KOREAN CULTURAL WAVE: ANALYZING ITS IMPACT ON SOUTH KOREA'S RELATION WITH ASIAN COUNTRIES

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DECLARATION

I hereby declare that this dissertation entitled **"Korean Cultural Wave: Analyzing its impact on South Korea's relation with Asian Countries"**, submitted by me in partial fulfilment of the requirements for the award of the degree of Master of Philosophy of **Jawaharlal Nehru University** is my own work. The dissertation has not been submitted for any other degree of this University or any other university.

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CERTIFICATE

We recommended that this dissertation be placed before the examiners for evaluation.

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Acknowledgement

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Chapter 1

INTRODUCTION

Winter Sonata television series which stormed the continent of Asia became the window to the dynamic Korean culture with an insight into its traditional yet modern society. The people across the world woke up to a newly emerged South Korea with its democratic setup and booming economy creating a niche for itself, while being surrounded by the most powerful nations of the world i.e. China to the west, Japan to the east, North Korea to the north and Russia. South Korea became the pioneer of cultural diplomacy in the area of international relations in Asia.

South Korea is officially called the **Republic of Korea**, it is located in East Asia, occupying the southern half of the Korean Peninsula. The country is also known as the "Land of the Morning Calm". South Korea's capital and largest city is Seoul which is the second largest metropolitan city in the world. There was a time when Korea used to be known as land of hermit kingdom by the westerners. But today, South Korea is one of the developed countries of the world. It is known for its cultural products and the giant conglomerates.

South Korean cultural products are reaching everywhere from heavy electronic to the soft and sleek movies and television dramas. Most of the young Asians can associate immediately with South Korea easily due to the countries cultural wave called '*Hallyu*'. On the other hand Korean Government is busy engineering their 'Soft Power' in the foreign policy to expand South Korea's reach. Hereon, the research scholar makes an attempt to showcase the evolving Korean cultural impacts on the world in social as well as political arena of foreign diplomacy.

'*Hallyu*' refers to the dramatic rise of South Korea's popular culture throughout Asia. The term Korean cultural wave is used to refer to the export of Korean popular culture including soap operas, movies, cosmetics, games and music. And the only clips are of Korean actor and actresses in front of pack stadiums and household in China, Japan, Taiwan, Hong Kong, Vietnam and soon in the Middle East. It was the year 2005 when Korea and all things of

Korea became cool that the total revenue earned from Korean wave or *hallyu* has doubled from U.S $500 million in 2002 to more than doubled from U.S.$31 million in 2004to U.S.$75. South Korea is exercising its foreign policy encompassing cultural diplomacy through its soft power. In a way it is one kind of South Korea's power to influence Asians through its culture of soft power.

1.1 Power of Culture

Culture provides meeting points for exposition and explanation. And cultural diplomacy is the key for winning hearts and minds (Huges 2005). It is an important instrument for creating ideological, political and economic influence. The creation of influence serving national interests that is generally political, strategic and economic. In these areas, cultural diplomacy or what Joseph Nye called 'Soft Power' makes the ground for districts operation of foreign policy to influence the countries in each of the areas. The process of making cultural relations and understanding, it enhances the possibility of co-operation in all fields. The South Korean experience conveys the potentiality of a planned cultural diplomacy to achieve success in international relations. Cultural diplomacy, which is another tool of employing soft power fosters "mutual understanding" through all the aspects of culture (Cummings 2003). Peter J. Katzenstein (2002) believes cultural diplomacy has to be governmental business, and it is effective like other tools in diplomacy (Schneider 2004).

Cultural theories have long been enjoying a prominent place in the field of international relation. Indeed, the cultural waves come and go time to time since the start of World War II. In the 1930's and 1940s, culture was a central variable in anthropology and psychology, and in the late 1940s and early 1950's, it made its way into disrepute throughout most of the social sciences because political culture had come to be widely regarded as a degenerate research program(Wesley 1954). However, the evidence is that, gradually culture is reflecting power to strengthen the foreign policy. The emerging powers are fast realising the importance of their own cultures and using them as one of their central tools of outward projection. The benefits of culture will not be fully realised unless there is a much stronger and coherent structure for co-ordinating the activities that contribute to cultural diplomacy.

Most of the available literature on soft power has been explain that a nation can increase its influence over others by disseminating its culture. The knowledge of that culture enhances the nation's attractiveness to others and thereby aids its governments to government to achieve desired ends. The notion that cultural ideas affect power did not originate with Joseph Nye. Nye raised soft power and culture to the international level, presenting them as positive instruments that ought to be employed more fully by the United States. Ascertaining the role of culture in a nation's soft power is confounded by the pliability of the terms culture and soft power.

Some of the books and essays look to culture as the major driving force in international relations over the next decade. Mazzar have argued that culture matters in the context of a global transition between eras and in the specific times and places where socioeconomic trends attendant upon that transition create stresses in international relations.

Wallerstein identifies a trend towards cultural differentiation or cultural complexity, rather than a trend towards cultural homogenisation. And modern nation states, through their interventions in the sciences and the arts, tend to reinforce this by institutionalising `national' heritages. But Wallerstein goes on to identify the underlying processes of the capitalist world-economy and the flows of commodities, capital and labour across national boundaries. Wallerstein find these economic processes as being centrally important. Culture has always been a weapon of the powerful, Wallerstein argues, that use it to gain legitimacy, but the weak can and do also use culture as a means of resistance. Culture and heritage are primary drivers of international tourism and market resource to accumulate economy. The Korean culture and its new cultural wave in international relations are providing a new dimension for Asian culture in the International arena.

The term "Culture" is understand not in a narrow sense of art, poetry, or drama, but in a wider sense of reflecting the values, habits and accumulated mores of a society. It includes a person past history, religion, philosophy, law, interests and languages and all capabilities acquired by man as member of a society. When different cultures one in contact with one another, as they were bound to do in shrinking world society, cultural exchange happens. It is essential to understand how these different cultures or cultural values affect behavior and in turn to get influence by each other (Anand 1981). South Korea after the war was one of the

least promising places in the world for economic development. Cut off from the rich mineral and power resources of the North, South Korea was at best an island of agricultural subsistence. Most of its population was illiterate at that time. Korea showed even less promise in the area of politics. Emerging from decades of a highly militarized Japanese colonialism preceded by centuries of Neo-Confucian monarchy, Koreans had very little if any exposure to democratic ideas and practices. Democracy was a recent impositions of the Americans, poorly attuned to Korea's traditions and in any case had not been imposed with much care or enthusiasm.

Economically, South Korea was overwhelmingly dependent on American aid from the beginning of the republic in 1948. In the area of popular culture, South Korea was permeated by American films, music, literature and television even more than other parts of the post-war world. In Asia, possibly only the Philippines, an outright colony of the U.S for nearly half a century, were influenced as deeply by American culture as was South Korea. This massive American presence encountered little over resistance by South Koreans from the Korean War to the period of democratic transition in the mid to late 1980's.Because, there is a possibility of the widespread sense of gratitude for American involvement in the war, or may be because of strongly pro-American authoritarian governments and pervasive anti-communist education, and partly, because the American cultural presence was seen as preferable to Japanese popular culture. Just as a South Korea's economic dependence on the United States had declined drastically by the end of the 1990's so had its cultural dependence. Indeed, South Korea itself has become a major exporter of popular products, especially music, movies, and television drama. At the turn of the millennium , Korean pop culture become overnight , it seemed, the rage all over eastern Asia, from Japan to Vietnam, and especially in Greater China. In the mid 1980s, the South Korean film industry was in danger of being crushed by the Hollywood juggernaut, as regulations on American film imports were liberalized. But after a decade and half later, South Korea became one of the few capitalist countries in the world in which domestics films took a higher share of box office than Hollywood films. In the late 1990s and 2000s, for the first time Korean movies made substantial headway into the Japanese and Chinese film markets as well. While, even Korean films were more popular in Asia than in the west, even American and European film critics and aficionados began to dub South Korean cinema "the new Hongkong". After the end of

financial crisis South Korea expand its economy as well culture side by side with the help of government and promoting its foreign diplomacy.

South Korea's reservoirs of soft power have grown over the past two decades with impressive economic development. Trade relations have expanded such that South Korea's semiconductor and automotive companies are among the world's best and manufactured goods fill homes around the globe. Korean cultures are increasingly popular abroad, well beyond their respective diasporas. South Korea raised its international visibility by hosting the 1988 Olympics and 2002 World Cup. These interrelated trends of economic growth, social development and international integration have upgraded the reputations of South Korea and made the use of hard power less attractive in East Asia. National leaders now face the challenges of using soft power to achieve specific objectives within certain timeframes. Doing so is difficult because soft power does come with the levers of action that are readily available in military and trade policy. Soft power has particularly limited influence when concerned states lack political liberties, human security or freedom of people-to-people interaction.

This is why South Korea's recent soft power initiatives have produced few results. China in particular has sizable soft power potential, but its ability to project soft power is hindered by its own political system. Whereas Taiwan's democracy allows its people to be open to China's overtures, China's lack of democracy inhibits the mainland's attractive power vis-à-vis Taiwan. In the case of inter-Korean relations, democracy bolsters South Korea's soft power, but the North Korean political system places significant barriers between South Korean and the North Korean people. Slowly, South Korea's development success story, economic assistance and popular culture are finding ways through the cracks.

Since the end of World War II in 1945, Korea has made tremendous efforts to solidify their "hard power." Hard power includes military might, economic prowess and diplomatic influence (Nye 2004). For example, from 1960-1969, Korea under President Park Chung-hee achieved a remarkable 9.9 percent average GDP growth per year. To put this in perspective, most economists hold the view that 3-4 percent average GDP growth is fairly robust, whereby job creation, exports and technological innovation are boosted, which translate into building greater wealth for a particular economy. Such economic success stories are related to

a nation's "hard power." But one strategy by which to maximize Korea's global influence is to focus on Korea's "soft power" potential in addition to its "hard power."

Joseph Nye, defines "soft power" as "getting others to want what you want." Examples of soft power include such specific things as movies, dramas, music and fashion, and more general things like values, societal norms and culture. Such soft power is usually yielded by export. For example, the United States is by far the largest exporter of films and television programs in the world. Hollywood movies bring global values closer to Hollywood's values. In other words, many viewers worldwide are exposed to, understand and even take on some of the values set forth in Hollywood films. Such influence is extremely subtle yet potentially very powerful. If a nation has strong soft power (separate and distinguishable from its hard power), then it costs less to lead. In international relations, it becomes relatively easier to negotiate with other parties if there are shared perspectives established through soft power exposure.

Traditional diplomacy has been restricted mainly to the official relations and not to the relationships among peoples engaged in various autonomous and private organizations in economic, social and educational field. The government officials mainly conduct it. Cultural diplomacy expands the horizon of support base foreign countries through its activities in which governmental or independent and sometimes, non-governmental agencies or people are actively participated. It works with its beliefs in the importance of spread of written words, information across frontiers and, presentation of cultural goods available in people's lives.

1.2 Cultural Diplomacy and Hallyu

The cultural diplomacy has been integral part of influencing foreign relations. In the past South Korea has used economic diplomacy to forge closer relations with many countries, particularly with USSR and China. However, in the recent times, South Korea has demonstrated its "soft power" by advancing cultural diplomacy (Kim 2005). Korean cultural wave, popularly known as *Hallyu* (in Korean), has been attracting its attention of various scholars who see this wave as a new variable, which can have greater impact in Korea's foreign policy initiatives. The cultural wave began with the export of South Korean T.V

dramas, movies, popular music and games to China and Southeast Asian countries including Vietnam, Thailand, Malaysia, Taiwan, and Singapore. Now the wave is spreading from South Korea to Japan, India, Middle-East and Latin America (Korea Focus 2006)

It is important to realize the new Korean cultural wave '*Hallyu*' does not just spontaneously emerge. All the major Korean popular groups were carefully imagined, funded, instructed, created, and promoted by culture entrepreneurs. The government promoted them, precisely when the Korean market was opened to the Japanese popular culture, legally for the very first time. Perhaps, the Korean wave is the long awaited flowering of post colonial Asian artistic expression, the creation of a regional "Asian' cultural manifestation against the erstwhile domination of the Western culture. There is a considerable support for this position as well.

South Korea's transformation began with the democratization in the late 1980's which unleashed sweeping domestic changes (Kim 2005). As its democracy and economy have matured, it's influenced on the rest of Asia, neglected until a decade ago, has grown accordingly. Its cultural exports have even caused complaints about the cultural invasion in China and Vietnam. Before the pop stars, Korean movie led the export of Korean pop culture to overseas. Certain, South Korean television dramas have also become so popular that they organized a tour which brings Japanese to their film locations in South Korea. In China and Taiwan as well South Korean dramas are the favourite among the T.V programmes. Star of such dramas have become shining idols in these nations and for the fans there, which emulate the fashion, hairstyle or makeup of Korean stars. Most of the neighbouring countries get so influenced that people start changing their faces to look like the Korean stars, even eating Korean food now restaurants are mushrooming around Asia.

1.3 Research Questions and the aim of the Study

Research propositions:

1. *Hallyu has become the dominant culture in South East Asian countries.*

2. *South Korea is using popular culture as an instrument of international diplomacy.*

Research questions:

1. What are the socio-cultural and political economic reasons for the origin of Hallyu?

2. How has *Hallyu* helped in expanding diplomatic ties with other countries?

3. Does the South Korean state have any specific government policy to this effect?

4. What has been the impact of *Hallyu* on the political economy of the South Korea?

5. What has been the impact on the social structure of the country?

1.4 Review of Literature

Culture is the newest fad sweeping the literature on international relations, securities studies, and international economics (Mazarr 1996). Most of the recent essays and books point out to culture as the basic force impelling nation states, other institutions and individuals to act and organize themselves as they do and many of these writings argue that culture's importance is growing in international relations(Mazzar 1996). Nye used the term Soft Power in the year 1990 in his book *Bound to Lead,* where he made a distinction between hard and soft power resources. He introduces the terms hard and soft powers by associating these with "command power" and "co-optive power" respectively. Command power is "the ability to change what others do," which is associated with "coercion (sticks) or inducement (carrots)" (Nye, 1990, 2004). And co-optive power is "the ability to shape what others want," which rests on culture (in places where it is attractive to others), political values (when one lives up to them at home and abroad), and foreign policies (when they are seen as legitimate and having moral authority) (Nye 1990; 2006). The types of behaviour, both the powers bring about array from coercion to pure attraction (Nye 2004). Power is an important variable for theory building in international politics (Baldwin, 1979). What is power remains, however, in dispute (Mattern 2005, Gilpin 1981, Waltz 1986).

Cultural diplomacy is the key for winning hearts and minds (Huges 2005). Soft power has become "an important part of scholarly thinking and policy practice" (Matternm 2005). Nye defines power as "relational concept" (Ichihara, 2006). Soft power does not increase love for

a country, for "it is still power" (Joffe 2006). For Niall Ferguson (2003), the problem with soft power is that "it's, well, soft." John Owen (2006) equates E.H. Carr's "power over opinion" and Steven Luke's "third dimension of power" with Nye's soft power, arguing a country's social and political institutions as soft resources of power. But he finds soft power to be very complex. Maiko Ichihara (2006) writes that while the concept has got recognition, it has often been "misunderstood and misused." Samuel P. Huntington (1996) argues that soft power becomes power only when it rests on hard power; the decline in hard economic and military power leads to decline in attractiveness of values, culture and institutions. Robert O. Keohane (2004) sees soft power as the ability to persuade others to co-operate. Most of the literature of Korean culture deals with historical and traditional aspects. Korean wave began in late 1990s, thus literature on its impact on foreign policy is rather limited.

South Korea is exporting their Cultural product that aims at employing South Korea's soft power. Nye believes that South Korea is doing public diplomacy through the promotion of Korean language studies, which is not "well understand" by the other country, including through informal business and cultural summits in South Korea. At the same time, it is actively promoting its culture through new cultural products and television serials (Kim, 2006). Joshua Kurlantzick (2006) sees soft power broadly in Asian context, considering "all elements outside of the security realm" that can be "high" and "low". Nye (2004) believes that power is easier to experience than to define or measure. In the context of present global information age, where states face paradox of power with the "diffusion of power", soft power (Nye 1990) will play a complementary role to hard power (Nye 2004). Nye used the term soft power in the year 1990 in his book 'Bound to Lead', where he made a distinction between hard and soft power resources. He introduces the terms hard and soft powers by associating these with "command power" and "co-optive power" respectively. Command power is "the ability to change what others do," which is associated with "coercion (sticks) or inducement (carrots)" (Nye 1990; 2004). And co-optive power is "the ability to shape what others want," which rests on culture (in places where it is attractive to others), political values (when one lives up to them at home and abroad), and foreign policies (when they are seen as legitimate and having moral authority) (Nye 1990; 2006). The types of behaviour, both the powers bring about array from coercion to pure attraction (Nye 2004). But Nye (2004) believes that soft power does not depend on hard power. Yet, as he (2004) argues, both

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"sometimes reinforce and sometimes interfere" with each other. Nye (2004) argues that soft power resources are "slower, more diffuse and more cumbersome" to wield than hard power resources, as most of its important resources are outside the control of government, and due to lots of information that leads to "paradox of plenty." Here governments struggle for "credibility" and they do public diplomacy (Nye 2004). According to Nye (2004), there are three dimensions of public diplomacy. These are: "daily communications", "strategic communication", and "development of lasting relationships with key individuals" through "scholarships, exchanges, training, seminars, conferences and access to media channels" (Nye 2004). To strengthen the trust of public, Nye (2004) believes that governments should work with private actors, focussing more on "actions and symbols" than on telling only. Moreover, a state needs to listen others (Nye 2004). Cynthia P. Schneider (2006) sees public diplomacy as everything a nation does to describe itself to the world. For Mark Leonard, Catherine Stead, and Conrad Smewing (2002), public diplomacy is not as a euphemism for propaganda, and moreover, it needs to be understood as a three dimensional process in the spheres of "political or military, economic, and societal or cultural". And for them, public diplomacy can be both cooperative and competitive. Edmund A. Gullion (1965) sees the role of public diplomacy as to deal with influence of "public attitudes" on foreign policy. For Charles Wolf, Jr. and Brian Rosen (2004), public diplomacy can better be understood by contrasting its main characteristics with those of official diplomacy. Lord (2006) argues that public diplomacy is of "strategic importance." For Jian Wang (2006), Public diplomacy is "policy driven."

The influence of cultural factors is a new dimension to the study of international relations, though always present subconsciously, it had been generally ignored. It would be valuable and rewarding to study the cultural variables and differences of people and countries to appreciate their attitudes and behaviour in international society.

Korean culture is based on prevalent Korean values, which makes the boundaries and unities of Korean culture self evident (Choe 2000). Choe's approach to Korean culture is an idealistic. He considers culture to be a major causal factor in social dynamics. Economic growth and political inequality are treated as the results of culture (Choe 2000).

Koichi Iwabuchi examines a politically questionable form of hybridity – the hegemonic *hybridism* that defines common-sense thinking about Japanese and Asian cultural identity. According to this intellectual and popular discourse, Japan is unique in Asia in its incorporation of Western influences without the transformation of national identity. This apparently unique Japanese ability to mediate between East and West has been mobilized alongside the rise of Japanese cultural power in an intra-Asian market during the 1990s. Iwabuchi also examines the 'counter-flows' of culture and reveals how the experience of Japanese media in Asia is not replicated in the presence of Asian media commodities in Japan. A kind of Japanese orientalism articulates a nostalgic fantasy of 'Asia'. For Japanese consumers, this projection is underpinned by a narcissistic belief that other Asian nations are modernizing in the wake of Japan.

Iwabuchi's grounded study of globalization in the East and South-East Asian region concludes that these alternative hybridises and modernises culture prove attractive due to a nostalgia for the recent past in Japan and a crisis in Japanese national identity – a crisis, however, that still has not resulted in reflection and serious meditation on the unequal power relations between Japan and its Asian neighbours in the imperial past and global present.

With the expansion of globalization discourse, Wallerstein has tried to explore the relevance of the concept of civilization to World-System theory (Wallerstein 1988; 1990). He sees the history of the last 500 years as an integral evolution of the modern world system, which cannot be reduced to the history of separate states. For Wallerstein's (1984), the capitalist world economy is based on the extension of European colonialism and the participation of the number of politically separate colonial block in an increasingly interdependent economic system. The actions of the capitalist states originate in deeper movements of the global economy, resulting from structural changes in capital-labour relations. Wallerstein sees global modernization as processes of accumulation, collectivization, polarization and differentiation. He analyzes the world system in terms of a hierarchy of economic sectors based on an international division of labour .He defines these sectors as the core, the semi-periphery and the periphery. Wallerstein suggests, as institutionalized bipolar ideologies have become outmoded and the capitalist world economy has expanded, there are growing alliances between core and states .Expansion of the capitalist world economy, he says, will

not only increase the numbers of people fleeing peripheral countries for refuge in core ones, but it will also deepen the division between core and periphery, with the economic power and the large welfare apparatuses it affords remaining in the core, while economic dependence, destitution and poverty prevail in the periphery.

1.5 Theoretical Framework

Nye believes that soft power does not depend on hard power. Although he argues, both 'sometimes reinforce and sometimes interfere" with each other. The three sources of power military, economic and soft remain relevant, though soft power will be more important if the current social and economic trends of the information continue (Nye 2004). The trends of the global information age reinforce the idea that states need smart power balance between hard and soft power (Nye 2004).Nye argues that soft power resources are 'slower' more diffuse and more cumbersome to wield than hard power, resources, as most of its important resources are outside the control of government, and due to lots of information that leads to 'paradox of plenty'. Cultural diplomacy, which is another tool of employing soft power, fosters mutual understanding through all the aspects of culture (Cummings 2003).

The major contradiction arises from the debate on soft power is that; Nye argues that soft power does not depend on hard power in different issues. The integrated grand strategy in today's world needs smart power, using wide proportion of hard and soft power in different issues (Nye 2004). The soft power has a great role to play in promoting democratic values, human rights and open markets, this soft dimension of power compliments hard power, it does not replace the other. To Nye, exploiting the potential of these resources is crucial. A country that does so will exercise greater influence in the world, which, in turn, will allow them to achieve greater security and prosperity for their own citizen (Nye 1990).

The tremendous interest in the "Korean Wave" does not merely reflect as an expression of national pride but also represents a conscious effort primarily on the part of Korea's political and economic elite, to expand Korea's influence in world affairs. In this way, *Hallyu* can be seen as the cultural Soft side of South Korea's foreign policy. This would not be true to say that the growing popularity of Korean movies, dramas, and music is a creation of the state. Although, it means that the Korean government are consciously promoting and has attempted

to co-opt *Hallyu* in many ways in order to build soft power and expand Korea's influence in the world. Soft power is the ability to get what you want by attracting and persuading others to adopt your goals. It differs from hard power, the ability to use the carrots and sticks of economic and military might force to make others follow your will. Both hard and soft powers are important in the war on terrorism, but attraction is much cheaper than coercion, an asset that needs to be nourished. Attraction depends on credibility, something a pentagon propaganda campaign would clearly lack (Kim 2006).

Soft power grows out of both U.S culture and U.S policies in the international arena. From Hollywood to higher education, civil society does far more to present the United States to the other people than the government does (Nye 2003).

The concept of world system suggests a meaningful primary unit of social constraint and social decision-making is this world system rather than the nation-states that have been traditionally used as units of analysis (Wallerstein 1990). The core of the world system refers to those regions that benefited most from change. The core of the world system is where capital is always concentrated in its most countries forms. The periphery refers to regions lacking strong central governments dependent on coercive rather than wage labour, and whos economies depend on the export of raw materials to the core.

In addition to the important distinction between core and periphery, world system theory identifies regions known as semi-peripheries. These can be geographically located in the core but are undergoing a process of relative decline or they can include rising economies in the periphery.They are exploited by the core, but in turn take advantage of the periphery, the semi-periphery is a crucial adjoining centre point between core and periphery.

In international relations the means of relationship between or among the nations of the world, the use of culture and tradition to forge relations among nations is the practice of addressing a crucial issue through soft tools of informal interaction among people. The cultural factors play an important role in International Relations either for clash or co-operation.Cultutural proximity and mutual understanding between each other different cultures enhance the possibility of better political and economic relationship. The relationships established in cultural field bring the people come closer. It makes association

among non-governmental and social organizations of different cultural statees.All these gives endurance vitality to the relationships. In this way, the relationships based on cultural ties become somewhat independent from the vagaries of politics. Thus, in both the aspects of clash and co-operation, cultural factors affect the dynamics of international relations.

Culture is a natural phenomenon which is present in every society and culture carry the significance of that particular society. Since the ages of the mankind culture always represent of every community and each society's behaviour and nature. Now culture is becoming more powerful and an interesting topic in the international arena as people are acknowledging its importance day by day. As we know, during the 19th and 20th century America has been dominating in every aspect due to its power, but now Asian countries are also moving forward. Being a tiny countries Korea has been neglected by other country as well as by the presence of its powerful neighbouring countries like China and Japan. China itself is one of the big countries with a rich culture which spread Confucianism and many other cultural activities to its neighbouring countries; South Korea is one among those countries. Even though, South Korea has been acknowledged by these big countries and always considered as a big opponent in the field of Culture. Since, the ancient times Japan has forcefully occupied the kingdom of Korea and several times have faced defeat in the land of the hermit kingdom. Even though, these countries have always exchange their knowledge and capabilities with one another through arts and culture yet conflicts remain. Due to the expansion of the rich Chinese culture Koreans have been using profoundly Chinese script till the end of 4th and 5th century, still people of Korea in the remote area as well as Confucian analects are using Chinese scripts.

In Korea, as in many other countries on the periphery of the capitalist economic system, the model of the nation –state was firmly institutionalized after 1945 in the geopolitical condition of decolonization and cold war confrontation. The formation of strong state in North and South Korea relied heavily on an administrative bureaucracy with high infrastructural power established under the Japanese colonial rule and on neo-Confucian legacies of state loyalty.

Over the last decade Korean popular culture has become one of the most dominant in east and Southeast. South Korean TV programmes, such as drama and mini-series, are increasingly penetrating different countries in the regions including China, Taiwan, Vietnam, Hong Kong,

and Japan. Korean films and pop music have also become one of the most popular cultural products in Asia. Korean TV dramas and films seem likely to have even more success ahead as they have begun to find new audiences in other parts of the world. Cultural perspectives like cultural proximity and cultural homogenization in the East and Southeast Asia have grown. The growing literature has contributed to the understanding of whether South Korea is constructing a regional hegemony in the global cultural market. Korea's role in global-local cultural markets because of several different factors including political, historical, economic and cultural ones have in a complicated manner influenced the rise exports of Korean cultural products to Asia. In particular, the rapid growth of Korean popular culture in Asia has raised the issue of whether cultural imperialism, symbolizing a one-way flow of cultural products from western countries to developing countries, in a reliable thesis to explain the Korean cultural market in the era of globalization. With the rapid penetration of Korean popular culture in the east and south East Asian region, some critical reviews have alluded to the notion that cultural imperialism was over in Korea.

1.6 Methodology

The study shall be using largely qualitative method to study the impact of Korean Cultural wave in Asian countries. The qualitative method has been incorporated to understand the economical impact of cultural diplomacy. The secondary data analysis shall be used based on the existing literature which is available in the forms of book, journals, articles, newspaper reports, official documents, survey reports, government publications, cyber information from numerous websites related to Korean tourism and the film industry and other related literature.

The research study has used all the available sources, both primary and secondary after going through the works of Joseph S. Nye, who conceptualized the term soft power as the means of expanding countries foreign relation.

According to Joseph Nye, Asian countries have impressive potential resources for 'soft power' which he define as the "power to attract" that is the power of getting others to do what you want them to do through emulation or inducement, rather than the force or coercion. Joseph Nye (1990), who coined the term, sees soft power as the power of attraction, often

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contrasted with hard power, which is the power of coercion. As the event post 9/11 tends to show, the only super power U.S faces limits to its hard power. Its military and economic power alone cannot solve all the transnational issues alone. It needs, as Nye argues, smart power, a combination of both hard and soft power. The different sources of power give good sense for a state's ambitions, only if it is used with the clear understanding of particular contexts. Thus, South Korea is outshining other neighbouring countries in soft power capability today. Korea is using its power more softly. With booming economy South Korea is generating hope and imagination. With its massive aid, investment, infrastructure development programme, it is winning hearts and minds of the people in Asia and other European countries as well as Latin America.

1.7 Organisation of the dissertation

With the above mentioned research propositions and the objectives in view of the research work has been divided into five chapters.

The **first chapter** is an attempt to define the theoretical framework, the understanding of Joseph Nye's concept of Soft power and Korean cultural wave and the model of Wallerstein's 'World System' in this era of globalization. As we all know that globalization is moving at a fast rate to assimilate the local culture with the global culture transgressing boundaries in the age of virtual reality. The importance of cultural diplomacy in international relation is studied to focus on the idea of soft power post the Second World War. The significance of the Korean cultural wave in the arena of cultural diplomacy is examined to understand its role in strengthening ties with the other Asian countries.

The **second** chapter is an attempt to understand and define 'Cultural Diplomacy' and how it plays an important role in shaping the foreign relation. It will try to locate culture in the context of globalization. The inter linkage of culture and diplomacy in this changing era of globalization. As well as the concept of soft power and its importance in the contemporary post cold war era. The importance and value of Korean culture which was revived again in the 21st century because of globalization and giving an important sight and incredible status to the new Korean cultural wave. It has helped to build relationship with the other Countries expanding not only in terms of trade and commerce but also in cultural products to woo the

foreign national. There is rise in cine industry and new economic linkages with the people of Korea as well as the contribution of the government in creating the cultural wave.

Third chapter discuss about the concept, definition of Korean culture and its significance in the changing pattern of new Korean culture. The new cultural wave '*Hallyu*' shows the major shift from the earliest Korean culture and study the transition phase of old to the new forms of South Korean culture. Since, culture is becoming one of the important variables in international relations, we sum up by analyzing the new Korean culture and the government policy to work together towards expanding its relations in the area of foreign diplomacy and strengthen its relationship with the other countries with the help of soft power.

The **fourth** chapter focuses on the case studies reflecting impact of '*Hallyu*' among the other Asian countries. It has also discussed about the role of the South Korean diasporas and its implication in channelizing cultural diplomacy. South Korean diasporas are quite visible since it has been taking prominent place in country like Japan, China, America, France and Russia.

The **fifth** chapter provides the finding and the concluding remarks of the research.

Chapter 2

MUNHWA (CULTURE) AND INTERNATIONAL RELATIONS

2.1 Introduction

South Korea has acknowledged the power of its culture and products. Culture is a remarkably durable and persistent factor in human affairs. It is a dynamic vessel that holds and revitalizes the collective memories of a people by giving emotional life to traditions (Lucian 1985). Culture is helpful in mapping different routes of political development because it treats seriously the nuances in behaviour patterns which may seem only trivial but which actually are critical in distinguishing between success and failures (Lucian 1985). With the rapid economy growth South Korea has achieved prominent place in the World. Perhaps, what is left over after economics and politics are added in society. As it forms a part of fully recursive set of relationships that determines how people lead their lives. Culture allows one to see how the different realms interact with each other, how they structure each other to produce the totality of a society. The idea of culture has been developed and deployed in the modern as well as postmodern world as a means of attempting to order, control, and define "others" in the name of power and profit (Mitchell 2000).

It has been a topic of intense discourse among scholars in the past many years; this is precisely because the idea of culture has become one of the most important tools of power at a time of global restructuring. The term "culture" has gradually an instrument of surplus value extraction, as with the "conquest of cool"; it has become a means of wringing profit out of new markets at home and abroad, and a way for channelling dissent in productive directions. Knowledge is always contested, but it is nonetheless the case that some forms of knowledge become more powerful than others: it becomes hegemonic. In this way culture is a means for representing relations of power. Culture is a representation of "others" which solidifies only in so far as it can be given objective reality as stasis in social relations. The idea of culture is not what people are doing; rather, it is the way people justify their actions. It is the way activities are reified as culture. The list of process and activities that practitioners

of cultural geography and cultural studies use to exemplify culture are important not because they are culture, but because through struggle over the power to define them, they are made to be culture.

2.2 Meaning of culture

Culture is man's capacity for reflection on himself. It embraces a narrow sense, which is concerned with the intellect and the arts, and the broader sense, which extends to a way of life and the values that it manifests. It is also generally agreed that culture has become an indispensable form of communication within societies and between societies. Cultural conventions and agreements between states are now a common future of their relations, and one that more obviously leads to convergence than do the inherent divisiveness of politics or the competitiveness of trade. In short, the centre of the gravity of the concept of development has shifted away from the economics towards the social and now towards the cultural. There is also connection between internal and external cultural policies in domestics' matters such as the treatment of minorities; it would hardly make sense to present an image of tolerance abroad while maintaining a stance towards a minority at home that is contrary to.

It may be objected that cultural relations and external cultural policy are as old as hills. There is a distinction between the cultural influence exercises by the dominant states or empires as the deliberate invocation of culture to be an instrument of managing international affairs. The equivalent of the politely imitative foreign court for the cultural representative of today is the raucous lecture hall in a crowded university, the overrun library, the film show under the stars etc. There are direct cultural exports, such as books, the arts and of course the languages are the greatest export. These are indisputably furthered by the cultural relations. Tourism is a burgeoning industry, which several countries in the developed and the developing world deliberately further use for their cultural representations. Knowledge of a country's cultural attractions is a prime attraction for tourists. Culture serves sometime as an invisible export. The cultural relations have become an integral part of the interaction of state and people in our time, and these present the best hope we have of transmuting traditional prejudices into attitudes of understanding and co-operation. Culture has the advantage of being in the

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possession of common people. One can speak more meaningfully today than ever before of global culture.

Cultural relations have evolved from being a vehicle of national projection and propaganda to assuming a specific role in the mutual communication between modern societies. The term cultural diplomacy is sometimes used as though it were a synonym; in fact it refers to the inclusion of cultural activity in international agreements and to the usage of cultural relations for diplomatic purposes. Cultural relations can be advanced on the other hand, advanced beyond diplomacy, and create a context of understanding and co-operation between institutions and elites in a bilateral or multilateral relationship. External cultural policy is the part of foreign policy as a whole in so far as this is seen as the national concept in relation to the world and individual countries rather than as the reaction to transient political and economies situations. Culture requires state finance and justifies it by its works. It's hard to evaluate its consequences. They cannot always be justified on the time scale of politics and diplomacy because their practice and effects are conceived in a longer term. Nevertheless, external cultural policy and the cultural relations by which it is executed serve foreign policy in accordance with the broader concept of country's geopolitical and economic aims. Cultural relations are being concerned with relationships and co-operation.

Although external cultural policy is part of foreign policy as a whole, it operates not only on a different time-scale from that of diplomacy but also by different methods. For this reasons, agencies conducting cultural relations should be independent of their diplomatic service. Culture relations have at their disposal various activities and programmes. Some of these are basic, while others are optional. Several of them are time honoured and date from the first engagements from the governments and public finance at this work. Among them are language-teaching, the maintenance of reference and lending libraries, lectures, film shows, play readings, and the other cultural activities that being to the institute model. Others are arranged in collaborations with institutes in the host country. These include tour of the performing arts and exhibitions. Such events involve considerable expenditure but reach a wider public, though seldom a mass public. By displaying the achievements of the sending country they raise its prestige, and this in turn furthers its national interests as well as enriching the soil in which more routine activities are cultivated.

Nowadays cultural relations are normally understood to embrace societies at large, with the exclusion of such subject as religions, politics, commerce, defence and political journalism. Modern communication make it possible as never before to bring about the relation of elites in different countries to one another. Cultural agency can set up the connections. In all the activities of cultural relations, the practice of mutuality conduces to the more effective establishment of more relationships. Mutuality has two aspects, it means collaboration between cultural agencies and local institutions abroad, in recognition of the fact that the benefit from the activities is common to the both countries, and it also means helping the institutions of the host country to conduct their cultural relations work in the sending country. Both aspects serve to underline one of the basics tenets behind successful cultural relations. Cultural relations are the most effective and least controversial way for nations and societies to attain an active co-operative understanding of one another. They are also an essential dimension of the aid relationship, for they cater for the human elements, which is so essential to manpower development and cultural identity. Cultural relations are the best means device by the civilization for preventing international affairs from being governed by the politics alone (Mitchell 2000).

2.3 Culture in International Relations

The phenomena of historical changes in the colonial order and the sense of balancing of power in the post world war II era have been paralleled with the re-emergence of national identity and cultural factors in the international arena. Broadly, the traditional theories of international relations have been mainly concerned with the balance of power, statesmanship and force. The most influential forms of inquiry have analyzed interactions among states that rest upon power and wealth. The prevailing realist interpretations of international relations, even as softened by neo-realist emendations, are preoccupied with issues of conflict and capabilities treated as matters of "securities or political economy" on the basis of the primary of sovereign state actors. Culture represents the society and the people. International relations mean the relationship between or among nations of the world. The use of culture and tradition to forge relations among nations is the practice of addressing a crucial issue through soft tools of informal interaction among people.   TH - 15819

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Moreover, the cultural creativity and normative aspirations have been sacrificed in the inquiries of International Relations for the supposedly more enduring determinations of survival or supremacy. But, gradually culture is identified as the domestic factor, which got currency mainly due to cultural assertion expressed by newly independent states. In the course of time, the international theorists like F.S.C Northrup, Adda Bozeman, R.B.J.Walker, Ali.A Mazrui and others have recognized 'culture' as an expression of national identity. This expression certainly affects International Relations.

The cultural factor plays an important role in International Relations either for clash or progressive. Cultural differences among nations make the ground for distrust and finally, conflict. According to R.B.J Walker "culture dissolves into culture" culture translate into value, values bring on the problem of relativism, and relativism reduces everything to an irreducible clash of power politics. Samuel P. Huntington predicted, "The great divisions among humankind and the dominating source of conflict will be cultural. But cultural proximity and mutual understanding between each other different cultures enhance the possibility of better political and economic relations. The relationships established in cultural field bring the people come closer. It makes associations among non-governmental and social organizations of different cultural states. All these gives endurance and vitality to the relationships. In this way, the relationships based on cultural ties become somewhat independent from the vagaries of politics. Thus, in both the senses of clash and co-operation, cultural factors affect the dynamics of international relations.

Culture, through influencing the human minds, determines the mode of behaviours and response of nation-states in international relations. The U.S.A different response from Communist China to an international event is not only determined by power politics but also by its democratic norm, social aspect of production system and open society value system. In this context, Ali.A.Mazrui's analysis of seven functions of culture is applicable (Mazrui, 1990).

First, it helps to provide lenses of perception and cognition. How people view the world's greatly conditioned by one or more cultural paradigm to which they have been exposed. Second, the function of culture lies in providing motives for human behaviour what makes a person respond behaviourally in a particular manner partly cultural in origin. Third, the

function of culture lies in providing criteria of evaluation. What's deemed better or worse, ugly or beautiful, moral or immoral, attractive or repulsive, is partly a child of culture. Fourth, the function of culture is to provide a basis of identity. Ethnic favouritism is itself a product of culture in this sense of distinctiveness. Religion and race are often a basis of solidarity or a cause of hostility. Fifth, Culture is a mode of communication and thus, the most elaborate system of communication and language itself. Sixth, the function of culture is as a basis of stratification. Which person gets elected as President of France or how influential bishops are in another country is partly a function of culture. The seventh function of culture lies in the system of production and consumption. These seven functions of culture influence international relations through their penetration in all societies. Ali.A Mazrui went to the extent of observing culture at the heart of power in international relations (Ali A.Mazrui, 1990, p.7). So, cultural relations create an atmosphere that is favourable to peace and national identity is reinforced by the cultural identity.

2.4 The Concept of Foreign Policy

In the interplay of international relations sovereign states, in order to achieve their interest often come into conflict into one another and as a means to achieve their ends, power is generally used. Morgenthau[1] views, all politics in a struggles for power. He derives this dictum from the assumption that the desire to dominate is a constitutive element of all human associations. F.C.S Northrup observes, "The most fashionable theory of foreign policy has been power politics". The term power denotes the quantity of influence, which the nation exerts on the minds and actions of the people of one another. In the process of international politics, the behaviour of every state affects the behaviour of other states in some form or other, either favourably or adversely.

But every state tries to minimize the undesirable effects and maximize the favourable effects of the actions of other states to develop the new relationship between the two countries. It is an adjustment of the actions of states in favours of one's own state. This involvement is generally systemic and based on some well-defined principles. These principles and the

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[1] H.J.Morgenthau, "Another great Debate". American Political Science Review.Vol.XVI,M1952.

purpose of a state are reflected in the foreign policy. The nation-state has defined goals to pursue outside their territory in the light of geographic, political, economic and strategic situations. These goals are adopted in the interest and finally for the survival of the nation. For the purpose of defining and executing goals, there is a need to have well defined principles, plans and actions; therefore a state constructs a policy, which deals with foreign countries in order to achieve its goals.

Foreign policy is concerned with both the change and status quo in so far as they serve national interests. If a state decided not to have any relations with some country that is also a part of foreign policy. It has impact in both negative as well as positive therefore, in the aggregate sense; foreign policy is a collection of a particular policies and solutions to specific problems situations. However, it is generally perceived that foreign policy requires a purposeful attempt to use or affect entities outside one's own political jurisdiction.

Foreign policy consists of the development and conscious detection of some preferred goals of an actor through the selective use of foreign policy behaviours. It is purposeful action resulting from the implementation of a political level decision to act so as to attempt to influence attitudes, beliefs and actions of one or more other actors where entities external to political jurisdiction.

The foreign policy of a country is influenced by many factors. Broadly, these factors fall into two categories: internal and external. External factors like international power structure, international organizations reaction of other states, alliances and hostilities exercise considerable influence on the foreign policy of a country. Since the foreign policy of a state is implemented in the process of dealing with other states, the socio-cultural conditions of those states must be deeply considered by policy-makers. Therefore, at the level of implementation of foreign policy, the culture of one's own and other states play a prominent role. For instance, Korea when dealing with China has to give due recognition to its cultural context and existing value system for sustaining long-term interaction. Similarly, a pattern is formed of understanding the context of every nation when forging cultural ties with the view of international relations.

At another level, among the internal factors like size, geography, political conditions, leadership and others, culture deeply influences the formation of foreign policy of a country. Besides, some policies are evolved with the unanimous support of all sections of the society, due to having a long historical significance to it. The continuation of such policies has to be ascertained to respect the sentiments of the people and the shared cultural past between nations. Culture influences the planning, formation and execution of foreign policy in background of the value system. It is also true that only with the knowledge of ideology and values of a given nation, one can know what that nation is and what it is most likely in any given set of circumstances to do. The principles of effective foreign policy has the merit of being idealistic, since it proceeds from the assumption that no nation is understood unless its ideals are grasped from within

Cultural factors are relevant to the internal and external effectiveness of a political actor as well as shaping the style of government and leadership. In this way, culture not only becomes, "the explanation of last resort and but the factor of explaining the continuous activities in international relations. Since culture is the software of the mind, it can be simply perceived that to what extent culture influences the decisions of leadership. The social relations in which people live give them their cultural biases, and serve as a basis of action. Though there are different cultural values and beliefs in a nation-state, some values of people are consistent with each other and tend to be based on some ultimate preferences, which are structuring the social life. These common values are called cultural biases. The preferences of foreign policy decision-makers should also be seen within the context of cultural biases. Because the behaviour of an individual actor is shaped and constrained by the social structures and institutions in which they operate. Although cultural relations are a minor form of diplomacy, at the same time the entire foreign policy process is itself subordinate to larger cultural dynamics.

2.4.1 Understanding Cultural Diplomacy

Diplomacy in world politics refers to a communication process between international actors that seeks through negations to resolve the conflict. Diplomacy in foreign policy refers to the use of diplomacy as a policy instrument possibly in association with other instruments such as economic or military force to enable an international actor to achieve its policy objectives.

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Diplomacy is only one part of foreign policy. It is an instrument by which the policies decided upon are put into effect. Diplomacy is fundamental to the success of foreign policy. There are at least two senses in which the term "diplomacy" is used, first is more narrowly defined to be the process by which government, acting through official agents, communicates with one another. The second in broader scope refers to the mode of foreign policy affecting the international system[2].With the acceptance and procedure of various methods, cultural diplomacy is an important instrument for creating ideological, political and economic influence. This creation of influence serving national interests that is generally political, strategic and economic. In these areas, cultural diplomacy or what Nye called Soft power makes the ground for districts operation of foreign policy to influence the countries in each of the areas. The process of making cultural relations and understanding, it enhances the possibility of co-operation in all fields. The Chinese experience conveys the potentiality of a planned cultural diplomacy to achieve success in international relations.

Traditional diplomacy has been restricted mainly to the official relations and not to the relationships among peoples engaged in various autonomous and private organizations in economic, social and educational field. The government officials mainly conduct it. Cultural diplomacy expands the horizon of support base foreign countries through its activities in which governmental or independent and sometimes, non-governmental agencies or people are actively participated. It works with its beliefs in the importance of spread of written words, information across frontiers and, presentation of cultural goods available in people's lives.

Cultural diplomacy tries to make or retain the constant cultural relations which purpose is not necessarily to seek one-sided advantage but to achieve understanding and co-operation between national societies for their common benefit. The cultural activities speak for the concern for the sending country to maintain relations at more than a formal level and exhibit that it understands the language of culture. Cultural relations, sometimes get success to break down the barriers between the countries. For instance, Russian Prime Minister Viktor Zubkov who is on tour to India on 11th to 13th of February 2008 to build and expand the friendship and close relationship with India. The programme of the year of Russia, which will be

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[2] International Encyclopedia of social science Vol.3.p187.

followed by the year of India in Russia, includes about 150 events---Culture festivals, national exhibitions, book fairs, conferences and seminars involving academics and businessmen, as well as youth and sports meetings. Russia is trying to give the people of India a fuller and better view of present Russia and its achievement and developments, which facilitate broader people to people contact, and lend a strong impulse for further advance of multi-range strategic partnership between Russia and India.[3]

Thus, Ninkovich has rightly maintained, "Although cultural relations are a minor form of diplomacy, at the same time the entire foreign policy process is itself subordinate to larger cultural dynamics[4].

In the content of the above analysis, cultural factor can be regarded as equally important both in internal and external environment. Since cultural factors influence the choice of making policies either for internal or external context. The sovereign states reflect their cultural or societal traditions in international relations. The importance of culture foreign policy can be seen in the respect nation's own ideology and moral power. At any time, and particularly in the contemporary world, a nation needs for the protection and preservation of its own national, religious and spiritual values. Hence, it becomes the basis of foreign policy. A foreign policy based on certain cultural values alone can respect and support that of other countries. This respect can call forth the confidence, co-operation and support of the overwhelming majority of other nations of the world. This is why, F.S.C Northrup suggests, "the basis for any foreign policy decision must be an objective understanding of an indigenous culture and philosophy of each and every one of the nations involved in the decision, including one's own, together with a clear knowledge of the relations between these different cultural ideologies".

2.4.2 Cultural Diplomacy in the Era of Globalization

Culture is an expression of national identity and therefore a factor in international affairs. Culture lends impetus to the quest for convergence between conflicting national interests; it

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[3] The Hindu, 11Feb, 2008.

[4] Quoted in J.M.Mitchel, International Cultural Relations,(London; Allan & unwin,1986).p.15.

has a particular part in overcoming conventional barriers that separate peoples, by promoting an understanding between them. Culture represents a dimension in international attitudes where alienations between nations yield to familiarity and feelings of common humanity. Cultural relations itself is wide reference going beyond the actions of governments agencies. Cultural relations can be conducted on the initiative of private as well as public institutions. Cultural diplomacy is narrower in scope because it is essentially the business of governments. But cultural diplomacy has a various meaning. The first order meaning applies to the agreements, whether bilateral or multilateral, which are made between governments to permit, facilitate or prescribe cultural exchanges. The inter-governmental negotiations of cultural treaties, conventions, agreements and exchange programmes are cultural diplomacy (Mitchel 1986). The first order meaning of cultural diplomacy is apparent enough then, as one of the areas of international affairs governed by negotiations and agreements between the governments. So, cultural diplomacy seeks to impress, to present a favourable image, so that the diplomatic operations as a whole are facilitated. On the other hand cultural relations are more neutral and comprehensive. It embrace the methods the cultural diplomacy, for they employ the resources granted by governments and the benefits resulting from international agreements. The purpose of cultural relations is to achieve understanding and co-operation between national societies for their mutual benefits.

2.4.3 Cultural Diplomacy and Foreign Policy

Cultural diplomacy is an instrument for attracting the attention of people and the government in other countries to strengthen political and economic relationsthrough developing interests in the value and the culture of a nation state. The basic concept behind cultural diplomacy is that relations between nations -state are not only determined and continued because of political relations and political rules but despite these, the task of cultural diplomacy is to produce understanding that goes beyond stereotypical images, and to mould perception in a favourable way. It seeks to present the capability, values and personality of one's own nation and people, in an appealing manner to external relationship because the cultural affinity serves as a useful platform for actions in other areas.

The exchange of cultural artefacts, manifestations of technological advancement and interactions of people across boundaries can shape the new international system and regional

sub-systems. As through such measures people of one nation can find the opportunity to know much more about the life style of peoples of other nations. This is the real relationship between countries and it is possible only through cultural diplomacy.

In this information and technology era, the packaging and exporting the content of cultural diplomacy encompassing with soft power of the country are really important to expand and improved relations among the countries. In this era the electronic cultural materials and electronic media are supplementing the existing oral and written media with the help of this new advancement of the technology. Thus, the use of satellites and internet has initiated a revolution in communication technology. It has become an apparent that the greatest national advantage lies in encouraging and being a part of a world network constructed on mutual communication and respect.

Festivals of the country can also be used as a part of cultural diplomacy to attract the attention of peoples of foreign countries and for making and strengthening the cultural relations. Soft power is the ability to get what you want by attracting and persuading others to adopt your goals. It differs from hard power; the ability to use the carrots and sticks of economic and military might to make others follow your will. Both hard and soft powers are important in the war on terrorism, but attraction is much cheaper than coercion, and an asset that needs to be nourished. Power in the international system became the central focus of a dispassionate analysis of international relations; the root cause of conflict and war would not be properly understood. According to Morgenthau, the key to understanding politics is the concept of interest in terms of power. Kenneth Waltz stated that the traditional realists could not explain behaviour at a level above the nation state.

Korean popular culture is becoming the popular culture of Asia. The growth of any major economy more or less automatically brings with it a number of residuals that, on the one hand, threaten the style in which other nations imagine themselves as finite, sovereign, political communities and on the other, contribute to theories of cultural homogenization and haterogenization in the context of globalization. Arjun Appadurai pointed out that most small or less developed politics are worried about the possibility of cultural absorption especially by these others that are nearby.

National interest of a country and the affinities prevailing between any two countries, in day to day conduct of international relations what takes precedence over what or in other words whether relations fostered and cultivated by the practical commands of national interests or the sentimental distaste of cultural affinities that exists.

Cultural relations create an atmosphere that is favourable to peace and build the relationship. This is done by a natural emphasis on "that which makes life worth living; and therefore not to be destroyed, by the transfer of valuable skills and experience, by the reduction of negative images, by revealing people to one another as they are rather than as stereotypes. The work of cultural relations is of course, much more directed at particular groups, at targets appropriate to the activity of elites. Its bearing on the promotion of peace is through them and with the multiplication which they provide in their capacity as writers, teachers, artists and people of influence in their social milieu. Cultural relations act as a mechanism of social adjustment, which is necessary for social elite dominance.

J.Mazarr (1996) made four model of culture where model one Culture as Equipment for life, where cultural attributes play a substantial role in providing human beings with the mental, moral, and economic equipment for life. In model two, Culture as cognitive filter where the role of culture in the decision making processes of leaders and nations, arguing that actors see issues and decisions through the prism of distinct cultural perceptions. In model two, Cultural perspectives and belief systems strongly influence the way in which national leaders view policy problems, both individually and collectively over time, and often determine the solutions they choose to deal with them. In model three, Culture as Socio-economic Architect: Culture serves as the dominant blueprint of social, economic, and military structures and institutions, thus existing a strong influence on the behaviour and prospects of nation-states in the world community. Finally in the fourth model, Mazarr (1996) stated that, Culture is the dominant framework for international relations, a principal basis for state action and the chief source of conflict of world affairs.

Globalization of culture is always seen as culture of American popular culture expanding across the globe, which raises a monoculture that rises from a single area to the entire globe. How the idea of culture in international relation is different from the earlier Realist models: soft power is often used as a tool of domestic influencing not just who receives educational

scholarship, technical institution, or visits of cultural troops are far less than injured than those who are strong armed by the gunboats or tied aid and instrument of diplomacy by other means. The use of soft power has within it the potential to makes government more vulnerable rather than the powerful.

2.5 Present Culture and the Earliest Realist Models

The concept of core and periphery needs to be formulating here because the trends of the balancing power in the present trends are becoming different from the old one. Wallerstein sees global modernization as processes of accumulation, collectivization, polarization and differentiation. He analyzes the world system in terms of a hierarchy of economic zones based on an international division of labour. He defines these sectors as the core, the semi-periphery and the periphery (Wallerstein 1995). The model of Wallerstein's world system theory exemplifies a dramatic upward shift from a peripheral to a semi-peripheral country in the world economy system, which can be explained by a particular mode of capital accumulation. In this theory Centre, Periphery and the semi periphery plays equal role in formulating the International relations (Wallerstein 1990).

To build a relationship with other countries South Korean government is using culture as one of its important tool encompassing soft power with cultural diplomacy to strengthen and developed a new relationship with the neighbouring countries. As Korean popular culture is rising with the massively penetrated in East Asian markets and their products have been widely circulated and inspired. In this region, South Korea has newly emerged as a cultural power, in addition to representing as industrial forerunner and a new model. The Korean entertainment and media has thoroughly reported the spread of Korean pop culture into Asia and the rest of the world rapidly.

Thus, soft power stands at the core of smart and is eagerly pursued by many nations and the national power of a country depends on how well one takes advantage of the soft power. Soft power strengthens through interactions with public diplomacy .If a country has much soft power; its public diplomacy will be strengthened. On the other hand, if a country performs well in its public diplomacy, it will add more strengthen to its soft power. Korea is already the recipient of improved its national image through its active promotion of foreign press

coverage and intellectual interest in the country as well as the spread of Korean culture represented by the its new fade of popular culture. South Korea is mall country though, a dynamic and a very rich in culture. Securing national support and pleased on the subject of its soft power by its neighbouring countries. The rising popularity of South Korean film, T.V and popular culture is noticeable in the Asian region, which leads social unrest, and political interests become countervailing or parallel force to globalization. Korean wave is a cultural asset shared by the regional members, a modest and yet encouraging form of cultural repertoires through which people in the very near area can improve communication and understanding (Onishi 2006). "Pop culture no longer moves simply in a single direction, from the west to the rest of the world. Instead, it's a global swirl, no more constrained by borders than the weather," (Walsh 2006). Now Korea has become an exporter of its culture and the Korean products of popular culture, such as TV dramas, film, and animation are the centre point of Asians markets. Globalization is based on liberal competition, borderless network and efficient communication from all over the world, which help to promote the diversity of culture. Owing to advance communications and transport systems, traditional lifestyles are rapidly changing into global life styles. Cultural diversity is based on different communities as well as on different cultural environment. It is certain that cultural identity derives from unity in such diversity.

Cultural mixing and global dynamism as well as the widespread sharing of cultural interest made possible through information technology seem now to be inspiring the emergence of what may perhaps be termed pan-East Asian qualities in the representational culture of Koreas. The degrees to which people participate in the social and cultural phenomena vary according to place to place. Soft power is often a tool for domestic influence not just an instrument of diplomacy by other means. Earlier, the definition of power use to be the means of an ability to do things and control others, to get others to do what they otherwise would not. Because the ability to control others is often associated with the possession of certain resources, politicians and diplomats commonly define power as the possession of population, territory, natural resources, economic size, military forces, and political stability. However, the definition of power is losing its emphasis on military force and conquest that marked earlier eras. The factor of technology, education, and economic growth has becoming more significant in international power, while geography, population, and raw materials are

becoming somewhat less important (Nye 2004). Soft power is a kind of power or the ability to get what you want through attraction rather than coercion or payments. It arises from the attractiveness of a country's culture, political ideals and policies. It constitutes very real power an ability to gain objectives. Nye divides power into three general categories to achieved desired outcomes.

For instance in America the government should not try to control their export of popular culture, but State Department cultural and exchange programs help to remind people of the non-commercial aspects of American values and culture. It helps to enhance American credibility and soft power to expand (Nye 1990). According to Joseph Nye, Asian countries have impressive potential resources for soft power, which he defines as the "power of attraction" the power of getting others to do what you want them to do through emulation or inducement rather than through force or coercion. Soft power has become almost as important as hard power that rest primarily on physical resources. True or not, Nye's ideas have had a strong impact both within and outside of academia. Indeed, the tremendous interest in the "Korean wave" does not merely reflect an expression of the national pride, but also represents a conscious effort primarily on the part of South Korea's influence in the world affairs.

2.6 Conclusion

The aim of any foreign policy and diplomatic activities is to influence the attitudes, beliefs and actions of an external entity. For achieving of this aim, the foreign policy uses culture as an instrument beyond political level in the international arena. Because political relations do not reach a large numbers of people in many given countries, cultural diplomacy plays a significant role in achieving the goals of foreign policy through establishing cultural linkages with the help of Soft Power. In this context, the role of culture is building a strong pillar and strengthening the foreign relations, it has been proved in this study that how culture play an important role is shifting the nature of world politics from old realist society to this modern globalize world. Besides, it has been analyzed broadly that culture influences the organizational and leadership behaviours in the process of formulating and implementing the foreign policy with the expansion of this new globalization trends. All organizations and

policy makers engaged in foreign policy are the parts of larger domestic context that can be produced in internationalization. In this context, policies can be seen as products of socio-cultural conditions of the nation-state. At the operational level of foreign policy also, the cultural influences on the political system of external entity are considered deeply. By this way cultural influences on the whole course of foreign policy have been established as facts. In this way, the realist who focuses only on the balance of hard power is losing the power of transnational ideas. As the instrument of power is changing dramatically, so do strategies. Traditionalist considers the goal of security and the instrument of military force to be linked by a strategy of balance of power. Today different distributions of power that is, different power structure (Nye 2004).

In this regard, Korean wave can be seen as the cultural or soft side of Korea's foreign policy. The Korean government is also consciously promoting and attempted to co-opt Korean wave in many ways in order to build soft power and expand Korea's influenced in the world. The strongest influence of Korean wave is in Asia. Indeed, Korean wave provokes the image of an absolute blast in Asia. Culture is complex resource that is dependent on a number of other factors, including domestic policies and foreign policy practices. The effectiveness of using cultural resources to enhances South Korea. To maximize the soft power potential of Korean wave, therefore, much more comprehensive planning and co-ordination is necessary.

Chapter 3

KOREAN CULTURAL WAVE: 'HALLYU'

3.1 Introduction

Culture is a vast subject and plays a crucial role in every society. Specially, in the international relationșthe concept of culture itself start growing interest after the second of world war more. Korean culture, we may define in a various way from the political point of view to the social perspectives. Korean culture consists of not only Korean Values and norms, but also patterns of Korean meaning and behaviour. If culture can be seen in this way, values play a considerable but only partial role in a culture. Now culture is becoming a product of group dynamics. It should also be understood how diverse groups act differently on values and how this differentiations produces cracks and raptures in the existing culture. Diverse sometimes opposite values co-exist in Korea. Values are probably associated with different groups to different degrees and have different meanings for different groups.

Cultural exchanges with other countries and the existing of Korean cultural elements that originated from other countries call attention to the complexity of Korean cultural boundaries. Choe[5] once mentioned that the American culture introduced after the liberation of Korea in 1945 is the most powerful culture and has transformed the fundamental cultural framework of Korea, not only in everyday life but also in religion too. Those Korean cultural practices and materials that have been internationally exhibited or represented have been predominantly and officially sanctioned items of traditional culture. They have little to do with the contemporary Korean culture. Traditional Korean culture is a culture to be displayed in order to demarcate Korea's unique, supposedly homogenous traditional identity. Korea is

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[5] Choe Jun Sik is the leader of the group of academics related to the journal Jontong gua Hyundae (Tradition and Modernity) and also by another academic group related to the International Association for Korean Studies (Gukje Hanguk Hakhoe). He has been the then president of the International Studies for the Korean studies from its foundation, who wrote many books on the understanding of Korean culture. His book includes, 'The story of Korean religion' (1995), 'Do Korean have cultures?' (1997).'Who says Korean have no culture' (2000) and many more. He is now teaching in the Department of Korean studies at Ewha Womens University. He is also the chairperson of the Edu performance group of Korean Arts (Hanguk Munhwa Pyohyeondan).

represented as culturally exclusive, homogenous, and uniquely particularistic, through the operation of a strategic binary opposition between two imaginary cultural entities, Korea and the West. Korea's construction of national identity through an unambiguous comparison of itself with the neighbouring countries as well as the West is a historically embedded project.

3.2 Discourse on Culture

To understand cultural affinity it is necessary to define what actually culture stands for. B Malinowski defines culture as that handy work of men as the medium through which he achieves his ends. It comprises, according to Malinowski, of "inherited artefacts, goods, technological processes, ideas and habits". To deduce from the above, culture is therefore that complex system whereby people live and pursues their way of life. Thus, all those contrivances and mechanisms by which men adopt themselves to their physical and psychological environment, constitutes culture. However, the above interpretations of culture suffice to drive home the point that there is no uniform view about culture but for our purposes there divergent opinions are no obstacles. There exists a perfect agreement on the contents of culture.

Culture is a total way of life for people, encompassing language, dress, food habits, music, housing styles, religion, family structures and most importantly values. Culture is a lot of things, perhaps what is left over after economics, politics and society are subtracted. Culture is part of a fully recursive set of relationship that determines how people lead their lives. Culture allows one to see how the different realms interact with each other, how they structure each other to produce the totality of a society. The idea of culture has been developed and deployed in the modern world as a means of attempting to order, control, and define "others" in the name of power and profit (Mitchell 2000).

Culture has become such an intense topic of concern among scholars in the past 20 years that it is precisely the reason for the culture to become one of the most important tools of power at a time of global restructuring. It has been more and more turned into a tool of surplus value extraction, as with the conquest of coolness, it has become a means of wringing profit out of new markets at home and abroad, and a means for channelling dissent in productive directions. Knowledge is always contested, but it is nonetheless the case that some forms of

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knowledge become more powerful than others, become hegemonic. In this way culture becomes a means for representing relations of power. The idea of culture is not what people are doing, rather, it is the way people make sense of what they have done, it is the way activities that practitioners of cultural geography and cultural studies use to exemplify cultural practices are important because through struggle over a period of time these are formed and accepted by the people.

3.2.1 Soft Power

Soft power has become almost as important as hard power which rests primarily on physical resources true or not, Nye's expression ideas have had a strong impact both within and outside of academia. Indeed, the tremendous in the Korean wave does not merely reflect an expression of national pride, but also represents a conscious effort primarily on the part of Korea's political and economic elites to expand Korea's influence in world affairs. In this regard Korean wave can be seen as the cultural or soft side of Korea's foreign policy. The Korean government are also consciously promoting and attempted to co-opt Korean wave in many ways in order to build soft power and expand Korea's influenced in the world. The strongest influence of *Hallyu* is not in western countries, but in Asia. Indeed, it is in Asia that *Hallyu* provokes more the image of a veritable tsunami.

Culture is a complex resource that is dependent on a number of other factors, including domestic's policies and foreign policy practices. The effectiveness of using cultural resources to enhance the soft Korea is to maximize the soft power potential of *Hallyu*, therefore, much more comprehensive planning and coordination will be necessary.

The analysis of the extent of relationship between national interest of a country and the cultural affinities are prevailing between any two or more countries. In day to day conduct of international relations what takes precedence over what or in other words whether relations are fostered and cultivated by the practical commands of national interests or the sentimental distastes of cultural affinities that exists.

3.2.2 Role of Culture in International Relations

Cultural factors in international relations play an important role either for clash or co-operation. Cultural differences among nations make the ground for distrust and finally conflict. According to R.B.J. Walker "culture dissolves into cultures, it translates into values, it bring on the problem of relativism, and relativism reduces everything to an irreducible clash of power politics"(Chay 1990)[6]. Samuel Huntington predicted, "the great divisions among humankind and the dominating source of conflict will be cultural (Huntington 1993). But cultural proximity and mutual understanding between each other different cultures enhance the possibility of better political and economic relations. The relationship established in cultural field brings the people come more closely. It makes associations among non-governmental and social organisations of different cultural states possible. All this gives endurance and vitality to the relationships. In this way, the relationships based on cultural ties become somewhat independent from the vagaries of politics. Thus, in both the senses of class and co-operation, cultural factor affects the dynamics of international relations (Huntington, 1993).

In order to understand the major currents of the concept of the culture Ali (2001) stipulates four major of strands of culture as given below:-

Civilization: 'Culture refers to the total achievement of human beings as superior to animal'. In the abstract sense it means the general process of becoming civilized or cultivated.

Way of life: The concept of culture was popularized by anthropologist in the late nineteenth century. Anthropologists in field work with tribal societies, tried to show all the aspects of their subject's lives. While some British anthropologists, such as Redcliff-brown emphasized social organization as the core culture (Brown 1958) others, such as Ruth Benedict (1934; 1946) and Margaret Mead (1935), considered personality in everyday life. Still other anthropologists tried to show all aspects of tribal life in ethnography, since they were not sure whether the core concept existed or not. System of thoughts, meanings, and symbols are

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[6] R.B.J.walker, the concept of culture in the theory of international relation in Jongsuk Chay (ed) culture in international relation , new York; praeger,1990, P .11

much in part of cultural components. From the 1960s, anthropologist focused on systems of meaning. Clifford Greets (1973) defined culture as web of significance and tried to reveal the multi-layered world of meaning through heavy description.

Arts and leisure Activities: Culture in this sense is increasingly used by the contemporary mass media to mean mass culture, play, taste and the arts. Some scholars in the various disciplines also use this concept of culture.

As culture influences the human minds, determines the mode of and response of nation-states in international relations. In this way, A.Mazrui analyzes of seven function of culture is note worthy as it helps to provide lenses of perception and cognition. How people view the world is greatly conditioned by one or more cultural paradigms to which they have been exposed. These seven function of culture influences international relation through their penetration in all societies. He went to the extent of observing, "culture is nearest to the nature of power in international relation" (Mazrui, 2005).

The relevance of cultural factor in international relations can be judged by the role of cultural understanding between nation states in multilateral or bilateral co-operation. The relations in all fields with better understanding of socio cultural system between countries and between people across the boundary are called functional relations. If the contacts between peoples, the relation in the field of arts, sports or music, interactions of non-governmental organization and the economic co-operation are absent, the political relationship will also be bleak. The political co-operation is either founded on or results in functional co-operation between people and nations. So the political relations become adequate and durable with the support of functional relations and in these functional relations, culture helps. Cultural factors are important to the internal and external effectiveness of a political actor as well as shaping the style of government and leadership as well as the response of a society or people. In this way culture not only becomes, the explanation of last resort but the factor of explaining the continuous activities in international relation.

Since culture is the software of mind, it can be simply perceived that to what extent culture influences the decisions of leadership. The social relations in which people live give them their cultural basses, and serve as a basis of action. Though, there are different cultural values

and beliefs in a nation state, some values of people are consistent with each other and tend to be based on some ultimate preferences which are structuring the social life. These common values are called cultural biases. The preferences of foreign policy decision-maker should also be seen within the context of cultural biases. The behaviour of individual actors is shaped and constrained by the social structures and institutions in which they operate. Cultural relation creates an atmosphere that is favourable to peace and promotion of national interest as well as prosperity of the state. These relations act as a mechanism of social adjustment which is necessary for social and elite dominance.

3.3 Modern History of South Korea

South Korea was formed on 15th of August 1948. After the 35 years of occupation by the Japan. Korea divided at the 38th parallel in accordance with the United Nations arrangement to administer by the Soviet Union in the north and the United States in the South and this lead the establishment of two separate governments.

Syngman Rhee is the first ruler of South Korea with the autocratic military regime but with sixth republic, South Korea become graduals stabilized into a liberal democracy. Since the 1960s, South Korea has transformed into one of the Asia's poorest hermit kingdom to the continent's most well off. With the rise of South Korea, particularly their education system gradually expanded. Since 1990s, South Korean popular music, television drama and films have become popular throughout the East and Southeast Asia and the phenomenon is known as "Korean Wave".

Korean is speaking number of different dialects in the Korean peninsula. Each dialect's "territory" corresponds closely to the natural boundaries between their geographical regions and named their dialects after the Korea's traditional Eight Provinces.

Korean culture discourse became very popular during 1990s. One of the recent currents in Korean cultural theory is that the traditional value system still continues and has an important role in present Korean economic situation. These currents are well represented by the group of scholars related to the journal *Jontong gua Hyundai* (tradition and modernity) and also by another group related to the international association for Korean studies, In order to analyze

Korea's position in depth. Korea is a land of rising sun, small but rich culture and heritage with powerful in construction of family ties and rituals. Buddhism and Confucianism is the base of Korean culture with the exotic flavour of Shamanism practices. It will be undeniable fact that Korea has been symbolic and important country since the beginning of the era.

Even though Choe does not clearly define culture, his concept of 'what is Korean Culture Anyway?- Critical Review of culture is similar to that of Benedict and Mead. Benedict saw that a cultural pattern integrates customs into a patterned whole. Ruth Benedict considered "cultures as taking on distinct characters as an integrating principle which infiltrate and pervaded every component of life," and Mead described Benedict "as believing that cultures were personality's writ large. Choe also believes that Korean culture contains "dominant values writ large." He presupposes that major dimensions of Koreans culture can be represented by the widely shared values of Koreans. Because values are handed down from previous generations, they cause people to according to the existing values, persuading them to believe that this is the right and proper way to act accordingly, Choe's concept of Korean culture focuses on the shared values of Koreans. This vision of Korean culture causes Choe to treat Korean culture as being represented by several prevalent values in Korea, such as high collectivism, authoritarianism, high anxiety, long-term orientation, and high enthusiasm. These Values, vested in Korean interactions or organizational relations, are considered the core of and unique to Korean Culture. This concept of culture is continued in Choe's various works. He explains Korean aesthetics through such values or norms as ecstasy, unconventionality, deviation, free-spiritedness and rejection of the conventional mould. He also notes the influence of religion on values for human relations when he deals with religion as culture.

3.3.1 The Core Cultural Traditions of Korea

Korean Shamanism can be identified with indigenous Korean religious practices as well as the beliefs and the life attitudes of the Korean people. Practices and beliefs provided a source of order in society and nature in Korea before the influx of Chinese civilization. Korean Shamanism has survived into modern times and has influenced the Korean way of life in general and the Koreans sub consciousness in particular. Korean Shamanism a small religion is literally identified with the term "Musok".

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The origins of Korean Shamanism are prehistoric and thus difficult to determine. It has neither a founder nor an official scripture. The belief was not created by any one individual, but developed around the family and village community, intimately connected with the relevant mountainous environment. Many deities are still enshrined and worshipped in the family and village, such as the guardian god of the home site, the tutelary spirit of a house site, the ancestors and the god of the Kitchen. Through ritual action Korean Shamanism continues to play an essential role in restoring the connection not only between the sacred and secular but also between the individual and collective, the subjective and objective, and culture and structure.

However, Korean Shamanism has also been modified and instrumentalized over time period. While the power of rituals appears to have diminished in modern times, it still remains in the Korean sub-consciousness in a transformed mode. Korean Shamanism has not entirely disappeared from modern Korean society. It has become part of the Korean people's logic, including both rational and non-rational elements in social action. This may be one of the most important reasons why the process of modernization of Korean society is different from that of the other countries. Politics and technology can in effect be driven from underlying 'universal' principles, and can be implemented successfully without too much regard for the details of history, or emphasis on the nature of the community. The structure of socio-cultural logic, however, reflects in some way a characteristic attitude of a life whose underlying concepts, customs and forms of life may still differ profoundly. Shamanism played an important role in the religion of Korea .Presenting itself as supported by divine omnipotence, Tonghak[7] provided a new and fresh doctrine that 'men are divine' therefore, all men are equal. Korean Shamanism also contributed to social movements in modern Korea by helping to form a national identity based on an ideology of people who are suffering and struggling for popular collectivity. Any way Korean Shamanism has been an important vehicle for the enduring continuity of socio-cultural identity, which has been quite fundamental in the formation of the Korean nation. Because of its unique vitality and amorphous characteristics,

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[7] Tonghak means 'Eastern Learning'. Tonghak was a Eastern spiritual movement embodying Korean spirit in opposition to Christianity which had come from the west, started in Korea since the Tonghak movement of 1860. See Encyclopaedia of Korean Culture.

Korean Shamanism may continue to function and reproduce itself in the conditions thus now affect Korean cultural identity.

Time changes, In Korean society also changes according to the way where changes are made for. Korean start move into the process of under develop to the developmental state which brings tremendous changes in the society itself .After various phases has gone through Korea finally made to develop and stand in their own feet .During olden periods they have come across Buddhism and Confucianism and most of the population are dominated by the Christian. When U.S occupied since then people saw the differences of the social norms and the fashion. When America came to help and occupied the South Korea They also brought missionary also, their effort made tremendous changes in the Korean society. People start arranging religion in new format to internalize their value with the new environment.

3.3.2 Identifying Values of Culture

Koreans were traditionally under the heavy cultural influence of China and relatively recently by Japan and the United States, seem to feel both pride and nervousness of social as well as cultural transformation. The Korean wave has already achieved great success. But by itself, popularity is a very tenuous thing; it can evaporate very quickly and may even become a liability. Fukuyama thinks that Western civilization has come to an end of history; he believes that the western democratic and free-market institutions can be transplanted to all other societies and cultures (Fukuyama 1992).

Contemporary Asian values are both a response to the global change of modernity and a cultural expression of modernity. The discourse of Asian values is a good example of socio cultural creativity. It links to an effort to invent different paths to modernity and patterns of modernity in non-western civilization. The emphasis on Asian values does not reflect a desire to return to the past; it is a reinterpretation of significant cultural legacies, in an effort to bridge the gap between the change in political economic institutions and socio-cultural transformation.

Asian value in a contemporary society is often understood as an example of how presupposition and meanings are determined by the ongoing interpretation. From the concept of culture as a text or practice, from this perspectives Asian values are used very selectively

as a particularistic set of values while human rights are claimed as a universalistic value system. For understanding the implications of the "Asian values" discourse, it seems useful to discuss the different aspect of Confucian traditions[8]. Confucianism is reinterpreted in such a way that the traditional value systems provides the motivation and foundation of modernization, with some aspects of it modified , making such values more compatible with modern conditions.

Confucianism is regarded as a common cultural trait in the East Asian region; there are various versions of Confucianism. As for Korean Confucianism, there are features of variations off the Chinese model. In Korea, there was no equivalent to the Japanese imperial institution but an adoption of the *Sinified* concept of 'mandate of heaven'. The *Choson* dynasty modelled itself of Ming China's social system, and identified itself as a 'small China' Korea was subordinated to the Chinese imperial order and its socio-cultural influence, but was able to retain its political sovereignty. Unlike Japan, Korea adopted China's centralized examination system of selection of government officials and invented its own version of aristocratic bureaucracy. The upper strata of society exploited the Confucian doctrine and associated social institutions, the complete Confucianization of Korean society contributed to the relatively weak components of reformist and merchant versions of Confucianism and to the great strength of elite Confucianism.

Although Confucian tradition both as an institution and as system of values can be an obstacles to modern development as many might believe, a set of international and historical factors brought about revolutionary changes in the realm of religion that made it compatible with industrialization and economic development. East Asian countries have a cultural that stresses the importance of particularistic values and the primacy of the rule of human relationships over the rule of law. States and elites utilize the cultural traditions of the benefits. Relational ties, the marginalization of formal law an authoritarian model of government are considered important for the spectacular growth by the so-called proponents

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[8] Confucianism is an ancient Chinese ethical and philosophical system originally developed from the teachings of the Chinese philosopher Confucius. It focuses on human morality and good deeds.

of authoritarianism .It is here that cultural hegemony and political power converse. The Confucian revival in East Asian countries reinforces a commonly held belief that the search for one's cultural root is vital to modern consciousness. To do justice to the different experiences of modernity, it is necessary to recognize the widely varying historical and institutional settings of each society. East Asian countries have undergone different processes of transformation of the Confucian tradition. The diverse forms of Confucianism in the region speak of variations of the logic of modernity.

3.4 Korean Culture

Korea is a beautiful and mountainous country with the history of over 5000 years. The Korean culture has continued many of the traditions and events that came into their culture generations ago. These special aspects are what make Korea what it is today. Korea was first inhabited by many primitive tribes. Many were ancestors of the Mongolian culture. They moved east into new lands where they began their new era. Many of the people living in Korea today are related to these first settlers. As time went on, these tribes united to form a single culture. Since the start of this culture the most important thing has always been the family.

Modern day Koreans are believed to be the descendents of several Mongol tribes who migrated from central Asia during the Neolithic Age (5000-1000 B.C.) and the Bronze Age. (1000-300 B.C.) However, Korean myth dates their existence to 2333 B.C. when Dangun, a mythical half divine and half human being founded their nation and people. Either way, the Korean people were not unified until 57 B.C. when the Silla Kingdom united them politically.

The Silla Era (57 B.C.-918 A.D.), which unified the Goguryeo, Baekje, and the Silla, saw great advancements in religion, commerce and education. The Goryeo Dynasty (918-1392) introduced Buddhism as a prevalent feature in the Koreans culture. This is also a time when Korean arts were at their best, making its famous blue-green inlaid celadon pottery which some argue to be the finest in the world.

Korea was eventually annexed by Japan. After the World War II, Korea formed separate states, the Republic of Korea (South) and the Democratic People's Republic of Korea (North). The whole of Korea was divided into North and South using the 38th parallel, until 1950 when North Korea launched an attack on the Republic of Korea triggering the Korean War. The Korean Conflict lasted until 1953 when an armistice agreement established the Demilitarized Zone, which still divides the two states today.

All Koreans speak the same language, Hangul, which was developed at the request of King 'Sejong' the Great. It consists of 10 vowels and 14 consonants that are combined to form syllabic groupings. There are several dialects of Hangul, but they are so similar to each other that the speakers have little trouble understanding each other.

Koreans take great pride in their ancestry and never forget their ancestors. From an early age the children were taught to be respecting their elders and the people who have passed away. Shrines are constructed in honour of the deceased and kept on sacred grounds that are consistently kept up. They grow beautiful trees or shrubs in a place where a family buries their dead. When a parent dies in a family the eldest son is in the most mourning. The way Korean people treat their dead is just one of the many interesting things they believe it.

When a Korean couple wishes to get married, they deal many great things which happen to that period. Some people still practices arrange marriages are mainly found in the upper class society of Korea. The marriage is more of a union between families than a union between two people. Social standing is very important in Korean social system. They believed wealth brings a long and happy life. The arranged marriage gets started when a person with a great deal of information is appointed to find a spouse for a family's son or daughter. The two people have a small time of dating before they are told to marry. If there is a connection, they go on to the marriage. In recent years, marriages between two people of different social classes are becoming much more common they even look from the other countries.

3.4.1 Elements of Korean Culture

Food Habits: Koreans generally eat rice and they prefer non-vegetarian, though they eat varieties of vegetables and cultivate crops and vegetable. Having been an agricultural country their essential recipes are shaped by the experiences. Fish and other sea foods are important

because of the peninsula country. Since early times fermented recipes has been developed. This includes fish pickled and vegetables and provides essential proteins and vitamins during the winter. For example *Kimchi, Bulgogi* and *Bibimbap* are world famous food today. Various menus have been developed for the ceremonial and ritual foods. Ceremonial foods are used when a child reaches 100 days, at the first birthday, at a wedding ceremony, and the sixtieth birthday. Ritual foods are used at funerals, at ancestral rites, *shaman's* offerings and as temple food. The Koreans are largely an agricultural society having four distinct seasons and moderate rainfall. However 70% of the land in Korea is mountainous which makes farming more difficult.

Korean traditional attire: According to the social hierarchy or status, Koreans used to dress differently in olden days. It was their clothing which had symbolizes their rank in the society. The traditional dress of Korean is known as *Hanbok*. *Hanbok* consist of a shirt (*jeogori*) and pants (*baji*) and the traditional hat is called "*gwanmo*". The basic everyday dress was shared by everyone, but distinctions were drawn in official and ceremonial clothes. *Hanbok* is still wearing today during the formal occasions like marriage, ancestral ceremony and birth day etc.

Music and Dance: Traditional Korean music has characterized by the improvisation and the movement's of arts. *Pansori* is one of the traditional music of Korea where a single singer performer performed for over three to eight hours continuously. Rather than contrasting different speeds as it is common in Western music, most traditional Korean music begins with the slowest movement and then accelerates as the performance continues.

Korean traditional dance is originated from the ancient Shamanistic rituals many years back. By the time of the later Korean kingdoms, *Goguryeo* and *Joseon* in the second century number of different dances have gained permanent high status, including the Hermit dance, the Ghost dance, the Monk dance, the *Oudong* (Entertainer) dance and others, despite the fact that many had humble origins. For example, the Fan dance is believed to have originated with shamans performing nature rites with leaves but evolved into one of the most highly refined Korean dances.

Other Korean dances remained and remain to this day under the ambit of farmers and folk dance groups. In the Ghost dance, the entertainer has a joyous reunion with a deceased spouse. On the other hand, the Great Drum dance (one of several forms of drum dances) features a gaudy drum which may be taller than the performer. The drum tempts a monk until finally he succumbs to it and performs a rolling drum "*orgy.*"

Korean paintings are very popular; with the arrival of Buddhism from China different forms were introduced. But the indigenous forms are still there in Korean traditional paintings. The tendency of naturalism with the subjects such as realistic landscapes, flowers and birds are being particularly depicted. Ink is the most common material to used and painted on the mulberry paper or silk.

Festivals: the most important and the biggest festival in Korea is '*Seollal*' (traditional Korean New Year). Other important festivals include '*Daeboreum*' (the first full moon), '*Dano*'(spring festval) and '*Chuseok*' (harvest festival).Apart from the lunar festival there are numbers of festivals like Buddha's birthday, New years day, children days, Hangul day, National foundation days etc.

Koreans have their own religious belief, these belief refers to a faith which concern supernatural, sacred or divine. It concerns the existence of the nature and worship of a deities and divine involvement in the universe and human life. Koreans were inclusive rather than exclusive in their religious beliefs. The majority of Korean chose for expressing no religious preference. Because of this, it is difficult for anyone to give an accurate religious census of Korea. South Korea has a great diversity of religious traditions, including Buddhism, Confucianism, *Ch'ondogyo*, Christianity, and as many as 300 new religious sects. Among the 1985 Korean religious population of 17 million (about 42.6 percent of the total population), over 480,000 (2.8 percent) claimed that they were Confucian, over 8.07 million (46.9 percent) were Buddhists, more than 8.34 million (48.5 percent) claimed to be Christian (both Roman Catholic and Protestant), and the remaining 310,000 (1.8 percent) belonged to various other religions. At present South Korea is the highest population of Christianity among the Asian region with the exception of the Philippines.

Korean Heritage: The stone pagodas and lanterns, and other pieces of sculpture are known as National Treasures and are numbered. Seven sites have been selected as UNESCO World Heritage Sites. The Korean treasures included in the World Heritage List are *Bulguksa* Temple and nearby *Seokguram Grotto, Haeinsa* Temple's *Changgyongp'ango* (depositories for the *Tripitaka Koreana* Woodblocks), *Jongmyo* Shrine, *Changdeokkung* Palace Complex, *Hwaseong* Fortress, *Kochang, Hwasun* and *Kanghwa* Dolmen Sites, and *Gyeongju* Historic Areas.

3.5 Significance of Cultural Imaginary: The Case of South Korea

Having discussed some general issues of cultural traditions, the key issue here is how a society relates its existing cultural and institutional traditions to a new social institution of modernity are constructed by the Confucian imaginary. Considering the cultural aspects of South Korean political economic development as the first the South Korean state implements a self reproductive ideological agenda in social practice, particularly in education. Morality based on Confucian ethics is incorporated into politics for the restriction of an individual autonomy. Today globalization allows free movement of capital between nation states. The more freely capital flows, the more eroded the social bonds between people tend to become. South Korea becomes increasingly enmeshed in the web of global political, economic and cultural systems. Individualism flourishes thanks to the expansion of education, media and the rise of living conditions.

Global processes are also forcing industrial societies to converge in nearly every conceivable way. Expanding communication technologies enable greater global interaction and thereby cultural convergence becomes easier than before. It is also true that the increasing dominance of the West brought about the domination of Western culture in communication networks. But cultural shaping is multimodal complex historical, social, political and economic variables make individuals in any one particular society modify their directions and have the same cultural directions. In daily lives, cultural power seems to be embodied in long-lasting dispositions of the mind and body like a habit, and the same time objectified in cultural goods and institutionalized through social mechanisms such as education or entertainment. Koreans may be moving towards a Western cultural direction, and western Cultural products and

cultural tastes. However, this does not mean that they will lose their cultural identity and become assimilated to Western culture. Likewise, familism[9] will not perish in the near future, in spite of 'hyper' differentiation, rationalization and co-modification in Korean Culture.

As Janelli and Yim (1993) argues that the traditional organizations, institutions, social norms and values are interpreted differently depending on the social position of the interpreter. Janelli's analysis of Korean corporate culture reflects the flexibility of culture in a rapidly changing society with multiple identities. The conventional dichotomy of 'tradition' and 'modern' is a misleading way of analyzing the particular social transformation that has taken place in South Korea. Traditional values, attitudes and beliefs have been closely intertwined with the processes of modernization and state formation, and have been utilized by the state, Culture tends to be perceived as a by-product of material social processes or as a process determined by hegemony and conflict. However, he relatively autonomous role of culture is defining and interpreting shared symbols and values needs to be considered. The rhetoric of Asian values reflects particular visions of modernization processes set by political elites. Bringing the concepts of human agency and civil society into the civilization approach provides not only the interpretative resources, but also new societal projects, for an alternative path to and through modernity.

3.6 "Hallyu" the New Cultural Wave

Hallyu is the Korean wave which has been referring to the popularity of South Korean popular culture in other Asian countries. The '*Hallyu* or Korean wave' starts with export of Korean TV dramas such as "winter sonata" across east and Southeast Asia. The growing success of Korean drama was shortly matched in the field of movies and popular music. Korean movies are especially successful not only between Asian countries but also the other continents. At the Santa Barbara Film festival several Korean movies were screened, and now this Korean cultural wave has spread beyond Asia. As we see from the late 1990s until now, south Korea has been one of the few countries were domestic movies are more popular than Hollywood movies. The Korean wave is indebted to the media liberalization that swept

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[9] A social patterns in which family assumes the position of ascendance over an individual interest.

across Asia in 1990s. Since the South Korean television dramas have rapidly taken up airtime on televisions channel in countries such as Hong Kong, Taiwan, Singapore, Vietnam and Indonesia, which show media liberalization beginning in the 1990s. In addition, the recent Asian economic crisis has brought about the situation where Asian buyers prefer the cheaper Korean programmes. Korean television dramas were the quarter of the price of Japanese ones, and the tenth of the price of Hong Kong television drama as of 2000, (Lee 2003). Korean television programming exports have increased so dramatically from 2003; they earned $37.5 million, compared with $12.7 million in 1999. South Korea's cultural industry is presently enjoying something of a heyday. Korea has become the seventh largest film market in the world, with national films attendance totals by 2000 exceeding 70 million. In a phenomenon of the Asian mass media has referred to as the Korean wave or pronounced as *Hallyu* in Korean, Korea is now top exporter of music, television programme, films to the Asia-pacific region.[10] The popularity of Korean drama and music has begun to edge out of America and Japanese market dominance in Asia, which regionally caught the Korean Wave early this decade.

In the beginning, many Asian television companies broadcast South Korean shows because the productions were impressive looking and their syndication was inexpensive. As the regional exposure to Korean drama increased, the programme has resonated with Asian audiences and this popularity has grown by 2000. Today observers generally agree that most likely explanations for the popularity of South Korean shows, singers and movies throughout the Asia includes Korea's high income levels and the close cultural proximity and affinity they share with the neighbouring Asian countries. As a result of these and other economic developments, Korea is now the 10th largest economy in the world, and its entertainment companies are able to finance which shows and movies with productions values much higher than in most of Asia. Korean shows and movies deploy themes that Asian audiences can relate to more easily than those of western entertainment. It deals with family issues, love and filial piety in an age of changing technology and values and often reinforces traditional values of Confucianism. while some anxiety has arisen about the potentially corrosive consequences of western culture and the degree to which regional audiences can be said to experience

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[10] Source from The Korea Herald, May 2002 on South Korean Cultural Wave.

culture in a manner common with Koreans, their huge popularity nonetheless implies that Asian audiences find the melodramatic and family oriented massages relevant to their lives, the drama 'Jewel of Palace' , a South Korean television series about a royal cook during the Chosun dynasty, for instance drew more viewers in Hong Kong than any program in the previous 25 years (The Korean Wave 2006).

The recent popularity of South Korean culture has a strong economic impact, in addition to inviting in many interests in Korean culture. Korean broadcasting exports jumped from $8,318,000 in 1997 to $71,461,000 in 2004 and has boosted tourism to the country. The phenomenon is not limited only to the economy or the popular culture. There is increasing interest in the Korean language and interest in Korean traditional dress called Hanbok , there is a report of some Chinese brides have even chosen to wear Korean traditional suit (Hanbok) in their wedding pictures. In Seoul capital of South Korea a theme park has been opened where foreign tourist or visitors can explore the sets of their favourite shows and the robes of Korean traditional attires (Korean Wave, 2006).Within the agencies of Korean government, the term Korean wave first appeared when the Ministry of Culture and Tourism planned and produced a CD with the purpose of promoting Korean music to neighbouring countries in 1999. Its title in English was 'Korean Pop Music' while its Chinese version was *Hallyu* which has been translates trend or song from Korea. The term went into broader circulation when the Chinese media used the term to represent the success of Korean singers in China.

3.6.1 *Hallyu's* Role on Foreign Relation ς

In a way one can say that '*Winter Sonata*' has done more politically for South Korea and Japan then the FIFA World Cup they co-hosted in 2002. An effort to overlook their bitter historical past, both government promoted cultural exchanges before the world cup event but it was not until the huge success of Winter Sonata in Japan that a craze for all things South Korea was triggered. Recognizing the important political impact on Korea attributed to these ever increasing popular television dramas, the Ministry of Culture and Tourism awarded the prestigious Presidential prize to its director, for his immense contribution in promoting exports of cultural products. The social impact of television dramas has been felt in countries as close as China and as far away as the Philippines in terms of fashion and social trends. Singapore, a country known for its warm and humid climate throughout the year, fans want to

learn how to wrap the wool scarf conspicuously worn by the actors. While Korean dramas are still the most popular branch of the Korean popular culture in many Asian countries, the love of Korean popular music or the Korean popularity is also swiftly making its presence felt.

Unfortunately, there were many criticisms about the limited materials and a copying doubt of the Hollywood movie. Concerning the materials, undoubtedly many Korean movies handled Korea's political and social situation. The film 'Shiri' is about a spy from North Korea and 'Silmido' is about a secret special force to attack North Korea, based on a true story. Moreover, 'Taegukgi' and 'Welcome to Dongmakgol' tell the story of the Korean War. However, it is a self-evident truth that cultural production not only movies, are the result of the expression of one nation's identity, and that indicates who the nation's people are. The problem is how many non-native Koreans can understand that typical history and Korean's own feeling. How many people know that 'Shiri' means a divided country, how many people shed tears while watching JSA? Inevitably, those Korean movies did not win over the foreigners, even though they were incredibly successful in Korea.

There was a time when Hong Kong films were hugely popular in all over Asia and then many teenager imitated Hong Kong movie stars costumes and hairstyles. In other words, selling cultural productions means penetrating into the subject of the country and their culture. The ever growing fever for Korean pop culture, called Hallyu or "Korean Wave" is generating a Korea boom in many Asian countries. Fans of Korean pop music, television dramas, and films are more than willing to spend money on trips to Korea on top of buying and patronizing Korean goods, fashions, hairstyles and food. The export market for popular Korean televisions dramas, films, videos, DVDs, and CDs have been expanding at the rapid pace. Korean government statistics show that during the first eight months of the year 2004 an unprecedented number of three million tourists from Japan, China and other Asian countries gathered to Korea to visit the locations of Korean television dramas and films or have the opportunity to meet their favourite Korean stars. Encouraged by the huge success of the drama, the Korean government is seeking to optimize on the Hallyu effect and improve Korea's national image abroad. In fact, Korea's tourism industry is not the only area to have benefited from the sweeping popularity of South Korean pop culture. Many South Korean

companies doing business with Asian countries gear their marketing strategies towards the South Korean Wave as fans of South Korean pop culture have developed strong tastes for South Korean electronics, cosmetics, clothing and cars.

Over the past few years, an increasing amount of Korean popular cultural content including television dramas, movies, pop songs and their associated celebrities has gain immense popularity in China, Taiwan, Hong Kong and other east and Southeast Asian countries. News media and trade magazines have recognised the rise of Korean popular culture in Asia by dubbing it the 'Korean Wave'. All things Korean from food and music to eye brow shaping and shoe styles are the rage across Asia, where pop culture has long been dominated Japanese culture and Hollywood (Visser 2002). According to Hollywood reporter Korea has transformed itself from an embattled cinematic backwater into the hottest market in Asia (Segers 2000).

Given their infatuation with Korean culture, the regional fans are eager to learn the Korean language and travel to Korea (SBS 2001). Park Young Su, assistant bureau chief at the Korean National Tourism Organisation (KNTO), said thanks to the success of shows like 'Autumn in my heart' and 'Winter Sonata', we have had 130'000 tourist from China, Taiwan, Hong Kong, Singapore, Malaysia and Thailand coming to visit the locations where the dramas were filmed (Lee 2003). In this context, Korean big business is making effort to transform Korean wave fans into consumers of Korean product and services. Samsung electronics in China successfully took advantage of Ahn Jae-Wook's popularity by hiring as a model for its computer monitor commercials. In Vietnam LG household and Health care show sales skyrocket after it featured Korean actress Kim Nam-Ju in its advertisement. Since then LG has notched the first place in brand recognition among foreign cosmetic brand in Vietnam. In order to reinforce the existing 'Korean Boom' in Vietnam, LG Electronics is reported to have provided Vietnamese televisions station with the several Korean television dramas for free, even covering the cost of dubbing. The South Koreans have just begun to realize that culture can be as profitable as semi-conductors.

The growing popularity of Korean cultural wave has more implication than simply earning foreign currency, especially considering that the country has had some diplomatic friction with its neighbours in the past decades. The Vietnamese still vividly remember the Korean

soldiers fought against their liberation army during the Vietnam War. The then Korean president, Kim Dae-Jung, even invited the pair to dinner he hosted for Vietnamese president Tran Duc Luong when the latter visited Korea on 23rd August 2001(Australian 2002). BOA, who made the cover of The French Le Monde in July 2002 as an icon of cultural exchange between Korea and Japan , were invited to the two countries summit conference in June 2003 in Tokyo, Japan was responsible for a brutal occupation of Korea during the period between 1910 to 1945(Macintyre 2002). In all , Koreans heartily welcome the fruits of the Korean wave in the midst of recovery from the 1997 economic crisis and the subsequent International Monetary fund directed economic restructuring , which they often refer to as 'national humiliation'.

3.7 South Korean Culture within the World System

The reach of Culture: - As we all know that Culture is a dynamic process and in every society Culture plays an important role. Culture has the ability to reach substantial numbers of people, thus making it an ideal medium for public diplomacy. Mass popular culture has a global reach. This is not a new phenomenon, Hollywood has been providing points of common reference for a country but it is changing in scale, speed and effect.

1. Mass cultural exchange and interaction has reached new horizon with advent of technology and information boom reducing the world to a global village.

2. Culture and heritage are primary drivers of international tourism.

The research scholar has proposed to use the world system theory in terms of understanding the placing of various nations on the world map of development and power. The study attempts to locate South Korea in the category of semi-periphery having progressed from being in the periphery. Korea has reached the position of being able to influence and forge international relations with nations forming the core through cultural marketing.

The emerging powers are fast realising the importance of their own cultures and using them as one of their central tools of outward projection. Culture can play a critical role in this process, easing relations when they are strained, re-brokering them for changed times, and establishing fresh links in uncharted waters. However, the benefits of culture will not be fully

realised unless there is a much stronger and coherent structure for co-ordinating the activities that contribute to cultural diplomacy. Since the time immemorial, Korea has been dominated by the powerful countries like China, Japan and United States of America. Korea is surrounded by the powerful countries like Russia, China and of course Japan. There is always threat from the twin sister which has been divided from 1950 or so North Korea. South Korea after the war was one of the least promising places in the world for economic development. Cut off from the rich mineral and power resources of the North, South Korea was at best an island of agricultural subsistence. Most of its population was literate by that time. Korea even showed even less promise in the area of politics. Emerging from decades of a highly militarized Japanese colonialism preceded by centuries of Neo-Confucian monarchy, Koreans had a very little if any exposure to democratic ideas and practices. Democracy was a recent impositions of the Americans, poorly attuned to Korea's traditions and in any case had not been imposed with much care or enthusiasm.

Economically, South Korea was overwhelmingly dependent on American aid from the beginning of the republic in 1948. In the area of popular culture, South Korea was permeated by American films, music, literature and television even more than other parts of the post-war world. In Asia, possibly only the Philippines, an outright colony of the U.S for nearly half a century, were influenced as deeply by American culture as was South Korea. This massive American presence encountered little over resistance by South Koreans from the Korean War to the period of democratic transition in the mid to late 1980's.Because, there is a possibility of the widespread sense of gratitude for American involvement in the war, or may be because of strongly pro- American authoritarian governments and pervasive anti-communist education, and partly, because the American cultural presence was seen as preferable to Japanese popular culture. Just as a South Korea's economic dependence on the United States had declined drastically by the end of the 1990's so had its cultural dependence. Indeed, South Korea itself has become a major exporter of popular products, especially music, movies, and television drama. At the turn of the millennium , Korean pop culture become overnight , it seemed, the rage all over eastern Asia, from Japan to Vietnam, and especially in Greater China. In the mid 1980s, the South Korean film industry was in danger of being crushed by the Hollywood juggernaut, as regulations on American film imports were liberalized. But after a decade and half later, South Korea was one of the few capitalist

countries in the world in which domestics films took a higher share of box office than Hollywood films .In the late 1990s and 2000s, for the first time Korean movies made substantial headway into the Japanese and Chinese film markets as well. While, even Korean films were more popular in Asia than in the west, even American and European film critics and aficionados began to dub South Korean cinema "the new Hongkong". After the end of financial crisis South Korea expand its economy as well culture side by side with the help of government and promoting its foreign diplomacy.

The interrelated trends of economic growth, social development and international integration have upgraded the reputations of South Korea and made the use of hard power less attractive in East Asia. National leaders now face the challenge of using soft power to achieve specific objectives within certain timeframes. Doing so is difficult because soft power does come with the levers of action that are readily available in military and trade policy. Soft power has particularly limited influence when concerned states lack political liberties, human security or freedom of people-to-people interaction. This is why South Korea's recent soft power initiatives have produced few results. In the case of inter-Korean relations, democracy bolsters South Korea's soft power, but the North Korean political system places significant barriers between Seoul and the North Korean people. Slowly, South Korea's development success story, economic assistance and popular culture are finding ways through the cracks.

The competitive balance of hard power has long defined cross-strait and inter-Korean relations. The embrace of soft power by national leaders is thus a reassuring development, reducing the odds of armed conflict. In recent decades, Koreans have paid a lot for economic development and national security. Since the end of World War II in 1945, Korea has made tremendous efforts to solidify their "hard power." Hard power includes military might, economic prowess and diplomatic influence. For example, from 1960-1969, Korea under President Park Chung-hee achieved a remarkable 9.9 percent average GDP growth per year. To put this in perspective, most economists hold the view that 3-4 percent average GDP growth is fairly robust, whereby job creation, exports and technological innovation are boosted, which translate into building greater wealth for a particular economy. Such economic success stories are related to a nation's "hard power." But one strategy by which to

maximize Korea's global influence is to focus on Korea's "soft power" potential in addition to its "hard power."

Nye defines "soft power" as "getting others to what you want." Examples of soft power include such specific things as movies, dramas, music and fashion, and more general things like values, societal norms and culture. Such soft power is usually yielded by export. For example, the United States is by far the largest exporter of films and television programs in the world. Hollywood movies bring global values closer to Hollywood's values. In other words, many viewers worldwide are exposed to, understand and even take on some of the values set forth in Hollywood films. Such influence is extremely subtle but potentially very powerful. If a nation has strong soft power (separate and distinguishable from its hard power), then it costs less to lead. In international relations, it becomes relatively easier to negotiate with other parties if there are shared perspectives established through soft power exposure (Nye 2004).

All the South Korean films, dramas, satellite broadcasting, fashion leaders and products can be effectively leveraged to espouse Korean values to the world through soft power. Such soft power can be leveraged even more effectively under a concerted national policy. At a time when Korea is looking for a way to find a strategic comparative advantage in relation to China, Japan and the United States, perhaps the leveraging of soft power, in addition to its hard power, can be an effective means to maximize Korea's dynamism and positive global influence.

3.8 Popular Culture and its Outcome

Many South Korean popular stars and groups are well known in East Asia as well as in South East Asia. South Korean popular culture often emulates American popular music, and usually features young performers.

Since, the success of the Korean film *Shiri* in 1999 Korean film has become more famous, both in South Korea as well as abroad. Today, South Korea is one of the few countries where Hollywood productions do not enjoy a dominant share of the domestic market. This fact, however, is partly due to the existence of Screen Quotas requiring cinemas to show Korean

films at least 73 days a year. *Shiri* was a film about a North Korean spy preparing a coup in Seoul. The film was the first in Korean history to sell more than 2 million tickets in Seoul alone. This helped *Shiri* to surpass box office hits such as *Matrix or Star Wars*. The success of *Shiri* motivated other Korean films with larger budgets.

On the other hand Korean television dramas have become extremely popular outside the Korea. These dramas are the foremost among the cultural exports which is driving the Korean Wave in Asia. The Korean cultural wave trend has driven Korean stars to fame and has done much to boost the image and prestige of Korean popular culture. Korean dramas are popular in countries like China, Taiwan, Japan, South East Asian countries and even America. Korean Animation 'The Simpson' is one of the best known back room products of Korea.

Japan already possessed a sophisticated and dynamic media industry. The South Korean government has been careful to prevent exposing the Korean media industry to more open competition from Japan. So the impact of Korean television dramas in Japan known as "*Kanryuu*" meaning "Korean Wave" was a surprise to the Korean media. Considering the development of the "Korean Wave" retrospectively, Japan actually started to pay attention to Korea in terms of popular culture some ten years ago, in 1995 (Ogara 2005). Media commentators began to talk about "Look at Korea". This meant let's pay more attention to what is happening in Korea for example, the 2002 World Cup. The term "Korean Wave" first appeared in Taiwan in 1999 and in the mainstream (Ogura 2005).

As it developed in Japan, the term "Korean Wave" took on a much wider cultural meaning than Korea origin television drama. "Korean Wave" also referred to the appearance of Korean films and pop music in the local market. It also referred to the cult like popularity it engendered. Korean programs did not appear only in Japan. In Southern Asian countries, for example Taiwan, Singapore and Hong Kong, the "Korean Wave" programs replaced the" Japanese Wave" programs which had preceded it. Certain Korean television dramas marked the different stages of the Korean Wave and its height in Japan (Sim 2006).

The first factor is the development in the last 50 years of the global television industry: this is still a relatively new player in national communication. However, the industry is driven by business and the popular demand for programs. Furthermore, television broadcasts can cross

national borders, and with the help of translators, they are not dependent on a single language community for their market – they may be imported and exported. The second factor is the development of a program industry to use television broadcast technology. Part of this development is the focus on television dramas, particularly those of the "Soap opera" genre which are found to attract mass audiences and generate big revenue streams. However, establishing modern broadcast technology, for example, broadcast satellites, is expensive and program makers and broadcasters seek the widest possible audience to recover their production and distribution costs. The third factor is the tendency of these programs to appeal to a transnational rather than a narrow national focus. The success of the television drama, Winter Sonata, for example, demonstrates how the drama can appeal across borders and different language communities in the Asian region by appealing to common cultural structures and values (Sim 2006). While the Korean television programming houses have proven to very successful in penetrating and exploiting the Asian market, despite their delayed development in this industry, such success in the television program industries are not confined to Korea. Before the Korean Wave in Asia, there was a Japanese Wave. And before that, lucrative "Soap opera" dramas were being produced for the television industry in most countries with a developed television broadcast technology. The significance of the success of the Korean Wave television dramas in Japan and elsewhere in the Asian region is that it demonstrates how a global television industry in the last fifty years has established a platform in the region for transnational communication that did not exist before, and this will have a significant impact on Japanese and other Asian societies. The *Winter Sonata* phenomenon in Japan, however, demonstrates that it is likely, that this impact will be selective. The effect of any program material on local populations will depend on how it interacts with local cultural frames. The rounding conclusion of my study is that the impact of trans-national television in the Korean Wave genre, not considered to be significant by the Japanese government will, if the industry develops its' programming to include a larger female and a male demographic, become more significant. The ideal communication advanced by Edward T Hall, the most basic goal of communication stated as "transmitting meaning as closely as possible to the way it was conceived" will move closer to reality with the benefit of ongoing Asian regional political tensions being reduced. The fourth factor is the Korean Cuisine: When it comes to eating, the Korean people can easily match the French

or the Chinese in terms of variety and volume, if not quality as well. Meal is the most important event of the day for most of the Koreans that's why much time and money is therefore spent on its preparation and enjoyment. The differences between Chinese, Japanese, and other Asian and Korean foods are quite interesting. While the Chinese use rich sauces in cooking and the Japanese eat many things raw or deep fried, most Korean dishes are grilled or sautéed. Unlike the flamboyant and spicy food of the Southeast Asian regions, Korean cuisine is spicy in a discreet way. Spices are used solely to enhance the taste of the meat, fish, poultry or vegetables. Despite the impact of the west upon Korea, the traditional Korean cuisine has not much changed.

3.9 Conclusion

Defining culture is not an easy task even though; we all know that each culture represents their nations as well as identity. There was time when South Korean people were struggling to get a bowl full of meal but today due to their effort and hard work brings a new beginning to them. From the beginning Both the Korean countries have been deprived by the powerful countries due to the geographical proximity and physical affinity with the big countries like China and Japan. More than 35 years Korea has been colonised by the powerful Japan. Such implication has made Korea to assume their identity and culture into these powerful countries. There are various factors which led Korea to assimilate their culture and social up bringing to these powerful countries. Religion and its philosophy is one of the important factors which interlink with the country like China and the idea of Confucian philosophy made more accentuate to the Korean society.

After World War II, South Korea banned cultural imports from Japan—movies, music and the like—because of the grudge it held against its former imperial ruler. As Seoul started loosening these restrictions in the 1990s (partly in response to black-market Japanese goods that were turning up in South Korea anyway), it decided to create an indigenous culture industry to avoid being swamped by the incoming Japanese tide. The South Korean government started heavy funding of domestic TV and film production, and apparently the music and video-game businesses as well. Seoul also created a single department, the Korea Culture and Content Agency, to encourage exports.

Norimitsu Onishi one of the cultural observer of Korean cultural wave opined that " Seoul's soap operas and hairstyles are the rage across East Asia, and regional perceptions of South Korea and its people are increasingly favourable. Interestingly, Korean auto exports are also way up. Onishi doesn't address whether South Korea's new popularity is partly a function of East Asia's increasing animosity towards Japan—with South Korea providing cultural products the People's Republic at all would rather not buy from Tokyo. Also, Korean auto exports could be up in part thanks to a long-term drive by Korean auto manufacturers for higher quality. Now Culture becomes a tactic, a tool, not a fundamental cause of conflict itself; and the necessary policy responses are to address, not culture on its own terms, but the socioeconomic circumstances that bring culture to the fore.

Chapter 4

HALLYU AND ITS IMPACT ON ASIA

4.1 Introduction

The popularity of South Korean popular culture in South East Asian, particularly Television drama, has increased tourists arrival from this region. It is also raises the question of the absorption of Korean culture, and in particular, its popular cultural products. It would be seen hard to believe that cultural exposure to the South Korea has been relatively recent in Singapore, China, Japan, Vietnam are given that Korean Television drama are now aired almost highly in part time television slots. Historically, the presence of Koreans in South East Asia has not been visibly significant in compared to the Chinese and the Japanese. For the older pre 1945 generations of Singaporeans, Koreans were almost singularly associated with those serving Japanese military auxiliaries, particularly during the three and half years of Japanese occupation.

4.2 Historical Perspective

The themes, which most fan embraced love, family and Confucian ideals, were easily embraced throughout North and East Asia. South Korea has become one of the world's largest film industries, with top stars .In May 2007, 'Hwangjini' became the first South Korean movie ever to be publicly previewed in North Korea. The main character, an artistic and learned woman of great beauty known as a 'kisaeng', is played by Song Hye Gyo. The story is based on a novel by North Korean author Hong Seok Jung, and it was previewed at Mount Kumgang in North Korea.

The government's roles in the rise of the Korean Wave were assessed at the forum, and Bak and Sim Sang-min both criticized the government's lack of assistance in the development of cultural traffic (Kim 2005). In terms of the lack of resources and the way that money was invested. Stressing the idea that Korean culture was being received and consumed in each culture differently, Kim Hyun Mee emphasized the need for differentiated policy measures

depending on the consumption pattern of popular culture in each country. She stated that in contrast to multi-media and multi-cultural industrial countries like Japan and Singapore where consumer choice is important and the government has little room to intervene, in post-socialist countries such as China and Vietnam, there is greater room and need for the government to intervene (Kim 2005).

Professor Paik Won Dam, who in 2001 called the Korean Wave the "embodiment of the West having penetrated our bodies", published a book in 2005 entitled *Korean Wave: The Cultural Choice of East Asia*, in which she goes beyond her initial proposition that the "conscious *minjung*" should engage in a cultural exchange. Following Koichi Iwabuchi's argument that Japan's penetration into Asian culture or the "Japanese-style Korean Wave," as she puts it occurred through erasing traces of the national origins of the products, she wrote that the Korean Wave, in contrast, "is entering the Asian cultural market with a 'Made in Korea' sticker displayed proudly on its sleeve" (2005, 288). Following this logic, she further stated that the "Korean Wave is ultimately not something that can be continued through the efforts of state and capitalism . . . rather, the Korean Wave is something that we need to create in order to shake off the burden of an unhappy history and head towards more peaceful relations." What is notable about her book is her positive re-evaluation of the Korean Wave, seen in her statement the "Korean Wave is enabling mutual communication in East Asia," and also in her high confidence in the ability of "ordinary Asian people" to communicate with each other through the Korean Wave. In Lee Dong Yeun identifies many ominous traces of cultural nationalism within the phenomenon of the Korean Wave. He concludes his article by warning, "If the Korean Wave continues to surge, reflecting the diplomatic relations that supports a capitalist logic rather than a strengthening of the communicative power of civil society to provide the possibility of diversifying the cultural tastes of the masses, then it will have to put up a hard fight against China's ethnocentrism and Japan's malleable nationalism" (Lee 2005).

The discussions of the Korean Wave that emerged in the early millennium were so heated that they did and continue to affect the whole country. Overall, market-oriented vocabularies became more and more prominent as the economic possibilities of the Korean Wave were eagerly calculated. Struggling to interpret a constantly changing reality, the cultural

nationalist, neoliberal and post-colonialist camps are redrawing the discursive terrain of the Korean Wave, sometimes clashing, sometimes engaging each other in "strategies compromises." The initial diverse discourses surrounding the Korean Wave in some respects congealed and merged in their concentration on economic growth. This fact is itself indicative of larger problems at work in Korea, especially neoliberal turn that has been taken since the IMF crisis. However, I think it is possible to attend to the logic of capital at work in the Korean Wave while still holding out for other stories that can be told about the dissemination of and response to this new cultural phenomenon. The competitive balance of hard power has long defined cross-strait and inter Korean relations.

4.3 Limits to popular culture consumption

Although, many Singaporeans have become interested in travelling to Korea, long-term or in-depth cultural exchange is limited by language barriers. Despite the interest in the Korean language since the year 2000, only the Korean school in Singapore offers advance Korean language classes. There is currently no department for Korean studies in all of the tertiary institutions and Japanese studies department. Where Korean is offered, this is at the basic level, consequently without advance Korean language knowledge training; it becomes difficult for, Singaporean to seek long-term employment or to preserve the studies in South Korean. The lack of an in depth understanding of Korean culture and history also limits the range of movies made audiences in the case "*Taegeukgi*" 2004, known through TV serials instead of the subject of the Korean War that attracted the audiences. Effort to ensure the long term cultural possibilities of popular culture diplomacy should therefore include the improved availability of training in the Korean language, particularly beyond the basic levels of instructions. In particular funding for Singaporean who wishes to further their interest in the Korean language and the culture is critical in ensuring that both the students and the working adults who study Koreans and progress well and encourage seeking further training which allows them for a long term career possibility.

Furthermore, while long term cultural exchanges are offering through the local universities. Primarily focusing on funding university level training exclusively would. It excludes a substantial number of adult workers who may become very good at the language but who are

hindered by the lack of language training opportunities. Ensuring the interest in Korean culture continues beyond *Hallyu*. It requires the quick and concerted response to the interest in Korean language learning in the important and belated opening of Korean studies department or institutes.

In the meantime the prevalence of Korean popular culture outside the Korean peninsula has served as an inspiring example to Singapore sharing the legacy of the post-war "dragon-economies" local media have been pondering whether a similar phenomena is possible for the city state. Nonetheless, the projection of the South Korea's soft power has shown to Singaporeans that one does not need to be in the centre of the world to be popular.

Several social changes are prominent in Korea's New Era. First and Foremost, among many changes, the remarkable growth of the Industrial Technology has brought the advent of the 'digital' and 'Net' generation. Second, various international acclaim relating to Korean figures and events sparked a new sense of Korean national pride and identity. For example, former President Kim Dae-Jung's Nobel peace prize award and 2002 FIFA World Cup Korea-Japan represented two fundamental events that put Korea in the global spotlight. President Kim was the first Korean to receive a Nobel Prize for his remarkable "Sunshine Policy". While the FIFA World Cup 2002 showed the dynamic energy of the New Era Republic (kim 2005)

All Cultural Behaviour is rooted in the subjective truth that the culture subscribes to. For example, the infamous Indian headshake has its roots in Indian philosophy where truth is contextual: depending on the situation, the answer to a given question can be either 'yes or no'. Likewise the Chinese obsession with 'saving face' and the practice of saying "yes" emphatically to communicate "no" has its roots in the Chinese way of thinking. But what is Chinese way of thinking? And how it is different from the Indian way of thinking? One way of appreciating the difference is to compare and contrast the mythologies of the two cultures. Mythology is the body of stories, symbols and rituals· that communicates people's understanding of the world, which is their subjective truth. It reflects and resolves their conflicts. Chinese mythology is unique in this sense as it is populated by the hundreds of gods and goddesses and supernatural beings like dragons; there is no concept of all powerful divine entity or God. Conflicts related to rebirth (found in Hinduism) and sin (found in

Judaism, Christianity and Islam) are conspicuous by their absence. Chinese culture is this worldly. What matters is the here and the now. Social ethics and morality matter now social ethics and morality matter then spiritual issues. Three thought processes have influenced Chinese thought Taoism, Buddhism and Confucianism.

Confucianism is less mystical and focused on worldly matters like family and state. The Confucian system revolves around five relationships, between Emperor and subjects, between husband and wife, between father and son, between elder brother and younger brother and between friends. It states that if everything and everyone in heaven and earth has its proper position through restraint, respect, righteousness and ritual, there would be order and peace around.

4.3.1 Diasporas in Public Diplomacy

Korea has been constantly using its diasporas to keep cultural ties alive and create linkages with the nations they are residing in. Korean Americans has become the largest overseas among the Korean who settled outside the country. Smaller numbers of Korean immigrants and their descendants live in Canada, Western Europe, Latin America and some part of Asia-Pacific. At the end of World War II, some 11% of the population of Korea resided outside the peninsula and communities of hundreds and thousands of ethnic Koreans resided in three neighbouring countries. Japan, China and Soviet Union the fourth Largest Korean population was found in America before until 1960, but from that decade onward it has started growing rapidly.

The making of Korean Diaspora, Koreans are strongly rooted in their homeland. Thus, few people from Korea had lifted the country before Japanese colonization in 1910. During the period 1910-1945, a sizable number of Korean workers left their homeland and settled in Manchuria, on Sakhalin and Japan. During this period, many Koreans, who originate from North Korea, also migrated to China and settled there as a result of their unhappiness with the Japanese colonization of their homeland. After World War II many of the Koreans stayed in China after the Japanese left the Korean peninsula. The post-war Soviet occupation on Sakhalin prevented any possible return movement by the Korean minority there; others remained in Siberia, on the border with Manchuria. Many Koreans who were living in Japan

at the end of World War II also stayed and settled there in pursuit of better economic opportunities. The character of Korean migration has changed from the 1960s, when the Korean economy began to develop and the government adopted an active emigration policy as a part domestic population control. As a result of this policy, many Koreans left their homeland to find better economic opportunities in other more industrialized countries. Most of these Koreans moved to the U.S. As of 2001, according to South Korean government statistics, there are more than 5.7 millions Koreans living outside the Korean peninsula. Moreover, Korean diasporas is very active in forming their ethnic Korean community associations. These associations act as a centripetal force, pulling Koreans together, and they make conscious efforts to maintain the Koreans, collective ethnic identity, which again is one of the key elements of the diasporas. In fact, there are more than 2000 of these ethnic Korean community associations all over the world. One can certainly claim that the Korean diasporas exist.

The South Korean government estimated in 2001 that there are 5.7 million Koreans living abroad because it is not easy to collect an accurate data on population, particularly of minority population in foreign countries.

4.3.2 Diasporas in Korean Economy and Cultural Expansion

Diasporas could have an impact on the home country's economy in three basic ways. First, it could affect the trade and investment flows of the home country's economy, as can be easily seen with many trade or commerce diasporas. Second, could affect the balance of payments of the home country through fund transfers between overseas settlers and their remaining families and relatives in the home country. Third, it could affect the home country's human resources and labour market. To assess the impact of the Korean diasporas on South Korea's trade, a gravity model is also used to estimate the impact of the number of overseas Koreans and the country's bilateral trade.

The growing global popularity of Korea's culture and entertainment industries is an undeniable and yet ambiguous fact. It's interpretation in Korean political circles owes at least as much as observer's reliance on durable ideas about Korea's role in Asia and their efforts to come to grips with a messy and uncomfortable social reality at home as it does to their

instrumental policy goals. The term most frequently used in English and Korean language account of the phenomenon has been "soft power" Korean interest in popular culture and soft power reflects in part the international popularity of the films "*Winter Sonata*"

4.4 Countries under the influence of Hallyu

China: - As we can see the changing scenario of China's economic boom, it is rising fast on the other hand with the geographical proximity and historical legacy, Korea has shared very close with China. With the expansion of China's economical growth, Korea is drawing more towards China as the response has been quite appreciable by the people as well as the government. There was a time when Hong Kong use to reign not only in Asian countries but the Hollywood with the presence of, martial arts and the kung fu karate. But also South Korean culture is reigning in this place. For instance, in a rainy afternoon in Shanghai, hundreds of people, mostly women, wait outside a pharmacy for the appearance of Lee Young-Ae, a South Korean television starlet. This is the visible proof of what's being called the Korean wave -- a wave of enthusiasm for South Korean pop culture that's sweeping Asia (You 2006). On television Lee Young-Ae (actress) is a doctor in '*The Jewel in the Palace*', a historical soap opera set in the past. The actress was in Shanghai to publicize a popular Korean product the medicinal ginseng root. But in essence she was really selling the whole idea of Korea, the culture and the products (Zi 2005).

The Korean wave's impact is so great that people from around the region are travelling to Seoul to have plastic surgery -- they want to make themselves look like their favourite Korean soap opera stars."Over the last three years, there's been a 30-percent increase in foreigners coming to have plastic surgery," says Dr. Chung Jong-pil, who works at the Cinderella plastic surgery clinic in Seoul. "It's all because of the Korean wave. A lot of Chinese and Japanese have surgery to make them look more like Koreans."

But a backlash against the Korean wave may be beginning. A Chinese news magazine has accused the South Korean government of wanting not just to spread Korean culture, but to present itself as the essence of Asian culture. And the Chinese media is reporting plans to limit the amount of airtime given to Korean dramas (Hoe 2002).

Japan: - The impact of Korean Wave of television drama from 2003 in Japanese popular culture has been a dramatic significant phenomenon. Korean soft cultural power has taken hold in Japan too, the country that annexed and colonised the Korean peninsula through hard military power some nine decades ago. The *Hallyu* phenomena began to spread in Japan at around 2003, when the 20 hours, 20 episode Korean televisions serial "Winter Sonata" was broadcasted in Japan. It has achieved immense popularity among Japanese audiences, and especially among Japanese middle aged women (Endo and Matsumoto 2004, Murakami 2004, War-Torn 2004). *Winter Sonata's* unprecedented popularity opens the wide window opportunity for the Korean cyclone to blow ashore in Japan.

The complex and dreaded historical past has overshadowed on post war relations between South Korea and Japan. Japanese and South Korean historians have argued over the portrait of the shared historical facts especially about Japanese military atrocities during the Second World War. Former Korean comfort women brutally forced into sexual labour for Japanese military during the war, have sought apologies and compensation from the Japanese government, but it goes in vain. Further, the Japanese annexation in Korean peninsula led to non-voluntary exportation of Korean slave labourers to Japan. Many of their descendants estimated at around 700,000 still live in Japan without Japanese citizenship. Those descendents of Korean immigrants are called 'Zainichi Korean' literally means Korean residents in Japan. For such historical reasons, the relationship between Japanese people and the Korean people, North Koreans and the Zainichi Koreans are highly strained. Although in the recent years, since former Korean president Kim Dae-Jung proclaimed an open and amicable policy toward Japan, the political as well as people-to-people interaction between the South Koreans and the Japanese increased in frequency, assuaging the historical animosity to a certain extent.

When the '*Winter Sonata*' a television drama was broadcasted in Japan, it was not devoid of historical baggage carried by Korea and Japan. Thus, its popularity among the Japanese audiences, especially middle aged women, many of whom presumably cherished negative sentiments toward Koreans was even more surprising.

Although some critics believed that the *Hallyu* phenomena is mere creation of the mass media including NHK and Japanese tabloid newspapers, and has little effect on the Japanese

national sentiments toward Koreans(Young-Sang 2005). Others strongly believes the popularity of South Korean cultural wave appeals only to a popular sense of reality (to keep *Hallyu* going, 2005), and would not necessarily motivate the Japanese government to address their political and historical grievances of the Korean people. Further an anti *Hallyu* phenomenon has emerged in reaction to the spread of Korean wave as represented by the Japanese comic book '*Hating the Korean wave*' (Onishi 2005). Further as stated in the beginning, the *Hallyu* phenomena has been spreading massively into other Asian countries, such as Tawain, Hong Kong, Mongolia, Thailand, Malaysia, Vietnam, Singapore, South Asian countries and the Mainland China.

The Japanese population and the mass media have a tendency to become a collectively and intensively excited about certain trendy issues like the Seoul Olympic Games in 1988, the World Cup Soccer Championship jointly hosted by Japan and the South Korea, 2004 for a short period of time, and soon after forget about the fever as though nothing has happened.

The significance of the success of the Korean wave televisions drama in Japan and elsewhere in the Asian region is that it demonstrates how a global television industry in the last fifty years has established a platform in the region for transnational communication that did not exist before, and that this will have a significant impact on Japanese and other Asian societies[11]. After creating a sensation in Asian and Middle Eastern countries, one of Korea's most popular television dramas based on the universal theme of food and cooking, is now proving successful in its drive to make it in Europe. Hungary's government-run station MTV recently began airing '*Daejanggeum or Jewel in the Palace*' in English, a TV series about a woman who becomes the chef and eventually physician for the royal family in 16th century Korea. This is the first time in the Korean historical drama, made in 2003, and has been broadcast on European television. The series has been airing five times a week from March 10. According to AGB, a TV audience measurement agency, the drama has garnered a viewership rate of between 30-37 percent per episode. The Korean Embassy in Budapest says that airing the series on a public television station has been very instrumental in introducing Korea's popular culture to Hungary. The Embassy adds that they hope that the success in

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[11] The impact of Korean wave on Japan, a case study by Seiko Mosumoto

Hungary shows the drama's potential also to be received well in other parts of Europe. "Korea is a model for Third World countries that can be accepted by everybody here simply because it doesn't threaten us," said Emad Aisha, an assistant professor of international studies at the American University in Cairo. "It's a self-made country that was able to advance towards industrial-technological excellence without losing its cultural authenticity: without Westernizing," Aisha added. This may be one of the reasons why friction is so common with the introduction of a new culture. It is not significantly felt when Egyptians are exposed to Korean culture, despite Egypt's dominantly conservative society, where Muslims make up 85 percent of the population and Christian Copts make up the remaining 15 percent.

Egypt: - Egypt's second largest university, Ain Shams University, opened a new department for Korean studies three years ago. The number of students who applied for the new department astonished everybody at the College of Languages, where the department was opened. General Education Certificate graduates flocked in hundreds to the college to study Korean, echoing a generally-held belief that the heyday of English and French is long gone in this country. The similarities are bound between Egypt and Korea; both countries have been invaded and have struggled for independence. The two countries are of strategic value in their respective regions, which are beset by crises. They both play an influential role in defusing regional tensions too.

Economic relations between Egypt and Korea have evolved remarkably over the last 10 years. In 2006 trade between the two countries was $830 million, while in 2007 it was $1 billion. The Korea International Cooperation Agency plays an important role in bolstering relations between the two countries through projects in the fields of education and technical and vocational training. This is a culture that has every reason to prevail and be embraced warmly here," Abdel Baki said. "The Koreans have wonderful, soft power and they can carve a niche for themselves everywhere using it." Some people say the fact that Korea does not flood the local market with cheap articles is to Korea's advantage because this way, Korea has distinguished itself as a quality producer which does not pose threats to the national economy. The Korean success story could wash off onto all Korean cultural products - language, cuisine, clothing, etc," Aisha said. "Unlike China, Korea doesn't threaten us

economically because there are no cheap Korean goods pricing out domestic competition and no Korean labour (undercutting us either)[12].

That is one reason why observers think this "distinguished" Korean culture would take a long time to reach the average Egyptian. They say that for Korean culture to win through, Koreans need to employ more efficient marketing strategies.

"Marketing is the buzzword in fact," says Mohamed Tharwat, an Egyptian scriptwriter who is currently preparing a movie on Egypt's first President Mohamed Naguib and the July 1952 Revolution, which ended the monarchy in Egypt. "Although Korean arts are magnificent, proper marketing is lacking" Countries like Korea will prevail after all this noise comes to an end," he said. "Korean culture has authenticity and this speaks for itself." Source:- South Korean government report from the embassy of South Korean in Egypt.

India:- India is one of the largest countries with highest population next to China. India is secular state with multicultural society. Korean companies are not a new names in Indian household, it has been occupying for quite some time in most of household item. Now a Korean cinema and TV serial is slowly occupying a tremendous role in some part of Indian province where people appreciate Korean drama and Korean culture a lot. It has been reported, in these areas especially in pre nursery and nursery schools have started teaching Korean words in daily classroom routine. Youngsters and teenagers are also using Korean words while sending text to their friends. People are accepting this new culture and new phenomena because of the physical affinity and cultural proximity with those given provinces.

On the other hand, in most of the well known Universities has been offered Korean studies program and area studies. Every year the number of students increases with the help of the institution and its demands in the market. In every year Jawaharlal Nehru University and Delhi University, number of Korean language student pass out and utilise their skills in various field and try to promote the knowledge which they had acquired. It is too early to say that slowly Korean place is building in this South Asian country to expand and build a

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[12]Rctrived from, www.Korea Newesietter.com, June 10.2008.

platform. As mentioned above, in trade and commerce Korean companies are quite advanced and more frenzy than the Indian company here in India. It won't be incorrect to say the demand of Korean language in India is quite high and in the market it holds a big role for the new potential and ambitious youngsters. The wave of globalization and information, communication and technology revolution has also been felt in North East province or region in India, having the epicentre in Manipur.

The study aims to elaborate the nature of diffusion of the Korean popular culture and also its impact on North East India, particularly Manipuri society through Korean satellite channel and movies.

The new wave of youth culture has surfaced in recent years in Manipur with the diffusion of Korean popular culture known as 'Korean Wave'. The phases of Korean wave in India can be divided into two. The first may be referred to as Korean economic wave. It came in India with the liberalization of Indian market in the beginning of 1990s. It is essentially growing association with the Korean companies like Hyundai, LG, Daewoo, and Samsung. In the following years, these companies further expanded and diversified the range of their products and became household names in India. The second phase may be termed as Korean cultural wave. It has reached the Indian shore very recently as compared to some of the other Asian countries. In May-June 2006, a Korean delegation visited India, as part of its efforts to spread the Korean Wave in this country. For the very first time in India the Korean drama "*Emperor of the Sea*" was introduced by DD-I (National TV Channel) on 23rd July 2006[13].

In another move to make Indian audiences aware about the Korean cultural richness, the MBC hit drama "*A Jewel in the Palace*" began to be aired on DD-I from 24th September 2006.There have been growing demand in India for not only Korean language but also Korean studies in general with the growth of Korean companies in India. It is significant to note that the two phases are complementary to each other. However, in the case of the North East region the nature of diffusion of the second phase of Korean wave in India gives a different picture. Since 1990s a major course of cultural diffusion has been gaining ground in India. There has been a major makeover in the cultural life of the Indian society after its

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[13] Retrived from www.Korea Newsletter.com, Sandip Mishra's article Has Korean Wave arrived in India? Jan-19-2007

policies on liberalization and globalization. The North Eastern States of India are not an exception. *Arirang*, a channel which shows especially to the foreign nation of South Korea has been instrumental in bringing closer home the rich Korean culture, tradition and cuisine. In India especially South Korea cross-border trade has helped in bringing stories of youthful romances, thrillers and action-packed movies and goods. India's Look East Policy has opened new vistas in terms of trade between South East Asian countries and India through Manipur, an international border state with Myanmar[14]. This has not only encouraged trade in various items but also smuggling of pirated music and movie CDs.

The Korean Wave may be seen as a conjunctural effect resulting from a conflation of domestic and international, economic and political and historical as well as contemporary factors. More specifically, *Hallyu* is an upshot of the clash of two crosscurrents: first, the relative decline in Japan's economic, political, and cultural leadership in Asia, which highlights the startling rise of China; second, the proliferation of (neo) liberal doctrines leading to a higher level of regional integration in economy and culture, which is at odds with the residual forces of Cold War and postcolonial politics that reproduce political schisms in the region. The following briefly outline the principal political and economic conditions from which *Hallyu* sprung to life.

From the early 1990s onward, Japan's reign in East and South Asian provinces in the areas of politics, culture and the economy has visibly waned. A decade-long economic recession eroded the foothold the country had gained over forty years in the post-World War II period. Politically, the resurgence of ultra-rightwing politics exacerbated the already estranged relationship with neighbouring countries. The ever-escalating anti-Japan sentiment in the region permeates cultural domains as well. Contrary to the warm reception that Japanese culture enjoys in the industrialised West, an increasing level of antagonism and apathy toward Japan is evident in East and South East Asia. Hence even the most widespread cultural products like mascots, karaoke, hair styles, pop music, animations, mange, etc. are losing ground in the rise of the Korean Wave.

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[14] See. www.e-pao.net "Korean cultural impact on Manipur and Cultural Diffusion" an article by Khetrimayum Ottojit 2008.

The waning of Japan's authority coincides with the striking ascent of China as a regional hegemony and global superpower. At the same time, China's growing prevalence is closely connected with the end of the Cold War and the acceleration of economic liberalisation in the region. With the official conclusion of the Cold War, came the close of many ideological confrontations in the region. It was followed by an era of cut-throat economic competition under the banner of deregulation, free market and liberalisation. The neoliberal canons for a borderless, free-trade world prompted the relaxation of economic and cultural border patrolling, thereby precipitating the crystallisation of what might be termed a pan-Chinese arc in Asia, an archway stretching from mainland China and Hong Kong, to Taiwan, Singapore, Vietnam, Malaysia and Thailand.

The nations in the pan-Chinese arc are more or less in a similar stage of economic growth and, to a significant degree, share common traditions, religions and mindsets. For some time they have been in search of a viable model of development, one that harmonises market economy with socio-cultural life consistent with time-honoured codes and values. It is a known fact that the American or European models of modernity do not represent compelling paradigms to much of East and South Asia. Likewise, the Japanese model of development and social organisation has received only a half-hearted endorsement by these societies, due largely to the nation's unremitting attempt to "exit" Asia in favour of Euro-American modernity. It is amidst this vacuum that Korea surfaces as a reassuring and intimate model worthy of imitation.

There are three main, interrelated reasons that account for South Korea as an example to be emulated by its neighbours. First, contemporary trajectories of South Korea are often labelled as a pattern of "compressed modernity" which eloquently attests to the possibility of transformation from an agricultural society to a high-tech information society in less than four decades. Second, the South Korean modes of development exercise the continuing relevance of Confucian values to economic growth and political reformation. Third, Korea is accredited for having achieved a high level of participatory democracy, mature civil organisations and active labour unions after the sustained period of social unrest during the military dictatorship. For many Asian societies, the contemporary social formation of South Korea represents a healthy standard which prizes public good and communitarian spirit

without stifling individual freedom and the creativity of the market. In this respect, one can say with reasonable confidence that the Korean Wave is animated by and indicative of East and South East Asia's eager search for a model of sound growth in both society and the economy.

In this context the Korean media/cultural products function as a multidimensional theatre in which experiences of Korean modernity are narrated and performed before the curious eye of regional audiences. Nevertheless, this is not to suggest that *Hallyu* is all about lofty soul-searching and noble quests for Asiatic ingenuity. Truth be told, a good amount of *Hallyu* product is fraught with conspicuous displays of wealth, vulgar mimicry of Western lifestyles, and the crude exaltation of the patriarchal order. Upon close inspection, however there is an interesting tension between style and content, or presentation and representation in many *Hallyu* media products.

What accompanies the flamboyant exhibitionism of Korean dramas, movies and music videos is a subtle embedding of traditional values such as the centrality of communal life, filial responsibility, disciplined work ethics, and empathy toward social minorities. These are values that conform to Confucian teachings and are widely upheld by the countries that comprise the pan-Chinese arc. The two ostensibly opposing vectors, that is, the vociferous parade of high-modernity and the faithful defence of group (not individual) values, can be identified as the main point of attraction for the Asian audiences who harbour two directional aspirations for material wealth and ethical exaltation simultaneously. In this regard, *Hallyu* can be said to be a ventriloquist with superb technique, simultaneously articulating commodity attraction and moral edification, a sleek surface and poignant substance. Here, it is worth repeating that *Hallyu* is a regional phenomenon. This may be part of the reason why it has been able to keep its political significance intact. *Hallyu* is a cultural asset shared by regional members, a modest and yet encouraging form of cultural repertoires through which people in the immediate area can improve communication and understanding. Its wide distribution holds well for the birth of regional cultural spheres promoting dialogue between peoples beyond the confines of national culture.

Nevertheless, there are some disconcerting signs that plague this upbeat prospect for the arrival of regional cultural spheres. Earlier this year, Chinese CCTV announced that it would

"diversify" the foreign drama genre by bringing in more programming from Taiwan and Hong Kong, a move aimed of dumping and extorting South Korea products. Similarly, the Taiwanese Government Information Office is considering a ban on "foreign" dramas during prime time, a time slot that has been inundated by Korean programmes over the last two years. More drastic measures might come from the Vietnamese government, which stated publicly that it would put a ban on the importation of Korean movies and dramas to reign in the overheated *Hallyu* boom. Hostile reactions against *Hallyu* have visibly arising in Japan as well, as evidenced by the wide circulation of a comic book titled *Ken Kanryu*, which may be roughly translated as "Disgust toward *Hallyu*".

According to some professors regard that *Hallyu* has clear limits, for the realities of Korea's social and political systems which is inconsistent with the image of the country projected through *Hallyu*. That is the propagation of Korean culture, ideas, and values through *Hallyu* suggests openness to cultural interchange or "mutual understanding"; However, Korean society remains inward looking and highly resistant to outside (cultural) influence. This is easy to see, for instance, in the country's immigration policies, which are not only extraordinarily resistant to any significant inflow of "outsiders" and their values and social practices. But are also implicitly premised on a "hierarchy of culture" (and of race). Resistance to cultural interchange is also evident on a more mundane level. Consider *Arirang* T.V which is a government-funded satellite station explicitly designed to "spread the uniqueness of Korea to the world." Even more, according to its former CEO, Samuel Koo, *Arirang* TV is premised on encouraging "two-way" conversation between Korea and the rest of the world—a point supposedly encapsulated in its motto, "Korea for the World, the World for Korea." Ironically, though the station recently stopped showing its daily dose of Korean drama—almost certainly one of the most popular programming segments on the channel. Despite an outpouring of protest on the station's online BBS (mainly from international viewers), *Arirang* TV has refused to change its programming or even to justify its decision. All of this is particularly important in that the strongest influence of *Hallyu* is not in western countries, but in Asia. Indeed, it is in Asia that *Hallyu* provokes the image of a veritable tsunami. But, its influence may easily ebb if *Hallyu* is perceived as a cynical effort to promote South Korean culture, values, ideas and power at the expense of other societies. At this point, there are no indications that Korea will soon suffer from a "Hallyu backlash," but

time will tell. The key point, however, is clear: "culture" is complex resource that is dependent on a number of other factors, including domestic policies and foreign policy practices.

The effectiveness of using cultural resources to enhance soft power requires broad-based consistency, which, at present, is lacking in Korea. To maximize the soft power potential of *Hallyu*, therefore, much more comprehensive planning and coordination will be necessary. Lee WookYon, professor of Chinese literature at Sogang University noted that the Korean Wave has most of all enhanced Korea's gloomy image, customarily associated with the division and the former military regimes, in East Asia (Zi 2005). According to him, Korea's hybridized cultural peculiarity has appealed to Asians. Korea has deftly filtered Western Cultural factors to fit the Asian sentiments as well as adapted the Eastern culture to something Western contemporary. Thereby, Korean culture could be viewed as keeping an exquisite balance between the traditional and contemporary, and the East and West. However he suggests Korean popular culture seek coexistence with other Asian cultures. If the Korean wave distorts or encroaches on the vitality of other Asian cultures, it would be nothing short of an East Asian version of cultural imperialism. Yet, this is far from reality as the nature of affinity between Asian cultures is great and there is place for accommodation of new trends without losing their individual identity.

Korea has undergone many political phases since the beginning of the 16th century. During the post war period Korea has been dominated by their neighbouring powerful country which has made Korea force to go undermine the development as well as prosperity. Various obstacles made Korea to faced and accept the reality of changing their own identity into the hand of Japanese empire.

In this context, one may understand that the impact of the South Korean wave has not only permeated popular culture but is also a measure of a positive lifestyle for many Asian people. Some anecdotal examples evidence to enthusiasm that now greets South Korean programme and media products. The South Korean wave also has significant practical ramifications. At the regional level, the booming South Korean presence on television and in the movies has led Asian consumers to purchase South Korean goods and to travel to South Korea, traditionally not a popular destination. Before the Korean wave many neighbouring Asians

either did not know much about Korea or knew only a few simple, often stereotypical things about Korea. The images Asian traditionally have associated with the country were generally negative and limited to such events as the Koreans war and the various cycle of poverty, political instability and violent student demonstration that typified the 1980, along with the longer term issues connected to the demilitarized zone and national division. These negative images have partly given way to trendy entertainers and new technology and the overall images of Korea has changed a great deal after having exposed to contemporary Korean lives through dramas and movies. Area cultural affinities also help explain this phenomenon in the sense that the success of the South Korean wave is closely related to the ability of South Korean culture and media industry to translate western or American culture to fit Asian tests.

Culture has become such an intense topic concern among scholars in the past 20 years. The idea of culture has become one of the most important tools of power at a time of global restructuring. Culture has more and more become a tool of surplus value extraction, as with the conquest of coolness, it has become a means of wringing profit out of new markets at home and abroad, and a means for channelling dissent in productive directions. Knowledge is always contested, but it is nonetheless the case that some forms of knowledge become more powerful than others, become hegemonic. In this way culture becomes a means for representing relations of power. Culture is a representation of others which solidifies only in so far as it can be given objectives reality as stasis in social relations. The idea of culture is not what people are doing, rather, it is the way people make sense of what they have done, it is the way activities that practitioners of cultural geography and cultural studies use to exemplify culture are important not because they are culture, but because through struggle over the poor to define them, as they are made to be culture.

According to Joseph Nye, Asian countries have impressive political resources for soft power which he defines as "the power of attraction" The power of getting others and to do what you want them to do, through emulation or through inducement, rather than through force or coercion (Nye 2004). Soft power has become almost as important as hard power which rests primarily on physical resources true or not, Nye's an expression ideas have had a strong impact both within and outside of academia. Indeed, the tremendous in the Korean wave does not merely reflect an expression of national pride, but also represents a conscious effort

primarily on the part of Korea's political and economic elites to expand Korea's influence in world affairs. In this regard Korean wave can be seen as the cultural or soft side of Korea's foreign policy (Kim 2005). The Korean government are also consciously promoting and attempted to co-opt Korean wave in many ways in order to build soft power and expand Korea's influenced in the world. The strongest influence of *Hallyu* is not in western countries, but in Asia. Indeed, it is in Asia that *Hallyu* provokes more of the image of a veritable whirlpool.

Culture is a complex resource that is dependent on a number of other factors, including domestic's policies and foreign policy practices. The effectiveness of using cultural resources to enhance the South Korea is to maximize the soft power potential of *Hallyu*, therefore, much more comprehensive planning and coordination will be necessary.

The analysis of the extent relationship between national interest of a country and the cultural affinities are prevailing between any two or more countries. In day to day conduct of international relations what takes precedence over what or in other words whether relations are fostered and cultivated by the practical commands of national interests or the sentimental distastes of cultural affinities that exists.

4.4.1 Experiencing Hallyu in Singapore

Chaebol, the South Korean family own business, were the first which has established in the new Republic of Singapore in the 1970s to assist in the construction of its physical infrastructure. Thus, Koreans were typically associated with male constructions workers and engineers. In 2000, the Korean dramas *"Autumn Tale"* was screened in Singapore for the first time and was so well received that T.V status were inundated with calls and e-mails requesting to re-run the programme. *"Winter Sonata"* in the following year served the Korean drama craze. Interestingly, the consumption of South Korean popular culture in Singapore in its early phase mainly was followed the trends of China and Taiwan. When the Korean dramas first became popular in Singapore, retailers imported Korean drama box sets from China and Taiwan for sale in Singapore. These products typically carried their own Chinese titles and abstracts. The important shift in the consumption of South Korean popular culture, audiences in Singapore wants to listen the original Korean vocalization. The growth in the

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popularity of the Korean language also means that Korean language acquisition of learning, resulting in the demand for dual sound version, the demand for such products continues despite the cheaper Chinese.

Wielding soft power is far less unilateral than employing hard power, and South Korea is learning fast and putting it to the trade and cultural production export sectors (Nye 2004).

Culture is one of the key components of South Korea's public diplomacy. The relationship between culture and politics, there is a long and intimate relationship between culture and politics. It can be used as a form for set piece political messaging and as a safe space for unofficial political relationship building; it can keep doors open at different times. Getting the relationships can be soured for a generation if the countries neglect to delivery. But if the country handle carefully by supply many exchange programmes, promotion of arts and culture, literature, cinema and scholarships to the foreign students it affects in positive way with the massive response of embracing the foreign culture by the host countries.

In Singapore, increasing familiarity with the South Korean popular culture encourage greater interactions between Singaporeans and Koreans resident in the republic beyond the confines of short term tourist visits (Kim 2007). In a way interest in learning a Korean has spurred the growth of language centres offering Korean language instructions, which was in the past mainly confines to the Singaporean Korean School. The formalization of students exchange between Korean and the Singaporean Universities has also become an interesting feature in the past two or three years. Besides traditional fan clubs, Korean cultural clubs such as the Korean cultural Society set up in the Nanyang- technological University also offer the increased possibility for social interaction between Korean and Singaporean students (Kim 2005). The education market in Singapore has drawn many South Korean students whose parents are attracted by the safe environment, the relative proximity to Korea and the strength of the multilingual education in Singapore. It is hoped that the presence of the South Korean students would serve as cultural ambassadors in building more as cultural relations (Kim 2005). New Zealand's Ambassador to South Korea Jane Coomb on April 30th 2008 at Seoul Jazz Club, with her husband and Jazz vocalist Tim Strong said "I think diplomacy and culture is a natural mix. Most diplomats enjoy culture as a vehicle for showcasing our country and learning about others country. It is quite natural if you stop and think in that perspective." Her

husband agreed with her idea of the relationship between diplomacy and culture (Korea Newsletter, 2008).

4.5 Popular Culture and Diplomacy

Cultural products and services are increasingly important to American competitiveness, as national and global economies are increasingly based on information and the means of its exchange. The nation-state in the world have moved from the bi-polar system of the Cold war to a Global system integrating markets, nation states, and technologies to a degree never witnessed before. Globalization has stimulated world-wide growth; incomes are rising at unprecedented rates. But there is a backlash from those who have been, or think they have been left behind. For some people, local, regional or national cultures seem to be eroding under the pressure of global market. The United States tends to dominate international trades in cultural goods and services. Even though a number of the world's major cultural producers and distributors are not owned by Americans, The pre-dominance of U.S content results in tension between U.S foreign economic and trade objectives and the desire of other countries to preserve their cultural identities and foster indigenous cultural industries. Most of the nations have restricted such trade because they are concerned by the dominance of U.S cultural goods and services, particularly in the audio visual sector.

4.5.1 The idea of an East Asian Popular Culture

In contrast to the very uneven and abstract presence of Confucianism, since the 1980s popular cultural products have criss-crossed the national borders of the East Asian countries and constituted part of the culture of consumption that defines a very large part of everyday life of the population throughout the region. This empirically highly visible cultural traffic allows for the discursive construction of an 'East Asian Popular Culture' as an object of analysis.

American music, movie and television industries loom large globally, penetrating all locations where local income levels have reached a standard that can pay the price. Consequently, in economically developed parts of Asia, the predominant cultural and moral interests in popular culture and its consumption are often focused on American imports.

Public discussions are often ideologically directed at the generalized liberal attitudes that are portrayed in American popular cultural products. This cultural liberalism is seen by some people as pushing the conservatism of Asians and is thus desired. Others cast it as culturally and morally 'corrosive' of 'wholesome' Asian values.

The trials and tribulations of the pop stars and celebrities make up part of the daily gossip by fans in different locations. Music, movies and television reviewers often face barrages of complaints from fans of the stars, singers and actors of big and small screens. If they have displayed negative reviews of the fans' pop 'idols'.[15] Some of the artists, such as the so-called 'fifth generation' of the PRC film directors or individual Hong Kong directors, such as Wong Kai Wai, have received focused analysis because they have reached international 'artiste' status. So too, have the Japanese 'trendy dramas' whose popularity has declined since the end of the 1990s. They are but part of a larger regional phenomenon.

As popular culture is unavoidably a sphere of capitalist activities, the economics of this larger phenomenon are most concretely observable. Marketing, distribution, promotion and circulation of popular cultural products throughout the geographic East Asia are now part of the planning of all producers, from financiers to directors, producers and the artistes, wherever these individuals might be located geographically. For example, a space like Singapore is inundated with television shows, movies, popular music, fashion and food from all parts of East Asia. At the same time, Singaporean television companies are cooperating in joint ventures with production companies and/or engaging artistes from elsewhere in East Asia in local productions, so as to expand their own market and enterprise (Choe 2001). These flows of finance, production personnel and consumers across linguistic and national boundaries in East Asian locations give substance to the concept of East Asia Popular Culture. This thick and intensifying traffic between locations, the economics of this trans-location cultural industry, the boundary crossings of pop cultural products, of artistes and the variable modes of consumption of audiences of different median different locations as a cultural phenomenon in its own right has received relatively scant analytic interest.

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[15] The term Idols has become an adjective that characterizes a specific segment of the popular culture products, as in 'idol-drama'.

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4.5.2 Korean Popular Culture in Asia

Within Korea, the widely acknowledged zenith of the country's popular culture has been the success winter sonata, Friends etc in the box office history. It earned millions of dollar surpassing blockbuster movies like Titanic; all there are many popular black market, pirated discs suggesting that the measurements themselves may be widely imprecise. Popular culture marks moreover, are extraordinarily ineffective at measuring the effect, but the quality alone, of a given effort.

The position that Korea replaces the United States somehow is wrong. In the absence of clear evidence regarding what would likely happen in the following 10 years, several American scholars emphasize that Korea, whatever its successes, was not America, at least not in terms of its global weight. Though not addressing particularly in one country directly, Bruce Russett (1985) argued that American popular culture the global role of blue jeans , rock and roll which provided the U.S with power resources that were distinct and yet very real. Significantly, Russett left this suggestion to the end of an otherwise carefully substantiated article, ultimately indicating that although it is impossible to quantify, there is something else out there, some relevant aspect of global power other than those that political scientists normally emphasize.

Joseph Nye defined the type of resource as "soft power" or the power to persuade rather than the power to coerce. For Nye, the term referred not only to the U.S but to the nature of power in a radically changing global system. Soft power would be a driving force in the future, and for the time being only the U.S had it in abundance. For Nye, part of this appeal derives from American cultural and commercial influences overseas especially when they in some way encode American values of democracy, liberalism, tolerance and the like. Nye specifically argued that Korea will not be able to compete with United States power because it, unlike the U.S, accepts few immigrants. This is an important feature for the United States power that not only convinces outsiders of America's good intentions but also allows easier cross-border pooling of ideas, good will and common sense.

In case of inter-Korean relations, democracy bolsters South Korea's soft power, but the North Korean political places significant barriers between Seoul and the North Korean people. But

slowly, South Korea's development success story, economic assistance and popular culture are finding ways through the cracks. While the Kim regime retains its grip on North Korean politics and society, the effectiveness of soft power in inter-Korean relations remain limited. "North Koreans enjoy South Korean TV drama because it is interesting and realistic," said Kim, who arrived in the South in 2002 "North Koreans love the fact that South Korean TV drama is not about politics, but about love and life, the fundamentals of human existence anywhere in this world," he told RFA's Korean service. Kim said nowadays, so many North Koreans cross the border into China in the hope of buying food that they are easily exposed to South Korean video material sold in the border regions of northeast China. The Korean Wave is already lapping on the shores of the communist North, where cultural productions inevitably praise the ruling Korean Workers' Party and glorify leader Kim Jong Il, he told reporter Young Yoon Choi.

In South Korean government website it has been reported that death sentences were given to North Korean civilian for watching South Korean 'Hallyu' serials displays[16]."There have been two or three reports of public executions of North Korean young people in major cities including Chungjin, as punishment for having illegally copied and distributed South Korean visual material," said Kang Chul Hwan, vice-chairman of the Seoul-based Committee for the Democratization of North Korea. "It is not an overstatement to say that the Kim Jong Il regime is waging war on the South Korean TV drama," he said, adding that the North Korean authorities have intensified surveillance and searches to prevent South Korean videos from entering North Korea. But the effectiveness of these efforts is questionable, he said, pointing out that even the politically upright officials who carry out raids on anyone hoping to surf the Korean Wave are not immune. Many said the the agents of the North Korean National Security Agency who conduct the searches for South Korean visual material often end up watching the DVDs they confiscate. "Can the North Korean authorities prevent people from watching South Korean TV drama? If the people really want to watch it, they will find a way to watch it," he said. Movie director John Woo said he

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[16] Retrived from, www.koreanewsletter.com

believed the Korean Wave would bring change in its wake. "Culture is always the vanguard of understanding other cultures," Woo told a recent panel discussion on Korean culture. "The Wave is beginning to reach the North Korean people as well and they are becoming aware of what South Korean culture is about. I believe that culture has the potential to invite changes in North Korea".

Region-wide phenomenon in North Korea: The Korean Wave have gain its biggest fan base among East Asian women in their 20s and 30s, before spreading out into the wider population, according to United State based Korean culture expert Ji-Hong Lee said it has by now won the hearts of entire families, and consequently it has tremendous economic value and it boosts the image of Korea," he said. Meanwhile, Michael Shin, professor of modern Korean art and literature at Cornell University, said a distinctive feature of South Korean TV drama is that it emphasizes women's role in society, particularly as mothers, transcending previous male centred patriarchal stereotypes. "The South Korean TV drama 'Winter Sonata' is the first classic example of this newly emerged matriarchal view of society," Shin told a recent meeting of the U.S.-based Korean Society in New York. "The main character doesn't know who his father is, but his mother is still by his side. This is the key understanding of the popularity of Korean dramas. East Asians sense that they've somehow lost their stable identity and seek comfort in the mother figure".

The Korean Wave of TV drama, movies, and music first made its impact in China in the late 1990s, quickly spreading across the region as broadcasters were quick to buy slick, high-quality productions at bargain prices.

4.6 Production and Export/Distribution

The production of a popular cultural product such as writings, technical skills from acting, singing, filming and recording and financing arrangements can either be entirely located in a single geographic location or, alternatively, with contemporary technology and globalized economy, each of the necessary constituent processes can be executed from different locations.

In case of the East Asian popular culture industry, preference for either arrangement tends to reflect the relative dominance of the production location in exporting its finished products. At one end of the dominance is the case of Japan in television drama and popular music. The ability to finance expensive television drama productions and staged expensive concerts and promotions has given the Japanese popular culture industry a dominant exporting position, giving rise to ubiquitous impression that there is a 'Japanese invasion' or 'Japanization' of popular culture throughout the region, the claim of Iwabuci (2002), the Japanese popular culture industries tentativeness about expanding into the rest of Asia.

East Asian popular culture has been able to carve out a significant segment of the regional consumption economy. Although the US popular culture industry still dominates the airwaves and the large and small screens, it unlikely to be displaced anytime soon. Furthermore, players in the US media industry are not ready to lose part of their global empire but have formed a partnership with East Asian producers to produce East Asian popular culture. There are, of course, many worthy researches to be done on the economies of these transnational product chains and product flows; similarly for researches into the organizations of the media industries in different specific locations and transnational. The possibility and realization of a transnational East Asian identity, facilitated by the production and consumption of popular culture remain empirical questions in each of the East Asian locations. The mapping of the manifest forms and contents of the pan-East Asian identities will require the collaboration of researchers in different locations, as the identities take shape and change.

4.7 Conclusion

Some thinkers suggest that Korean popular culture is seeking to coexistence with the other Asian cultures. If the Korean wave distorts the vitality of other Asian cultures, it would be nothing short of an East Asian version of cultural imperialism. Then, the cultural phenomenon would be a mechanism that would hinder peace and coexistence in the region. They further suggest, South Koreans should not over react about their cultural rise instead they should approach the trend from more of a comprehensive perspective for the future. In this context, the Korean understanding is examined to study the drive behind the Asian nations in actively importing Korea's cultural products. For instance, the popularity of

Korean culture rises in the mainland, particularly since the late 1990s, when the Chinese start to evolve their traditions as a reaction to a wave of capitalization. In a way, Korean cultural products as well as dramas and specially movies maintain Asian values. It is also point out, the Korean wave which could be viewed as a cornerstone in the build up to the region's cultural community. It is said the Korean wave has contributed much to the process as it has already become irreversible for the Asian countries to take after or refer to each other.

The Korean wave's impact is so great that people from around the region are travelling to Seoul to have plastic surgery. They want to make themselves look like their favourite Korean soap opera stars. A lot of Chinese, Japanese and Vietnamese have surgery to make they look more like Koreans[17]. But a backlash against the Korean wave may be beginning. Some of the Chinese news magazine has accused the South Korean government of wanting not just to spread Korean culture, but to present itself as the essence of Asian culture. And the Chinese media is reporting plans to limit the amount of airtime given to Korean dramas.

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[17] See, The Korean "Wave will Never Die in Vietnam", Korea Review Policy, June 2008.

Chapter 5

Conclusion

The outcomes that the research scholar has drawn from the above evaluations are varied and interesting. Korean cultural wave stormed the Asian countries across the continents. The filtration from both the Chinese and Japanese cultures later the impact of Americanisation has created the modern Korean culture which is now being appreciated by the Asian countries. Korean culture is one of the remarkable symbols of the emerging Asian power.

The dramatic changes brought by Korean cultural wave made a drastic transformation in the social structure of South Korea. It is difficult to measure its impact within the South Korean society, but the high level of privatization has made the country prosperous and developed. First, the Korean government set a broad stroke theme that focused on reaching the global standards. Second, the former president Kim Dae-Jung was awarded the Nobel peace prize in 2000 for his "SunShine Policy". Sunshine policy is the Republic of Korea's North Korea policies aimed to achieve peace on the Korean Peninsula through reconciliation and cooperation with the North.

To sum it up, Korean cultural wave will no doubt, need to maintain its continuous rise and boost the economy of South Korea. It is also helping to flourish the South Korean tourism economy in the national as well at the international level, too. This requires drastic reforms in the current social security system of the government as well as the non government groups along with the blend of popular culture to traditional culture to balance the productive work. It is also important to seek several ways to provide supplementary support for it. Until South Korea and China, enemies during the Korean War, normalized relations in 1992, North Korea had a stronger presence in Beijing, with its embassy, restaurants and shops. Earlier, South Korea remained unknown to most Chinese, and suffered from a poor image.

South Korea's "soft power" extends to the material and spiritual spheres. Samsung's cell phones and television sets have grown into symbols of a coveted consumerism for many Chinese, Taiwanese, Singaporean, Vietnamese and now expanding in the south Asian and the

Middle East. A country that traditionally received culture, especially from China but also from Japan and the United States, South Korea finds itself at a turning point in its new role as an exporter of cultural products. The transformation began with South Korea's democratization in the late 1980s, which unleashed sweeping domestic changes. As its democracy and economy have matured, its influence on the rest of Asia, negligible until a decade ago, has grown accordingly. Its cultural exports have even caused complaints about cultural invasion in China and Vietnam.

South Korea is also acting as a filter for Western values, experts say making them more palatable to Chinese and other Asians.[18] It can be co-related with the economic growth and trade of the country. Korean cultural wave will boom as long the Asian economies are booming. In the future, there will be a stronghold on foreign relation by South Korea with the other Asian countries.

With the arrival of *Arirang* channel, its impact upon the North East India, especially among the youngsters has been felt in myriads of ways. For example, after watching the various Korean serials on *Arirang*, there is an earnest desire by the youngsters to imitate and copy everything from language, to food habit, to dress style, even the body language and some Korean manners. They have started using some common sentences used in the day to day life by the serial stars. For instance, *aneyong haseyo* (hello), *sarange* (I love you), *araasoo* (ok), *anneyong* (No), *yabusayo* (hello in phone) etc. They begin to greet each other in Korean style.

America was a dream for every North Easterner youth before, but now their craze is slowly shifting towards Korea. The market in Manipur, generally known as Moreh (referring to one of the towns of Manipur in Indo-Myanmar border where most of the international trade takes place) markets, which deal with imported items from East and South East Asian countries through Myanmar, are flooded with clothes, eatables, electronic appliances, pirated movies, television serial and music CDs mainly from Korea. There are also trends of making music videos of Manipuri songs using clippings from Korean movie and are then sold.

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[18] International herald tribune, Tuesday, Jan 10, 2006.

The key factor that encourages the popularity of Korean wave is the cultural proximity of Korean and the other Asian countries in terms of being a Mongoloid stock; societies being based on clan communities; sharing similar traditional religious structures in Shamanism; similar streams of philosophy in traditional music and dance; and similar forms of folk games.

Moreover, it is the kind of theme and character that the South Korean movies and drama depict which touches and melts the heart of the viewers. Not only the youngster but also the older generations of Asian share the same sentiments while watching *Hallyu* dramas and films, and also identify with its dance and music. The younger generation in particular seeks to learn more about the Korean culture, traditions, food habits, language and fashion. *Hallyu* can help to develop broader cultural exchange and cooperation between Korea and North East India (www.e-pao.net).

Maintaining diverse sources of cultural products and services, at a global as well as national level, provides for Korean consumers and producers more variety while allowing other countries to produce their distinctive cultures as a valued public good. South Korean culture is really making an impact both politically and economically. A common view is that, the concept of cultural diplomacy can help establish and support working relationships between countries. Cultural diplomacy argues that today, more than ever before, culture has a vital role to play in international relations. Cultural exchange gives us the chance to appreciate points of commonality and where there are differences, to understand the motivations and humanity that underlie them.

As identity politics exert an increasing influence on domestic and international exchanges, these attributes make culture a critical forum for negation and a medium of exchange in fending shared solutions. Cultural contact provides a forum for unofficial political relationship building too. It keeps open negotiating channels with countries where political connections are in jeopardy, and helps to recalibrate relationships to suit the changing times along with emerging powers such as India and China. Cultural diplomacy has a critical role to play. The ability to mobilise cultural diplomacy is a precious resource in international relations and not one that rests only in the hands of the diplomats.

The blend of good looks and presentation, slick dance tunes, and a lack of profanity and sex befitting Confucian, orals have often been named as the primary reasons for the Korean stars wide appeal. Although their repertoire, comprising hip-hop, ballads, and R&B, is proving very successful, they often used to advertise products. Besides popular music and pop stars, South Korea has also exported many movies, TV drama and games (The New York Times, 23 Dec, 2004). The products appear to have an unmistakable quality that compares favourably to those of other countries in the region, and it is safe to say that the popularity of South Korean cultural products abroad has helped in raising the image of South Korea. A survey carried out by the Korea trade Centre in 2005 that a positive image of South Korea in China and Japan had increased considerably, with Chinese informants even rating the country twice as high in the previous year (Yi 194) . Later that year, reporter Yau Lop Poon noted that the popularity of the TV drama 'Winter Sonata' in Japan could even positively affect South Korea's relationship with Japan (Korea Policy Review, p.66, Aug.2005).

The important issue that threatens the continuation of the South Korean Wave is not much the concept of cultural imperialism, or the image of a specific cultural product, but rather the violation of laws to protect the ownership of cultural products. With the advance of digitalized media, copyright infringement has become increasingly prevalent and difficult to prevent. Despite, the great sales of potential that the Chinese market promises, South Korean entertainment companies are facing great difficulties. While foreign products are subjected to stringent censorship and high import tariffs, piracy is estimated to be as high as 85%. In 2005, for example, South Korea's national radio and television channels KBS and MBC cancelled their contracts with the Chinese counterparts after numbers of illegal copies were intercepted before the launch of legal copies. The issue of Copyright is not limited to South Korean products, of course, but also applies to Western and Japanese and "let's face it" in South Korea it only seems to have been abided by since the 1990s (Otmazgin 2007).

So given that South Korea's popular culture has created many fan bases throughout East and South East Asia. What caveats do we need to place on the soft power of Korean popular music abroad? The answer to this question may lie in the application of technology. The ease with which one is currently able to get access to a music product, without paying anything, is making any study of its origin in principle unnecessary.

Nissim,Otmazgin says "In today's market economies the mechanism of creating and distributing cultural commodities is beyond the direct control of governments and is much more difficult to wield. Moreover, even if we accept the notion that cultural products contain subliminal images and messages, such as values regarding individualism, consumer choice or freedom, these does not necessarily oblige consumers to accept these ideas. The fascination and attraction derived from the exposure to cultural goods could be simply that, not power" (Otmazgin, 2007).

Today, soft power is very much existing and prevalent everywhere, though I would say that its manipulation is becoming more difficult with time while efforts to wield it might prove counterproductive if South Korea does not strictly operate it. Moreover, efforts to use the popularity of the music for more political purposes might put off potential fans. The success of Korean popular music lies, in fact, in that its fans are not asked to consider too much its country of origin and be left to enjoy the music for what it is 'a cool mix of good looks, powerful songs and slick dance moves'. To them, in terms of music and presentation, it holds its own or is superior to Western popular music, while representing and respecting Asian Values, not just those of South Korea. However, in this global modernization process, most subcontractors make their own brands. Modernization itself is a product of imitation, and one should not deny the fact of learning and imitation of growing power. This fast moving capitalist society that raced forward without the space to engage in cultural reflection, popular culture started easily dominating in everyday life. In other words, the more society becomes accustomed to pursue the new rather than guarding the old one, the easier it is to make a compact of group.

We have grown up with varieties of culture around us. The South Korean may be able to live with some cultural expectations through existing flexibilities in the General Agreement on Trade Services, but there is also no need to adopt a pose of rigid opposition to the forms of exception advocated by the China and Japan. Generally speaking, the South Korea should show more sympathy with the cultural dilemmas that other countries are experiencing in the face of South Korean popular culture. State department programmes in support of educational and cultural affairs, on the one hand, and public diplomacy, on the other, must be kept carefully distinct, even though they are fundamentally compatible. Furthermore, both cultural exchanges and public diplomacy need the resources and administrative muscle to carry out

their particular mandates. Cultural offices abroad need to be build to fit each country's specific context and be staffed with Koreans of high achievement. University professors, artists and educational administrators, journalists, trade union officials, and students should be recruited for temporary assignments. South Korean government programmes should facilitate exchanges for their long term intellectual, artistic, and educational value, rather than tie to often transient policy objectives. Korean TV dramas typically deal with family issues, love, and filial piety in an age of changing technology and values. The shows tend to reinforce traditional values of Confucianism that Asian find more closely aligned to their culture.

The diverse attributes of Korean media products thus suggest the possibility that the Korean Wave might be understood as a potential mode of communicative practice for building a peaceful transnational community and coexisting regional cultures among many Asian countries that have experienced the harsh memory of colonialism and exploitation. A fuller intercultural understanding, as well as personal and social identity formation, can only be achieved through the interaction with and negotiation of culture, whether it is high or popular. In this way, the significant contribution of this cultural phenomenon has been to challenge the existing binary division between dominant and dominated cultures, centre and periphery, and unidirectional cultural flows. As Park (2006) puts it, the Korean Wave has crossed many boundaries (e.g., territorial, political, cultural, theoretical), and has constructed new kinds of relations across borders including multidirectional cultural regionalization.

The future prospects which we can draw from the above observation is that many critics have been predicting the Korean wave will soon go down but, Korean wave is growing faster and climbing up since 2003. *Hallyu* is falsifying all the prediction of the critics. A discussion contained in 'Munhwa Siseon', a semi-academic journal published by the Korean Culture and Tourism Policy Institute held on March 2005 with the renowned academicians predicted the Korean wave will continue to survive for a short period. They agreed the traffic in Asian drama began with the liberalization of Taiwan's drama market in the early 1990s, Japan being the main exporter at that time. Then only Korean drama entered the niche market in the late 1990s when consumption of Hong Kong and Japanese popular culture start declining (Cho 2005).

We all know that rising Korean Wave is becoming a threat to the neighbouring countries. In 2005, there was a sign of a nascent backlash against the "Korean Wave", initiated by Asian men who resented the "beautifying" of South Korea by the media. The growing Korean Wave mainly attracted to female viewers who become increasingly attracted to Korean male actors. The character construction in the Korean drama is to make it attractive and appealing for women audiences.

The Vietnam's government has threatened to ban the broadcast of Korean shows if Vietnamese shows were not more on Vietnamese televisions. Taiwan considered limits on the broadcast of foreign shows. China also considered boycotting or limiting the amount of South Korean imports in the entertainment sector. Vietnam and China are the markets where the "Korean Wave" has penetrated in to cater to the consumer choice and behaviour of its respective citizen's .The Samsung Economic Research Institute, in its special labelled progress of the "Korean Wave" in Vietnam and China as in the 3rd stage, out of a potential four stages. In this stage "Made in Korea" products become increasingly popular (Hae-Joang, 2005). In Japan, a comic book called "Manga" with a title usually translated as "Hating the Korean Wave" sold enough copies that a sequel was released. The book has been accused of promoting hatred and containing historical inaccuracies (New York Times, 2005).

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