presentation Books.
- Nguyen, N. T. (2012a). *Hallyu and contemporary Vietnamese culture*. Conference on Understanding the Korean Cultural Wave in Asia (pp. 237–245), University of Social Sciences and Humanities, Vietnam National University-Ho Chi Minh City Vietnam.
- Nguyen, T. N. (2012b). *Korean cinema wave in Vietnam*. Conference on Understanding the Korean Cultural Wave in Asia, University of Social Sciences and Humanities, Vietnam National University, Ho Chi Minh, Vietnam.
- Nguyen, V. D. (2009). Relations between Vietnam and Korea in the fields of culture and education from 1992 to present. *Journal of Northeast Asian Studies*, 16(12), 41–51.
- Nguyen, T. N. M. (2021). *Korean - Vietnamese culinary culture exchange* [Unpublished master's thesis]. University of Social Sciences and Humanities, Vietnam National University-Ho Chi Minh City.
- Nye, J. S. (1990). *Bound to lead: The changing nature of American power*. Basic Books.
- Nye, J. S. (2004). *Soft power: The means to success in world politics*. Public Affairs.
- Nye, J. S. (2009, November 13). South Korea's growing soft power. *The Korea Times*. https://www.koreatimes.co.kr/www/nation/2023/08/137_55438.html
- Nye, J. S. (2011). *The future of power*. Public Affairs.
- Park J. B. (2005). *한류, 글로벌 시대의 문화경쟁력*. ["Hallyu," Cultural competitiveness in the global era] (SERI Research Essay). Samsung Economic Research Institute. [in Korean]
- Park, Y. S. (2014). Trade in cultural goods: A case of the Korean wave in Asia. *East Asian Economic Review*, 18(1), 83–107. <https://doi.org/10.11644/kiep.jeai.2014.18.1.276>
- Petracca, M., & Sorapure, M. (1998). *Common culture: Reading and writing about American popular culture*. Prentice Hall.
- Pham, H. T. (2015). *The development of cultural industry in Japan and Korea*. Social Sciences.
- Phan, T. A. T. (2020). *Strategy for cooperation and development of relations between Korea and ASEAN (2004–2017)*. University of Social Sciences and Humanities.
- Phan, T. H. (2008). Feminine attraction of Hallyu in South East Asia. In KSASA - Chulalongkorn University – Burapha University (Eds.), *Transactions of conference on Korean studies in Southeast Asia in the New Era of Cultural Interactions: Strategic cooperation in research and education*. KSASA - Chulalongkorn University – Burapha University.
- Phan, T. H. (2012). *The reception and influence of Korean wave in Vietnamese youth nowadays (through a students' survey)*. Transaction of international conference on understanding Korean wave in Asia, Association of Communication Studies, Korea and USSH-HCMC.
- Ravina, M. (2009). Introduction: Conceptualizing the Korean wave. *Southeast Asian Studies Review*, 31(Special issue), 3–9.
- Seunghye S. (2009). Ten years of Hallyu, the 'Hallyu' - What we have learned about it, *Media & Society*, 17(4), 122–153. https://www.dbpia.co.kr/journal/articleDetail?nodeId=N_ODE01293398
- Shim, D. (2006). Hybridity and the rise of Korean popular culture in Asia. *Media, Culture & Society*, 28(1), 25–44.
- Song, H. Y. (2015). *Vietnam - Korea relations in the field of culture and education from 1992 to present*. University of Social Sciences and Humanities
- Torre, N. (2006, December 8). Why do you like watching Korean novels?. *Philippine Daily Inquirer*.
- Tran, T. T. L. (2016). *Cultural characteristics of Vietnam and Korea - Similarities and differences*. National Political Publishing House.
- U. S. Bureau of Labor Statistics. (2023, June 22). *American time use survey: 2022 results*. Retrieved January 2, 2024, from <https://www.bls.gov/news.release/pdf/atus.pdf>
- Williams, R. (1983). *Keywords: A vocabulary of culture and society*. Oxford University Press.
- Yang, E. K. (2006). 동아시아 대중문화물의 수용과 혼종성의 이해 [Formation of East-Asian Identity and Consumption of Television]. *Hangukbangsonghakbo*, 20(3), 198–238. [in Korean]
- Yoon, J. S. (2004). "한류"와 방송 영상 콘텐츠 마케팅: 베트남 태국 시장 확대 전략 ["Hallyu" and broadcast video content marketing: Expansion strategies for the Vietnamese and Thai markets]. Korea Broadcasting and Information Industry Promotion Agency. [in Korean]