

People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

University of 08 Mai 1945 Guelma

جامعة 8 ماي 1945 قالمة

Faculty of Letters and Languages

كلية الآداب و اللغات

Department of Letters and English Language

قسم الآداب و اللغة الإنجليزية



The Korean Wave Effect on American Popular Culture: The Case of East/South-East Asian American Minorities

A Dissertation submitted to the Department of Letters and English Language in Partial
Fulfilment of the Requirements for the Master's Degree in Language and Culture

Board of Examiners

Chair: Prof. ELAGGOUNE Abdelhak University of 8 Mai 1945 -Guelma

Supervisor: Dr. BOUDECHICHE Hamid University of 8 Mai 1945 -Guelma

Examiner: Prof. TOULGUI Ladi University of 8 Mai 1945 -Guelma

Submitted by:

Supervised by:

BOUGUERN Hamida

Dr. BOUDECHICHE Hamid

TALEB Lina

June 2023

Acknowledgements

First and foremost, we would like to praise Allah the Almighty, the Most Gracious, and the Most Merciful for granting us the power and resilience to complete this dissertation.

We express sincere gratitude to our supervisor, Dr. H. Boudechiche, for accepting our request for supervision and for his ongoing efforts and commitment in this project. We could not have completed this endeavor without his outstanding assistance, support, and insightful input.

We are also grateful to the jury members for their time and effort in reviewing our work. Your comments and encouragement are much welcomed.

Dedication 1

As time burns the days away, years pass like summer rain. For those who dream, reality is a worthy foe. For those who run, hills are formidable adversaries. And for Icarus, the sun is too bright. A journey is long and its end is merely a beginning to another. I fold this chapter today and for that I dedicate it to my past self for running all those miles to stand here today.

To my parents, who have been endless springs of encouragement and motivation to me through my life and for nourishing me through this exceptional experience, I dedicate these pages. To my brother and sister for their words of support and encouragement, I shine on you my words of gratitude. To my family and beautiful cousins for their constant encouraging messages, I am sorry I keep leaving you on “read”.

To Lina for running all those miles by my side through those years, I leave these feeble words of appreciation, respect and friendship.

To all the mentors and teachers who poured of their cups of knowledge to fill mine, I would be sorry if I did not express my gratitude and appreciation to everyone who contributed to the success of this research and made it an experience I will cherish forever.

Hamida

Dedication 2

First and foremost, I would be remiss in not expressing my appreciation and gratitude to all those who played a role in the success of this research and made it a lifetime memory for me.

To our God Almighty, who is always there when I am in need, for providing me the guidance, strength, power of mind, and patience to go through this test. Thank you for making all of these possible and bringing this work and journey to a successful and enjoyable end.

I would like to dedicate this work to my beloved and supportive parents, Saadane and Leila, who have encouraged and inspired me throughout the entire journey. My incredible siblings, Youcef, Mohamed Ali, and Ikram, who have always been there for me morally, spiritually, and emotionally, To my best friend Nawel, who provided me with the drive and determination that I needed to get through this challenge.

I would like to sincerely thank my partner, Hamida. Thank you so much for being my best friend and partner for the last five years. Thank you for your patience, guidance, and support throughout this journey. I apologize for being a headache to you when I was doing this study.

lastly, I dedicate this work to other family members for cheering me up, my classmates, and teachers who shared their words of advice, encouragement, and total support.

Lina

Abstract

This study's primary aim is to show the effects of the Korean Wave on the East/South-East Asian American minority and how they are perceived at the present. It assessed the influences of Korean Pop Culture on American culture. Through a qualitative analytical comparison of representations of East and Southeast Asians and Asian Americans in both American popular culture and in the Korean Wave content, the research examined how these representations influenced the American society perception of Asian minorities. Furthermore, the effects of the Korean Wave on East and Southeast Asian Americans' identity have been analysed. Also, the origins of the wave, the way it spread, and the factors that contributed to its fast growth were investigated and highlighted. Moreover, the dissertation examined the popularity of the wave's media content and Korean cultural products within the American Popular Culture (A.P.C). It also provided an insight into how country branding contributes to a culture's transnationality. Finally, this work concluded that the rise of digital media, internet use, nation branding, online marketing and globalization were driving factors for the speedy dissemination of the Korean popular culture in the United States. It also concluded that the wave continued to form a panethnic identity among Asian minorities. Moreover, the wave affected the perception of Asian minorities in the US as it brought awareness to a community that was rather marginalized. However, this new perception appears to be more relevant among consumers of the Korean popular culture rather than the American society as a whole.

ملخص

إن الأهداف الأساسية لهذه الدراسة تشمل إظهار تأثير الموجة الكورية على هوية وصورة الأقلية الأمريكية من شرق وجنوب شرق آسيا و تأثير الثقافة الشعبية الكورية على الثقافة الشعبية الأمريكية. مجمل البحث ركز على مقارنة صورة الأمريكيين من شرق وجنوب شرق آسيا في كل من الثقافة الشعبية الأمريكية و محتوى الموجة الكورية و عواقب هذه التمثيلات على تصور المجتمع الأمريكي للأقليات الآسيوية و على هوية الأمريكيين في شرق وجنوب شرق آسيا. بالإضافة إلى ذلك، شكل البحث نظرة شاملة حول كيفية مساهمة سمعة الدول في نشر ثقافتها عالمياً من خلال تعقب أصول الموجة، طريقة انتشارها، العوامل التي ساهمت في نموها السريع و فحص مدى شعبية المحتوى الإعلامي للموجة والمنتجات الثقافية الكورية في الثقافة الشعبية الأمريكية. خلاصة هذه الدراسة تظهر أن الوسائط الرقمية، استخدام الإنترنت، السمعة الحسنة للدولة، التسويق عبر الإنترنت والعولمة دافعت الانتشار السريع للثقافة الشعبية الكورية في الولايات المتحدة، و تبين أن الموجة رسمت هوية شاملة للأقليات الآسيوية. علاوة على ذلك، أثرت الموجة على تصور الأقليات الآسيوية في الولايات المتحدة لأنها جلبت الوعي لمجتمع كان مهمشاً إلى حد ما. ومع ذلك، يبدو أن هذه الصورة الجديدة شائعة بين مستهلكي الثقافة الشعبية الكورية وليس المجتمع الأمريكي ككل.

Table of Contents

Table of Contents.....	v
------------------------	---

Introduction	1
Chapter One: The Hallyu Wave	11
Introduction	11
1.1 Origins, History and Development	12
1.1.1 The Late 1990s and Early 2000s	13
1.1.2 Expansion of Drama and K-pop in China	16
1.1.3 Expansion of Drama and K-pop in Japan	17
1.1.4 The Early 2010s and “Gangnam Style”	20
1.1.5 Gangnam Style.....	21
1.2 Major Facets of the Hallyu Wave	23
1.2.1 Demographic Characteristics	23
1.2.2 Popular Culture as a Tool of Soft Power	24
1.2.3 The Korean Wave and Soft Power	29
1.2.4 The Influence of the Korean Wave on South Korea’s Economy.....	31
1.2.5 Factors that Helped the Evolution of the Korean Wave	38
Conclusion	40
Chapter Two: The Hallyu Wave in the Western World	43
Introduction	43
2.1 The Hallyu Wave in the Western Media.....	43
2.1.1 Korean Culture in Western Media.....	44
2.1.2 Streaming Platforms and Social Media	48

2.2 American Diversity and the Hallyu Wave.....	54
2.2.1 Multiculturalism in the USA: Melting Pot VS. Salad Bowl	55
2.2.2 East and Southeast Asian-Americans within the Frameworks of the Melting Pot and Salad Bowl.....	58
2.2.2.1 The Japanese	60
2.2.2.2 The Koreans	60
2.2.3 Southeast Asian Immigration to the US.....	61
2.2.3.1 The Filipinos.....	61
2.2.3.2 Thais	61
2.2.3.3 The Vietnamese and other Southeast Asians	61
2.2.4 East and Southeast Asian-Americans' Identity and Culture	62
2.3 Beginning of the Hallyu Wave in the USA	65
Conclusion	69
 Chapter Three :The Effects of the Korean Wave on East and Southeast Asian Americans Perception.....	
Introduction	73
3.1 Asian American Stereotypes	74
3.1.1 The Role of Media.....	74
3.2 Asian Perceptions in American Media	76
3.2.1 Gender Based Stereotypes	85
3.3 The Hallyu Defying or Reinforcing Stereotypical Perceptions of Asian Americans.....	86

3.3.1 K-Pop.....	87
3.3.2 K-Drama.....	90
3.3.3 Korean Products	93
3.4 The Hallyu Building a Panethnic image of East and Southeast Asian Americans	94
Conclusion	99
Conclusion.....	101
Appendix A: Audience’s Questionnaire.....	108
Appendix B: East/South-east Asian American Minorities Questionnaire.....	122
Works Cited.....	135

List of Abbreviations and Acronyms

A.A.	Asian American(s)
A.P.C.	American Popular Culture
C.N.	Cuong Nguyen
CCTV	Closed-circuit Television
CD	Compact Disc
CNN	Cable News Network
CPI	Consumer Price Index
GDP	Gross Domestic Product
IT	Information Technology
K.P.C	Korean Popular Culture
K.W	Korean Wave
L.A.A.N.U.C.H.	Leading Asian Americans to Unite for Change
NPR	National Public Radio
O.C	Orange County
UNESCO	United Nations Educational, Scientific and Cultural Organization
USA	United States of America
USD	United States Dollar
WWII	World War Two

List of Figures

Figure 1: Exports and Imports of Korean TV Programs	19
Figure 2: Online Survey by the Korean Tourism Organization 2011.....	24
Figure 3: Who Watches Korean Dramas?	50
Figure 4: Labels Used by Asian Americans to Express Their Identity.....	64

List of Tables

Table 1: List of Southeast Asian K-pop Idols.....96

Table 2: List of Some Chinese and Japanese K-pop Idols.....97

Introduction

Historically, Korea was a peripheral country. During the 36 years of Japanese colonial rule, much of Korean tradition and culture was lost or degraded. Korean society was heavily influenced by conflicts, dictatorships and poverty. The Korean War of 1950-1953 divided Korea into North and South and devastated the Korean economy, leaving Korea as one of the poorest and least developed countries in the world. In the course of rapid globalization and modernization, many countries have gone through a process of change. South Korea is among the countries that underwent a compressed phase of modernization, experiencing colonial rule, war and rapid economic growth.

During the rapid economic and technological development that began in the 1960s, and in the process of rebuilding South Korea, dictator Park Chung-Hee turned his full attention to industrialization, leaving the entertainment industry ignored and heavily censored by the regime. Economic growth in the 1960s and 1970s was so impressive that it changed Korea's international image as a fragmented country. The change was so impressive that it has been dubbed the miracle of the Han River. Only after his assassination in 1979 did Korea begin to focus on cultural exports. After decades of military dictatorship, Korea rapidly democratized between 1987 and 1997, culminating in the election of liberal Prime Minister Kim Dae-Jung. Until the mid-1990s, South Korea's politicians, businessmen and the people themselves were in high spirits. South Korea claimed to have pioneered a new model of high-growth economic development and enjoyed its status as one of East Asia's Four Dragons. In 1997, the Asian financial crisis hit, necessitating an economic bailout by the International Monetary Fund (IMF). The shock of the crisis drove the whole country into a deep depression.

In the midst of all this, the digital revolution through the 1980s and 1990s and boom in Internet ventures further contributed to Korea's economic rise, turning it into the

world's leading internet super power. As Koreans became aware of the worldwide flow of various forms of capital financing, investment, and speculation after the 1997 financial crisis, they threw themselves into this world created by fully fledged capitalism, creating dramas and films. One of the most unpredictable scenarios to emerge from these major movements of Capital, media, culture and people revolves around Hallyu or the Korean Wave. Korean Popular Culture was so undeveloped until the 1980s that it failed to capture the foreign market's interest. Even though the majority of Korean youngsters valued imported Western culture, Japanese culture was brought to Korea during the Japanese colonial period, mostly because Korea used to absorb high culture from China. Following the Korean War, American culture had a significant impact on how Koreans lived. Many South Koreans were notably obsessed with A.P.C, such as popular music and Hollywood films.

Korea was not a culturally important country until recent years. Since the mid-1990s, Korean Popular Culture (K.P.C) has gained enormous impact not just at home but also in neighbouring Asian nations and it has grown enormously popular worldwide. K.P.C has spread like wildfire over the world in the last decade. The phrase Korean Wave (K.W) is a relatively new phenomena used to characterize the expanding popularity of Korean Pop Culture, which includes Korean dramas, films, and music.

The "Korean wave" also known as "Hallyu" refers to the Korean Popular Culture trend that overtook Southeast Asia and mainland China in the late 1990s. The Korean Wave was sometimes considered as a fleeting phenomenon or craze that was expected to deteriorate or go away, particularly with the drop in Korean drama exports from 2000 to 2006. To the world's amazement, the Korean Wave was brought back and reborn in new forms in 2009. Hallyu's primary motivators have even shifted from dramas and films to musicals and pop songs. Because of its restricted extent, the popularity of the Korean

Wave may have remained a source of conjecture for a long time. However, Hallyu's geographic reach has grown not just to East Asia, but to far too many places throughout the world. This shows that their success may be more than speculative.

Using a marketing method called nation branding; Korea transformed its national image by building, changing, or protecting its international reputation. This process not only changed the country's image and increased its popularity, but it also appears to have reinvented East/South-east Asia's image. Thus, the primary goal of this study is to shed light on the impact of the Korea wave on the East/South-east Asian Americans (A.A) minority's image in the United States, as well as to present a clear picture of how this image shift occurred. It also seeks to demonstrate the cultural impacts of Korean Pop Culture on American culture, as well as the causes for this shift.

The main questions of this research work aim to understand the history of this novel movement, examine the Hallyu as a new transnational cultural power in an era of social media and globalization, and assess its impact on American culture. Accordingly, this research answers the following questions: the emergence of the Hallyu, and how did Korea become a cultural powerhouse? Is Korean pop culture influencing American pop culture? If so, how is this cultural melting taking place? What role do media and social network platforms play in the transmission and diffusion of the Korean Wave across the globe? How did the Hallyu wave arrive in the US, and what are the different factors that contributed to its spreading? Other questions include: How was the portrayal of Asian Americans in the popular media? What are the different stereotypes that have followed Asian minorities in the US since their immigration? Did Hallyu Wave manage to alter the longstanding image of the East and Southeast Asian minority in the United States, and what is the new perception of the East and Southeast Asian minority, if there is one?

Many academicians, researchers, and sociologists have expressed interest in the issue under debate. Accordingly, in order to demonstrate the significance of this study, a literature review is required to highlight some of the noteworthy scholarly works that have previously addressed numerous topics associated with the primary subject of the present research. Since the 90s, the Korean Wave has signified the rapid growth of Korea's cultural industry and cultural production and export to Asia. The Chinese press adopted the term "Korean Wave" and "Hallyu" to describe the popularity of Korean pop culture in China. As a central hub for the production of transnational pop culture, South Korea exports a wide range of cultural exports not only to Asian neighbours but also has started branching out to more foreign markets such as the Middle East, Africa, Europe, and the Americas.

Kim Bok-rae, in an article titled "Past, Present and Future of Hallyu (Korean Wave)", contributes to the research revolving around the K.W by providing a historical analysis of the new wave, its origins, and its development. He explores the different stages of the Hallyu wave: Hallyu 1.0 (K-drama), Hallyu 2.0 (K-pop music), Hallyu 3.0 (K-culture) and Hallyu 4.0 (K-style), In order to provide future perspectives and a new approach toward Hallyu.

Guen Lee analyses Hallyu in terms of how Korea uses the Korean Wave to achieve specific foreign policy and economic goals, and whether Korea's diplomacy relies solely on soft power to manipulate Korean images and create a network effect of Korea to expand popular culture by producing internationally influential heroes and celebrities. Also examines the K.W's soft power potential and categorizes it by developing different soft power strategies to achieve specific goals.

Youna kim discusses the dual capacity of Korean Wave in creating new and complex identity spaces. She studies the K.W in a global digital age "The Korean wave".

On top of that, she records the unexpected historic moments and ponders the significance of the K.W, which has now become a genuinely global and dominant phenomenon “The soft power”. In addition to that Elaine H. Kim anticipates and addresses key questions about the social, cultural, and political implications of contemporary Korean Pop Culture and the bases of its global appeal. Also, she provides deep analysis needed to understand the significance and complexity of Hallyu in particular and the current moment in general.

Yasue Kuwahara contribution to the K.W in her edited book *The Korean Wave: Korean Popular Culture in Global Context* is thorough analysis of the new phenomena by responding to several raised questions such as “What makes it so appealing to the global audience?” also “What does the success of Korean Pop Culture imply in terms of the hegemonic relationships that have existed among the countries?” Furthermore, Kuwahara investigates popular culture’s role in national and international economic policies.

Valentina Marinescu, in her edited book *The Global Impact of South Korea Popular Culture: Hallyu Unbound*, explores the Korean Wave many faces in global world, and analyses the effect of Hallyu worldwide from different perspectives and geographical location “Asia, Europe and united states” along with various aspects involved in spreading popular Korean products around the world.

Sang Joon Lee and Abé Mark Nornes aim to understand and explain the implications of the robust new cultural industry in the digital age. Along with the contributors to his book *Hallyu 2.0: The Korean Wave in the Age of Social Media*, Lee examines how Korean Popular Culture’s products, which mainly focus on K-pop and TV dramas, were circulated, distributed, and consumed by viewers around the world, and how Korean Pop Culture products find novelty fans, markets, and consumers via social networks such as YouTube, Facebook, Twitter, and web-based video streaming services.

Dal Yong Jin in his book *The New Korean Wave* tackles several missing points in the study of the new emerging phenomena. He analyses the Hallyu wave and provides profound understanding to the early stage of Korean Wave. He also discusses the recent features of the Hallyu in social and cultural context. Moreover, he aims at examining the role and significance of social media and its influence on the field of local cultural products, as fans around the world heavily access social media to enjoy Korean pop music (K-pop), digital games and movies.

In their edited book entitled *The Korean Wave Evolution, Fandom, and Transnationality*, the authors, Tae-Jin Yoon and Dal Yong Jin, investigate the evolution of Hallyu, the different alterations the K.W went through, the conceptual and theoretical transitions in Hallyu studies as well as the development and impact of media and media technologies on this latter. They try through this work to maintain a balance not only between theoretical discourse and phenomena analysis, but also pay attention to the different phases of past, present, and future.

Hyesu Park approaches the K.W from different angles. Park studies revolve around understanding Hallyu through “literature, Webtoon and Mukbang”. Her book, *Understanding Hallyu: The Korean Wave Through literature, Webtoon and Mukbang*, serves as a suitable overview to Korea, its media culture, and industry, and seeks to shed light on less-discussed aspects of Hallyu and Korean media commodities, allowing readers to become acquainted with them regardless of their different national, cultural, and geographical backgrounds.

Rifa Aprila Durrotul Aisy in her research entitled “Korean Wave (K-Pop) Cultural Trends among PEKALONGAN Students” investigates the arrival of Korean culture into Indonesia and how it has captivated the interest of the general community, particularly students, and how it turned into a trend. By the same token, Rahmiati Lita aims in her

thesis to study and explore the influence of Hallyu in terms of acceptance, perception of Korean culture, and materials among Indonesians and their feeling, emotion, behavior and attitude toward the K.W. Pavinee Potipan and Nantaphorn Worrawutteerakul suggest in their research the possibility to adopt the strategy of Hallyu as a successful model in creating a Thai wave. They investigate the factors and key components behind the success of the Hallyu wave and compare it to Thailand's potential, which might also influence the formation of a Thai wave.

In a similar vein, Sherri L. Ter Molen, in Yasue Kuwahara's edited book entitled *The Korean Wave: Korean Popular Culture in Global Context*, is another valuable source that traces the proliferation of the Korean Wave and how this movement reached the United States. Employing Arjun Appadurai's paradigm of global cultural flows as a basis, Molen examines the movement of individuals, technology, capital, media, and ideologies outside national borders while chronicling the K.W in America. In his two works, *Modernity at Large: Cultural Dimensions of Globalization* (1996) and "Disjuncture and Difference in the Global Cultural Economy" (1990), Appadurai introduced, in his theoretical framework, different dimensions of global cultural flow and discussed them in terms of specific "or flows: ethnoscaples, technoscaples, ideoscaples, financescaples, and mediascaples.

Gibson additionally examines mainstream media coverage of Hallyu from 2009 to 2019, as well as overall changes in K-pop conceptualization and its different stages throughout time. Moreover, Longenecker and Lee seek to explore the promotion and presence of Korean content in Western media since the increasing recognition and appeal of the K.W worldwide and the rise of Korean culture's reputation across national boundaries create a unique space for the promotion of Asian cultural practices against the longstanding presumption.

Ju and Lee investigate how Asian American teenagers consume transnational Korean pop culture and how Korean media serves them. And How the Korean content boosts their capacity to recollect their pan-ethnic connection and bond as East Asian community members. Jung-Sun Park, in Youna Kim's edited book *The Korean Wave*, examined the impact of this new wave on the power relations and identity of Korean American youth and other Asian minorities in the US.

On top of that, seeing that the Korean Wave is truly a Korean product and image that relate to Asia in general and the East and South East in specific, it has had a major influence around the world, especially on Asian minorities resident in the US. Thus, to understand and assess the effect of the latter on these groups, one should go back in history to comprehend the roots of discrimination and the stereotypes that followed them throughout history. In his book *Race and Ethnic Relations American and Global Perspectives*, Martin N. Marger presents a thorough examination and explanation of the notions of race and ethnicity in a worldwide framework and also offers substantial coverage of groups and problems associated with American society.

Understanding Race and Ethnic Relations, by Vincent N. Parrillo, is an additional valuable asset that deals primarily with race and ethnic relations and provides further studies and analysis to understand inter-group relations and explore the facets and underlying reasons for prejudice and discrimination that plagued these communities throughout the course of time.

Shannon Latkin Anderson, in her book *Immigration, Assimilation, and the Cultural Construction of American National Identity*, tracked the history of immigration and political battles until 2010. She also provides a deep examination of the interwoven connection between immigration and the process of assimilation over the course of the

twentieth century, presenting crucial insights into American ideals about newcomers as well as the forces behind the shaping of American national identity.

The study uses literature to properly identify the Korean Wave and to show the primary reasons for its quick ascension into the global mainstream. Through observation, the inquiry also employs critical analysis of current trends in social and mass media, fashion, and life styles. The qualitative comparative analytical method is used to obtain a better understanding of east and Southeast Asian minorities' current image within mainstream society and whether the K.W has altered past representations of these communities.

The current dissertation is divided into three chapters. The very first chapter, titled "The Hallyu Wave" explores the origin and history of the wave. It tackles the wave's development and spread in East and Southeast Asian countries from early 1990s till early 2010s when the wave started to gain global attention. This chapter also lays down the different facets of the wave. It examined the relation between popular culture dissemination and soft power. In addition, chapter one highlighted the economic effects of the wave and the factors that contributed to its dissemination.

Titled "Hallyu Wave in the Western World", the second chapter looked into the rise of the Hallyu wave in western media from early 2010s when it gained attraction in the west. The chapter also examines the history of East and Southeast Asian immigrants in the US within the frameworks of Multiculturalism theories. In addition, this chapter offered a looked into the dissemination of the wave in the US and what role Asian minorities played in the spread of K.P.C in the States.

Under the title "The Effects of the Korean Wave on East and Southeast Asian Americans' Perception", chapter three noted the relation between media and minorities' perception and how misrepresentation in popular culture leads to minorities' stereotypes.

It also tackled the different Asian Americans stereotypes present in A.P.C and their role in building false perception among non-Asian Americans. Additionally, the chapter compared the effects of Asian minorities' representation in A.P.C and their representation in K.W content on East and Southeast Asian Americans perception in the US Finally the chapter examined the K.W effect on East and Southeast Asian Americans panethnic identity and its implications.

Chapter One

The Hallyu Wave

Introduction

The Korean Wave, or Hallyu, has become one of the most substantial subjects that practically every nation studies and seeks to comprehend its foundations. The international appeal of Korean Pop Culture is regarded as one of the most unique events in the nation's history. Even though Hallyu was originally established as one of the forms used to introduce Korean culture to the international level, primarily in East and Southeast Asia, it has lately evolved in the United States, Latin America, the Middle East, and parts of Europe. Its global success became an example for several nations to follow and reach a utopian community of symbols and gratification. Thus, to understand how this Korean movement gained popularity and influence, one needs to go farther back in history in order to understand the foundations of this new wave, including its emergence. The present chapter tells the origins, history, and development of the Hallyu wave in east and Southeast Asia before it became a global hit.

This chapter is composed of two main sections. Each section is further subdivided. The first section deals with the origins, history, and development of the Hallyu wave by offering compelling responses to the following questions: How did the Korean Wave emerge? What does the Korean Wave stand for? How did the appellation of the term Hallyu appear? What are the different phases of Hallyu? How did the Korean Wave expand to China and Japan? What are the key Korean contents that were first exported? What distinguishes the early years of the wave from the early 2010s and the Gangnam¹ Style era? What demographic is more influenced? And what category is the most intriguing to overseas audiences?

The second section covers the Korean Wave from a different angle. It deals with the Korean Wave as a form of South Korea's soft power policy as well as The Influence of the Hallyu on South Korea's Economy, with the intention of finding clear responses to the inquiries that follow: What is the relationship between the Korean Wave and soft power? How did the Korean government use the Korean Wave as soft power? What is the role of culture in relation to soft power? How did the Korean Wave influence the Korean economy? Finally, what are the factors that helped the evolution of the Korean Wave?

1.1 Origins, History and Development

In the realm of popular culture, South Korea has emerged as a new cultural powerhouse and one of the primary exporters of entertainment commodities to worldwide markets over the last few decades. After decades of rapid industrialization and expansion to a global scope, South Koreans were able to afford leisure and pleasure with the introduction of American and European pop culture in the late 1980s. It was not until the mid-1990s that things began to change. By initiating "Hallyu", the Korean word for the Korean Cultural Wave, and by turning the 1997 economic crisis² into an opportunity they were able to improve their economic position (Korean Culture 19).

Nowadays, Koreans appear to have a heightened interest in their own culture, in contrast to a decade ago. As a result of their national pride, a number of films, soap operas³, and pop singers have been successful in international markets, particularly in neighboring Asian nations. The appellation Hanryu (K.W) was created to describe this phenomenon. The rise of Hanryu did not occur overnight, as a matter of history, Korean pop music and TV soap operas that dominated Chinese, Taiwanese, and Japanese culture sparked the K.W overseas (J.Y. Kim 11).

1.1.1 The Late 1990s and Early 2000s

In the late 1990s, when Korean culture began to infiltrate numerous Asian nations, it was deemed a novelty by certain Asian consumers, considering Korea had never generated a popular culture so widely appreciated. Ever since Korea has continued to produce a wide range of popular cultural genres that continued to have global reach (Jin and Yoon 2241). Many interpretations were provided for the new trend known as Hallyu or the Korean Wave numerous scholars and researchers showed their interest in this trend, and each of them presented his or her own perspective and assessment of the movement. Dator and Seo define Hallyu as a movement referring to the contemporary influence of South Korea Pop Culture's exports ranging from films, and music, to gaming and fashion in this Asian area (31-32). In the opinion of Kong, the spectacular growth in popularity of Korean drama and films, in neighboring Asian nations during the mid-1990s, has been labelled as the "Korean Wave" also known as the "flow of Korea" (1). Jin and Yoon, on the other hand, assume that the Korean Wave symbolizes the rapid growth of Korea's cultural industries and its export of cultural products mainly to Asia from 1997 onward (2241).

Moreover, Sue-Jin Lee states that the Korean Wave indicates the development of recognition of South Korean culture in the world, which is called Hallyu in the Korean language (86). According to Ju-Young Kim, Hallyu basically means disseminating South Korean Pop Culture, which includes movies, TV series, electronic games, and popular music, across Asia or beyond, hence solidifying the country's rising status as an Asian cultural powerhouse (13). In a broad sense, the expression "Korean Wave" symbolizes the swift growth of K.P.C in international markets (Bae et al, 1).

Hallyu's notoriety is not due to happenstance; "Hallyu" or the "Korean Wave" is used to describe the popularity of Korean Pop Culture (Potipan and Worrawutteeraku 11).

It signifies the shift of Korean Pop Culture from an Asian-regional phenomenon to a global powerhouse that commenced in the 1990s (Ha 60). Hallyu Also known as “Hanliu or Hanryu” in Chinese, the term was first coined by the Chinese press in the late 1990s to describe the growing popularity of Korean pop culture in China, which was established as a strategy by the Culture and Tourism Ministry to market Korean culture in Asian nations (J.Y. Kim 13). It was foremost about television shows, music, fashion trends, and movies. The growth commenced with the distribution of Korean TV series, followed by various forms of cultural products to Asian nations (M. Kim et al. 164).

Nowadays, the term is widely recognized and utilized all over the globe. For instance, in 2011, the French newspapers *Le Monde* and *Le Figaro* ran articles with the headings “Korean Wave Hits Zenith” and “Korean Wave Reaches Europe” (Chang and Lee 2). To the Chinese, the term Hallyu has two meanings: the first is to signify a Korean (cultural) wave or current, and the other refers to a cold snap, which means a wintry wind is blowing fiercely into mainland China. On the other hand, the Chinese use another word, “Hanmi 韩迷”, which means Korean fans, to designate the craze of K-pop culture in China. The English word “mania⁴” is transcribed in Chinese as “mi 迷”; therefore, the han+mi refers to K-pop mania (B. Kim 156).

Kim Bok-Rae categorized the movement of “Hallyu” or the K.W into four phases based on different factors such as period, diffusion area, target, media, durability, and directivity. The first phase from 1995 to 2005 known as Hallyu 1.0 was primarily directed to neighboring areas like China, Japan, and Taiwan. It was product-oriented, the leading content was K-dramas and movies; distributed through video, CD, and spot broadcasting. The durability period was predicted to last from a few months to several years; also it was a tourist-centered industry in the sense that the main purpose of Hallyu 1.0 was to draw the world’s attention to Korea (157-158).

The second phase from 2006 labeled as Hallyu 2.0 or neo-Hallyu was aimed not only at Asian countries but also at North America and Europe. It was a K- star- oriented link to Korean idol groups that led to the K-pop boom, distributed via the internet, and driven by social networking sites such as YouTube. The durability period was to last for several years and its goal was overseas expansion and performance (158).

In the third phase, B. Kim didn't set any specific period for this wave as it was a hypothetical and predictable future that would sway to all over the world. Hallyu 3.0 was star and creator brand-oriented and aimed at expanding Korean traditional culture around the world since Hallyu will no longer be limited to K-drama and K-pop, but also all genres of Korean culture that would last for several decades. Finally, following the rise of Hallyu 2.0 which led to the development of Hallyu 3.0, Hallyu 4.0 was introduced. It was centred around the Korean style, due to the national and international fandom affection and interest in imitating Hallyu stars' identity and lifestyle (158).

In the report of Korean Culture and Information Service, Korea has emerged as one of just a few countries that consumed more nationally produced cultural material than international ones. Besides consuming their national culture, Koreans start spreading it abroad (20). The Korean Wave was sparked by the government marketing Korean culture to non-Korean foreigners. Several Korean soap operas and famous songs became tremendous hits, a phenomenon that the Chinese media dubbed "Hanryu syndrome". Hanryu was developed as a component of the Culture and Tourism Ministry's campaign to advertise Korean culture in China, and since then it has become a term to represent the massive appeal of Korean pop culture across its Asian neighbors, including China, Taiwan, Vietnam, Singapore, and others (J.Y. Kim 13). The popularity of Hallyu or the K.W first started with Korean TV dramas, and then expanded to pop music and other cultural products. Drama and K-pop played a huge role in the diffusion of the Korean

Wave as a matter of fact; TV dramas have been thought to play a significant role in the creation of the Hallyu (Rahmiati 5).

1.1.2 Expansion of Drama and K-pop in China

Even though K-pop seems to be more recognizable in Western countries, Korean soap operas were among the first to catch on in Asia, as well as in several nations in the Middle East and South America (Chang and Lee 2). The emergence of Hallyu might well be traced back to 1997 when the Korean TV drama *What Is Love All About* was aired on state-run Chinese television, CCTV, and laid the groundwork for Hallyu in China (J. Y. Kim 12). The TV drama had a 15% viewership rating, which indicates that over 150 million Chinese people have watched it (Chang and Lee 2). The *Family Drama* marked the first Korean drama to be screened throughout all of China. Chinese audiences were captivated by the carefree attitudes and opulent life of modern-day Koreans, a feature they had never witnessed under socialism. Chinese audiences may additionally be able to relate more naturally to Korean dramas, which are typically true to family-centred Confucian principles, than to Western dramas, which promote individualism (Korean Culture 21).

Since then, in the years from 2000 to 2002, the bloom of Korean Pop Culture in surrounding Asian nations has dramatically expanded and extended to various areas of Asia, including Southeast and Central Asia, infiltrated them in recent years (S.J. Lee 86). Korean entertainment content sales surged so drastically that companies generated \$37.5 million in 2003, compared to the number of revenues in 1999, which were estimated at \$12.7 million (Shim 28).

Following the popularity of Korean dramas, TV shows threw new light on modern Korean lives, social aspects, and the growth of the Korean entertainment sector. Korean popular music and performers acquired notoriety and appeal (Korean Culture 30). The year 1997 witnessed the introduction of Korean dance music that was broadcast on a

frequency borrowed from Beijing's local FM station. The continuous programming resulted in large sales of South Korean dance records from bands such as H.O.T and NRG, Baby V.O.X., and S.E.S in China (J.Y. Kim 12). Korean singers began to invade the Chinese, Hong Kong, and Taiwanese markets, holding concerts and becoming a dominant presence on the charts in China, Taiwan, Hong Kong, and Southeast Asia. Also, Korean singers and bands started producing albums in Chinese and Japanese and holding performances regularly in Beijing, Hong Kong, and Tokyo. Korean pop music emerged as Asia's next pop culture powerhouse, with Asian teens flocking to purchase concert tickets, CDs, and posters, and even learning Korean to sing along with karaoke⁵ versions (Korean Culture 31).

1.1.3 Expansion of Drama and K-pop in Japan

The movement eventually expanded from the mainland to Taiwan and Hong Kong, affecting not only China but other Asian countries, along with Japan. The majority of these Asian peoples are captivated by Korean music and drama, in addition to films, food, and fashion. As a result, Korean cultural items have aroused great interest in Korean culture and Korea itself. Korean dramas, in particular, have functioned as an essential bridge for people from other cultures to discover more Korean culture (S.J. Lee 86).

The Korean Wave, which demonstrated how influential a single drama might be in altering social attitudes, continued in Japan with the Korean drama *Winter Sonata* (Korean Culture 23). The new Korean series premiered in Japan. This drama was a massive success in Japan, garnering at least 20% of prime time viewers, and it was re-aired in 2004, recording a sensational audience rating of 24%. This series was a key in spreading the K.W in Japan and other Asian nations. The drama received an unexpected response from Japanese viewers. The series' largest followers were middle-aged females who were drawn to the character of the actor in the drama because he was real, passionate, and

compassionate, qualities that seem to be missing in Japanese men (Potipan and Worrawutteerakul 17). Winter Sonata's financial contributions to Korean tourism were projected to be 84 million won, with digital sales in Japan totaling 3 trillion won. The locations featured during the shooting of this TV soap opera became tourist attractions, which have since been recognized as "Korean Wave travel destinations" (KOCIS 26). Koreans were delightfully astonished by this, given that, despite their geographical position, Korean cultural content had previously attracted minimal interest in Japan (Chang and Lee 2).

Korean dramas are regarded as the nation's first genuine cultural export to Japan. Dae Jang Geum, or Jewel in the Palace, was another popular Korean drama (Korean Culture 26). Ever since, the popularity of Korean entertainment has tremendously increased in both nations, which currently permeates the daily lives of individuals in both (Chang and Lee 2). The Korean soap opera enabled Korean dramas, which had grown in popularity in China, Japan, and Southeast Asia, a chance to spread beyond Asia into markets on other continents. After screening in Taiwan in 2004, the drama quickly gained popularity in Hong Kong and China. In Hong Kong, the program even surpassed a football match between Hong Kong and Spain in 2003. Surprisingly, Korean culture has become more prevalent in other parts of Asia; the drama has been screened in dozens of nations, not just in nearby countries like China, Japan, and Thailand, but also in countries far away from the continent. Including Malaysia, Singapore, Indonesia, Brunei, the Philippines, Thailand, Vietnam, India, Turkey, Nigeria, Romania, Hungary, Bosnia, Russia, Sweden, Colombia, Peru, Canada, the United States, Australia, and New Zealand. This great achievement was repeated in Middle Eastern countries such as Jordan, Saudi Arabia, and Egypt (Korean Culture 26- 29).

As stated by the Korean Culture and Information Service, K-pop is an abbreviation for South Korean popular music. K-Pop is not only popular in South Korea itself, it has also become very popular in many other countries in Asia and different parts of the globe. Following the miraculous success of Korean soap operas and films in nearby countries, which set the stage for Korean music to invade China, Hong Kong, Taiwan, and the Japanese market, Korean popular music and singers have gained international recognition (KOCIS 30).

Outstanding among all the others, BoA has been among the first Korean artists to achieve true international fame and legendary status throughout Asia, and she was highly successful in the Japanese market (Eun-Young Jung 76). BoA's appearance as a contemporary pop star portrayed a mixture of Eastern and Western styles through a process called the "process of Repackaging Koreanizing" which is the key to her success in Japan. Her career was primarily based in Japan and the United States, rather than in Korea, where she recorded albums and performed live concerts. TVXQ, also known as the Kings of K-Pop, is one of the most successful boy band groups in Asia. The group has earned numerous prizes in Korea and in Asia, especially in Japan ((KOCIS 31).

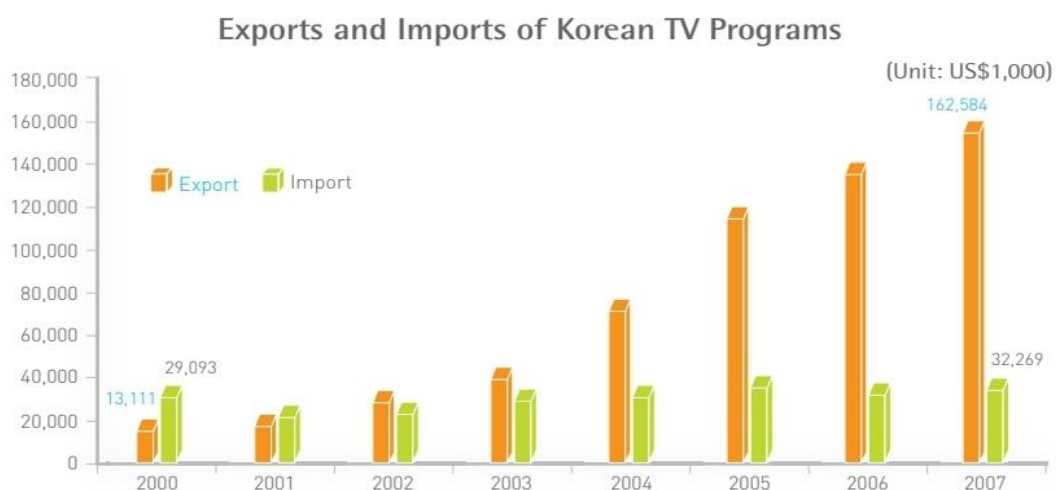


Fig. 1: Exports and Imports of Korean TV Programs

Source: Korean Culture and Information Service. *The Korean Wave: A New Pop Culture Phenomeon*. Korean Culture and Information Service, Ministry of Culture, Sports and Tourism. 2001.

1.1.4 The Early 2010s and “Gangnam Style”

“Hallyu” has been a worldwide hit since the mid-1990s, a number of cultural exports have emerged since then, including drama, music, and fashion, but drama has been the mainstay. During the so-called Korean Wave, South Korea focused mainly on its neighbors that notably embraced Korean Pop Culture, which include not only China and Japan, but also Southeast Asian countries such as Thailand, the Philippines, Indonesia, Malaysia, and countless others. Several Korean cultural styles have become prominent cultural practices within those regions (Jin 50).

In the following years, however, things took a different turn since early 2010. Other Asian nations such as India and Central Asia were also affected by the Korean Wave, as it reached beyond Asian borders (Korean Culture 39). Furthermore, Korea has gradually managed to infiltrate European and North American markets through popular music and online gaming, and several other cultural products (Jin 53). Korean pop and Korean dramas, which previously were restricted to Asian populations, have now spread to Europe and North America as a worldwide phenomenon (Lee and Kuwahara 102).

As the 2000s progressed, the Korean Wave underwent a significant transformation. The Hallyu 2.0 movement, which began in 2008, has placed a premium on the integration of creative materials and digital technology mainly K-pop and online gaming, the development of exports has flourished as transcultural popular culture and digital technologies have expanded too, which distinguishes it from Hallyu 1.0, which prioritized the export of unique local commodities such as cinema, television shows depending on

many male celebrities and an audience of Asian women in their thirties and forties during the late 1990s and early 2000s (Jin 53).

Among the most crucial aspects of the fledgling Hallyu movement is the expansion and impact of modern technologies and social networking on local cultural products which heavily influenced the Korean creative industries. Considering new media channels including YouTube, SNSs, and different digital media have become significant aspects of the new Korean Wave. As followers around the globe extensively utilize social media to enjoy Korean popular music (K-pop), digital games, and films, this has become a significant part of the movement. A number of smartphones, video games, and social media platforms based in Korea have also grown into vital components of Hallyu over the past few years (Jin 54).

1.1.5 Gangnam Style

The Korean Wave has been widely recognized worldwide for more than twenty years due to the widespread use of social media sites and modern media platforms. As TV content expanded and intensified its transatlantic circulation, K-drama and K-pop developed a global audience and a wide range of followers, most of whom are not Korean media audiences or followers (H. Ju 1). The dissemination of news has ceased to be dependent on traditional media outlets such as TV, broadcast, journals, and others since the advent of self-media platforms such as YouTube and Twitter. Social media has revolutionized the concept of global cultural diffusion of local popular culture as demonstrated by the scenario of Psy's Gangnam Style (K. Kim 137).

In 2012, Gangnam Style emerged as one of the most significant phenomena in popular culture and was a massive hit in many countries across the globe. Psy's masterpiece premiered on July 15, 2012, marking the first video to surpass one billion views in 2012 and two billion in 2014 on YouTube, beating the 800-million-views record

held by an American- Canadian pop artist (Jung and Li 2790). The song and its “horse dance” have garnered a considerable amount of media attention, which further connects to the rise of Korean Pop Culture (the Korean Wave), notably the emergence of K-pop since the late 2000s (Yoon et al. 1).

Regardless of ethnicity⁶, nation, or culture, the Gangnam Style has taken the world by storm. Ever since its release, PSY’s work has earned the most views on popular music online services throughout the globe (K. Kim 136). “Gangnam Style” gained fame figuratively due to the unprecedented reach and scale of its global audience. A total of 30 weekly music charts were dominated by it, including those in Russia, France, Bulgaria, Lebanon, and the United Kingdom. A dozen music awards have been won by the album, such as the MTV Europe Music Award for best video in 2012 and the World Music Award for best song in 2014 (Yoon and Schattle 2).

Gangnam Style’s remarkable achievement can be attributed to a combination of different elements: the discrepancy between Psy’s music video entitled Gangnam Style, and what he demonstrates is what has led to the prominence and ignited the production of plenty of parodies. Another notable part of his song is its emphasis on happiness and enjoyment. The innovative design and utter disregard for copyright to the music video have proven to be another reason for the music video’s success. The famous “horse dance” choreography which includes “the hypnotic music rhythm, funny and erotic sequences” was key to the music video’s success and was created as the result of public remarks and participation. Moreover, Psy’s intentional rejection to assert copyright aimed at promoting the creation of various imitators and other forms of partial replication, which has subsequently exponentially increased the popularity of the music video (Han 100-105).

Media platforms have indeed greatly contributed to the propagation of popular culture, starting with the Korean government's attempts to advertise Korean media items abroad which fuelled Psy's fame, to the American news station reporting about him (Han 107). The song "Gangnam Style" has taken the world by storm through the leading video-sharing website, YouTube. A tremendous amount of credit must go to YouTube for bringing G.S. to the world (K. Kim 137).

1.2 Major Facets of the Hallyu Wave

Arguably the most important topics in the media involve cultural flows. One-way cultural flow, from one country to other countries, had been noted. Since it produced a variety of popular culture and digital technologies simultaneously and exported them to both Asian and Western nations, the Korean Wave is defined as a transnational popular culture (Jin and Yoon 2243). One has to be aware of Hallyu's many forms in order to comprehend it properly. Hallyu relies heavily on its audience. It also serves as a strategy for country branding. The Korean wave is a strong economic force as well. Therefore, the Korean Wave can be looked at on the basis of different angles.

1.2.1 Demographic Characteristics

Demographics are essential since they enable us to comprehend and clearly define the features of the intended audience, such as age and gender. They also help us grasp the recent worldwide diffusion. Kong states that an online survey was conducted in 2011 by the Korea Tourism Organization to gather demographic data and opinions on Korean Pop Culture from visitors from 102 countries. The survey received 12,085 responses from non-Koreans (qt. in Y. Kim 15). The survey was based on three elements: age, gender, and the most interesting category.

According to the survey, more than half of all respondents were interested in K-pop, proving that Korean Pop Culture has gained international acclaim in the last few

years due to K-pop. Most of the respondents (53%) are in their 20's, followed by 30's (20%), 10's (18%), and 40's (9%). The majority of responders (90%) are female, which suggests that if they bond with the artists, they are more likely to be devoted customers. As a result, establishing an emotional bond and a sense of belonging is vital in the K-pop industry. Considering the age distribution, K-pop has been mostly oriented toward younger generations (53%) in their twenties. Following the survey (54%) of respondents preferred K-pop, (33%) preferred K-drama, (6%) k-movies, and (7%) preferred other Korean cultural products. owing to the production of content that would be attractive to younger generations, along with the selection of appropriate distribution platforms capable of successfully reaching the intended consumers, like social media. Furthermore, considering that youthful people are more inclined to utilize social networking sites, K-pop may have a greater shot of employing its online network to boost worldwide distribution.

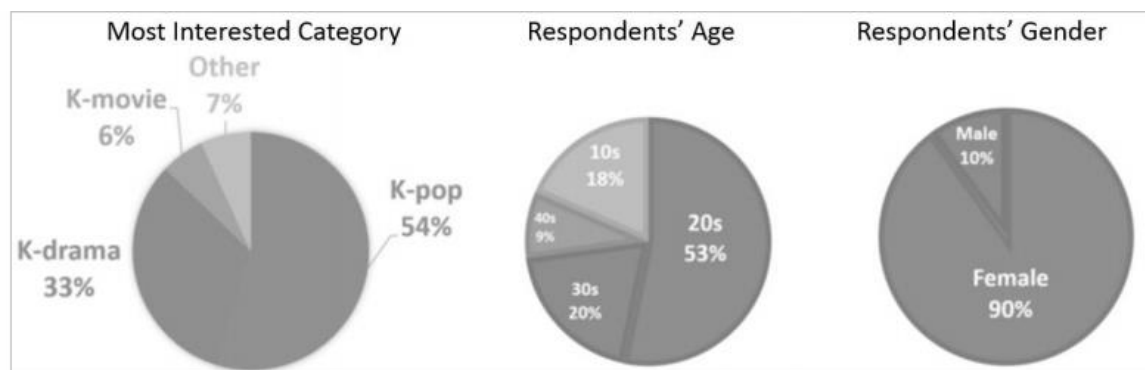


Fig.2: Online survey by the Korean Tourism Organization 2011

Source: Hiu Yang Kong. *The Globalization of K-pop: The Interplay of External and Internal Forces*. 2016. Furtwangen University, Master Dissertation.

1.2.2 Popular Culture as a Tool of Soft Power

Fiske defines culture as a set of norms, practices, beliefs, and values that comprise a group's way of life. And as a by-product of culture, we have popular culture, sometimes

referred to as low or pop culture, which is described as the totality of mainstream ideas, viewpoints, and standards that are significantly impacted by the media and have an impact on people's values and attitudes (23-24). Pop culture can be seen all over the world in media like fast food, fashion, movies, music, television shows, newspapers, and satellite communications (Sánchez 4).

Traditionally, governments' cultural policy tended to emphasize high culture. ⁷As the British and French governments used cultural policies in their colonies to promote their languages and ideologies, Judit Trunkos and Philip G. Cerny claim that using high culture to expand influence is a very ancient technique (3). Moreover, Youna Kim claims that today's usage of high culture is directed towards the elites of a nation, while the use of low culture ⁸is directed at the common populace (4). Huat Chua Beng points out that the US is the first to capitalize and make use of popular culture in their cultural policies noting that as of today the US is the biggest pop culture exporter in the world. By making its films, music, television shows, and novels available worldwide, America has been successful in capturing the hearts and minds of people throughout the world in the field of popular culture (120). Therefore, incorporating both high and popular culture has produced significant soft power for the United States.

Josef Joffe, a German editor, also makes the case that the cultural influence of the United States has a greater impact than its military or economic might, stating "US culture, low-brow or high, radiates outward with an intensity last seen in the days of the Roman Empire-but with a novel twist. Rome's and Soviet Russia's cultural sway stopped exactly at their military borders. America's soft power, though, rules over an empire on which the sun never sets." The cultural influence of Rome and Soviet Russia ended at the frontiers of their respective militaries. But, America's soft power dominates an empire

where the sun never sets ("Who's Afraid?"). Joffe points out the significance of "low" or, more frequently, "pop culture" for the cultural impact of developing nations.

South Korea is seen as a rookie in the struggle for soft power, but its influence, which is mostly the result of its growing cultural influence on the East Asian area, suggests that it is rapidly becoming one of the region's most effective soft power players (Lale 68). South Korea, although having inferior military and economic might to the USA, China, and Japan, Nye observes, "South Korea has impressive soft-power potential." (www.belfercenter.org). Moreover, in 2008, the Chicago Council on Global Affairs and East Asia conducted six cross-national polls, discovering that "the sentiments of South Korea are mostly positive among the major powers, particularly among Chinese (7-10).

South Korea has a particular culture that creates soft power, making it a great resource for soft power production (Nye and Kim 33). Korea is located on the Korean Peninsula, bounded to the west by China and to the east by Japan, and its geographical location has affected the creation of a distinct culture. These three countries have traded people, cuisines, products, and skills, resulting in a shared cultural history (Luguusharav 12). Additionally, Turnkos and Cerny contend that the appropriate recipient culture determines the success of cultural soft power. As a result of the shared distinctive cultural inheritance, a platform for disseminating South Korea's cultural effect throughout the area was formed, ushering in the K.W, a crucial component of today's South Korean soft power (4).

Popular culture is a major source of soft power in Korea. In 1998, South Korea planned to make its cultural sector as one of the major industries for its economy in the twenty-first century. In recent years, Asia's younger generations have been increasingly interested in Korean pop culture, notably in a number of East Asian countries such as Japan, Taiwan, Hong Kong, Mongolia, Thailand, Vietnam, and the People's Republic of

China. The advent of the "Korean wave," also known as "Hallyu," signalled the growing popularity of K.P.C (Lale 68, Park 152).

According to Beng, in order to achieve soft power, exported pop culture must be able to influence its audience's perceptions, preferences, interpretative frameworks, and emotions (121). As a result, as a key contributor in increasing South Korea's soft power, The Korean Wave should result in changes in audience's sentiments about the exporting nation. One manifestation of these changes is the growing global appeal of the Korean language and history. This might be related to the fact that if a country's language or history becomes immensely popular among other countries, it suggests that the country is culturally appealing, as language and history are components of a country's culture. People all across the world are studying Korean because of their fascination with Korean culture as a result of the Korean Wave

According to Matt Pickles from the BBC, while overall language enrolment at US colleges declined between 2013 and 2016, Korean enrolment climbed by roughly 14% between 2013 and 2016. According to the most recent statistics, there are 14,000 American students learning Korean, up from only 163 two decades ago. Also, due to high demand, the language-learning website Duolingo launched a Korean course last year. Almost 200,000 kids were lured to it very quickly. He also mentions Professor Andre Schmid of the University of Toronto, who researches Korean history. The institution began a Korean course with 30 students ten years ago. The waiting list now has 150 individuals on it. Additionally, as CNN's Jessie Yeung reports, with the rise of the K.W, South Korean officials jumped at the chance to promote their language based on its more successful exports. During the previous decade, the Ministry of Education has sent Korean educators abroad. These figures and facts show that Korea's appeal and impacts have grown significantly, indicating the success of the Korean Wave as a soft power tactic.

Additionally, Yesim Kaptan and Murat Tutucu investigate the effect of K-dramas and their potential as a form of soft power in the Middle East. They claim that before the early 2000s, Arab audiences in the Middle East were unfamiliar with K-dramas. After the launch of *Autumn in My Heart* on Egyptian state television in 2004, the broadcast of *Winter Sonata* and *Jumong* in Jordan in 2007, and the global popularity of *Jewel in the Palace*, K-dramas became popular in the Middle East. Popular K-dramas and their broader appeal have sparked debate in the Middle East over the cultural clout of the Korean Wave. In order to promote a pleasant and tranquil image of the country in the politically tumultuous Middle East, the Korean government bought the copyrights to several K-dramas in order to give these dramas for free to broadcasting stations in additional Arab nations (202-204). Therefore, in the Middle East, K-dramas have become a tool of soft power.

Moreover, Ji-Yeon O. Jo investigates the Korean Wave as a source of soft power in the United States and Canada. He asserts that transnational migration is another example of soft power. In the same way that A.P.C produced the image and notion of the "American dream," Korean Pop Culture, particularly K-drama, promotes "Korean fever," or the desire to visit or migrate to Korea. Despite the fact that the images of South Korea in K-drama are "fragmentary, manufactured, and magical," they generate a desire to live there (216). The latter statement is consistent with the ministry of Justice's report of 2019, which states that around 1.1 million Americans visited South Korea in 2019, up from 694,990 in 2011, (gowithguide.com). As of 2019, 78.5 thousand Americans are registered as long-term residents in South Korea, making them the fourth-largest foreign resident group by nation (statista.com).

To conclude, Berry states that culture, particularly popular, media, and commercial culture, crosses boundaries with such regularity and intensity that it becomes an

irreversible and unstoppable force that regionalizes and, in some cases, alters identity (qtd. in Nye and Kim 35). Governments aim to develop this influence through the articulation and legislation of cultural policy, as well as the promotion of cultural industries, with a renewed emphasis on identity, culture, and country branding as vital components of foreign policy thought (35). In this situation, the Korean Wave popular culture has a major and multifaceted influence on cultural diplomacy, tourism, and other national interests in a variety of circumstances.

1.2.3 The Korean Wave and Soft Power

In the years following the Cold War, the definition of power evolved. According to Joseph S. Nye Jr., direct use of force for economic gain is frequently too expensive and dangerous for contemporary major powers, so today's international power is more influenced by factors like technology, education, and economic growth. Great power in the past was determined by military conquest and force ("Soft Power" 154). Also, technology, urbanization, and increased communication have pushed co-operative or soft power "which occurs when one country gets other countries to want what it wants" away from coercive or hard power "which occurs when one country commands others to do what it wants" (166). This implies that military force, coercive diplomacy, and economic prosperity are no longer critical components in a country's ability to shape the international environment.

According to Nye, culture, ideology, and institutions are frequently tied to a country's ability to influence other nations, particularly if one's culture and values are appealing (166-167). Consequently, a country's soft power is constructed on three dimensions: its culture and how appealing it is, its political ideals and how well they are held domestically and globally, and its foreign policy and how legally and morally they are seen (Nye and Kim 32). This suggests that political power elements including the

political system, societal stability, national cohesiveness, and national leadership structure are all included in ideologies. Similar to this, culture includes elements like the caliber and human resource of those participating in it, as well as media power and effect on the domestic and international stage. Last but not least, foreign policy reveals a nation's ties with other nations, its international endeavors, and its potential to benefit from global society.

Additionally, according to Nye, using hard power excessively or wrongly might undermine a state's soft power, prior to the Iraq War, polls showed that the US had lost an average of 30 points of popularity in the majority of European countries. The level of support was noticeably lower in Islamic nations. According to Nye, those who had unfavorable opinions tended to criticize Bush administration initiatives rather than American society as a whole. Nye underlines the significance of a country's beauty as a key factor in enhancing one's soft power ("Soft Power: The Means" 35).

Moreover, Nicolae Hanes and Adriana Andrei outlined the traditionality, temporality, diffusion, change, and reliance as the five fundamental features of soft power. The first characteristic represents cultural tradition and the distinct evolutionary course taken by each society. This "circulatory movement," which contains the remnants of each nation's distinctive past, is where soft power is born. Second, "soft" power is intrinsically tied to advancements in science and technology. Soft power increases as new strategies and techniques for building relationships abroad are discovered. The media has evolved into a vital and dynamic tool for the exercise of states' national authority with the development of information technology. Thirdly, soft power has the capacity to transcend racial, linguistic, and geographic boundaries. Moreover, Hanes and Andrei point out that while soft powers are forming a collective identity and attracting and promoting one another, they frequently imitate, adapt, and educate one another. Fourthly, Soft power is

founded on three essential elements that have been influencing and changing through time. Hanes and Andrei argue that soft power is a dynamic process rather than a static one as a result. The last characteristic shows how complementary both hard power and soft power are when used together. Thus, in order to sustain a country's hard power, soft power should be created in line with this (33-34).

This demonstrates that since soft power's resources are more easily available and managed than those of physical power, nations may quickly develop it. Not to mention that understanding the characteristics of soft power used by other governments aids in understanding the dynamic nature of the international political environment. Most importantly, soft power is required to organize and concentrate political purpose as well as define and carry out national goals.

1.2.4 The Influence of the Korean Wave on South Korea's Economy

After the Korean War ⁹(1950-1953), Korea was the poorest country in the world, with a per capita income of less than \$100 USD, but it has since grown to become the world's 13th biggest economy. Korea usually chooses to develop its economy through export-led industrialization. This growth approach is popular throughout East Asia and is heavily influenced by the Japanese model. Korea was able to overcome a variety of problems by applying this method, including the high unemployment rate that Korea endured in the early 1960s as a result of the war's damage and a shortage of food, inadequate capital accumulation, and a low level of technology (Hattori 79).

South Korea's soft power has expanded in recent years, thanks mostly to the success of its entertainment industry and general prosperity linked to technological achievements. The South Korean government has been working to increase its culture's levels of creativity, invention, and entrepreneurship, resulting in a tremendous societal change and a substantial impact on the country's economy (Santos and Marques 3). As

strange as it may sound, an economic and purely commercial concept launched a cultural movement today known as - or referred to as - the Hallyu Wave. This event had an influence on both South Korea and the rest of the globe, with K-pop and K-dramas heading the way. The unexpected popularity of numerous K-dramas throughout the Asian continent encouraged the South Korean government to use it as a means of mitigating the impact of the 1997 financial crisis (J. Parc 29). The Hallyu impact has been tremendous, accounting for 1.87 billion US dollars, or 0.2% of Korea's gross domestic product in 2004. Recently, Hallyu aided the Korean economy by an estimated 12.3 billion USD in 2019. (martinroll.com). As a result, investments in the entertainment industry were made, and the Hallyu Wave's meteoric growth was foreseen. The phenomenon of the Hallyu Wave sparked tremendous development in a variety of South Korean fields, ranging from entertainment to tourism, enhancing and eventually improving the country's soft power. All of these events fuel Korea's creative economy.

The United Nations Conference on Trade and Development states that it is a concept "which draws on the interplay between human creativity and ideas and intellectual property, knowledge, and technology. Essentially, it is the knowledge-based economic activity upon which the 'creative industries' are founded" (unctad.org). The creative industries are universally recognized as key sources of cultural and monetary value. As a result, these are among the world's most active economic sectors. Creative industries include advertising, fashion, photography, music, arts, software, TV and radio, and research and development. The sum of all the components of the creative industries, including trade, employment, and output, is known as the creative economy. As a result, the entertainment business in South Korea has established a reputation across the world, drawing attention to the country's creative economy.

The attraction of K-pop on a global or international level has increased dramatically in recent years. Whatever the reasons, it has secured its rightful place in global mainstream entertainment. Also, Caitlin Kelley reports for Billboard that K-pop has altered the entertainment industry by raising interest in a wide range of programs, including music, variety, talent, and reality shows. There are now six well-known music shows in Korea, one for each day of the week, from Tuesday to Sunday: MBC Music's Show Champion, Mnet's M! Countdown, KBS Music Bank, SBS MTV's The Show, and SBS Inkigayo ¹⁰(billboard.com).

According to Johan W. Jolin, Kpop artists focus on live performances in order to make money in the international market. In addition to concerts, agencies frequently host fan gatherings to launch new artists into foreign markets. These events often draw between a few hundred and thousands less people than concerts do. Physical record releases are the third method of boosting music revenue (44-46). Moreover, Keith Negus states that playlists on mobile platforms are replacing music albums because of the dissemination of recorded music being driven by digitalized music and mobile platform providers (create.ac.uk).

Moreover, K-pop currently generates \$5 billion in revenue. The major entertainment agencies, sometimes known as "the Big 4" by fans, are some of the biggest companies in South Korea. As of January 2023, the market value of HYBE was \$6.31 billion. As of this writing, this makes it the biggest distributor of K-pop. It ranks 43rd in terms of market value and is the biggest South Korean company. The biggest group there is BTS. Following JYP Entertainment at position 63 are SM Entertainment at position 69 and YG Entertainment at position 79 (companiesmarketcap.com).

Since the late 1990s, Korean dramas have progressively grown to become one of Korea's biggest exports, and are now a global sensation. Exports of Korean cultural

products were \$10.3 billion (about 12.4 trillion won) in 2019, an 8.1% rise from the previous year. Almost twice as much as the \$5.27 billion exported in 2014, it was the first time such exports exceeded \$10 billion. The 2019 acclaimed film "Parasite" is the best illustration of the K-drama industry (martinroll.com). The movie only took home four Oscars, Best Motion Picture of the Year, Best Achievement in Directing, Best Original Screenplay, and Best International Feature Film, while being nominated for six. From 2019 to 2021, it received 312 honors (IMDb.com). However, the recognition was just getting started at this point.

Netflix was aware of the extent of South Korean productions and realized that if it decided to launch a series there, there was a significant danger of it "blowing up." As a result, they started focusing on South Korea, and "Squid Game" ended up becoming the next big "hit" for the entertainment industry there. This Netflix program "broke" the internet. The show reportedly has more than 130 million viewers and has an estimated effect worth of \$900 million for the company. Right now, it is the most watched Netflix series ever (Santos and Marques 14).

Similarly, the growth of Hallyu has raised consumer interest in Korean items. Items from Korea that Korean pop stars have promoted have skyrocketed in popularity and even gone out of stock. The Korean Wave has greatly increased the nation's economy's pace. Korean companies like Samsung and LG have sponsored Hallyu events outside, which has encouraged fans of the genre everywhere to buy their own products (Lale 71). Furthermore, Pao-Li Chang and Hyojung Lee claim that the popularity of Korean pop culture affected some of their behaviors and ways of living, changing how foreign consumers saw Korea. A growing number of foreigners are reportedly learning Korean, traveling to Korea, mimicking Korean beauty and fashion trends, consuming Korean food, and purchasing Korean products (16).

Economics-wise, Hallyu content consumption indicators enhance Korea's exports of consumer goods by providing an empirical assessment. It is noteworthy to observe that exports of Korean consumer goods have increased concurrently with the growth in the export of K.W content. For instance, it is projected that the success of BTS will have an effect on the US\$1.117 billion average yearly growth in exports, or around 1.7% of total exports of consumer goods. In a broad sense, this suggests that cultural commodities, such as Hallyu's content, influence the export of consumer goods. The Korean Wave's cultural components are really viewed as non-economic factors that affect worldwide trade (H. Kim et al. 38).

Moreover, H. Kim et al. conducted a research to assist the development of a plan to promote the export of Korean goods utilizing the economic reverberations of the Korean Wave as a foundation. The writers looked at how domestic media, such as film, publishing, music, and broadcasting, as well as clothing, cosmetics, processed foods, information technology products, and cars, affected the export of consumer goods. They report that exports of consumer products grew by 0.136% for every 1% increase in exports of cultural goods, illustrating the positive effect that exports of cultural goods had on the formation of new commerce. According to the study's findings, exports of commodities such information technology products, cosmetics, clothes, and processed foods increased by \$2,244 on average as a consequence of changes in exports of cultural goods at a rate of 22.44, translating to a rise in exports of consumer goods at a rate of 22.44. An analysis of the export-driven consequences of each consumer product by sectorial segmenting cultural goods revealed statistically significant impacts of exporting processed foods, clothes, cosmetics, IT goods, and movies, music, and publishing. Hence, there is a link between the growth in the export of K.W items and the rise in Korean product consumption (37).

Similarly, according to Chang and Lee, just 9.5% of Japanese respondents in a 1990 research by the Japan-Korea 21st Century Association had a favorable image of Korea, while 51% had unfavorable opinions about the nation. Yet, when the Korean drama *Winter Sonata* became a huge sensation in Japan with several repeat performances between 2003 and 2004, the sentiments of the Japanese toward Korea had significantly shifted. The percentage of respondents who had a good impression of Korea in 2004 increased to 77.8% in 2005, according to KOTRA's 2005 Report on Korea's National Image (16).

Up until recently, South Korea brought to mind images of the Seoul Olympics, the Korean War, the North-South Korean conflict, the thriving chaebols, many of which suffered terribly during the Asian financial crisis. As a result, discovering a new Brand for Korea was difficult for everyone living outside of Korea. All of that has started to change as a result of the Hallyu rise. Hallyu has provided Korea a great opportunity to showcase its rich culture, people, unique entertainment offerings, exotic locations, and pan-Asian superstars, resulting in the creation of a highly potent brand for Korea. The emphasis seems to have shifted to Korean ideas, culture, emotions, and the beautiful locations featured in these films as a result of Korean movies' and dramas' perplexingly high popularity. As a result, Korea has a fantastic opportunity to build fresh impressions and pictures of itself throughout the world (martinroll.com).

Moreover, E. Bae et al. conducted study that was presented in the 2017 issue of the *Journal of Open Innovation: Technology, Market, and Complexity*. This research evaluated the demand for inbound tourists and looked at how Hallyu and other economic factors affected it. They looked into how the Korean Wave, GDP, CPI, and exchange rate affected the demand for international travel to Korea from the United States, China, Japan,

and Hong Kong. The results show that the GDP, currency rate, and K.W have statistically significant influence on travel demand (1)

Another study conducted by Chen Jiaping in 2020 to demonstrate the favorable impact of the Korea Wave on incoming tourism in Korea, particularly the impact of the TV drama, and to estimate inbound tourism demand. He investigated the Korea Wave influence on tourist demand using film-induced theory, which evaluates the change in the number of people visiting the filming location using China, Japan, Hong Kong (China), and the United States as sample regions. The findings also revealed that the number of people visiting the filming location increases when the TV drama becomes well-known, demonstrating the favourable impact of the Korea Wave on inbound tourism (1).

The two mentioned studies indicate that the Korean Wave is one of the most important elements bringing international tourists to Korea in four nations. People from several nations have been pouring into Korea to experience Korean culture first-hand as the movies, music groups, and dramas have become more and more well-known. Additionally, 17.5 million tourists travelled to Korea in 2019, bringing approximately USD 21.5 billion from tourism. The South Korean government intends to expand its tourism profits to USD 35 billion annually by 2030, when it is predicted that the number of foreign tourists visiting South Korea would rise at an annualized rate of 3.3%, reaching almost 1.8 billion (martinroll.com).

South Korea expanded its economic boundaries by becoming a centre of culture and technology. By connecting culture and content, the nation created a novel strategy built on originality and excellence. If properly investigated, the creative economy and allied businesses may be a significant financial asset that offers a variety of advantages. In the instance of South Korea, a nation which realized this and started investing with it in the hope that its economy would grow, the concept of culture as content allowed the

nation to stand out and get attention. The culture of Korea has been impacted by many countries. As a result, a large number of individuals find it to be more appealing and occasionally sympathetic.

1.2.5 Factors that Helped the Evolution of the Korean Wave

Hallyu's success and popularity may be attributed to several factors based on a well-detailed and carefully elaborated policy plan. Among the first factors, the increased competitiveness of K.P.C proved to be an important requirement that fostered the growth of Hallyu. Competitiveness, in this context, relates to cultural material that possesses the capacity to captivate people's minds and emotions. This is demonstrated by the quantity of worldwide attention and demand for Korean content, owing to a variety of particular traits that aren't found in many other local cultural industries. Ranging from the vibrant musical performances and dancing of Korean idol groups, the touching plots and artistic cinematography of Korean soap operas, and the charming and fashionable appearances of Korean celebrities (J. Kim 104).

An additional aspect involves individual actions, namely the involvement of businessmen who worked diligently to promote Korean pop culture to international markets (J. Kim 108). As reported by the Ministry of Culture, Sports, and Tourism, almost 1,000 entertainment companies in Korea are engaged in both the national and international markets. The three largest entertainment companies in regards to the number of K-pop stars, overall revenue, and international recognition are SM Entertainment, YG Entertainment, and JYP Entertainment (Anh et al. 2).

Furthermore, since 1995, the Korean government has instituted a culture industry department under the Ministry of Culture to promote cultural influence. Starting in 1996, the government began assisting the Korean record sector in expanding into global markets by devoting 42 million dollars to create commercial discs and booklets to advertise Korean

pop artists to Western consumers. In addition, in 1999, a far more significant effort was undertaken to boost the Korean music business's efforts to establish itself abroad by sponsoring an appealing campaign aimed at creating sample K-pop CDs ready for wider distribution, which were released later on, each comprising several Korean hit songs sung by original K-pop artists with lyrics rendered into Chinese, Japanese, and English. Apart from funding local music companies, the Korean government also assisted the Korean cultural business in other discreet and unnoticeable ways, such as by funding H.O.T.'s performances in China in 2000 and music programs that were widely aired throughout Asia (Kim 108–109).

As stated by the Korean Culture and Information Service, The new Korean Wave, Hallyu 2.0 differs from the first wave Hallyu 1.0 in the sense that its transmission is extremely dynamic and constantly evolving due to the internet. In comparison to previous decades, the internet and social media played a vital role in the expansion of the K.W; its power and impact expanded broader and faster with the internet and social media. A revolutionary change in the ways in which cultural material is delivered, absorbed and transmitted. Additionally, Korean pop culture followers have become increasingly diverse in terms of their demographics and social class (46). Technology has brought the world closer together, and the internet has enabled Korean artists to advertise worldwide at a much lower cost and energy. In response to the digital shift in entertainment, Korean management companies have been one of the first to utilize social media platforms like Facebook and Twitter, and to establish their own YouTube channels thereby acquiring millions of fans all across the world (48).

In the past few years, Korean Wave admirers have become acquainted with and/or consumed K-pop or Korean dramas via the internet for the first time. Korean fans all over the world follow Korean artists, their current albums, concerts, and marketing events on

Twitter while chatting with other fans. A vast number of websites have appeared recently that provide content related to Korean dramas, programs, and films. Several sites offered Korean drama videos with English subtitles to Americans, including Dramabeans.com, DramaFever.com, and DramaCrazy.com. The most popular English-language K-pop websites include Allkpop.com, Soompi.com, and PopSeoul.com, which have more users than M.net and Melon, the two largest Korean music portals (Korean Culture 54).

Conclusion

In the present era, the globe is overwhelmed by what seems like a flow of popular cultural products emanating from South Korea. Since the late 1990s and early 2000s, the resurgent global recognition of Korean Pop Culture, a phenomenon known as ‘Hallyu’, or ‘Korean Wave’, has grown into a worldwide hit (Dal 53). Countless communities around the world were captivated by this new movement (Triana Anita Putri). Korean Pop Culture, primarily soap operas (television dramas) and K-pop music, has grown enormously worldwide in recent years (Chang and Lee 2). Actively began with numerous Asian countries such as Japan, China, Taiwan, Indonesia, and Malaysia, which consumed Korean content such as dramas and music. In addition to popular music and movies, fashion and online gaming have served as the most significant cultural exports, reaching various countries throughout the world, notably Europe, the Middle East, and North and South America (Dal 53).

Hallyu's popularity and recognition have surpassed its regional, political, cultural, and social limits (S.J. Lee 89). The prevalence of Hallyu has positively affected the perceptions of South Korea among different countries. It has also helped improve the country's image (Bae et al., 1). As the number of countries that use brand marketing strategies to improve their international image continues to increase, it is becoming more common for them to seek to develop a stronger national brand (Dinnie 1). The South

Korean government saw this as an efficient strategy for upgrading its reputation and economy in the international sphere (S.J. Lee 90) and has been the most prominent country to be at the lead of this movement (Dinnie 1). The government has been in charge of the development and marketing of pop culture by employing Hallyu as a soft power and concentrating on national branding in an effort to grow and reinforce its status as a global power (K. Jang 1).

As consumption of Korean content increased, so did interest in Korean culture, which resulted in enhanced demand and preferences for various Korean commodities, which included cosmetics, food, fashion, technology, and smartphones (Chang and Lee 4). The advent of the K.W has had a significant influence not simply on culture but additionally on the economy (Reini Azriel G. Evangelista 4). The number of international visitors touring Korea has risen dramatically since the emergence of Hallyu, with China, Japan, and the United States accounting for 70% of all visitors (Bea et al., 2). In addition, it had a direct influence on several related areas in Korea, including medical tourism, the cosmetics industry, the beauty industry, food, and fashion, which attracted worldwide interest as a result of Hallyu's popularity (Bea, Chang, Park, et al., 2). The advent of the Internet, and streaming platforms, in addition to the proliferation and rise in social network site users around the world, has had a significant effect on the international distribution and consumption of Korean cultural products (Jin and Yi 6)

Endnotes

-
- ¹ Gangnam: is a Korean neologism that refers to the districts of Gangnam, one of the richest locations in Seoul, South Korea. It's known of its rich style standard of life that originated in Seoul's Gangnam area, where individuals are fashionable, materialistic, and full of vanity (Lee and Kuwahara 101). P1
- ² 1997 financial crisis: The 1997 Asian financial crisis was a period of financial crisis that gripped much of East Asia. South Korea was among the nations that entered a crisis in 1997, largely owing to structural problems in its financial and corporate sectors (Teery and Susan balck 42). P 9
- ³ Soap operas: is an alternative expression used to refer to Korean drama or the popular genre "meleodrama", which is characterized by its unique plots and themes such as family relationships, power relations, children's education, crises, and dissolution. This genre became more popular and attractive among fans due to its strong messages, plots, and themes (Lee and Hahm 262). P1
- ⁴ Mania: excitement manifested by mental and physical hyperactivity, disorganization of behavior, and elevation of mood (merriam-webster.com).
- ⁵ Karaoke is a type of entertainment in which an electronic device plays song tunes and participants take rounds singing the lyrics (Collins dictionary.com).
- ⁶ Ethnicity is the categorization of the human species into distinct groups based on shared or inherited physical and behavioral differences (britannica.com).
- ⁷ High culture, or elite culture, typically encompasses creative pursuits like music, dance, theater, specific types of writing, architecture, etc. Only elites usually engage in these cultural activities, and if the activity enters mainstream culture, elites often cease practicing in it (web.ccsu.edu).
- ⁸ Low culture, sometimes referred to as popular culture, describes artistic creations favored by the general public (non-elites). It is thought to be the opposite of high culture. Pop or rap music, TV shows, movies, street art, and other forms of popular arts are part of low culture (encyclopedia.com).
- ⁹ The Korean War (1950-53) was an armed conflict between North and South Korea, during which more than 2.5 million people had died. The United States and the United Nations backed South Korea, while communist China backed North Korea. It ended on July 27, 1953, with an uncertain cease-fire (britannica.com).
- ¹⁰ MBC Music's Show Champion, Mnet's M! Countdown, KBS Music Bank, SBS MTV's The Show, and SBS Inkigayo: Music programs mostly feature "live" performances rather than music videos, with brief interview pieces wedged between different performers. These performances are dominated by K-pop artists, who promote their current releases for varied durations of time (billboard.com).

Chapter Two

The Hallyu Wave in the Western World

Introduction

As social media usage grew over the last decade, it became clear that the Korean Wave had risen to the forefront of popular culture everywhere, vying with American pop culture. Western media picked up on this, and the Korean Wave stars and cultural products became a matter of conversation in Europe and the Americas (Gibson 24). With this in mind, chapter two looked into the presence of the Korean Wave in the west through the media's coverage of the wave. The first section of this chapter examines the Korean Pop Culture in western media news outlets and talk shows segments that featured Hallyu's content. It also looked into other internet based distributors and their role in further facilitating access to Korean content in western countries.

The second section focused on the cultural aspect of American society. It looked into the early immigration of the Asian minorities and their presence in the US and how they identified themselves within the American culture sphere. This part of the chapter looked into the history of East and Southeast Asian Americans in the United States and their assimilation process into American culture.

The third section focused on the Hallyu wave in the US. This section also linked minorities' presence to the distribution of country of origins' media. It investigated the way minorities can assist in raising a country of origin's culture to be part of the host country's mainstream culture.

2.1 The Hallyu Wave in the Western Media

In the last few decades, the Korean wave has attained a new level of popularity and recognition. Since then, Korean content has been shared and circulated around the world, not only expanding the Korean wave's borders but also its global consumer base and fandom (Korean Culture 39). Moreover, the availability and accessibility of the Internet,

as well as social media, further enable Korean content to be reached and enjoyed by a wider audience (Longenecker and Lee 106). The global attention and interest that followed the Korean wave caught not only consumer and global market attention but also that of western media channels (Gibson 24).

2.1.1 Korean Culture in Western Media

As Jin aptly describes, there is certainly no speculation that one of the most impactful components of the contemporary Korea Wave in the 2010s is indeed the unprecedented explosion of social networking sites as an avenue for disseminating and absorbing popular culture. Throughout 2014 and 2016, consumers utilized social media to explore popular Korean culture, specifically K-pop, television shows, and movies (408). During the time that the new Hallyu swept across Europe, the Middle East, and the Americas, international audiences have progressively grown acquainted with Hallyu over the past few years. The growing interest has been significantly associated with increased coverage by Western media within both the news and entertainment sectors (Jenna Gibson 24). In the course of tracking the earliest phases of Western media coverage of Korean content, specifically Korean drama and music, Gibson covers the mainstream media portrayal of the K.W from 2009 to 2019, notably the four major stages of K-pop coverage (29).

The first stage was labeled the introductory stage in the years between 2009 and 2011, which were marked by rare reports of K-pop (31). The whole period witnessed the publication of only seven articles, such as a ranking post in *People* about the band group Wonder Girls, Who topped the charts in the Billboard Top 100 after completing a full year of performances in the US along with the massive hit of their song *tonight*, which ranked No. 6 on the iTunes store, and whose video clip was viewed one million times via

YouTube within two days of its debut (KOCIS 49), and a post in *TIME* about K-pop success in Japan, along with a few other articles (31).

The year 2012 was a turn-on in mainstream media; the media coverage officially took off with the global success of the K-pop song Gangnam Style. The song's influence and the attention it created for K-pop in the West earned this period the name "The Gangnam Style Stage". Around this period, the media was generally enthusiastic and concentrated on Psy and the K-pop sector, the buzzwords "gone global," "blown up globally," and "shaking the world" topped the news headlines. With local newspaper attention, articles by prominent media figures, namely *the Washington Post* and *The Wall Street Journal*, have been published, followed by an assortment of YouTube dance versions and an appearance on *The Ellen Show*. K-pop was acknowledged globally, and people were all familiar with this genre only from one song (Gibson 31- 32).

During The transition period, which ran from 2014 to 2017, with the Korean Wave expanding widely and penetrating numerous nations around the globe, media coverage grew wider. The sheer amount of media publications committed to reporting Korean content, especially K-pop, grew significantly throughout this phase, matching a substantial boost in overall attention to the market in the West. Various articles were published by reputable journals, including *the Los Angeles Times*, *USA Today*, and *The Wall Street Journal*, about the overall condition of the market, assessments of K-pop's popularity abroad, or capturing different events related to the business (Gibson 33).

The entertainment industry joined the action as well with numerous reality TV programs, including *The Bachelor*, which traveled all the way to Seoul, South Korea, in 2014 to explore the country's food, culture, and especially music. Featuring the cast's journey to the offices of YG Entertainment, one of South Korea's leading music companies, and their encounters with pop bands, the show received above 8 million

followers with only one episode, captivating not just K-pop lovers but even Americans who were apparently unaware of it. Similar reality programs broadcast on American channels, such as *America's Next Top Model: Cycle 21*, which hosted one of the Korean girl bands, 2NE1, along with the Korean boy band, BTOB. With the series shooting approximately half a season in South Korea, compared to *The Bachelor*, which only recorded one episode in Seoul, the show attracted over one million viewers weekly. As a matter of fact, these reality programs allowed countless Americans the chance to witness and discover Korean culture and other related content (Longenecker and Lee 107).

Reality shows constitute just one of the numerous American programs that contribute to the promotion of the Korean Wave. “The late-night talk show” is another American program in which Korean content pops up as well. *Conan* is a late-night TV show produced and hosted by Conan O'Brien, who shot numerous episodes for his program in 2016 while discovering South Korea through various cultural and linguistic activities, including a scene showcasing him in the popular Korean drama *One More Happy Ending*. The *Conan* talk show wasn't the only show to include segments of Korean content; *The Colbert Report* is another prominent weekly television program as well that showed clips about an established K-pop artist nicknamed Rain and his remarkable debut in the American market in early 2007 (Longenecker and Lee 108).

By 2018, media coverage of Korean culture had already reached an all-time high compared to earlier years. Mostly with the expansion of K-pop and hence its penetration into the American market, Korean culture became a prominent topic of public discussion in the West, with K-pop serving as the core of their articles. Gibson termed this final phase of media coverage “mainstream, highlighting an upsurge in K-pop group television appearances and interviews, that also undoubtedly revealed this market on a drastically wide scale. Several legendary music artists such as BTS, Black Pink, and NCT have been

featured on popular American shows including *Good Morning America*, the *Late Show* with James Corden, *The Ellen Show*, *The Graham Norton Show*, and *Saturday Night Live* (35). Despite that, the male band BTS has acquired greater appeal and recognition compared to their peers since 2017, earning them massive popularity and demand from US media. The band was covered by various news sources such as CNN, NPR, and the Huffington Post for their ascendancy and the enthusiasm they received from American fans and superstars for being the first K-pop group to take part in the American Music Awards. On top of their participation in the award shows, they have appeared as invitees on *The Ellen DeGeneres Show*, *Jimmy Kimmel Live*, and *The Late Show* with James Corden, granting the group tremendous media attention in American television (Longenecker and Lee 113).

In spite of the fact that the mainstreaming period was distinguished from the early stages by a considerable improvement in consumer recognition of the business and some knowledge of several dominating artists and bands, media coverage of increasing Korean content circulation and consumption by Western audiences didn't center solely on the positive aspects of the industry; it additionally highlighted the unrevealed sides as well (Gibson 36). The sexual misconduct scandal surrounding a few notable K-pop celebrities, the hyper-competitive market that overworks youthful Koreans seeking to make it big, the devastating suicides of several artists, the dating policies and procedures, and the management of their private lives have all received widespread media attention in the news outlets (Gibson 35). Julie Yoonnyung Lee and Amelia Hemphill observe that K-pop has caused a stir in a number of different social problems spanning from cyberbullying to being morbidly obese to group members' severe diet plans. For instance, in the case of singer and actress Sulli, who was discovered dead in her apartment, the young artist put an end to her life in 2019 at the age of 29. According to reports, she left the music business

after fighting both mentally and physically against vicious and misleading stories circulating around her. Shortly after, Sulli's best friend, Goo Hara, a prominent and dazzling K-pop musician who was reported dead after a journey of battling for justice for sexual assault, was involved in another tragedy (BBC.com).

2.1.2 Streaming Platforms and Social Media

The Republic of South Korea (RoK) ranks as one of the nations that have turned into a worldwide phenomenon due to mainstream media coverage and the massive fan bases across the globe, certainly not only because of its successful economy, innovation, or high-speed internet services, but rather due to the K.W (Khachatryan 1). As Hallyu's prominence has doubled in both the Eastern and Western hemispheres, Korean content diffusion has shifted from traditional media coverage to the internet in the last ten years, primarily when it comes to media platforms, which have proven crucial (Lee et al. 179).

In the twenty-first century, transnationality¹ has emerged as a key concept for assessing people, capital, technology, and culture cross-nationally. With the K.W as an example, the Korean Wave has emerged as a major transnational popular culture with global influence. The transnational diffusion and consumption of Hallyu have been dramatically affected by the presence and use of social media and digital platforms by people worldwide. This counter-flow of regionally created popular culture towards international markets is symbolized by Hallyu's constant social coverage (Jin and Yi 7).

As estimated by the Korea Creative Content Agency, approximately 18 million Americans are followers of Korean entertainment. Over 35% of the share was comprised of youthful women aged 16 to 25; it is this precise population that is fuelling the expansion of Korean pop music (K-pop) and sophisticated Korean skincare trends in the United States (Forbes.com). In the early days of streaming, platforms such as YouTube and Crunchyroll were used to illegally download Korean dramas, movies, and music

videos. Despite these difficulties, Korean cultural products were still enjoyed by millions of Americans via unauthorized streaming platforms. Investigations conducted at that time revealed that approximately five to six million people consumed K-drama monthly in the United States. Based on this fact and realizing that there was an untapped market, numerous websites and applications were developed to facilitate legal and free access to Korean content (Molten 162).

K-dramas appeared on Hulu, an American streaming service, in 2011 for the first time, and within a year, other US-based streaming services began offering them as well, together with DramaFever, Netflix, and Amazon Prime (Ju 34). Founded in 2009, DramaFever was the first Northern American website to offer full-length, high-quality, advertiser-sponsored, and English-subtitled Korean content without restrictions (Molten 162). DramaFever started providing popular Korean dramas, which became the platform's first non-English-language dramas available.

DramaFever.com has consistently enjoyed a considerable non-Korean fan base. Given the fact that the website was created in response to a growth in the Asian population in the United States, 45 percent of the 35,000 beta testers who signed up for the website for a full year before its big release were classified as Caucasian, with fewer than 13 percent identifying as Korean. Within a year of its public release in 2010, 71% of the site's 200,000 unique monthly visitors were non-Asians. By June 2012, DramaFever.com had "two million regular users, with 75 percent of consumers being native English speakers of non-Asian origins." As a result, the circulation of Korean films in the United States, both through online and offline channels, has risen over the past few years (Molten 163).

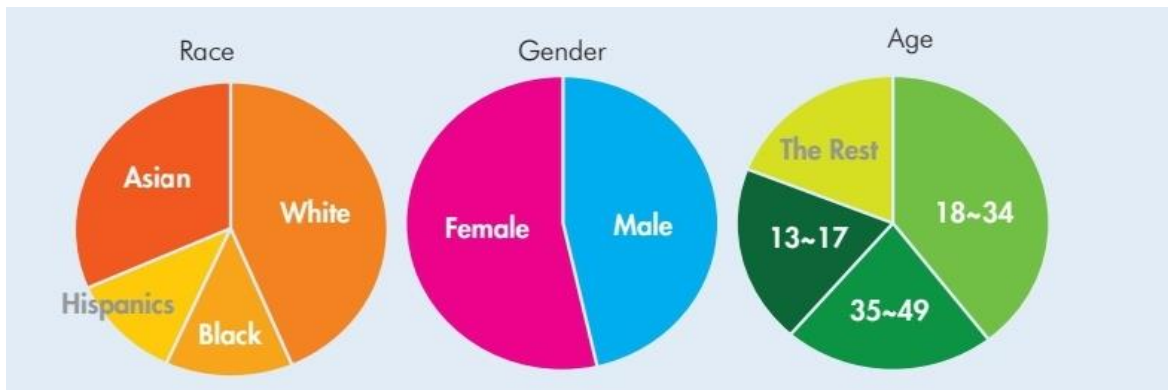


Fig. 3: Who watches Korean Dramas?

Source: Korean Culture and Information Service. *The Korean Wave: A New Pop Culture Phenomeon*. Korean Culture and Information Service, Ministry of Culture, Sports and Tourism. 2001.

Based on data obtained from DramaFever.com regarding Korean drama consumption by Americans, the results showed that a large portion of Korean drama viewership in the United States is made up of non-Asians, with whites accounting for 40% of the population, followed by blacks (18%) and Hispanics (13%), with the remaining population of Asian descent. Amusingly, the gender split was nearly equivalent, with women constituting 52% and men forming 48%. 39% were aged between the ages of 18 and 34, 25% fell between the ages of 35 and 49, and 17% were between the ages of 13 and 17 (KOCIS 55). Additionally, there have been some Hollywood recreations of Korean films, and even some Korean producers are collaborating with Hollywood to develop movies for American consumers (Molten 163).

Prior to Netflix's inclusion of K-dramas in its main TV collection, third-party on-demand distributors depended on follower websites such as Mysoju.tv, Viki, DramaCrazy.net, DramaFever.com, and allkpop.com, which were the primary sites available to K-drama audiences in the United States (Ju 174). Netflix has served as a trailblazer in the streaming TV market since 2007, with its streaming platform expanding internationally. Netflix is a substantial booster of K-dramas, which are now flowing down

to North America and Europe since K-dramas were previously a virtually unknown genre to American television consumers (Ju 172). In addition to having the most widespread and industry-leading TV streaming platform, Netflix boasts over 140 million Americans using its service online, constituting around 55% of the US Internet audience. As a result, content providers have revolutionized, ensuring that a wider variety of entertainment categories are available and that there is greater international diversity within those categories (Ju 33).

The founder of the website has demonstrated a solid eagerness for K-drama content since 2016, and he has formed direct relationships with Korean entertainment firms such as Studio Dragon, a Korean production company that has renewed its production cooperation relationship with Netflix. Korean dramas are now broadcast and enjoyed worldwide through such streaming websites, an extremely dominant platform for Western consumers, notably Americans (Ju 172). Despite Netflix US's enormous selection of Asian, Latin American, and European movies, since around 2017, Netflix US's international TV collection now comprises only British, Korean, and Spanish-language programming (Ju 33- 34). Netflix has a wide selection of iconic K-drama masterpieces such as *Jewel in the Palace* (2003), *Full House* (2004), and *Boys over Flowers* (2009), along with an extensive collection of the latest K-dramas, which includes *Mr. Sunshine* (2018) and *Kingdom* (2019, 2020).

According to Kelcie Mattson, several Netflix original Korean productions, such as *Kingdom and Love Alert*, were profitable enough to warrant a second season and kept their prominent classifying as the sixth most-watched K-Drama on Netflix in 2021. Following the lead of *Squid Game*, the most-watched show ever on Netflix, with 95 percent of its audience originating outside of Korea, and *Hellbounb*, which scored first on Netflix's Top

ten in 34 countries, it is plausible to state that Netflix enhances the fast dissemination and familiarity of K-dramas to a greater number of international viewers (Ju 172).

The simplest approach to promote productive and profitable cultural content internationally is through internet-based social networking websites such as Weblog, YouTube, Facebook, and Twitter, which serve as transnational interstates whereby Korean Popular Culture meets millions of Hallyu followers globally (J.S. Kim 110). YouTube is one of the US-based social networking sites under which K-pop has garnered unprecedented fame. Starting in December 2011, YouTube has included the K-pop category on its music page alongside R&B, Rock, Pop Rap, and other genres to fulfill the rising demand of customers across the world, making it the first time that a particular nation's music was launched as a unique category. This YouTube inclusion is part of a unique collaboration with Google called "Korea Go Global," which was negotiated with Eric Schmidt, Google's executive chairman, as a conclusion, the Ministry of Culture, Sports, and Tourism and Google Korea signed a commercial partnership, promising that various events will be taking place through YouTube in an effort to completely popularize Korean culture (Allkpop.com).

PSY's music video for "Gangnam Style" became the very first video to surpass one billion hits on YouTube; nevertheless, he wasn't the sole Korean singer who has achieved a large fan base on the platform. Countless K-pop singers have become YouTube superstars; roughly fifteen of the greatest notable Korean singers have all had a couple of their Youtube clips hit a total of 100 million views, while at least six Korean artists have achieved more than 200 million views (Longenecker and Lee 108). The video-sharing platform isn't solely accountable for PSY's unexpected hit song "Gangnam Style" and the other Korean artists but has also been responsible for the ongoing stardom of BTS, which has 5.6 million subscribers on its YouTube channel, where they regularly share recordings

of their dancing workouts, holiday messages, and written letters to their followers (Longenecker and Lee 114).

Western nations (the United States, Europe, and Japan) have historically dominated the pop music industry. Yet, since the surge in popularity of South Korean pop culture, Korean pop music has managed to cement its presence in the global market and become an entirely novel trend (Do 31). With k-pop becoming a global sensation, k-pop songs have begun to fascinate and generate many followers and admirers around the world. One of the most popular English-language K-pop portals is Allkpop.com, followed by Soompi.com, and PopSeoul.com; these sites proved to attract more visitors compared to the leading Korean music portal sites such as M.net and Melon. Allkpop.com, which was initially created in 2007 by two Korean Americans, is among the most notable Korean pop blog. The platform proved instrumental in fuelling internet K-pop fever, noticeably in North America; monthly, the site attracts 3 million visitors and 70 million page views. Approximately 40% of the website's users originate from the United States, with another 10% coming from Canada, 10% from Singapore, and 10% coming from different nations, which include Australia and the United Kingdom (KOCIS 50). Lina Yoon states that the monthly viewers of the website have massively exceeded expectations within a year, going from 1 million in 2009 to 2.2 million in 2010 (time.com).

In the international market, social media has proved crucial in promoting Korean cultural content, as evidenced by BTS' worldwide popularity boom, fuelled by the BTS fandom "ARMY," which has flourished online (Jin and Yi 10). Bangtan Boys, known as BTS, is a Korean pop group that assimilated beautifully into American pop culture. It is possible that the constant engagement of BTS with their followers through social media may have contributed to the group's success in cultivating an American fandom (Longenecker and Lee 113-114). According to the report of the Guinness Book of World

Records disclosed in November 2017, with over 11.7 million followers on Twitter, BTS has the greatest fan engagement on the social media platform. On top of that, the band has over 5.8 million fans on Facebook and 5.6 million subscribers on their YouTube channel (114).

2.2 American Diversity and the Hallyu Wave

Ever since its foundation, America has continuously been a racially and ethnically diverse society. According to Herbert Klein, the early American colonies, established as wilderness civilizations with an assortment of establishing populaces amid seventeenth and eighteenth century's native groups of North America, were the primary to encounter this diversity, as they were continuously supplanted or absorbed by the more various European workers and indentured slaves from the whole globe. In spite of the fact that a few entered as indentured hirelings beneath conditions comparable to those for white individuals, most Africans were transported as slave labor from the Caribbean and West Africa. A few black settlers seized the opportunity in the middle of the seventeenth century, but by the conclusion of the century, subjugation and African family line were nearly indistinguishable (37-40). Moreover, Perez and Hirschman state that the nineteenth century saw an increase in the complexity of the ethnic and racial environment. Native Americans and individuals of mixed indigenous and Spanish ancestry had inhabited areas that were added by continental expansion, while subsequent waves of immigration from Europe and Asia spurred the fast rise of an increasingly diversified population (ncbi.nlm.nih.gov).

Today, The United States has a population of 334,565,122 people as of this writing. The Census Bureau study indicates that since 2010, the country's overall racial and ethnic diversity has risen (census.org). According to the July 1st, 2022 population projection, 59.3% of the population is white (excluding Latinos and Hispanics), which is

considered the majority. Hispanics and Latinos are the second biggest ethnic group in the United States, accounting for 18.9%, with Blacks or African Americans accounting for 13.6%. Asians come in second with 6.1%. The percentage of American Indians and Alaska natives is 1.3%. Native Hawaiians and other Pacific Islanders are the smallest ethnic group, accounting for 0.3% of the population. And over extensive historical experiences, these race²s interacted with one another, blending into what people today refer to as American traditions and culture (Wulandari 1).

2.2.1 Multiculturalism in the USA: Melting Pot VS. Salad Bowl

Even though the USA is racially and ethnically diverse, it remains a majority-minority society. As defined by Kramsch, minority cultures are those that exist within a multicultural society and constitute the minority of that society, as opposed to dominant cultures, which constitute the majority (9). Kramsch prefers the phrase "dominant" culture to "majority" culture. Martin Marger explains that in many nations, the majority culture is the dominant culture, as in the United States, where white non-Hispanics make up the majority of both the population and the political and economic elite (33-34). Shannon Anderson explains in her work *Immigration, Assimilation, and the Cultural Construction of American National Identity* that American culture and identity are often discussed within the framework of the Melting Pot, the Salad Bowl, or Anglo-Protestantism. In addition, Robert Longley explains that the "Melting Pot" and the "Salad Bowl" theories, two fundamental ideas or models of multiculturalism, depict how various cultures are incorporated into a single community (thoughtco. com).

Bhikhu Parekh states that multiculturalism originated in the early 1970s, first in Canada and Australia, and subsequently in the culturally varied United States, United Kingdom, and Germany (india-seminar.com). Furthermore, according to the UNESCO

Report on Intercultural Competence³, immigrants bring not just to multilingualism, but also boost the nation's awareness regarding the heritage of other cultures (7).

According to Jan Broekman, multiculturalism refers to a society that is primarily made up of groups with various ethnic, regional, religious, and cultural backgrounds and that aspires to equal footing on the labour, product, and capital markets (16). Moreover, according to J. Clayton, the word "multiculturalism" refers to the social condition of variety within a single population that is seen via many geographical forms, but is most clearly perceived when viewed through the spatial context of cities and nation states. It specifically refers to the occurrence of variations in racial, ethnic, religious, and other cultural traits within a group. Another form of political integration that takes into accounts the demands and rights of marginalized groups is multiculturalism (211-214).

However, the Melting Pot theory initially gained popularity when French immigrant J. Hector St. John de Crevecoeur noted the homogeneity of the American population in 1782 in his work titled "Letters from an American Farmer⁴". He envisioned America as a country made up of an entirely new race, one whose labor force and future descendants would someday reshape the global landscape (Laubeovà 1-2). Also, Philip Gleason states that DeWitt Clinton, a United States Senator and mayor of New York City from 1803 to 1815, also employed the word "melt" to describe the manner in which the English language unified American society (22).

According to Berray, the idea was further explored in 1845 by poet Ralph W. Emerson and later on in 1875 by Titus M. Coan in an article titled "A New Country" (142-143). The Melting Pot, a play by Israel Zangwill that premiered in Washington in 1908, helped spread the idea of the "Melting Pot" even farther. The central theme of the Broadway show was that it was wasteful, undesirable, and in some ways impossible for

new immigrants to feed their preconceptions and hostility toward one another and it highlighted the blending of races in A.P.C (Gloor 29, Berray 143, Mahfouz 2).

The Melting Pot idea, a multiculturalism theory, predicts that distinct immigrant groups would tend to "melt together," forsaking their own traditions and finally being fully absorbed into the dominant host group (populismstudies.org). Howard Palmer defines it as a biological and cultural fusion between host nation communities and newly arrived immigrants (489-490). In addition, according to Harry Kitano, it indicates that individuals from all over the world came to America, met new people and races, intermarried, and created a new breed known as "the American." Integration, amalgamation, intermarriage, and fusion are all desirable results from this standpoint (27-29).

On the other hand, the Melting Pot received harsh criticism for decreasing variety, erasing cultural customs, and requiring state regulation in order to be implemented. According to Andreas Wagener, it is a mono-cultural strategy of assimilation and the conventional European method of forging national identities; nation governments of the 19th and 20th centuries promoted or imposed such cultural unification (2). Furthermore, the Melting Pot was an exclusive rather than an inclusive approach, according to Heike Paul. Minority groups including Native Americans, Black Americans, and Asian Americans have frequently been left out of the melting pot population (260). Vincent Parrillo further described Zangwill's idea of fusion in his work "The Melting Pot" as "Zangwill's white fusion," explaining that Zangwill only made reference to white ethnic groupings (11). Moreover, according to Philip Gleason, because the melting pot promotes total assimilation, it indicates that immigrants should proactively seek to assimilate (27).

The lack of inclusion and the forced assimilation policies which emerged as a result of the melting pot helped the rise of cultural pluralism or the "Salad Bowl" theory under the multiculturalism movement (Palmer 491). The Salad Bowl gave rise to yet

another interpretation of American diversity. Joffe states that various ethnic communities would now coexist in their distinct identities like the components of a salad, united only by the "dressing" of legislation and the economy, as opposed to integrating. This viewpoint reflects multiculturalism's worldview, which extends well beyond the need that ethnic diversity be respected rather than denigrated ("Multiculturalism Has Failed"). In addition, the Salad Bowl theory offers more opportunities for integration than the Melting Pot as it opens the door for selective integration across ethnic groups depending on the necessity for integration in host society. Given that immigrant groups have a varied inclination to integrate due to their predispositions towards certain cultural norms and lifestyles in their host nations, the Salad Bowl theory's advantage has crucial applications to immigrant populations (Berray 144).

2.2.2 East and Southeast Asian-Americans within the Frameworks of the Melting Pot and Salad Bowl

Pollard and O'Hare report that a new multiracial and multicultural heritage emerged in the United States as a result of the rise of the African American, Hispanic, Asian, and American Indian populations (prb.org). The term Asian-American represents a much diversified panethnic⁵ group. Actually, there are at least a dozen different groupings of Asian Americans (Marger 247). In order to qualify as Asian Americans, a person must have ancestry in one of the indigenous peoples of East Asia, Southeast Asia, or the Indian subcontinent. According to the 2019 Census Bureau population projection, the number of Asian Americans residing in the country as a whole is 18.9 million (minorityhealth.hhs.org). Among Asian groups, the top six are Chinese (0.86%), Filipino (0.66%), Asian Indians (0.60%), Vietnamese (0.40%), Korean (0.38%) and Japanese (0.28%) and other Asian groups. totaling approximately 0.38% of the total US population (ameredia.com). Pollard and O'Hare add that just twenty years ago, the majority of Asian

Americans were Chinese, Japanese, and Filipino. But by the turn of the century, Japanese Americans were outnumbered by Asian Americans with roots in Korea, Vietnam, or India (prb.org).

The presence of East and Southeast Asians in the US can be traced and divided into two waves based on socioeconomic factors. According to Marger, the majority of the first wave Asian immigrants were cheap laborers hired for construction or agricultural work, while the second wave of immigrants came from a better social background and were more educated. Moreover, the first wave consisted of Chinese and Japanese immigrants only; however, the second wave saw more diversity with the arrival of Koreans, Filipinos and other Asian minorities. In addition, the end of the first wave was marked by the employment of the Chinese Exclusion Act of 1882 (247-248).

2.2.2.1 East Asians Immigration to the US

- **The Chinese**

The East Asian presence in the US started in the middle of the nineteenth century. The finding of gold in California in the 1840s and the building of the transcontinental railroads in the 1860s, together with the unfavorable social and economic conditions and political upheaval in China, attracted many Chinese immigrants to the United States (history.state.gov). They immediately encountered several legislative limitations brought forth by racial enmity, which led to the passage of the Chinese Exclusion Act in 1882⁶, which was extended for ten years in 1892 and then was made permanent in 1907. Moreover, due to the Chinese ban and the fact that most of their population was males, the Chinese saw a decline of numbers. The Chinese population did not begin to develop until the early 1960s, thanks to the lifting of the Chinese Exclusion Act in 1943, as well as the immigration of war brides⁷, refugees, and certain scientific workers following World War II (Marger 248-249, history.state.gov, pbs.org).

2.2.2.1 The Japanese

The first Japanese immigrants arrived in Hawaii sugarcane plantations in 1868 and California farmland in 1869 (geriatrics.stanford.edu). Due to the Chinese Exclusion Act provided a gateway for more Japanese immigration. In several aspects, the Japanese's early settlement and immigration patterns matched those of the Chinese. Male laborers made up the majority of the population (Marger 250). However, the Gentlemen's Agreement of 1907⁸ limited Japanese immigration while allowing family members of Japanese residents to migrate to the United States which eradicated the demographic problems which faced the Chinese. At the start of the 1940s most of the Japanese population in the US were native-born. However, following the Japanese attack on Pearl Harbor in 1941, President Franklin D. Roosevelt issued Executive Order 9066. ⁹The order led to the immediate incarceration of Japanese immigrants and their Nisei children ¹⁰in internment camps till the end of the war (kqed.org).

2.2.2.2 The Koreans

The Korean immigration to the US is divided into three waves based on socioeconomic and geopolitical factors. . The first wave consisted of the initial coordinated migration to America, which began in 1899. 7,000 Koreans were enlisted and sent to Hawai'i as plantation labourers, although they arrived as citizens of the Chinese Empire and were thus identified as Chinese (sites.bu.edu). However, it was halted due to the Immigration Act of 1924 ¹¹which prohibited Asian immigrants. The second wave of Korean immigration spanned the years 1945 to 1990. It was brought on by US involvement in the Korean War (1950–1953). The third wave began in the early 1990s with a loss of momentum in Korean immigration to the United States that was a result of political stability and economic prosperity emerging in South Korea following its shift into a more democratic system, in 1987 (Won 36-40, sites.bu.edu, naka.org).

2.2.3 Southeast Asian Immigration to the US

2.2.3.1 The Filipinos

The Filipinos' immigration to the US began in the early 1900s. Some thousands Filipino immigrants were brought to Hawaii in order to fill the agricultural labor needs left by the exclusion of the Chinese, then they were moved to California farmlands in 1920. Since the Philippines was a territory of the United States at the time, Filipino immigrants were regarded as American nationals rather than US citizens, and they were not bound by the same migration constraints as other Asians. However, Filipinos were exposed to the same kind of discrimination as Chinese and Japanese people. Filipinos faced the same demographic challenges as Chinese and Koreans in the early years. However, Political links and US military presence in the Philippines improved migration regulations in the 1960s (Marger 251-253).

2.2.3.2 Thais

Prior to 1960, Thai migration to America was practically non-existent, not until US armed personnel started to land in Thailand throughout the Vietnam War¹². By the 1970s, around 5,000 Thais had relocated to the United States. Megan Ratner states that these newcomers included professionals, including medical physicians and nurses, business owners, and wives of men in the United States Air Force. In 1990, there were around 91,275 persons of Thai heritage residing in the United States (everyculture.com).

2.2.3.3 The Vietnamese and other Southeast Asians

Vietnamese immigration to the United States is primarily the outcome of the US's participation in the Vietnam War. Since the end of the Vietnam War, the majority of Vietnamese immigrants have arrived in two waves as political refugees (pewresearch.org). The first wave occurred from 1966 and 1975. It was largely composed of college graduates, but the second wave, which began in 1975, was composed of more untrained, poorly educated immigrants who spoke poor English (Marger 253).

According to Marger, throughout the course of the 1980s, the Asian American population grew not just in quantity but also in variety. In addition to the Vietnamese, hundreds of thousands of refugees from other Southeast Asian nations landed in the United States after the Vietnam War ended in 1975, Laotians (mainly Hmong tribal members ¹³from Laos' mountains) and Cambodians were the most numerous (253).

2.2.4 East and Southeast Asian-Americans' Identity and Culture

In his work *Assimilation in American Life*, Milton Gordon recognizes distinct forms of assimilation from the perspective of minority groups and the point of view of the majority as well, based on the outcome. Gordon explains that minorities either acculturate, which occurs when minorities adopt the "host" society's cultural and social conventions, beliefs, and behavioral patterns, or structurally assimilate, which takes place when minorities and their offspring socially, economically, politically, and culturally integrate into the host country (65-67). He additionally proposes three probable consequences of assimilation from the standpoint of the majority group. The initial concept is the traditional and still prevalent "melting pot" notion (116). Another consequence is "Anglo conformity," which occurs when the minorities are directed to believe that the majority group's norms, values, and institutions are better and that they must embrace them if they want to be accepted (85). Finally, there is the possibility of "cultural pluralism."/"salad bowl" (133). He also notes that the assimilation process' outcome in the US is mostly the "Anglo conformity".

Le, C. N. highlights the variables that explain why some immigrant groups adapt more quickly than others. The first variable is racial difference, since discrimination and prejudice both impact the pace and efficacy of the assimilation process (24). Additionally, the work cites the economic framework as another variable that influences the speed at which groups adapt, claiming that hatred against immigrants and minorities is more potent

during times of recession. Class distinction is a third aspect that clarifies the reason why some immigrants integrate easier than others. Certain groups outperform others in terms of academic achievement, job competencies, English proficiency, and other metrics of social and human capital. As a result, they have a distinct edge in obtaining economic prosperity rapidly (24-26).

Moreover, Marger states that cultural similarity is a factor that also influences the assimilation process (91). Y. Yang and H. Wang note that immigrants tend to encounter acculturative challenges while assimilating into another society, such as cultural conflict between their native and host cultures (405-413). Parrillo states that immigrants' culture, or as he referred to it as "the country of origin factor" plays a role in immigrants' assimilation process. He notes that immigrants become conscious of the cultural differences between them and the host country and thus tend to seek solace within their ethnic community (155).

Based on these reasons, early Asian immigrants were unskilled laborers who lacked human capital and were subjected to a slew of discriminatory acts and regulations, as well as cultural clashes between American individualist cultural ideals and Asian cultures' collectivist beliefs. As a result, they fled to their ethnic groups, resulting in the well-known Chinatowns, Little Tokyos, and other ethnic enclaves. However, immigrants who entered the country post World War Two were not subjected to much discriminatory legislation and with the McCarran-Walter Act of 1952¹⁴, they were able to assimilate faster. In addition, those immigrants possessed the necessary human capital factor as they were more educated and many were either students or college educated refugees, yet not fully.

Regardless of these variables, in a research conducted by Ruiz et al., they report that Asian Americans, whether immigrants or native-born in the United States, tend to

associate their identity with their ethnic ancestry. Strong ethnic links, lack of citizenship status, and memories in the nation of origin will always identify immigrants as Asians. While Asian Americans born in the United States identify based on their knowledge with their own ancestry. Those who are well-versed in their family's ethnic background feel more connected to their ethnic identity. Those who were unfamiliar with their family's background, on the other hand, felt less connected to their ethnic ties. They concluded the research stating that for Asian minorities in the US, their identity is formed by combining two or more identities into one. Moreover, many of them are proud of their cultural backgrounds and want to share their cultural roots with others on their terms (pewresearch.org).

As shown in figure 2.1, 52% of Asians in the US use either their ethnicity alone (26%) or a hyphenated “ethnicity- American” (25%) to identify themselves and 16% of them use the term Asian-American. Moreover, a limited number used the terms Asian (12%) or regional labels (6%) like East Asians and Southeast Asians to identify themselves. However, only 10% used the term American on its own to identify themselves (pewresearch.org). This indicates that for A.A. ethnic identity and national identity are separate.

While half of Asian adults in the U.S. identify most often by their ethnicity, many other labels are also used to express Asian identity in the U.S.

% of Asian adults who use ___ most often to describe themselves

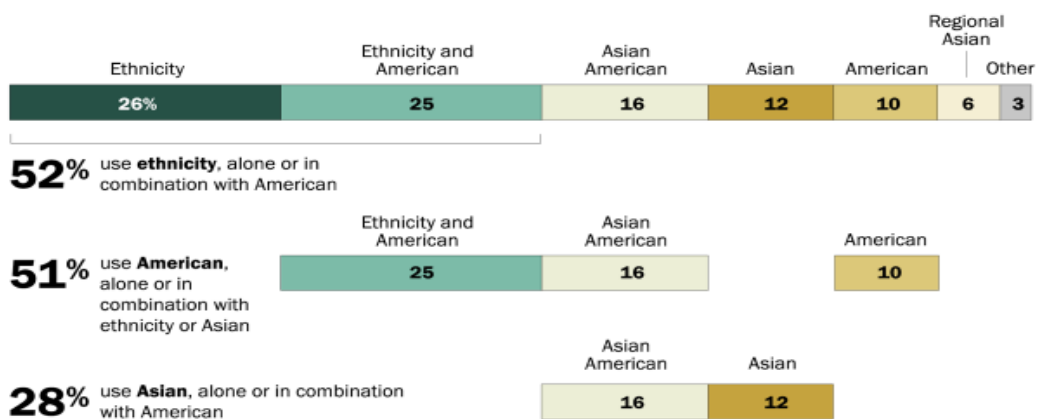


Fig. 4: Labels used by Asian Americans to express their identity

Source: Neil. G. Ruiz et al. “Diverse Cultures and Shared Experiences Shape Asian American Identities”, 8 May. 2023.

To conclude, Asian minorities’ presence in the US started in the late 1800s with Chinese minorities. The Asian American experience was filled with anti-Asian sentiment and alienation. Moreover, their assimilation into American society varied depending on each group’s circumstances and the different legislations that were in effect at the time. All these factors influence the way Asian Americans identify themselves.

2.3 Beginning of the Hallyu Wave in the USA

Since the first decades of the twentieth century, as American films began to penetrate other nations, cultural flows have formed one of the most critical topics in media and communication research (Jin and Yoon 2243). Daya Kishan Thussu points out in his edited book, *Media on the Move*, that the transnational cultural stream was deemed to be a one-way movement out from the United States toward other nations. Surprisingly, ever since the early nineties, numerous non-Western nations, particularly Mexico, Brazil, and India, have established and marketed their popular cultures toward other nations, implying the feasibility of contracultural circulation (21).

The Korean Wave, which has expanded Korean Popular Culture far outside the national territory, cannot be considered a novel phenomenon. Hallyu commodities such as pop music (K-pop) TV dramas (K-drama) and entertainment products have grown prevalent among consumers across the globe (Longenecker and Lee 106). Jin states that the Korean scenario is particularly intriguing, even though its initial appeal was restricted to neighboring East Asia. Korea's popular culture has expanded dramatically and has been embraced by nations all over the globe, from East to West. The Korean Wave stands out from previous local-based globalized popular cultures, including those in Mexico, Brazil,

and India, because it synchronously produced multiple types of pop culture and digital technologies and disseminated them to both Asian and Western countries (“The Korean Wave” 2243).

By the late 2000s, the Korean Wave had attracted followers across North America, Europe, South America, the Middle East, and Africa. With Korean cultural and technological innovations increasingly becoming international hits, Korea nowadays has risen to rank among the most prominent non-Western countries for the development and distribution of pop culture, notably in the United States (Jin and Yi 5). Quite apart from the popular misconception that Americans do not consume international media, South Korean Pop Culture seems to have become increasingly prevalent in the United States. Following decades of claimed American cultural hegemony in which media streamed one-way from the US to Korea; there has recently been a counter-flow of Korean media to the United States. Originals and remakes of Korean films have been displayed in major American cinemas in the past few years, while Korean pop songs have surfaced on US music charts (Molen 149).

Sherril L. Ter Molen, in Yasue Kuwahara's edited book entitled *The Korean Wave: Korean Popular Culture in Global Context*, traces the arrival and how the Hallyu movement reached the United States. Taking Arjun Appadurai's paradigm of global cultural flows as a basis, Molen examines the movement of individuals, technology, capital, media, and ideologies outside national borders while chronicling the Korean Wave in America (149). Appadurai is a cultural theorist and anthropologist who conceptualized five "flows" of globalization in his books *Modernity at Large: Cultural Dimensions of Globalization* (1996) and *Disjuncture and Difference in the Global Cultural Economy* (1990), as a means of understanding how cultures around the world influence each other and understanding the movement of global forces. His theoretical framework of five

"flows," was assigned the suffix "scape", which stems from his work as an anthropologist. His knowledge of international fluxes has had a significant impact on how anthropology and sociology characterize the interactions among individuals, groups of people, and notions in modern society (Valentine 1). Appadurai utilizes distinctive nomenclature to represent the five levels of global cultural flux, which are:(a) ethnoscaapes, (b) mediascaapes, (c) technoscaapes, (d) financescaapes, and (e) ideoscaapes” (296). As a result, each concept creates a representation of a particular facet of universal cultural dynamics.

As shown by Appadurai, Ethnoscaapes encapsulate the movements of “tourists, immigrants, refugees, exiles, and guest workers,” along with those who relocate from one nation to the next (297). Korea's quest for a more stable and profitable environment overseas was largely prompted by the downfall of the Yi dynasty, as well as the entry of Japan in 1876 and the United States in 1882. As the culmination of conditions built over the last half of the nineteenth century, seven thousand Koreans landed in Hawaii between 1903 and 1905 (Patterson 1). The first Korean Wave of immigrants to the United States landed in the early twentieth century to labor in the sugar industry. This early Korean community in the United States constituted just over 5,000 people in 1910, but it rose sharply over the subsequent decades (molen 159). According to data, the Korean population has ranked among the biggest and fastest-growing ethnic groups in the United States for the last twenty years, notably via the flurry of brand-new immigrants as a side effect of the Immigration Act of 1965, which became effective in 1968. The 1970, 1980, and 1990official statistics show 70,000, 354,529, and 815,447 Korean immigrants respectively. Around 30% of this country's residents live in the region of Los Angeles, earning it the title of Korean Capitol of the United States (Yamamoto et al. 17-18). With 906,000 immigrants, Korea is the fifth-biggest Asian immigrant group in the United States, as mentioned by the Center for Immigrant Studies in 2007, and the seventh-largest

immigrant group in the United States, as stated by the Migration Policy Institute in 2009 (Yook et al.9).

Appadurai introduces a further dimension, which refers to the flow of low and high technology along with information beyond national frontiers, titled Techno-capes (297). In order for this information and technology to stream into the United States, the Korean minority had to establish a network spanning several decades. English-language printers were unable to create the Korean language in the early twentieth century owing to its complexity. As a result, the Korean population had to acquire its own machines and establish newspaper distribution channels. For instance, Korea Daily¹⁵, a Los Angeles-based derivative of Seoul's Joong Ang Ilbo, was created in 1974. Korean media soon expanded across the country, featuring regional versions of the Korea Daily in cities including Chicago and New York, in addition to local Korean-language newspapers in areas like Philadelphia. In addition, the Korean community sought broadcast infrastructure for Korean-language programming. About the same period, LA18¹⁶, a Los Angeles television station airing in a number of Asian languages, started to broadcast Korean content. Radio stations, including Radio Hankook in Washington State, followed shortly. Premium cable and satellite networks smuggled DVDs, and digital file transfers also made Korean media attainable to Koreans all across the United States (Molen 159).

Financescapes are among Appadurai's five dimensions, which he regards as inextricably linked to ethnoscapas and technoscapes. The globalization of monetary and financial goods is at the center of this study. As a result of the infrastructure developed in the past decades, Korean-language media has been able to reach the Korean population all over the USA. Korean Pop Culture is also being marketed to non-Korean US consumers, with money flowing from Korea into the US. Due to the dominance of Korean companies such as Samsung and LG in the American smartphone world and Hyundai's significant

presence in the automobile industry. Alternatively, Korean cultural companies have adopted the motto "Learning from Hollywood," taking advantage of American success through entertainment media to advertise consumer goods and raise their brand recognition (Molen 160).

Appadurai's upcoming dimension happens to be most significant owing to its involvement in propagating the Korean Wave throughout much of the United States. Essentially, mediascapes relate to the proliferation of technological powers so that information can be created and distributed worldwide to an ever-growing number of private and public bodies, as well as the global narrative formed by such technologies (299). As seen by Ter Molen, mediascapes are deeply linked to technoscapes in the sense that prior generations of Koreans established the groundwork for the expansion of Hallyu that has since extended outside the Korean community in the United States (162). Due to the availability of Korean media to 98 percent of Korean Americans on a regular basis, non-Koreans were also able to access these media as well (Molen 159). According to Kwang Dong Jo, vice president of WOCH-TV, a Korean TV channel in Chicago, his station received approximately 500 e-mails from non-Korean Americans in 2004 who watched its English-subtitled K-dramas, which they translated into English in order to reach second-generation Korean Americans who could not communicate well in Korean (160).

Conclusion

Popular culture is a trend centred culture. It adapts and changes quickly to anything the mainstream labels as "cool" especially by the younger generation. The Korean Wave gaining attraction among younger generations, lured media attention to the Korean Wave. Therefore, a rise in interest in Korean news and lifestyles was a foreseen outcome. Moreover, the existence and usage of social media and digital platforms by individuals all

over the world has had a significant impact on the international dissemination and consumption of Hallyu. The surge in popularity of streaming platforms that provide simple access to international media content has also helped the Korean Pop Culture enormous appeal in the west.

Moreover, the Asian minority experience in the west led them to find comfort in their country of origin media. Asians immigrants have faced a number of discriminatory acts and restrictions hindering them from fully integrating. According to previous studies, Asian Americans do not fully integrate within the American society, even though certain generations (second and third generation) show higher levels of assimilation than others, they maintain, to a degree, a cultural attachment to the country of origin's culture. Therefore, Asian minorities in the US were already a base for distributing Hallyu's content. A.A. It had built a network that spanned several decades. Korean minorities in particular were a factor that assisted in the dissemination of Korean culture in the US Even though they were a marginalized community, Korean-Americans laid the framework for the growth of Hallyu, which has subsequently spread beyond the Korean community in the United States. Non-Koreans were able to access Korean media since it was available to 98 percent of Korean Americans on a daily basis

Endnote

¹ Transnationality: can be defined as a state in which people, products, and ideologies transcend national boundaries and are not associated with one place of origin (Jin and Yi 7).

² Race is the categorization of the human species into distinct groups based on shared or inherited physical and behavioral differences (britannica.com).

³ Intercultural competence is defined as the capacity to operate successfully across cultures, to perceive and act correctly, and to interact and collaborate with individuals from diverse cultural backgrounds on national and international levels (monach.edu).

⁴ "Letters from an American Farmer" During the Revolutionary War, French immigrant J. Hector St. John de Crèvecoeur publishes an assortment of letters in the fictitious identity of James, a Pennsylvania farmer. In this piece, he characterized an American as a "descendent of Europeans" whom, if "honest, sober, and industrious," succeeded in a nation of opportunity that provided him a choice of career and place of residence (britannica.com).

⁵ Panethnic: Panethnicity is the blending of several nationalities that are similar but preserving the uniqueness of each community, making sure that no culture is ignored (E. Ong).

⁶ The Chinese Exclusion Act in 1882 It served as the very first substantial immigration legislation in the United States. The Chinese Exclusion Act was approved by Congress and agreed on by President Chester A. Arthur in the springtime of 1882. This measure imposed a 10-year prohibition on Chinese laborers entering the United States (archives.com).

⁷ A war bride is a girl or woman who marries someone who is part of another country's military forces during a time of war (dictionary.cambridge.org)

⁸ The Gentlemen's Agreement of 1907: President Theodore Roosevelt negotiated this diplomacy in which the Japanese government claimed the duty of severely limiting Japanese immigration, so that Japanese American children were able to attend mainstream educational institutions on the west coast. However, migrations of relatives may continue (immigrationhistory.org)

⁹ Executive Order 9066: President Franklin D. Roosevelt signed this order on February 19, 1942, authorizing the forceful transfer of all people considered to pose as a danger to national security from the Western Coast to "relocation centers" further interior, culminating in the internment of Japanese Americans (archives.org).

¹⁰ Nisei children: "the second generation", they are the sons and daughters of Japanese immigrants who were born and educated in the United States (britannica.com).

¹¹ The Immigration Act of 1924 used nationality criteria to restrict the total number of immigrants permitted to enter the United States. The quota granted visas for immigration to 2% of the overall population of each nationality in the United States as of the 1890 national census. It prohibited Asian immigrants altogether (history.state.gov).

¹² Vietnam War: (1954-1975) The North Vietnamese communist government fought South Vietnam and its main ally, the United States, in the lengthy, expensive, and contentious Vietnam War. The lingering Cold War between the USA and the Soviet Union only exacerbated the issue (archives.gov).

¹³ Hmong tribal members: Hmong are an ethnic group who mostly reside throughout China and Southeast Asia and speak Hmong. The Hmong are considered to have been originated from central China's Huang He (Yellow River) region. They were gradually pushed south and ostracized by the growing Han Chinese population (britannica.com).

¹⁴ McCarran-Walter Act of 1952 abolished Asian exclusion from entering to the United States and established a system of priority based on qualifications and reunion of families. It also endorsed the Immigration Act of 1924's national origins quota system, maintaining this contentious method of selective immigration (history.state.org).

¹⁵ Korea Daily: the Korea JoongAng Daily is an English-language daily published by the JoongAng Group, Korea's leading media group, in association with The New York Times (koreajoongangdaily.joins.com)

¹⁶ LA18 was founded in 1977 serves the nation's second largest TV market and the largest Asian American market and was the first multi-language station in Los Angeles airing in multiple, primarily Asian, languages: Korean, Chinese, and Filipino. It also provided a unique variety of news, sports, and drama and entertainment programs (cbsnews.com).

Chapter Three

The Effects of the Korean Wave on East and Southeast Asian Americans Perception

Introduction

The most recent figures on media consumption show that US consumers are consuming digital media for longer periods of time each year. The US population watched media for an average of 503 minutes, or eight hours and 23 minutes, in 2023 (oberlo.com). Because of the staggering volume of information that Americans consume, race-related imagery in the media has a cumulative impact on society. Media representations of ethnic groupings that are frequently discriminatory cannot be disregarded as simply amusement, especially if their effects on young people are considered seriously. As the Korean Wave continues to grow in the USA, it is inevitable that there will be an effect in the community, since it heavily relies on digital media distribution.

The following chapter attempts to assess the effects of the Korean Wave on East and Southeast Asian minorities in the USA. The first section of the chapter looks into the role of media in shaping the mainstream perception of minorities. It focuses on identity in the media and how media misrepresentation creates false perceptions.

Section two further investigates the history of Asian perception in mainstream A.P.C It also looks into the different perceptions and stereotypes of Asian Americans in mainstream media to gain an understanding of the way they are perceived by the general public. Additionally, it examined the effect of these misrepresentations on Asian minorities and their implications.

The third section of the chapter provides an in-depth analysis of the representations in the Korean Wave content and its effects on audience. It outlines the shift of Asian Americans minorities' perception among K.W consumers. In addition, section three highlights the impact of the Hallyu on mainstream media representation of Asian

Americans. This section finally provides a statement on whether Hallyu defied or reinforced stereotypical perceptions of Asian minorities.

Section four tackles the panethnic notion in relation to Hallyu. It looks into the way Hallyu's content creates a panethnic image of Asian minorities. Also, it provides data from Asian Americans consumers of Hallyu regarding their image being painted through the K.W content and whether it offers an accurate representation.

3.1 Asian American Stereotypes

Through continual exposure of the audience to the same pictures and labels, media actively build the reality they are reporting on, resulting in a shared perspective of the world. Therefore, they cement the audience's views and biases. Media activities should be continuously monitored and assessed with the ultimate goal of creating accurate and realistic pictures of non-dominant groups because of their vital role in constructing audience reality and notions of other and otherness. According to Myria Georgiou, most of the knowledge that humans possess about one another and the nearby and distant worlds is transmitted and conveyed through media (81). Thus, it is crucial to look into the way media handles images of minorities and its implications.

3.1.1 The Role of Media

Identity is a complex notion to grasp. However, something can be identified through its opposite. Contradictions in binary form allow for the emergence of meaning, and as Woodward claims, "identities are forged through the making of difference". (29). To put it in another way, the distinction between "hot" and "cold" is what allows us to understand the meanings of the two terms. Of course, certain dichotomies are more directly or obviously opposed to one another and to the creation of identity than others. Since distinction is essential to creating meaning, it is further essential to creating

identities. People used to categorize their knowledge and understanding according to differences they perceived.

For instance, the idea of "Self" and "Other" in orientalism¹ immediately leads to self- and other-identification. According to Jean-François Staszak, "the Self" forms one or more overpowered outside groups "the other" is based on a difference that is portrayed as a rejection of identity, whether it be genuine or imagined (sciencedirect.com).

Stuart Hall explains that the creation of difference and identity is omnipresent in the social and symbolic settings (msuweb.montclair.edu). Thus, the media image building is regarded as symbolic and representational in society. The pictures in the media are generally stereotypical, portraying "Other" as inferior in morals, intelligence, and personality. It not only pertains to the image creation of Asians, Asian Americans, and Asian culture, but it also operates on practically all "Other" groups, such as African Americans, Latinos, and Native Americans.

One essential challenge of image readings in media studies, according to Gandy, is to critique portrayals that distort, disregard, or displace crucial parts of the life of minority groups (11). Furthermore, H. Wang says that because the West had little exposure to the East, the simplest way to generalize Eastern people was to create fictitious figures of extremes (86). As a result, the depictions and stereotypical portrayals of Asians and Asian Americans in the United States media are skewed.

Studies suggest that just 5.3% of roles in 2014 movies were played by Asian-Americans, making them practically as invisible in Hollywood as they were fifty years before. When Asians are offered parts in Hollywood, Rajgopal notes in her study of Asian women in cinema, they are frequently stereotyped (141). Lippmann introduced stereotypes into social studies for the first time in 1922. As he put it, these were "pictures in the head" (Reyes 173). Stereotyping is a mental method that involves making generalizations about

people or things in order to promote social interaction. This way of thinking is centred on characteristics that may be used to identify someone, such as their race, sex, age, or employment. Rational preconceptions are a term used to describe this process. In contrast to ethnic stereotypes, rational stereotypes are difficult to change, over-simplistic, and exaggerated ideas about a group that are typically learned via second-hand sources. However, depending on various economic, political, and social factors, the substance of ethnic stereotypes may fluctuate sometimes and sometimes significantly (Marger 52-53).

In addition, Marger explains that through selective perception, stereotypes are strengthened. This means that individuals tend to notice instances that support their preconceived notions and ignore or disregard those that contradict them. Furthermore, stereotypes fail to demonstrate how members of the dominant group may share the undesirable characteristics attributed to minority groups or how the dominant group may help create these bad characteristics through the self-fulfilling prophecy (53).

According to Teresa Mok, the media seldom depicts the variety that is inherent in Asian American culture, and this lack of Asian representation may have a significant impact on how Asian Americans see both their own ethnic group and society as a whole (pubmed.ncbi.nlm.nih.gov). Furthermore, Isabel Paner observes that despite the fact that Asia is made up of several nations, Hollywood frequently maintains the notion that it is a single continent with interchangeable cultures (6). There may be a variety of contradicting preconceptions of A.A in the media (Reyes 174), which leads to a distorted perception of the Asian minority in the USA.

3.2 Asian Perceptions in American Media

Certain stereotypes in mainstream media are a reflection of how the general public in America views Asians and Asian Americans. The Perpetual Foreigner is one of the oldest stereotypes in the media, dating back to when Asian Americans first immigrated to

this nation. The misconception that Asian Americans originate from a distant region known as the Far East with entirely separate languages, customs, and philosophies is the foundation of the stereotype of A.A as perpetual foreigners. They were therefore unable to comprehend the culture of the majority of Americans (Y. Yang 26).

In the late nineteenth and early twentieth centuries, a lot of violence was directed towards Asian immigrants as they were perceived as dangerous foreigners who posed a threat to the economy (Jaret 12). The Immigration Act of 1917 was a result of the stereotype. Additionally, Asian Americans, who had previously immigrated to the country, were not eligible to apply for naturalization, which was only an option open to free, White people. (pluralism.org). After World War II, this stereotype became more ingrained. Japanese Americans were interned in camps after the attacks on Pearl Harbor because they were considered a threat to the security of the country. According to the perpetual foreigner notion, Asian Americans are not really citizens of the United States (Y. Yang 24). Therefore, regardless of the reality that the United States is a country of immigrants and descendants of immigrants, with people from all regions, A.A continue to be seen as outsiders from "another place" and foreigners in the land, with no equal social, economic, and political status as white Anglo Americans.

The stereotype extends to Asian Americans who were born, raised, and educated in the United States but are nevertheless considered as outsiders who are unable to speak fluent English and are therefore unable to comprehend American culture. For example, A.A of various races are frequently questioned, "Where are you from?" "Which country were you born in?" or "You speak English well!". Hahna Yoon states that Asian Americans often get comments evaluating their command over the English language (zora.medium.com). An example of the exaggerated "bad" language use is *Breakfast at Tiffany's* (1961). Mickey Rooney, a white actor, who plays the role of Mr. Yunioshi, a

Japanese-American. Rooney uses exaggerated pronunciation or an “Asian-accented” English in what is known as “yellow English”. The stereotype is still relevant today, presenting a comic relief. The internet celebrity, Steven He, is known for his portrayal of the stereotypical East Asian parent on Youtube and TikTok. Steven He often uses “yellow English” in his skits which is a selling point of his performances. Yellow English is marked by:

- substituting “L” for an “R”, for example instead of saying “McDonald” they use “McDonardo”
- Adding vowels to the end of words, for example “milk” becomes “milku”
- Dropping articles or using /d/ sound instead of /θ/ sound

Despite the fact that Hollywood has become increasingly aware of the rich allure of the global marketplace and the numerous opportunities available to them in Asia, they continue to offer roles that reinforce the perpetual foreigner stereotype (Seo 214). Taking the example of Korean actor and singer Rain, his presence in Hollywood failed to break through past portrayals of Asian men in US films. This is visible in all three of his Hollywood films, which reflect a variety of long-standing stereotypes about Asian males in Western cinema. Beginning with his debut picture, *Speed Racer*, in which he portrays a Japanese driver while fighting on the same side as the film's main character, he was portrayed as the perpetual foreigner or the outsider stereotype after he exposes himself as a profitable and even dishonest figure who later abandons the squad in favor of his relatives in Japan (Soe 214-215).

Following *Speed Racer*, his roles as a prominent character in *"Ninja Assassin"* and *"The Prince"* failed to break through Hollywood's long-standing prejudices about Asians. He was cast as another stereotypical Asian character. He was regarded as the perennial

foreigner cliché due to his poor and strange formal English (216). Thereby, Rain's character throughout his three films reinforces persistent perceptions of Asians.

Moreover, the perpetual foreigner stereotype is not only relevant in the media but also Hollywood tends to overlook the Asian population altogether. Ming-Na Wen is an actress who portrays an FBI agent in the Fox television series "Vanished." In an interview, she says that The O.C is set in Orange County, California, however "I don't know what Orange County that show is representing." But there isn't a single Asian character in the show. And I apologize; that is incorrect. It would be the same as holding a show in China and not having one Asian representative (abcnews.go.com). According to the US Census Bureau's July 2015 American Community Survey, there are 637,125 Asians in Orange County, California, accounting for 20.1% of the total population of 3,169,776 (djchuang.medium.com). The Asian population in Orange County is made up of Filipinos, Vietnamese, Japanese, and Chinese.

In addition, the idea of "perpetual stereotypes" promotes two central ideas. First, white people are the true owners of the United States, and second, racial and cultural differences are negligible. It is believed that the outer, as reflected by race, represents the inner, or one's culture, customs, or worldview. Because of this, Asians and Asian Americans are still seen to be "foreigners" and "outsiders" of mainstream American society, regardless of how long they have been in the country and how well they have integrated into white culture. An example of this is best portrayed in the 2021 Marvel film "*Shang-Chi and the Legend of the Ten Rings*".

The film casts Simu Liu, a Chinese-Canadian actor, to play the role of Shang-Chin, the son of a Chinese warlord who immigrated to the USA leaving his past behind. Despite the fact that Shang-Chi lived in San Francisco, California for over a decade, the film still depicts him to be more connected to his Chinese heritage rather than the American culture.

This is best illustrated by Shang Chi's best friend Katy, who was raised in San Francisco and is much farther removed from her roots than he is. Unlike Shang Chi, she is entirely Chinese, yet she only speaks rudimentary Mandarin, hates being called by her Chinese name, and makes an effort to escape her family's definition of achievement. Yet, later in the film we see Katy embracing her Chinese ancestry more and more, which is not bad in itself. However it does still promote the idea that Asian Americans are outsiders who can never be fully Americans.

The “perpetual foreigner” stereotype is often linked to an even older stereotype which is the yellow Peril. According to Gary Okihiro, the idea of the Yellow Peril may be found in the Greek conceptions of the Persians from the fifth century (BCE). According to the book's speculation, the idea of "Yellow Peril" may have its roots in the Middle Ages, when Europeans were terrified of Genghis Khan and the Mongolian invasion of their lands (119). As a result, the original Yellow Peril rhetoric included prejudice towards and apprehensions about other people and their culture. Michele Walfred states that when the Chinese first arrived in the US during the 1880s gold rush, they were immediately the target of hate. The cartoonist depicted a monster Chinese laborer with extra limbs in the 1870s comic "What Shall We?" in order to illustrate how white people's job options may be threatened by the Chinese laborer's productivity (thomasnastcartoons.com). Early depictions of Asians were based on the Yellow Peril clichés, which did not just apply to Chinese people but also to other Asian ethnic groups. Asians were viewed as social outcasts who posed a threat to the American way of life as a swarm of vile, barbaric heathens known as the Yellow Peril who were invading the country.

Additionally, newspapers, journals, and other periodicals featured this stereotype. *The Chinese Rubbernecks* (1903), *The Heathen Chinese and the Sunday School Teachers*

(1904), *The Cheat* (1915), and *Broken Blossoms* (1919) are a few examples of early 20th-century movies where representational and stereotypical images first appeared (Yang 15). The brilliant, hysterical villain Fu Manchu, whose aim was to annihilate the West, is perhaps the widely recognized example. As a response to the influx of Chinese immigrants during the Gold Rush, British novelist Sax Rohmer created Fu Manchu, who was portrayed by a number of white performers, including Harry Agar Lyons and Warner Oland, who used "yellow face" and "yellow English" (Rajgopal 148).

Furthermore, Brian Hu, the artistic director of Pac-Arts' San Diego Asian Film Festival, explains that the casting of white actors instead of Asians ones stems from the Chinese Exclusion Acts, which were enacted in the late 1800s in response to anxieties that Chinese people were taking American jobs as well as the fact that they displayed an element of immoral behavior as they were not Christians (kpbs.org). This portrayal of Asian-Americans in Hollywood correlated with the perception of Asians at the time. After the strikes on Pearl Harbor on December 7, 1941, how Japanese and Japanese Americans were portrayed is another illustration of the yellow peril. In caricatures, the Japanese were portrayed as rat-like, cold-blooded creatures with demonic, malevolent, and enigmatic traits. The images of Chinese and Chinese Americans during the exclusion era had many similarities with those of Japanese and Japanese Americans in the post-Pearl Harbor bombing era (Yang 23).

In similar context, Choi Min-Sik, a well-known actor well known for his role in South Korean filmmaker Park Chan-wook's iconic work *Oldboy*, received a comparable depiction (soe 217). He was casted in the upcoming picture *Lucy*, directed by French filmmaker Luc Besson, with a clear understanding that the narrative should not denigrate Koreans or present any biased views about Asians. Sadly, regardless of the contract terms, Choi's presence in *Lucy* reinforces stereotyped notions of Asians. By portraying a gangster

and violent lawbreaker, Choi's character also personifies many stereotypes of Asian males, contributing to the idea that Asian men are troublesome and a threat to the predominantly white population (218). This portrayal reinforces the images of the yellow peril in American media. On top of that, his usage of the Korean language in the film with no translation asserts his threatening foreignness. As he clarifies that his use of language is aimed at establishing a sense of fear and confusion in the others, this conveys the view that an Asians acting in "foreign language" is inevitably intimidating and frightening, and it enforces typical prejudices of Asians as dangerous, evil, and perpetual foreigners (218).

The same scenario continued with Lee Byung-hun, a Korean actor who made appearances in a total of six Hollywood productions. His American career is the perfect example of Hollywood's propagation of the clichés of Asian males as legendary action heroes, gunfighters, and martial artists, which evokes the element of threat in their portrayls. His first two appearances as Storm Shadow were full-fledged depictions of the evil murderer with no sense of regret or compassion. Despite the fact that his personality changed a little during the course of the series, he is still regarded as a cunning, ambiguous, and intriguing figure. This exemplifies both the persistent foreigner stereotype, according to which Asian Americans are seen as outsiders, foreigners, and non-Americans with dubious loyalty towards the US (218-221).

The images associated with Asian immigrants and Asian-Americans have been the Yellow Peril and the Perpetual Foreigner. Furthermore, only few Asians worked in mainstream media, which led to the distorted depiction of the Asians minority. As a result, these stereotypes are not a representation of "the yellow" themselves, but are produced by the "non-yellow," reflecting their attitude and ideas.

When protests for civil rights, equal education and employment opportunities, and social justice erupted in the 1960s, the mainstream media in the United States began to

portray Asian Americans as a model minority. Zara Abrams reports that the stereotype of the "model minority" predicts that A.A are an effective ethnic minority that has been integrated into American society through dedication, adherence to cultural norms, and academic achievement (apa.org). As a result, the mainstream press's portrayal of A.A has been centred on admiration for them as a model minority. According to the majority of research, Asian Americans are viewed as a model minority by the media and society at large due to their academic accomplishments (Wong et al. 96).

The "model minority" concept was introduced for the first time in two articles in 1966: "Success Story, Japanese American Style" by William Petersen in the New York Times and "Success Story of One Minority in the United States" in US News & World Report (Yi et al. 134). Petersen's article started to promote the idea of Asian Americans as a "model minority" (180); also, Petersen acknowledged the unwavering dedication and determination of the Japanese who came to the United States and developed their lives in the midst of the negative reception and continuous prejudice they experienced in the article (Leong and Grand 7). This stereotype appears to be favorable on the outside, yet it was put to use not only to set the norm for how minorities ought to conduct themselves but also to quiet claims of discrimination based on race brought up by communities of color (S. Lee 120).

The model minority belief for Asian Americans tends to be supportive and positive, emphasizing an enjoyable and pleasant lifestyle acquired through persistence and economic and academic success (Long and Grand 8). Therefore, Asian Americans were known for their accomplishments and had a reputation for being diligent learners as well as employees, resulting in the misconception that they were blessed with a nearly indestructible robot character (S. Lee 120). Moreover, The National Asian Pacific American Legal Consortium undertook a content study of primetime television shows in

2005 in order to identify the "model minority" stereotype. According to the findings, Asians and Asian Americans in all roles exhibit intellect and a strong work ethic (1-13).

Dr Cristina Yang (Sandra Oh) from *Grey's Anatomy* is the most well-known Asian TV character in the last several years. She is unquestionably a "model minority." Cristina is regarded as competitive, ambitious, and unfeeling. She is more interested in science and pragmatic reasoning than in connecting emotionally with people. As a doctor who graduated top in her class from Stanford University. However, it is hinted that Cristina's characterizations predestine her inability to become a "qualified" doctor who should prioritize patients' needs and safety.

Despite attempts to present a favorable picture of the Asian minority in the United States, the model minority stereotype is still a white-constructed perception. Asian Americans have expressed fear that this inaccurate image may resurrect the Yellow Peril debate. Timothy Egan's essay "Little Asia on the Hill" was published in the *New York Times* newspaper in January 2007, and he questions, "Is this the new face of higher education?" According to Egan, the percentage of Asian freshmen at Berkeley is at an all-time high, almost 46 percent. The entire Asian undergraduate population is 41%. He calls University California Berkeley's "diversity" into question, claiming that the university's oversupply of A.A is detrimental to its diversity (nytimes.com). However, this report fails to include the fact that, traditionally, white students monopolized higher education at the best California public colleges, until recently, when Asian and Asian American students took over. The whole essay ignores the achievements made by Asian and Asian American students and scholars in Berkeley, instead portraying them as an imminent danger to Berkeley, the United States school system and most importantly, white students.

3.2.1 Gender Based Stereotypes

Not only do the media propagate prejudices about Asian minorities, but it also creates inaccurate gender stereotypes. In the article titled "Asian Women in Film" Jessica Hagedorn tackles the matter of how Asian women were historically portrayed in the Hollywood film industry and the prejudices that surround them. Initially, she pointed out the fact that few Asian characters were played by Asians, and the roles assigned to them are typical of lower stature, for instance in *The World of Suzie Wong*, where an Asian woman plays a prostitute, demonstrating that Asian roles are rarely significant. On top of that, Hagedorn emphasized that the image depicted by the media did not just revolve around physical features, which were marked with different labels such as "yellow peril," "china doll²," and "gook³," but also extended to Asian personality traits. Aside from Asian males being stereotyped as unmanly, small, and fragile, Asian women were prejudicially stereotyped as "China doll", "good," "submissive," "childlike," and "mute." Sometimes the other way around is elusive and devious, or evil "dragon lady⁴" (74).

In her book, Sheridan Prasso explains that due to their physical characteristics as early laborers in the 1900s and the fact that they performed what the Westerners believed to be women's job, East Asian Americans, primarily Chinese, historically suffered the stigma of being emasculated. Early Chinese laborers typically stood in long lines and wore long dresses that were only seen on ladies in the west. Moreover, Laws were passed to protect Chinese laborers from many traditional "male" work industries, and they were only allowed to perform tasks that were considered to be the domain of women, such as laundry, cooking, and childcare. This was done because the influx of Chinese laborers posed a significant potential threat (the yellow peril) to the white workforce.

Therefore, Asian males have long been depicted in American culture as super geeks, asexual martial artists, delivery boys, or computer nerds who lack any appeal. This

portrayal has been featured in movies since the 20th century and is still evident in movies now (Yang 60-64). Generally speaking, the dominant west culture aims to create Asian and Asian American males as being helpless and under all other races. Moreover, racial stereotypes presented as entertainment may affect how all viewers see and classify individuals. White people's attitudes of people of color can be negatively impacted by popular media, and racial caricatures in movies and television can amplify already-present racist anxieties. In addition, racial prejudices among white viewers are influenced by popular media representations of nonverbal characteristics of persons of color, such as facial expressions and body language (scholars.org). Therefore, Asian American males are portrayed in a negative light by A.P.C, which affects how American women view them as possible spouses. According to Feliciano et al., 90% of women of all ethnic groupings who declared a racial preference rejected Asian American males which are consistent with US intermarriage trends (39).

The stereotypes' effects on marriage trends in the US extend to Asian females as well. A study conducted by Adam Galinsky, which investigated the role of gendered racial stereotypes on intermarriages in the USA, reports that males are more attracted to Asian women while women are least attracted to Asian men. Also, Galinsky reports that 86 percent of Asian-Black marriages in the US are between a black husband and an Asian wife, compared to 75 percent of Asian-White marriages. They are a result of misperceptions about Asian women (Jstor.org).

3.3 The Hallyu Defying or Reinforcing Stereotypical Perceptions of Asian Americans

Immigrants and their communities are largely connected through transnational media and popular culture. This type of media is used in different ways by different generations. Second generation immigrants tend to utilize ethnic media ⁵for a wider range of reasons, whereas older immigrants desire the content of ethnic media to be entirely tied

to their cultural heritage (Ju and Lee 5). Thus, ethnic media requires portraying perspectives, concerns and underrepresented voices, as well as showing realistic representations of minorities that break with stereotypes. Moreover, Asian Americans keep a range of Asian media content near at hand because it is vital for them to connect sentiments and sensibility to their ethnic culture and to relate themselves to the larger ethnic group. Second-generation adolescents use mainstream media to validate themselves as members of the society in which they live. In contrast, these kids typically utilize ethnic media to communicate with other family members or friends from the same ethnic group (6).

Moreover, According to Canada's Centre for Digital and Media Literacy representations of white, black, and Hispanic teenagers are more common in mainstream American media, including television shows, movies, music, and fashion—whether or not they are stereotypical—than Asian American youth culture (mediasmarts.ca). Furthermore, in an article titled “Hallyu USA: K-Pop’s”, Mark reports that Asians are practically never seen on television or in the media, so there is a lack of good Asian-American role models and superstars that American pop culture has yet to fill (seoulbeats.com). Therefore, the K.W content has come to occupy a vacant position in the American mainstream media.

3.3.1 K-Pop

Being predominantly white society, US' beauty standards would be accommodating to the majority's appearance. According to Chyng-Feng Sun, many Asian Americans, both male and female, felt unattractive in comparison to Caucasian ideals of beauty (scholarworks.umass.edu). Since K-pop offers Asian-Americans an alternative kind of image consumption for those who are just bored of assimilation especially to American fashion trends, images of Asian-American adolescents in K-pop videos fill a hole in the

US media. K-pop videos portray Asians in ways that American mainstream media does not, such as "cool," "fashionable," and "beautiful." These pictures offer much-needed confirmation. According to Kyong Yoon, several empirical research revealed that young audiences from Asian backgrounds identified with Hallyu media as a method to affirm their image in contrast to White images that dominate western media environments (48). Moreover, J. Choi and Maliangkay argued that Hallyu media provided young Asians in the diaspora with cultural materials for self-affirmation that transcends the cultural framework dominated by White people (14).

Despite some of the most proactive modern images of the Asian community, they seldom go beyond depicting the conventional "smart but 'dorky'" or "comical" characters. Meanwhile, as one fan puts it, "Asian men in K-pop... are portrayed as real people as opposed to how they are portrayed in American media." They are not placed in roles that perpetuate incorrect stereotypes" (Rosalie, qtd. in H. Jung 114). Another fan says: "BTS [a K-pop group]... have taught me that Asians have as much of a chance to be represented, even if we speak a different language or do not embody the dominant 'Western' ideals of the music industry". In other words, fans are able to feel confident and at ease with her racial identity because of her pan-ethnic relationship with Korean performers (Ibriamova 12).

Moreover, the soft masculinity ⁶and feminine aesthetics of K-pop male idols, which are usually lacking in Western boy bands, are frequently seen as refreshing, stylish, and intriguing by Western fans (M.K. Park 199). S. Jung attributed K-pop musicians' worldwide success to their "versatile masculinity" (165), a sort of hybrid masculinity in which several types of masculinities—cute, beast-like, and soft masculinities—coexist. This style of masculinity contrasts the media's portrayal of Asian guys. Because male K-pop celebrities are now universally viewed as gorgeous, appealing, and manly, their

success may challenge the desexualisation of Asian males in the American imagination (Lee et al. 5904).

However, Kristen Song and Victoria Velding reveal in a study she performed on young Americans' perceptions of K-pop masculinity and its consequences that US cultural standards played a significant effect in research participants' perceptions of Korean band members' masculinity. They also claim that there is a difference in how male idols are perceived by fans and non-fans (journals.sagepub.com). Non-fans saw K-pop band members as neither too macho nor extremely feminine. On the surface, this conclusion does not cleanly correspond with the Western hegemonic male ideal, in which masculinity and femininity are sharply binary oppositions. Nonetheless, respondents' mixed views on the masculinity and femininity of K-pop band members parallel the dominating beliefs of Asian American males in the US gender hierarchy. Furthermore, K-pop employs many "images" for its stars or groups, one of which is the bright concept or image. This notion is based on the concepts of softness, sweetness, and youth. BTS' 2019 single "Boy with Luv" employs this premise. It is frequently used for summer releases. However, this concept of cuteness promotes media preconceptions of Asian males as being excessively studious, timid, meek, or un-masculine and undesirable (E. Jung, "Transnational Migrations," 58).

In addition, the 'innocent/aggressive' dichotomy for female performers in K-pop firmly resonates the American movie tradition of illustrating the Asian female as either overly docile, obedient, and subtly sexy or [as] a woman warrior who can overwhelm men physically and emotionally, or in other words, a dragon lady. For instance, BoA, Wonder Girls, and girls' generation are well-known female artists who penetrated the US market; they have consciously attempted to use Orientalist assumptions, clearly exploiting the dual

western image of Asian women: the dragon lady and the china doll type (E. Jung “Playing the Race” 220).

Another popular concept in Kpop is the Girl Crush concept. It usually portrays strong, powerful, edgy and independent women image, which is consistent with the dragon lady stereotype. The concept is the most famous one among international fans. One of the leading groups who portray this image best is BLACKPINK. Their songs lyrics typically indicate the notions of deception, poison and trickery which are commonly found in the “Dragon Warrior” perception of Asian females. For example, their song “Pink Venom” makes use of Asian traditional setting while portraying the edgy dragon lady image through the lyrics “Taste that pink venom, taste that pink venom, Taste that pink venom (get 'em, get 'em, get 'em)” (musicmatch.com).

With K-Pop being an exported commodity to America and Americans being the ultimate arbiters of its merit and desirability, it implies that Korean acts feel compelled to play to these preconceived notions for the purpose of financial success (Hirsig 3). Therefore, combining K-pop’s use of “concepts” and the industry willingness to accommodate to the western perception of Asians, K-pop falls short in defying stereotypical perceptions of A.A among non-fans.

3.3.2 K-Drama

Among Americans of many ethnic origins, K-drama has also discovered a specialized audience. According to DramaFever.com, one of the most popular websites for viewing K-dramas, their audience is made up of 24% White people, 18.9% Latino people, 9.1% Black people, and 29% Asian people (daehandrama.com). Non-Asian viewers of K-drama affirm that Korean films and series provide new images of Asians beside the stereotypical depictions seen in Hollywood. A fan under the username MicrosoftExcel2016 writes “I’m a white dude ... Just hardly any representation at all in American

entertainment, the best you can find is like Asian extras in most shows... [Asians are portrayed as the] “Asian doctor” stereotype thing” (reddit.com). Another viewer with the username iceleo states that “... watching them gives me relief from the violence narrative and see some diversity. It is nice, to be reminded, that people have families where they don't tear each other down for laughs” (reddit.com). Another viewer states, “... It infuriates me, because that's not how the world looks like. Asian representation especially is tragic. The stereotypes are awful... We want Asian characters not being geeks or Chinese gangsters and Asian women not as fetishized “geishas” or extras at nail salons...” (reddit.com). This indicates that K-drama has increased awareness about how Asians are portrayed in US mainstream media through their depictions of Asian daily life.

Also, K-dramas, according to viewers, have provided them with a deeper understanding of Asian minority and their culture than what is given in mainstream media in terms of stereotypes and storylines. As a K-drama fan states “...Representation matters and having media (from Korea, China, Japan, etc.) helps resonate with people of Asian descent...” (reddit.com). another viewer states, “Watching k-dramas had really showed me how much world and culture is out there”. In similar fashion, another writes “... Consuming media from around the world helps dispel the myths, stereotypes and ideas we form in our head about other cultures. Western media dominates the world and often teaches us that the cultures of anyone who is not white is "backward" or "barbaric" or just generally not "good" enough” (reddit.com). Such statements allure to the idea that exposure to K-drama can provide somewhat of an insight to Asian cultures.

Beyond the typical spectator or fan, the impact of the Korean film industry is significant. As consumers show a greater desire in realistic multicultural watching experiences, Korean actors and filmmakers have begun to appear in mainstream American media. They were able to bring in more depth to Asian characters beyond the media

perception of A.A and Asian archetypes. Even though the mainstream media did not view Asians as bankable major actors, nevertheless, the Korean Wave is altering that (forbes.com).

Kang-ho Song, a noticeable South Korean actor renowned for acting in both *Memories of Murder* (2003) and *The Host* (2006), made his big screen debut in the US film industry through Bong's 2014 film *Snowpiercer*, under the direction of the Korean producer Bong. Though he played a second lead, his persona in the film was heroic; he featured different traits that were hardly shown previously in Asian characters, such as being self-assured, intelligent, insightful and creative. He also has an affectionate and caring bond with his daughter, which connects him and increases the viewers' attachment. His use of the Korean language is no longer perceived as creating fear and confusion; Koreanness is praised rather than disregarded. The aforementioned features of Nam's persona deviate from previous representations of Asian men in Hollywood films, which imply an evolution in the portrayal of Asian men in western media (Soe 223). This portrayal goes beyond the "perpetual foreigner" and the "yellow peril" stereotypes seen over and over again in western films.

Moreover, Hyn-key Hogarth states that there has been a rise in Asian representation in mainstream media beyond the stereotypical perceptions in the last few years. H.K. Kim states that due to Hallyu, "Asian-ness" is no longer considered odd or marginal, but rather takes the forefront (brill.com). Furthermore, more media stories featuring Asian Americans beyond the stereotypes of the perpetual foreigner, the yellow peril, and the model minority have surfaced during the past five or six years. For instance, Chris S. Lee says in an interview with Joan MacDonald, "[2018's box office successes "Searching" and "Crazy Rich Asians" reflect the current American scene]". He also adds that this rise of Asian representation (Mainly Koreans) is due to the rise of Korean Pop

Culture in the USA stating “Hallyu has definitely contributed to the wider acceptance of this trend ...” (forbes.com). Therefore, Hallyu content is shifting Asian Americans’ perception in mainstream media which would eventually lead to a shift within society.

In conclusion, K-dramas have a more noticeable influence on the Asian American population. K-drama sparked a change in how Asians are viewed in Hollywood and not just produced good representations of the Asian population. Additionally, it gave Asian Americans a sense of fulfillment that allowed them to feel more at ease with their view of social marginalization.

3.3.3 Korean Products

Hallyu encompasses not just media but also other cultural items such as beauty standards and fashion, K-beauty and K-fashion have grown in popularity in the United States. As a result, Asian beauty standards in the United States are rising. According to Selina Guo, Hallyu has brought various unique beauty concepts and products from Asia to the United States, which are altering the way America treats its beauty, particularly skincare (admerasia.com). In addition, According to a market overview, K-beauty sales have increased by 300 percent since 2015 and will become almost twenty billion dollars industry by 2030 (straitresearch.com). For example, skincare, beauty routines and products with Asian roots are gaining acceptance in the United States, due in part to the "K-beauty" or Korean beauty trend.

According to Itsuka Takamune's study on beautification practices among Asians and A.A in 2015, the participants lack a sense of being associated with western beauty standards, and they believe that small eyes or lower nose bridges, which are stereotypical Asian facial features depicted in the media, are unattractive (iii). However, in a 2022 article titled "Did K-Pop really change beauty standards?" by Filipino-American writer Maya Tuvier argues that the move to Korean beauty standards is a step in the right path

and that it is fostering the notion of broadening standards in the US away from ones that are dominated by White standards (philstarlife.com).

Some Asian-Americans expressed their dissatisfaction with the beauty standards in the US and how lack of representation, or at least accurate one, has impacted their lives. A fan writes, “[As] Asian-American ... I had this view of what was "supposed" to be beautiful, and it wasn't me - the blonde-haired, blue-eyed Barbie dolls I always received as a child ... I grew up thinking I wasn't "normal" looking” (reddit.com). In other words, the rise of Korean beauty in A.P.C can assist Asian-Americans deal with their “otherness” as it “normalize” Asian features within Anglo-dominated society.

3.4 The Hallyu Building a Panethnic image of East and Southeast Asian Americans

As a multicultural society, the United States is a prime example of a pan-ethnic group, encompassing Native Americans, Latinos, and Asian Americans. Given their diverse origins and identities, these entities have occasionally banded together to preserve and pursue their shared objectives (Yen Le Espiritu 119). Diverse Asian racial and ethnic communities have started to be referred to as "Asian Americans," based on both anticipated and tangible shared cultural, socioeconomic, and ethnic traits, in addition to a common political goal and discrimination experiences (Je. Lee 1). Pan ethnicities are formed when various ethnic groups create a union for social, economic, or cultural benefit, therefore increasing their demographic authority and impact on the challenges that brought them around (journals.openedition.org). In the article, "Asian American or Not," Naomi Iwasaki asserts that pan-ethnic affiliations are self-conscious results generated by political options and practice instead of hereditary traits, lineages, or social norms (Yen Le Espiritu 119).

One of the primary forces that drew these minority groups together was a combination of political, socioeconomic, and cultural aspects. A critical component that

proved to have a significant influence on this union was exposure to ethnic media. Y. Shi states that ethnic media, for numerous diasporas, is their main source of knowledge about their homeland. Thus, ethnic media offers them common vantage points for interacting with people back home or with other diaspora members (66). The emergence and proliferation of the Korean Wave across the globe set the stage for new ethnic media. Transnational Korean pop culture, including TV dramas, movies, and K-pop, and its continuous flows to the United States appear to have substantially broadened their effectiveness in the realm of ethnic media (Ju and Lee 1).

In the process of examining the prospect that Hallyu might be contributing to the creation of pan-ethnic identity among Asian minority groups in the United States. Ju and Lee examine the correlation between the K.W and pan-ethnic identity formation among young Asian American women through the consumption of Korean pop culture, particularly K-dramas and K-pop. The study concludes that Korean content, to some extent, allows Asian American youth to relate to a wider East Asian population and reinforces their sense of being part of a pan-ethnic identity. Korean dramas contribute to the formation of a sensitive and delicate pan-East Asian culture or identity by simultaneously evoking recollections of the past and conveying stories of the present. According to the participant, consuming East Asian media content in the United States has turned into a regular daily routine for Asian American families, and by watching Korean dramas, respondents felt secure, warm, and developed a sense of cultural unity and consistency, which enables Asian American consumers to secure their diasporic floating lifestyles (7- 11).

In similar fashion, K-pop has a significant cultural impact on Asian Americans' Pan-Asian American adolescents now have access to K-pop as a method of seeing cultural representation in US media (iias.asia). By combining members of several Asian ethnicities

into one K-pop group, panethnicity is frequently replicated in K-pop. For instance, TWICE, a nine member girl group under JYP Entertainment has three Japanese members (Momo, Mina, and Sana) and a Taiwanese member (Tzuyu), BLACKPINK, a four members girl group under YG Entertainment, has a Thai member (Lalisa Manoban), and the boy band GOT7 has a Chinese member (Jackson) and a Thai member (Bambam). Other organizations including NCT, AESPA, SECRET NUMBER, and others have members from several nations in East and Southeast Asia. This suggests that K-pop can contribute to the formation of pan-ethnic identity among East and Southeast Asian Americans by partly fulfilling their cultural identity and enhancing their media image in the US

Table 1: List of Southeast Asian K-pop idols

Country	k-pop stars	groups
Thailand	Nichkhun	2PM
	BamBam	GOT7
	Sorn	CLC
	Lisa	Black pink
Malaysia	Isaac	IN2IT
	Liyond	NPI
Singapore	Tasha	SKARF
	Lingyi	Rendezvous
Indonesia	Dita	SECRET NUMBER
	Loudi	14U

Vietnam	Liz	LIME
	Ivone	LIME
Philippines	Kriesha Chu	Future-Soloist
	Weiyang	O21

Source: “Who are some K-pop idols from Southeast Asia?” www.quara.com

Tables 2: List of Some Chinese and Japanese K-pop Idols

Country	K-pop Idol	Group
China	Chenle	NCT Dream
	Fei	Miss A
	Hangen	Super Junior
	Kun	WayV
	Yerin	EVERGLOW
Japan	Asashi	Treasure
	Conona	XG
	Kazuha	LE SSERAFIM
	Ni-Ki	ENHYPEN
	Rei	IVE

Source: “All K-pop Idols Born in Japan” www.Kpopping.com; “All K-pop Idols Born in China” www.Kpopping.com

However, Americans, particularly Asian Americans, have argued that due to Hallyu, Americans have begun viewing Hallyu’s acts as their primary source of reference for all Asian [American] people. According to Ibraimova, the emergence of Korean Pop Culture in the United States and its acceptance might reflect the country's racial dynamics. She also claims that the nature of Hallyu depiction risks maintaining the group's

marginalization by acting out old cultural perceptions about Asians (15). Moreover, May Lee-Yang, a playwright and co-founder of the Funny Asian Women's Kollektive, talks about her new K-drama writing workshop in an interview with Lianna Matt McLernon. She claims that the United States has never been particularly interested in Asian American narratives, performers, or artists, but has always been intrigued with Asians from Asia, such as Jackie Chan. She also says that while consuming Asian media is fine, we also want Asian American stories (mspmag.com).

In addition, in 2022, LAAUNCH conducted the Second Annual STAATUS Index investigating the overall perceptions of Asian Americans. According to the report, in 2022, 58% of Americans are unable to name a notable Asian American, and respondents most commonly identify Asian women and men in stereotyped positions such as Kung Fu masters, criminals, geisha, sex workers, and supporting roles. They also claim that 71% of Americans, particularly younger generations, want to see more Asian American presence in TV and film. The Board states that most Americans do not understand Asian American experiences (prnewswire.com).

Similarly, Asian American consumers of Hallyu content shared comparable sentiments. On an online post titled “My mixed feelings about kpop becoming BIG internationally (east asians getting more representation?yeah)” a fan writes “...As asian Americans, we need asian Americans whom understand our struggles as being asian in a white-majority country. Most kpop groups grew up in Korea where 96% of the country is korean so they’ve never faced any discrimination based on their race...” (reddit.com). Another states “...Kpop getting popular... is about Korea getting recognition, no one cares... about representation” (reddit.com). This indicates that Hallyu cannot represent the Asian American community, since the K.W content is rather rooted in Korean Asian culture and not American Asian culture.

Conclusion

Individuals' impressions of themselves and other groups are influenced by their media intake. The media's lack of variety and unfavorable stereotypes can have an influence on both the individual and social levels. The press, entertainment, fashion, and beauty industries have become increasingly focused on by society. These businesses have failed to depict the country's racial, ethnic, and gender variety, which has an influence on society opinions toward race, ethnicity, and gender.

In the case of Asian Americans, for almost a century the media had been portraying them in an unfavorable manner. Their image within American society had always been alienated and marginalized. Their perception also had always been within the context of the common stereotype of the time. Furthermore, the false perceptions distributed by media outlets affected the community's demographics and interracial marriage rates.

However, compared to their representation in the Korean Wave content, Asians are seen beyond their stereotypes. The Korean Wave proved to have an impact on non-Asian audiences. It provided both the mainstream and Asian minorities a new perspective of a rather marginalized group. Not to mention, it made an impact on American media as Hollywood started to notice the possible market of Asian minorities. Moreover, Hallyu contributed to the establishment of pan-ethnic identification among Asian Americans by partially satisfying cultural identity and improving their media image in the United States. Even though Asian Americans see the great potential and impact of the Korean Wave they voiced their concerns stating that these representations do not encompass the Asian American experience.

Endnotes

¹ Orientalism: The study of the languages, literatures, religions, philosophies, histories, art, and laws of Asian cultures, particularly those from antiquity, was known as orientalism in the West throughout the nineteenth and twentieth centuries. The phrase has lately been derogatorily used to describe the apparently overly-simplistic, stereotypical, and humiliating perceptions of Arab and Asian cultures that are typically held by Western researchers, largely because to the work of Edward Said.

² China Doll : In the "China Doll" stereotype, East Asian women are seen by the west as just sexual objects. The three key traits that the west notices in eastern women are diminutiveness, permissiveness, and coyness (Jo. Lee 1).

³ Gook: used as an insulting and contemptuous term for a non-white, non-American person and especially for an Asian person (merriam-webster.com)

⁴ Dragon Lady : In the "Dragon Lady" stereotype. Asian women are portrayed by the west as inhuman robots who are heartless, ferocious, sexual, and wholly self-serving . The China Doll's traits are the opposite of those of the Dragon Lady; whereas the Doll is kind and unselfish, the Dragon is ruthless and egotistical (Jo. Lee 3).

⁵ Ethnic media, minority media, immigrant media, or diaspora media are different terms that are used interchangeably to describe similar content. The term ethnic media refers to media created by and for immigrants, ethnic, racial, and linguistic minorities, and indigenous populations in several countries worldwide (Matsaganis et al., 10).

⁶ Soft Masculinity : A movement is being carried out to rebuild, recast, and encourage masculinity in a new, gentler form in reaction to toxic masculinity. By incorporating traits more frequently associated with women, soft masculinity weakens the distinction between the two genders (brandgenetics.com).

Conclusion

South Korea is steeped in rich history and culture, with a long and complex history that stretches back some 5,000 years, during which it developed its own unique culture. The nation was sucked into the vortex of chaotic world history, from suffering the ills of colonialism for many years to the Civil War, which destroyed much of the country's economic, social infrastructure, social life and culture. Korea had to start from scratch in almost everything politically, economically, and specifically culturally.

By the 1980s however, the nation managed to undergo a massive growth in economy and technology securing her position among the first Asian nations. Even though South Korea secured her status economically, culturally it was not an influential country; it was underdeveloped and not influential enough that it failed to attract attention in the international market. Until 1990s, which marked a turning point, Korea has provided a radical model of rapid transition from a wholly protectionist policy towards a policy of cultural opening, Setting up the stage for the beginning of the Korean wave that became a global sensation.

Since the mid-1990s, the Korean Wave has become a global sensation. The Korean Wave, or Hallyu, is a comprehensive term used to describe the global spread and popularity of various Korean cultural products, which include pop culture, entertainment, music, TV dramas, and movies, in addition to online games, fashion, cosmetics, and technologies. The alternative appellation "Hallyu" was originally used for the first time by the Chinese press to describe Chinese youth's enthusiasm for Korean popular culture and denotes the unexpected popularity and success of Korean dramas and songs.

As the studies showed, several Asian countries, including Japan, China, Malaysia, Indonesia, and Thailand, have absorbed Korean popular culture and several Korean cultural genres, including television programs, films, and music, which have become

major cultural attractions in these countries. China was among the first countries to consume Korean content, starting with soap operas such as "What Is Love All About" and followed by the craze for K-pop music and idol groups including H.O.T. and NRG, Baby V.O.X., and S.E.S., marking the birth of the Hallyu phenomenon.

Hallyu's influence and prominence had surpassed its regional borders, attracting even wider transnational audience bases and reaching across the Middle East, North and South America, and Europe. Since late 2007, the Hallyu phenomenon, or Hallyu 2.0, has experienced a significant shift with the advent of the internet and the growth of digital technologies, in particular social media platforms such as YouTube, social network sites, and smartphones. This latter had a unique and positive influence on the Korean entertainment industry.

By the mid-2000s, Korean popular music had established its position as the hub of trendy Korean pop culture, serving as one of the primary content types for this new current of the Korean Wave. This latter emerged as one of the most actively dispersed genres of pop culture in the worldwide pop industry via these social transmission networks. YouTube, for instance, works particularly well as one of the leading platforms for the influx and promotion of K-pop worldwide. As Psy's music video Gangnam Style proved the role of media platforms in spreading the Korean wave internationally, as well as the popularity and appeal of Korean content and products.

By launching the Culture Industry Bureau within the Ministry of Culture, the Korean government was able to finance and help the cultural sector promote and penetrate overseas markets. The Governmental assistance came from South Korea's nation branding and the way it learned from the American experience. South Korea saw the great potential of their popular culture to become a tool of soft power. In order to grow and cement its reputation as a global power, the government has been in control of the production and

marketing of pop culture, deploying Hallyu as a soft power. The strategy was to follow in the footsteps of American popular culture through media. The Korean Wave proved to be successful as today South Korea is considered to be one of the most influential soft power wielders.

In Korea, popular culture is a primary source of soft power. In 1998, South Korea, which is usually cited as a model for effective soft power measures, recognized its cultural industry as one of the primary industries for the economy in the twenty-first century. South Korea is seen as a soft power newcomer, but its influence, which is mostly due to its expanding cultural influence in the East Asian region, implies that it is fast becoming one of the most effective regional and international soft power players.

Moreover, the accessibility of the internet and the proliferation of global online networks, particularly social media and streaming platforms, facilitated the effective worldwide dissemination of Korean popular culture. The worldwide distribution and reception of Hallyu have been heavily influenced by the widespread utilization of social media platforms by youth all over the world, and unlike Hallyu's initial phase, western audiences were able to encounter, interact with, and consume the cultural content developed in Korea via social media and online mediums such as smartphones.

In addition, the Korean Wave, symbolizing the rapid expansion of Korea's cultural sectors and their exports of cultural products since the late 1990s, the international popularity and attractiveness of television dramas, and pop music, captured the hearts of millions of fans and paved the way for rising interest in Korean commodities throughout the world. In an era of global cultural flow, the transnational cultural stream was believed to be a one-way movement out from the United States toward other nations. However, in the past decades, numerous non-Western nations, particularly Mexico, Brazil, and India, have produced and marketed their popular cultures toward other nations, implying a

possible counter flow. The Korean Wave might play an integral part in transforming the cultural map that Western countries, especially the United States, have been occupying for decades. Unlike other countries that export only limited cultural products, Korea has successfully become one of the top non-Western countries that meaningfully exports almost all of its cultural forms, such as television dramas, music, online games, food, fashion, and cosmetics, to both Western and non-Western countries.

The global popularity and appeal of Korean content in recent years may be linked to the wild spread and usage of media platforms; the role of social media and digital platforms has become an essential aspect of Hallyu. The growing interest has been significantly associated with increased coverage by Western media within both the news and entertainment sectors. Western media coverage of the Korean wave originally focused mainly on drama and music from 2009 to 2019, along with other entertainment programs such as TV shows and TV competitions. Mainstream media covered the different stages that framed K-pop throughout these periods, in addition to the different trends that emerged during each stage, band achievements in the international market, and media and audience perceptions of such a genre. Moreover, the presence of Korean content in different famous reality shows such as *The Bachelor*, *The Conan* late-night talk show, and *The Colbert Report* program all presented and featured Korean content in their shows, which allowed countless Americans the chance to witness and discover Korean culture.

Furthermore, the US being a multicultural society was already a prepared stage for the dissemination of Hallyu's content. Looking back into the history of East and Southeast Asian immigrants reveals that their presence was mostly unwelcome and surrounded with anti-Asian hate. However, since the end of WW II, their integration in the American society was a speedy process. Nevertheless, Asian Americans in the US still took pride in their cultural background and identified themselves using a hyphenated ethnic identity.

Moreover, the presence of Asian ethnic minorities in the US, who were sharing their cultural products with other non-Asian Americans, served as a stepping stool for Korean Wave distribution.

In order to track the arrival of this new movement to the US mainland, Appadurai's paradigm of global cultural flows serves as the best example to understand and follow the movement of individuals, technology, capital, media, and ideologies outside national borders while chronicling the Korean wave in America. The first concept is ethnoscape, which refers to the flow of people across boundaries, tracked the historical arrival of Koreans in the US as well as the reasons and conditions that resulted in their immigration in the first place. The second concept is technoscape, which was used to demonstrate how Korean minority groups established their own networks to facilitate the flow of information and technology among these communities across the US. The third concept is financescapes, which revolve around the flow of money across political borders, from South Korea to the United States, through the presence of Korean business companies in the US market. The final concept used to explain Hallyu Arrival and which may play a pivotal role in the diffusion of Korean content is mediascapes. This latter was centered on the flow of media across borders, which were facilitated by the early establishment of the groundwork conducted by early generations that created technological networks to connect and transmit information throughout the USA. Mediascape did not only connect Korean minorities but extended beyond the Korean community to reach other communities.

Moreover, the media had been depicting Asian minorities negatively for over a century. Their standing in American culture has always been one of exclusion and alienation. Their perspective has also always been framed by the prevalent stereotype of the day. For a long period of time, Asian minorities were considered foreigners even US

born minorities were subject to the same treatment. Their foreignness was further amplified through their portrayals as a danger to the Anglo-American society. However, during the 1960s and 1970s, Asian minorities were of the fastest socially mobile groups in the US which gained them a new stereotype, the model minority. The stereotype paints them as well adjusted professionals and nothing beyond.

These representations are further solidified in the American society through the media. As a result, many have turned to ethnic media. Ethnic media such as Hallyu provided a much needed comfortable image for Asian Americans. Many are attached to the Korean content as it provided a representation out of the box of mere stereotypes. Non-Asian consumers as well saw the great potential of the Korean wave. Hallyu offered a better understanding of Asian minorities' culture. It also challenged common perceptions and images of Asian Americans through more of an accurate depiction of a marginalized culture and a community. However, not all Korean content was combatting common perceptions of Asians in the US. Some media, such as K-pop, was a double edged sword. K-pop usage of the "concepts" which are built on basic notions does to a degree accentuate such tropes.

On one hand, the study focuses on the impact of the Korean Wave on the East/South-east Asian American Minorities' perception. It does not go further beyond surface level when handling its effect on their identity. The research provides an analysis of the role of Hallyu in forming Asian minorities' panethnic identity. However, the research does not tackle issues concerning Hallyu's effects on the different generations (first, second and third generation). On the other hand, the study provides a basis for answering the previous raised problems. It links perception, media, and identity, serving as groundwork for future research. Moreover, the research concludes that Hallyu is a commonly distributed ethnic media among Asian Americans, which indicates that other

minorities also share their ethnic media. A comparison between different ethnic media, distribution mediums, and their effects on minorities can be drawn.

In the end, this study serves as a starting point for introducing a novel wave and covering the different factors behind its diffusion and propagation. Also employing this new wave as a way to highlight and assess its effects on East and Southeast Asian Americans; present perception as well as its influence on American pop culture. Moreover, analyzing whether this new wave had brought change to Asian minorities; image and altered long-standing stereotypes that followed them for decades this study concluded that high access to the Internet, media usage, marketing, and globalization were the main factors behind the popularity and spread of the Korean wave worldwide. In addition to that, it also revealed that the wave not only helped in forming a pan-ethnic identity among Asian minorities but also influenced the public's views of Asian minorities in the United States by drawing attention to a historically marginalized minority, even though this recent change in perception seems to be more applicable among Korean popular culture consumers than American society as a whole.

Appendix A: Audience's Questionnaire

The questionnaire was developed and used to collect information for the present study. It is conducted in order to obtain the appropriate data. The questionnaire is provided to the audience to ascertain their perspectives on the influence of the Korean wave on their perceptions of East and Southeast Asian minority in the United States.

Population and Sampling of the Study

This questionnaire was designed for an American audience on the subreddit r/kpophelp. It is a place to ask K-Pop questions, get assistance with identifications, recommendations, explanations, or conversations concerning K-Pop music, artists, genres, content, or industry/cultural issues. The subreddit has 146,833 members from all across the world. The questionnaire specified the nationality of the respondents should be American. As a result, it elicited only 41 answers. Furthermore, the sample chosen looks to be well adapted for giving meaningful data on the topic under inquiry. They may identify the influence of the Korean wave on American popular culture as well as East and Southeast Asian communities.

Description of the Audience's Questionnaire

The audience questionnaire consists of thirteen (13) questions separated into three sections. Each section and question is directly or indirectly related to a certain aspect of our research. The questions are either closed, allowing respondents to select 'yes' or 'no' responses, or multiple-choice, requiring respondents to select the relevant response from a range of choices. In addition, the questionnaire employs open-ended questions requiring participants to provide a comprehensive clarification or qualitative data.

Section One: General Background (Q1-Q3)

In this introductory section, the audience have to specify their gender, age, and educational level. This section aims to have a general perspective on the respondents' demographics.

Section Two: The Korean Wave in the USA (Q4-Q7)

The second section consists of four questions. This part investigates the Korean wave in the United States. It seeks data on the means audience have come to encounter Korean popular culture, for how long they have consumed Hallyu content, which elements of the Korean wave they have been attracted to the most, and their background knowledge on East and Southeast Asia.

Section Three: The Korean Wave Effect on the East/South East Asian minority Image (Q8-Q13)

Section three incorporates six questions. The questions main aim is to seek both quantitative and qualitative data regarding Asian Americans perception in the US during Hallyu the rise of Hallyu. Section three pursued information in regard to whether Hallyu brought more attention to East and Southeast minorities, audience's old perception of Asian American minorities, Whether Hallyu had an effect on this perception, if yes or no how did it change.

Administration of Audience's Questionnaire

The questionnaire was administrated online. It disclosed the aims, questions, and type of the research. Participants answered this questionnaire after being assured that their answers would be kept confidential and used strictly for research reasons. However, since it was an online survey, it was subject to non-response problem and the representativeness of the sample. Response rates to online survey are generally lower and the sample tend to be generally younger.

Data Analysis and Interpretation

This section is divided into three main parts. Part one focuses on the sample's demographics. Part two centred on audience's general knowledge about the Korean culture and East and Southeast Asia. Part three revolves around Hallyu effects on the audience's perception of EAA and SEAA among American audience.

Section One: General Background

Question One: Gender

- A. Male.
- B. Female.
- C. Prefer not to say.

Table A1

Option	Frequency	Percentage
Male	28	69.4
Female	10	25
Prefer not to say	3	5.6
Total	41	100

As shown in table A 1, the majority of the respondents were females with the percentage of 69.4. The male respondents accounted for 25%. While 5.6% of the respondents preferred not to specify their gender.

Question Two: Age.

- A. 10 to 15.
- B. 15 to 20.
- C. 20 to 25.
- D. 25 and above.

Table A 2

Option	Frequency	Percentage
10 to 15	3	5.6
15 to 20	10	25
20 to 25	8	19.4
25 and above	20	50
Total	41	100

The results show that half of the respondents (50%) are above the age of 25 years old. It also shows that quarter of them (25%) are between the ages 15 and 20. 19,4 % of the respondents are between the ages 20 and 25 Y.O. the remaining, accounted for 5,6%, are between the ages of 10 and 15 Y.O. This indicates that the majority of the samples are adults above the age of 18 years old.

Question Three: Educational Level

A. Middle school.

B. High school.

C. College.

D. Others

Table A 3

Option	Frequency	Percentage
Middle School	3	5.7
High School	15	37.1
University	23	57.2
Others	0	0
Total	41	100

Table A 3 indicates that the majority of the respondents (57.2) have/are pursuing a university degree. It also shows that 37.1% of the respondents have/are pursuing a High school degree, while 5.7% of them have/are pursuing a Middle school degree. Thus, it is clear that majority of the respondents are competent enough to provide the appropriate data.

Section Tow: The Korean Wave in the USA

Question Four: How did you encounter Korean popular culture?

- A. Social media.
- B. Traditional media (TV and Radio)
- C. Friends and family
- D. Other mediums.

Table 4

Options	Frequency	Percentage
Social Media	16	38.9
Traditional Media	5	11.2
Friends and Family	15	36.2
Other media	5	11.2
Total	41	100

As shown in table A 4, 38.9% of the respondents encountered Korean popular culture via social media platforms. 36.2 % of the respondents came into contact with the Korean Wave content through family and friends. On the other hand, only 11.2% were introduced to Korean Wave through traditional media (T.V. Radio). Finally, 11.2% of the respondents stated that they have been exposed to Korean Wave through other media

(Netflix, research, streaming services, and Video games/Esports). This indicates that globalization and digital media have major role in spreading the Korean wave.

Question Five: For how long have you been exposed to the Korean wave?

Table A 5

Options	Frequency	Percentage
1 to 3 years	7	16.7%
3 to 6 years	12	30.6%
6 to 10 years	13	30.6%
Above 10	9	22.1%
Total	41	100%

Table A 5 reveals that a sizable proportion of participants (30.6%) had been consuming Korean Wave content over a period of 3 to 6 years. Almost the same number (13) of participants (30.6%) has been exposed to Korean Wave for a period spanning between 6 to 10 years. It additionally demonstrates that 22.1% of those surveyed have been in contact with Korean Wave for more than a decade. Furthermore, a tiny minority of the participants (16.7%) had only experienced the K.W. for 1 to 3 years. As seen in the theoretical part, the wave started to spread in the early 2010s in the West thus; the results are consistent with dissemination history of the Korean wave.

Question Six: What was/were the element or elements that attracted you to the Korean wave?

- A. k-drama.
- B. k-pop.
- C. k-culture.
- D. k-style.
- E. Others

Table A 6

Option	Frequency	Percentage
K-Drama	6	13.9%
K-Pop	29	70.7%
K-Culture	3	8.3%
K-Style	1	2.8%
Others	2	5.6%
Total	41	100%

As illustrated by table A 6, a substantial proportion of participants (70.7%) identified K-Pop as the factor that drew them to Korean popular culture, while 13.9% named K-Drama as the reason that drew them to Korean pop culture. On the other hand, a small size of the respondents (8.3%) highlighted K-culture as the factor which attracted them to Korean pop culture. Similarly, only small size of them (2.8%) chose K-style as the element which lured them into Korean Pop Culture. and 5.6% picked other factors explaining that all of the previous elements played a role into their attraction to the K.P.C. This indicates that K.P.C. is largely driven by K-pop.

Question Seven: How much knowledge did you learn about East/ Southeast Asia?

- A. Nothing.
- B. Little bit of knowledge.
- C. A lot of knowledgeable.

Table A 7

Option	Frequency	Percentage
Nothing	2	5.6%
Little bit of knowledge	22	52.8%

A lot of knowledge	17	41.7%
Total	41	100%

As the table indicates, almost half of the participants (52.8%) stated that they possess a little knowledge regarding East and Southeast Asia. Similarly, a noticeable proportion of them (41.7%) claimed to acquire a lot of knowledge about East and Southeast Asia. On the other hand, only small number of them (5.6%) stated that they gained little to no knowledge regarding the region. The results indicate that the Korean wave contributed to the dissemination of culture among participants.

Section Three: The Korean Wave Effect on the East/South East Asian minority Image

Question Eight: Do you agree that today East/ South East Asian cultures are more prominent in America pop culture?

- A. Strongly agree.
- B. Agree.
- C. Neither agree nor disagree.
- D. Disagree.
- E. Strongly disagree.

Table A 8

Option	Frequency	Percentage
Strongly agree.	3	8.3%
Agree.	23	55.6%
Neither agree nor disagree.	7	16.7%
Disagree.	5	11.1%
Strongly disagree.	3	8.3%
Total	41	100%

Results in table A 8 show that On one hand, more than half of the participants (55.6%) think that nowadays, East and Southeast Asian cultures are more prominent in American popular culture, while 8.3% of them strongly agree that East and Southeast Asian cultures are present in A.P.C. On the other hand, some of the participants (11.1%) disagree with the sentiment and another 8.3% of them strongly disagree. However, 16.7% of the participants choose to remain neutral regarding this statement. This indicates that the majority of the audience think that the Korean wave brought more attention to East and Southeast Asian minorities' cultures in the US

Question Nine: Do you agree that the Korean Wave changed your perception of East /Southeast Asian minorities?

- A. Strongly agree.
- B. Agree.
- C. Neither agree nor disagree.
- D. Disagree.
- E. Strongly disagree.

Table A 9

Option	Frequency	Percentage
Strongly agree.	8	19.4%
Agree.	18	43.9%
Neither agree nor disagree	10	25%
Disagree.	5	11.1%
Strongly disagree.	0	0%
Total	41	100%

The data from table A 9 shows that a significant number of the participants (43.9%) agree that Korean Wave did change their perception of East and Southeast Asian Americans minorities. Another significant number of them (19.4%) strongly share the same opinion. This indicates that Asian minorities in the US are subject to misrepresentation and misperceptions. However, a quarter of the respondents (25%) remained neutral regarding the effect of the Korean Wave on Asian minorities' image. On the other end of the spectrum, 11.1% of the participants disagree. This indicates that a certain part of the audience believes that the K.W. has no influence on their perception of East and Southeast Asian Americans minorities.

Question Ten: Can you describe how did the Korean wave changed your perception of East/South-east Asian minorities?

Table A 10

Themes	Frequency	Answer Sample
Awareness of East and Southeast Asian Americans	6	Since I first experienced the Korean Wave, I feel like I've generally been more aware of East/SE Asian minorities, as well as it helped me to learn about the many struggles they face.
Positive change of image	2	I guess I overall view Korean people as cooler/more on trend than previously.
Better understanding of minorities culture	7	More understanding of cultures besides the American culture.
No change in perception	7	It hasn't really changed my perception much. I still have the same opinions that I did before the Korean wave.

This inquiry seeks to ascertain the image change brought about by the Korean Wave. Despite this, only 21 participants (51.2%) responded to this question. The results show that Korean Wave content raised awareness of East and Southeast Asian Americans, minorities and a better understanding of their cultures within K.W. audience. However, a significant proportion of the respondents (of the question) also pointed out that Hallyu did not influence their perception of East and Southeast Asian Americans. This indicates that the Korean wave have an overall positive effect on East and Southeast Asian Americans' image and perception.

Question Eleven: Can you describe your previous and current perceptions of the East/South-east Asian minorities?

Table A 11

Theme	Frequency	Answer Sample
Cultural Diversity Among Asian minorities	4	Other than Japanese I had no interest in these cultures and so viewed them as one homogenous bloc even if the knowledge that that wasn't true was there. Diving into the Korean wave increased interest in the Korean and later Chinese cultures and so at the least these two separated themselves from said bloc.
Change in stereotypical perceptions of East and Southeast Asian Americans minorities	7	My previous perceptions were more stereotypical and one-dimensional and I think my current understanding is more fleshed out and nuanced.
No change	5	I perceive Asian minorities just as everyday

		people and the k wave didn't change my perception a whole lot.
Not sure/aware	3	Not sure.

There were just 19 replies to this question from the participants. The question sought to compare audience perceptions of East and Southeast Asian Americans minorities before the Korean Wave with contemporary perceptions. More than half of the respondents reported a shift in viewpoint as a result of a greater awareness of East and Southeast Asian Americans cultural variety as well as a shift in their stereotypical perceptions. On the other side, a small number of replies indicated that some participants did not hold any unfavorable stereotypes, while a small number of participants reported that they were unsure or unaware of their previous and current perceptions. All the responses indicate that dissemination of minorities' ethnic media has a positive effect on minorities.

Question Twelve: Do you think the new perception of East/Southeast Asia is steaming from?

- A. Acceptance.
- B. Globalization.
- C. Fetish.
- D. Others

Table A 12

Option	Frequency	Percentage
Acceptance	3	8.3%
Globalization	23	55.6%
Fetish	8	19.4%

Others	7	16.7%
Total	41	100

In line with data shown in Table A 12, more than half of the participants (55.6%) believe globalization is an essential factor in their new perceptions of East and Southeast Asian Americans. This suggests that the new Korean Wave is primarily reliant on digital media as its main form of content distribution. The table additionally reveals that a sizable number of participants (19.4%) felt that the Korean Wave did not modify but rather amplify the image of East and Southeast Asian Americans which already exists in the US. The data additionally demonstrates that while a small percentage of participants (8.3%) believe that the change in image is due to greater acceptance and tolerance of minority cultures, a sizable percentage of participants (16.7%) believe that the new perception is a combination of all three (8.4%) or a combination of globalization and fetishes (8.3%). The results lead to the interpretation that globalization can have major effects on minorities' perception as it opens ways to a better understanding of minorities' cultures.

Question Thirteen: Do you think the effect of the Korean Wave on this new perception will?

- A. Remain
- B. Disappear
- D. Others

Table A 13

Option	Frequency	Percentage
Remain	31	75%
Disappear	2	5.6%

Others	8	19.4%
Total	41	100%

Table A 13 discloses that three-quarters of those surveyed (75%) believe that the Korean Wave impact on East and Southeast Asian Americans perception will remain constant, whereas a small percentage (5.6%) believe that it will fade. However, quite a few of them (19.4%) hold various viewpoints ranging from effect stagnation (14%) to K. wave resurgences dependent on A.P.C. trend (5.4%). Thus, we can interpret that Hallyu is becoming a part of American popular culture.

Summary of the Results and Findings from the Audience's Questionnaire

According to the previously mentioned audience questionnaire findings, the questionnaire covering the participants' personal background indicates that the majority of them are individuals over the age of 18 and have or are seeking a university degree. This demonstrates the suitability of choosing this sample, which will provide accurate results for this study.

Based on the conclusions of the second section "The Korean Wave in the United States," digital media has a significant role in spreading the Korean wave. It also demonstrates that the wave began in the early 2010s and is mostly driven by K-pop. Similarly, section three, "The Korean Wave Effect on the East/South East Asian Minority Image," shows that the Korean wave drew increased attention to the cultures of East and Southeast Asian minorities in the United States. The data also reveal that Hallyu has an overall beneficial influence on the image and perceptions of East and Southeast Asian Americans through increasing awareness and offering a better understanding of their cultures. The results also suggest that Hallyu is becoming a part of American popular culture.

Appendix B: East/South-east Asian American Minorities Questionnaire

The questionnaire was created and utilized to gather information from East and Southeast Asian American minorities about the effects of the Korean wave on their general image. It is carried out in order to collect the necessary data.

Population and Sampling of the Study

Similarly, to the audience questionnaire, this questionnaire was designed for Asian minorities on the subreddit r/kpophelp. Again, the questionnaire specified the nationality of the respondents should be American of East or Southeast Asian descent. As a result, just 16 responses were obtained. Furthermore, the sample chosen appears to be well suited for providing significant data on the issue under investigation. They may provide meaningful insight to the Korean wave's effect on East and Southeast Asian groups.

Description of East and South Asian Americans' Questionnaire

The Asian minorities' questionnaire is composed of twelve (12) questions separated into three sections. Each section and question seeks to generate data in relation to a certain aspect of our research. In addition, to open-ended questions requiring participants to provide a comprehensive clarification or qualitative data, the questionnaire utilizes closed questions, allowing respondents to select 'yes' or 'no' responses, or multiple-choice, requiring respondents to select the relevant response from a range of choices.

Section One: General Background (Q1-Q3)

In this section, the participants have to specify their gender, age, and their Asian ancestry. This section aims to have a general perspective on the respondents' demographics.

Section Two: The Korean Wave in the USA (Q4-Q7)

The second section utilizes four questions. This part investigates the Korean wave and Asian minorities the United States. In similar fashion to the audience's questionnaire, this survey seeks data on the means Asian minorities have come to encounter Korean popular culture, for how long they have consumed Hallyu content, whether they consider themselves fans of Hallyu content, and whether they think that the K.W. is integrating into A.P.C.

Section Three: The Korean Wave Effect on the East/South East Asian minority Image (Q8-Q12)

Section three incorporates five questions. Again similarly the audience's questionnaire, the questions main aim is to seek both quantitative and qualitative data regarding Asian Americans perception in the US during the rise of Hallyu. Section three pursued information in regard to whether Hallyu brought more attention to East and Southeast minorities, whether Hallyu had an impact on East and Southeast Asian Americans' image, and their opinion on the those effects.

Administration of Audience's Questionnaire

The questionnaire, like the audience questionnaire, was administered online. It revealed the research's objectives, questions, and methodology. Participants completed this questionnaire after receiving confirmation that their responses would be remain confidential and used for research purposes only. However, because it was an online questionnaire, it was prone to non-response and sample representativeness issues.

Section One: General Knowledge

Question One: Gender

- A. Male.
- B. Female.
- C. Prefer not to say

Table B 1

Options	Frequency	percentage
Male	7	45.5%
Female	7	45.5%
Prefer not to say	2	9.1%
Total	16	100

Table B 1 demonstrates that the gender proportion of those surveyed was equivalent; both male and female respondents formed 45.5% of the final results, while only 9.1% opted not to specify.

Question Two: Age

- A. 10 to 15.
- B. 15 to 20.
- C. 20 to 25.
- D. above 25 years old.

Table B 2

Options	frequency	Percentage
10 to 15	0	0%
15 to 20	6	36.4%
20 to 25	1	9.1%
25 and above	9	54.5%
Total	16	100

According to the above table, half of the participants were over the age of 25 with percentage of 54.5%. While 36.4% were between the ages of 15 and 20, solely 9.1% were

between the ages of 20 and 25. This indicates that the sample is competent enough to provide adequate data.

Question Three: Are you / are you of?

- A. East Asian- American (East Asian origin)
- B. South East Asian-American (South East Asian origin)

Table B 3

Options	frequency	percentage
East Asian- American	10	63.6%
South East Asian-American	6	36.4%
Total	16	100

In the context of classifying the participants into two regional backgrounds, Table B 3 reveals that 63.6% of those who took part in the survey are East Asian Americans, while the remaining are South East Asian Americans, accounting for 36.4%. This indicates that Hallyu is more relevant among East Asian Americans.

Section Two: The Korean Wave

Question Four: When did you encounter the Korean Wave?

- A. I am Korean-American
- B. Early Childhood
- C. Early Teenage hood
- D. Early Adulthood
- E. other options

Table B 4

Options	Frequency	Percentage
I am Korean-American	1	9.1%

Early Childhood	3	18.2%
Early Teenage hood	8	45.5%
Early Adulthood	3	18.2%
Other options	1	9.1%
Total	16	100

Table B 4 results indicate that 45.5% of the participants encountered the Korean wave during early teen hood. At the same time, 18.2% come into contact with the latter either in early childhood or adulthood. Finally, 9.1% admit that their origins are already a direct sign of being exposed to the wave, and 9.1% opt for other options. As shown by the analysis and results, the majority of respondent encountered during their early teenage-hood. The results affirm that most of the respondents affiliate with Hallyu content later in life.

Question Five: How were you introduced to the Korean Wave?

- A. Through Family
- B. Through Friends
- C. Through Media
- D. other options

Table B 5

Options	Frequency	Percentage
Through Family	4	27.3%
Through Friends	3	18.2%
Through Media	8	45.5%
Other	1	9.1%
Total	16	100

As shown in Table B 5, 45.5% of the participants were introduced to the Korean wave through media platforms, while 27.3% were acquainted through their families. 18.2% state that friends were the first reason behind knowing about the Korean wave, and only 9.1% mention to other options. This indicates that media has a significant role in introducing and spreading the Korean Wave.

Question Six: Do you consider yourself a fan of the Korean Wave?

- A. Strongly agree
- B. Agree
- C. Neither agrees nor disagrees
- D. Disagree
- E. Strongly disagree

Table B 6

Options	frequency	Percentage
Strongly agree	7	36.4%
Agree	4	27.3%
Neither agrees nor disagrees	3	18.2%
Disagree	1	9.1%
Strongly disagree	1	9.1%
Total	16	100

According to Table B 6, 36.4% demonstrate strong agreement regarding their status as fans of the Korean wave, while 27.3% only agree with the latter. However, 9.1% of the participants either disapproved or strongly disapproved of the idea of fans of the Korean wave. Finally, 18.2% of the respondents remain neutral regarding the proposed

question. The data allure to the conclusion that at least half of East and Southeast Asian minorities are appreciative of Hallyu content and consume it on a regular basis.

Question Seven: Do you think that Korean Popular culture is integrating into American popular culture?

- A. Strongly agree
- B. Agree
- C. Neither agrees nor disagrees
- D. Strongly disagree
- E. Disagree

Table B 7

Options	Frequency	Percentage
Strongly agree	0	0%
Agree	11	63.6%
Neither agrees nor disagrees	3	18.2%
Strongly disagree	1	9.1%
Disagree	1	9.1%
Total	16	100

In terms of assessing the Korean Wave's presence within American pop culture, Table B 7 reveals that 63.6% of the participants agreed to the idea that Korean popular culture is integrating into American popular culture. Nevertheless, 9.1% of the participants either disagreed or strongly disagreed with the suggested idea. Ultimately, 18.2% of the respondents remain neutral regarding the implied question. This indicates that Hallyu is becoming a part of American popular culture.

Section Three: The Effect of the Korean Wave on East/South east Asian-American Minorities

Question Eight: Does the Korean Wave have an effect on East/South-East Asian-American Minorities image in the USA?

- A. Yes
- B. No
- C. Other options

Table B 8

Options	Frequency	Percentage
Yes	12	72.7%
No	4	27.3%
Other	0	0%
Total	16	100

As indicated by Table B 8, 72.7% of the people surveyed agree that the Korean Wave has impacted the image of East and Southeast Asian-American minorities in the United States, whereas 27.3% of the participants reject the idea in question. This indicates that East and Southeast Asian minorities are aware of the Korean wave effect on their overall perception.

Question Nine: Do you think that the Korean Wave has a positive effect on East/South-East Asian- Americans' image and perception in the USA?

- A. yes
- B. no
- C. other options

Table B 9

Options	Frequency	Percentage
Yes	8	45.5%
No	4	27.3%

Other options	4	27.3%
Total	16	100

Table B 9 results concerning whether the Korean Wave had a positive effect on East and Southeast Asian Americans' image and perception in mainstream society 45.5% of the participants answered yes, while 27.3% answered no. The remaining answers of the participants accounted for 27.3% and varied between the following: It helps with awareness but can also create more stereotypes. Some gave in-between answers, saying that the Korean wave allowed people to recognize and pay more attention to such minority groups but also led people to make overall generalizations and assumptions about Koreans. According to the findings, Hallyu's major impact was to raise awareness about the presence of Asian minorities in the United States.

Question Ten: Do you agree that the Korean wave shifted the perception of East/South-East Asian-Americans?

- A. Strongly Agree
- B. Agree
- C. Neither agrees nor disagrees
- D. Strongly disagree
- E. disagree

Table B 10

Options	Frequency	Percentage
Strongly Agree	3	18.2%
Agree	8	45.5%
Neither agrees nor disagrees	1	9.1%
Strongly disagree	1	9.1%

Disagree	3	18.2%
Total	16	100

Based on Table B 10 statistics, regarding the prospect of whether the Korean wave shifted the perception of East and Southeast Asian Americans, 45.5% of the participants agreed, while 18.2% strongly agreed with the proposed idea. Yet the same proportion of the participants, 18.2%, disagreed with the above-proposed question, and only 9.1% strongly disagreed. At last, the remaining participants accounted for 9.1% remained neutral. Thus, we conclude more than half of the sample affirms that there was a change to their perception due to the rise of Hallyu.

Question Eleven: If you agree can you describe the shift from your own perspective? If you disagree, can you explain why so?

Table B 11

Theme	Frequency	Answer samples
Korean media role in shifting the image of East/South-East Asian-Americans	1	Korean media allows me to see examples of Asians who are cool and talented (not just Korean celebrities, but there are Chinese, Japanese, and Thai celebrities in Kpop as well). I also think Kdramas do a better job of portraying women like me (shy, introverted, homebodies), so I feel better about my own identity.
No change in the image	2	Resident in LA still face discrimination and racism on daily basis
more recognized and	5	It definitely made me feel more recognized.

attractive and differentiate between East/South-East Asian		
Psy Gangnam style impact	1	PSY made a huge impact with Gangnam Style into the increase in Kpop fans. BTS kinda made those fans stay.

This inquiry seeks to assess the shift in the perception of East and Southeast Asian Americans. Despite this, only 9 participants (1.4%) responded to this question. The results show that Korean Wave had a positive effect on East and Southeast Asian Americans' images as they became more recognized and attractive among the mainstream community, and how Korean media and K-pop played a major part in altering their image. However, a significant proportion of the respondents to the question also pointed out that the K.W. did not change the perception of East and Southeast Asian Americans. The data show that the Korean Wave contributes to identity and image affirmation among East and Southeast Asian consumers in the Anglo-dominated American popular culture.

Question Twelve: Do you think that the American audience's perception of East/South-East Asian-Americans is fetishizing?

Table B 12

Theme	Frequency	Answer samples
More fascination than fetishizing	1	Not always. From my experience, I think there is more fascination (with something exotic and different) than fetishizing.
Not fetishizing	3	No
Yes is fetishizing	4	I think a lot of it is fetishization yes.

Depend on person and occasion	3	on occasion
----------------------------------	---	-------------

There were just 11 replies to this question from the participants. The following question sought to ascertain whether the American audience's perception of East and Southeast Asian Americans is fetishizing. Some of the respondents agreed with the idea that American perceptions of East and Southeast Asian Americans are fetishizing. Others pointed out that this fetishizing sometimes depends on occasions and persons and cannot be generalized to all East and Southeast Asian Americans and argued that it's more fascinating than fetishizing. On the other side, a small number of respondents disagreed and denied completely that the American audience's perception of East/South-East Asian-Americans is fetishizing. The answers indicate that Hallyu content can defy stereotypical perceptions yet it also can lead to other stereotypes such as the "Dragon Lady" and the "China Doll".

Summary of the Results and Findings from the Audience's Questionnaire

Based on the data analysis, the questionnaire addressing the respondent's personal backgrounds shows that the majority of them are adults above the age of 18, demonstrating the acceptability of selecting this sample for this study and their competence to provide reliable coherent insight. The second section "The Korean Wave" concludes that Hallyu is more relevant among East Asian Americans than Southeast Asians. It also shows that they affiliate with the content later in life through media and that they consume it on regular basis.

Section three's findings', "The Effect of the Korean Wave on East/Southeast Asian-American Minorities," show that East and Southeast Asian minorities are aware of the Korean wave's impact on their overall image. It also concludes that the main influence of

Hallyu was to raise awareness of the presence of Asian minorities in the United States, which resulted in a shift in their general view. However, the data suggest that while Hallyu content might defy prejudices, it can also contribute to additional stereotypes like as the "Dragon Lady" and the "China Doll." Furthermore, the results demonstrate that the Korean Wave adds to East and Southeast Asian consumers' identity and image affirmation in Anglo-dominated American popular culture.

Conclusion

The findings of the research show that both audience and East and Southeast Asian minorities see the Korean wave as part of American popular culture. The findings also show that Hallyu content is largely shared through digital media. Moreover, Hallyu's impact on East and Southeast Asian Americans' is more positive. The findings report that the Korean wave contributed to an overall better understanding of minorities' culture away from mainstream media stereotypes. In addition, it offers minorities' image affirmation. To conclude, ethnic media offers a much needed minorities' representation in mainstream media.

Works Cited

- Abrams, Zara. "Countering Stereotypes about Asian Americans." *Apa.org*, 1 Dec. 2019, www.apa.org/monitor/2019/12/countering-stereotypes.html. Accessed 24 Apr. 2023.
- Accomando, Beth. "Asians on Screen from Yellow Peril to Superhero." *KPBS Public Media*, 22 Sept. 2021, www.kpbs.org/podcasts/cinema-junkie/asians-screen-yellow-peril-superhero. Accessed 22 Apr. 2023.
- Ahn, JoongHo, et al. "Korean Pop Takes Off! Social Media Strategy of Korean Entertainment Industry." *2013 10th International Conference on Service Systems and Service Management*, July 2013, pp. 774–777, <https://doi.org/10.1109/icsssm.2013.6602528>. Accessed 1 Feb. 2023
- Aisy, Rifa Aprila Durrotul. "Korean Wave (K-Pop) Culture Trends among Pekalongan Studens". 27 June 2022, <https://doi.org/10.31219/osf.io/2tc5y>.
- "Ameredia: Asian American Statistics." *Www.ameredia.com*, www.ameredia.com/resources/demographics/asian_american.html. Accessed 30 Dec. 2022.
- Anderson, Shannon Latkin . *Immigration, Assimilation, and the Cultural Construction of American National Identity* . Taylor And Francis, 2015.
- Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy." *Theory, Culture & Society*, vol. 7, no. 2-3, June 1990, pp. 295–310, <https://doi.org/10.1177/026327690007002017>. Accessed 1 Mar. 2023.
- . *Modernity at Large: Cultural Dimensions of Globalization*. Minnesota, The University of Minnesota Press, 1996.

- Bae, Eun-song, et al. "The Effect of Hallyu on Tourism in Korea." *Journal of Open Innovation: Technology, Market, and Complexity*, vol. 3, no. 1, 10 Nov. 2017, <https://doi.org/10.1186/s40852-017-0075-y>.
- Beng Huat Chua. *Structure, Audience and Soft Power in East Asian Pop Culture*. Hong Kong, Hong Kong Univ. Press, 2012.
- Berray, Mohamed. "A Critical Literary Review of the Melting Pot and Salad Bowl Assimilation and Integration Theories." *Journal of Ethnic and Cultural Studies*, vol. 6, no. 1, 23 June 2019, pp. 142–151, <https://doi.org/10.29333/ejecs/217>. Accessed 7 Jan. 2023.
- Black, Terry , and Susan. "The Korean Financial Crisis, Causes, Effectsa and Solutions." *Policy*, vol. 15, no. 1, 1999, pp. 42–47, www.cis.org.au/wp-content/uploads/2015/04/images/stories/policy-magazine/1999-autumn/1999-15-1-terry-black-susan-black.pdf. Accessed 14 Oct. 2022.
- Boston Korean Diiaspora Project. "History of Korean Immigration to America, from 1903 to Present | Boston Korean Diaspora Project." *Sites.bu.edu*, <https://sites.bu.edu/koreandiaspora/issues/history-of-korean-immigration-to-america-from-1903-to-present/> Accessed 20 May 2023.
- Broekman, Jan M. "Solidarity and Multiculturalism." *SSRN Electronic Journal*, no. LE03-006, 19 May 2003, papers.ssrn.com/sol3/papers.cfm?abstract_id=405600, <https://doi.org/10.2139/ssrn.405600>. Accessed 5 Jan. 2023.
- Canada's Centre For Digital and Media Literacy. "Representation of Diversity in Media – Overview." *MediaSmarts*, Dec. 2022, mediasmarts.ca/digital-media-literacy/media-issues/diversity-media/representation-diversity-media-%E2%80%93-overview. Accessed 27 Apr. 2023.

- Chang, Pao-Li , and Lona Lee. "Cultural Preferences in International Tr Ences in International Trade: Evidence Fr Vidence from the Globalization of Korean Pop Culture ." *Smu.edUSg*, Singapore Management University, Dec. 2017, ink.library.smu.edUSg/cgi/viewcontent.cgi?article=3142&context=soe_research. Accessed 5 Jan. 2023.
- Chen, Jiaping. "The Impact of Korean Wave on Korean Tourism." *Wkuwire.org*, 2020, wkuwire.org/handle/20.500.12540/622. Accessed 4 June 2023.
- Choi, JungBong, and Roald Maliangkay. *K-Pop - the International Rise of the Korean Music Industry*. Routledge, 15 Sept. 2014.
- Chuang, D. J. "3rd Largest Asian American Population Lives in Orange County, California." *Medium*, 25 Nov. 2016, dijchuang.medium.com/3rd-largest-asian-american-population-lives-in-orange-county-california-d611d44c68d8. Accessed 22 Apr. 2023.
- Chun, Jayson M. , and Eun Bin Suk. "Ambassadors of K-Culture: Korean Americans, Korea, and K-Pop | IIAS." *Www.iias.asia*, 2022, www.iias.asia/the-newsletter/article/ambassadors-k-culture-korean-americans-korea-and-k-pop. Accessed 14 May 2023.
- Clayton, J. "Multiculturalism." *International Encyclopedia of Human Geography*, vol. 1, no. 2, 2009, pp. 211–215, <https://doi.org/10.1016/b978-008044910-4.00978-0>.
- "Culture, Low and High." *Encyclopedia.com*, www.encyclopedia.com/social-sciences/applied-and-social-sciences-magazines/culture-low-and-high. Accessed 2 June 2023.
- Cuong Nguyen Le. *Asian American Assimilation : Ethnicity, Immigration, and Socioeconomic Attainment*. Edited by Steven J. Gold and Rubén G. Rumbau, New York Lfb Scholarly Pub, 2007.

- “Dates in Japanese Immigration and History.” *Geriatrics*, 23 Mar. 2014,
geriatrics.stanford.edu/ethnomed/japanese/introduction/historical_dates.html.
Accessed 20 May 2023.
- Dator, Jim, and Yongseok Seo. “Korea as the Wave of a Future: The Emerging Dream Society of Icons and Aesthetic Experience.” *Journal of Futures Studies*, vol. 9, no. 1, Aug. 2004, pp. 31–44, <http://jfsdigital.org/wp-content/uploads/2013/10/04.pdf>
Accessed 17 Jan. 2023.
- “Definitions.” *Web.ccsu.edu*,
web.ccsu.edu/faculty/harmonj/atlas/definitions.html#:~:text=High%20Culture%20%2D%20This%20is%20the. Accessed 3 May 2023.
- Do, Thao Emilie . *Emergence of the Korean Popular Culture in the World*. May 2011.
Turku University of Applied Sciences, Bachelor Dissertation.
- Drama Daehan. “KOCCA Report on the Consumption of Korean Dramas in the US”
Daehan Drama, 8 Dec. 2014, www.daehandrama.com/1285/. Accessed 16 May 2023.
- Egan, Timothy. “Little Asia on the Hill.” *The New York Times*, 7 Jan. 2007,
www.nytimes.com/2007/01/07/education/edlife/07asian.html. Accessed 25 Apr. 2023.
- Encyclopaedia Britannica. “Letters from an American Farmer | Work by Crèvecoeur | Britannica.” *Www.britannica.com*, www.britannica.com/topic/Letters-from-an-American-Farmer. Accessed 2 June 2023.
- Fiske, John. *Understanding Popular Culture*. London, Routledge, 1989.
- Galinsky, Adam D., et al. “Gendered Races: Implications for Interracial Marriage, Leadership Selection, and Athletic Participation.” *Psychological Science*, vol. 24, no. 4, 2013, pp. 498–506, www.jstor.org/stable/23409253. Accessed 25 Apr. 2023.

Gandy, Oscar H. *Communication and Race : A Structural Perspective*. Editorial: London, Arnold ; New York, 1998.

“Gentlemen’s Agreement of 1907-1908.” *Immigration History*, 2019, immigrationhistory.org/item/gentlemens-agreement/. Accessed 2 June 2023.

Georgiou, Myria. “Diaspora in the Digital Era: Minorities and Media Representation.” *Journal on Ethnopolitics and Minority Issues in Europe*, vol. 12, no. 4, 2013, pp. 80–99, www.ecmi.de/fileadmin/downloads/publications/JEMIE/2013/Georgiou.pdf. Accessed 12 June 2023.

Gibson, Jenna. “How K-Pop Broke the West: An Analysis of Western Media Coverage from 2009 to 2019.” *International Journal of Korean Studies* , vol. 22, no. 2, 2019, pp. 24–36, www.researchgate.net/publication/337198471_How_K-pop_Broke_the_West_An_Analysis_of_Western_Media_Coverage_from_2009_to_2019. Accessed 17 Mar. 2023.

Gleason, Philip. “The Melting Pot: Symbol of Fusion or Confusion?” *American Quarterly*, vol. 16, no. 1, 1964, p. 20, www.jstor.org/stable/2710825, <https://doi.org/10.2307/2710825>. Accessed 7 Jan. 2023.

Gloor, LeAna B. “From the Melting Pot to the Tossed Salad Metaphor. Samuel Oluwatoba.” *Www.academia.edu*, www.academia.edu/31608152/From_the_Melting_Pot_to_the_Tossed_Salad_Metaphor_Samuel_Oluwatoba. Accessed 7 Jan. 2023.

“Gook.” *Merriam-Webster.com* , www.merriam-webster.com/dictionary/gook. Accessed 15 Apr. 2023.

Gordon, Milton M. *Assimilation in American Life : The Role of Race, Religion and National Origins*. New York, Oxford Univ. Press, 1964.

- Goto-Hirsig , Aya . “K-Pop; Defying or Perpetuating Orientalist Stereotypes?”
Outstanding Student Work in Asian Studies, vol. 5, 2018, pp. 1–11,
soundideas.pugetsound.edu/cgi/viewcontent.cgi?article=1004&context=asianstudie
sstudents. Accessed 28 Mar. 2023.
- Guo, Selina. “Exclusive Preview: The Cross-Cultural and Influential Asian American
Beauty Shopper.” *Admerasia: Multicultural Advertising & Marketing Agency*, 30
May 2019, www.admerasia.com/asian-american-beauty-shopper/. Accessed 17
May 2023.
- Gutiérrez, Ramón A. “Reactive Ethnic Formations and Panethnic Identities: The Creation
of Latinos in the United States.” *Revue LISA / LISA E-Journal*, vol. 10, no. Vol. XI
– n° 2, 30 June 2013, <https://doi.org/10.4000/lisa.5279>. Accessed 14 May 2023.
- Ha, Ju-yong. “Hallyu in and for Asia.” *Kritika Kultura*, no. 28, 20 Mar. 2017, pp. 55–62,
<https://doi.org/10.13185/kk2017.02804>. Accessed 12 Jan. 2023.
- Hall, Stuart . “Stuart Hall, “Cultural Studies and Its Theoretical Legacies.””
Montclair.edu, 2019, msuweb.montclair.edu/~furr/pursuits/hallcultstuds.html.
Accessed 19 Apr. 2023.
- Han, Gil-Soo . “Oppan Gangnam Style: Psy’s Popularity and Its SocialSignificance in
Contemporary Korea.” *International Review of Korean Studies*, vol. 10, no. 1,
2013, pp. 91–115, [https://research.monash.edu/en/publications/oppan-gangnam-
style-psy-popularity-and-its-social-significance-i](https://research.monash.edu/en/publications/oppan-gangnam-style-psy-popularity-and-its-social-significance-i). Accessed 27 Jan. 2023.
- Haneş, Nicolae, and Adriana Andrei. “Culture as Soft Power in International Relations.”
International Conference KNOWLEDGE-BASED ORGANIZATION, vol. 21, no. 1,
1 June 2015, pp. 32–37, <https://doi.org/10.1515/kbo-2015-0005>. Accessed 24 Dec.
2022.

- Hattori, Tamio. "Economic Development and Technology Accumulation: Experience of South Korea." *Economic and Political Weekly*, vol. 34, no. 22, 1999, pp. M78–M84, www.jstor.org/stable/4408021. Accessed 25 Dec. 2022.
- Hogarth, Hyun-key Kim. "The Korean Wave: An Asian Reaction to Western-Dominated Globalization." *Perspectives on Global Development and Technology*, vol. 12, no. 1-2, 2013, pp. 135–151, <https://doi.org/10.1163/15691497-12341247>. Accessed 17 May 2023.
- Ibraimova, Altynai . *K-Pop as a Cultural Mirror of Racial Dynamics in the US* 2019. Masaryk University, Bachelor Dissertation.
- iceleo. "Watching K-Dramas Have Helped Me Immensely to Get over My Internalized Racism, Anyone Else?" *Reddit.com*, 26 Dec. 2020, www.reddit.com/r/KDRAMA/comments/kk9stl/watching_kdramas_have_helped_me_immensely_to_get/. Accessed 16 May 2023.
- IMDb. "Parasite." *IMDb*, 30 May 2019, www.imdb.com/title/tt6751668/. Accessed 5 Jan. 2023.
- Jaret, Charles. "Troubled by Newcomers: Anti-Immigrant Attitudes and Action during Two Eras of Mass Immigration to the United States." *Journal of American Ethnic History*, vol. 18, no. 3, 1999, pp. 9–39, www.jstor.org/stable/27502448. Accessed 12 Apr. 2023.
- Jin, Dal Yong. "An Analysis of the Korean Wave as Transnational Popular Culture: North American Youth Engage through Social Media as TV Becomes Obsolete." *International Journal of Communication*, vol. 12, 2018, pp. 404–422, ijoc.org/index.php/ijoc/article/view/7973/2241. Accessed 17 Mar. 2023.

- . “A Critical Interpretation of the Cultural Industries in the Era of the New Korean Wave.” *The Korean Wave Evolution, Fandom, and Transnationality*, edited by Dal-Yong Jin and Tae-Jin Yoon, Lexington Books, 2017, pp. 43–64.
- Jin, Dal Yong, and Hyangsoon Yi. “[on This Topic] Transnationality of Popular Culture in the Korean Wave.” *Korea Journal*, vol. 60, no. 1, 1 Jan. 2020, pp. 5–16, <https://doi.org/10.25024/kj.2020.60.1.5>. Accessed 1 Feb. 2023.
- Jin, Dal Yong, and Tae-Jin Yoon. “The Korean Wave: Retrospect and Prospect.” *International Journal of Communication*, 2017, pp. 2241–2249, <https://ijoc.org/index.php/ijoc/article/view/6296/2047>. Accessed 4 Jan. 2023.
- Jo, Ji-Yeon O. “Korean Dramas, Circulation of Affect and Digital Assemblages: Korean Soft Power in the United States.” *The Soft Power of the Korean Wave Parasite, BTS and Drama*, by Youna Kim et al., Routledge, 2022, pp. 208–219.
- Joffe, Josef. “Who’s Afraid of Mr. Big?” *The National Interest*, 1 June 2001, nationalinterest.org/article/whos-afraid-of-mr-big-1201. Accessed 30 Dec. 2022.
- . ““Multiculturalism Has Failed.”” *Hoover Institution*, 25 Oct. 2010, www.hoover.org/research/multiculturalism-has-failed. Accessed 7 Jan. 2023.
- Jolin, Johan Williams . *The South Korean Music Industry the Rise and Success of “K-Pop.”* 2017. Stockholm University, Bachelor Dissertation.
- Ju, Hyejung. “Korean TV Drama Viewership on Netflix: Transcultural Affection, Romance, and Identities.” *Journal of International and Intercultural Communication*, vol. 13, no. 1, 25 Apr. 2019, pp. 32–48, <https://doi.org/10.1080/17513057.2019.1606269>. Accessed 20 Mar. 2023.
- . “The Korean Wave and Korean Dramas.” *Oxford Research Encyclopedia of Communication*, 30 July 2018, <https://doi.org/10.1093/acrefore/9780190228613.013.715>. Accessed 26 Jan. 2023.

- . “K-Dramas Meet Netflix: New Models of Collaboration with the Digital West.” *The Soft Power of the Korean Wave Parasite, Bts and Drama*, by Youna Kim et al., edited by Youna Kim, Routledge, 2022, pp. 171–183.
- Ju, Hyejung, and Soobum Lee. “The Korean Wave and Asian Americans: The Ethnic Meanings of Transnational Korean Pop Culture in the USA.” *Continuum*, vol. 29, no. 3, 8 Jan. 2015, pp. 323–338, <https://doi.org/10.1080/10304312.2014.986059>. Accessed 28 Apr. 2023.
- Jung, Eun-Young. “Playing the Race and Sexuality Cards in the Transnational Pop Game: Korean Music Videos for the US Market.” *Journal of Popular Music Studies*, vol. 22, no. 2, 14 June 2010, pp. 219–236, <https://doi.org/10.1111/j.1533-1598.2010.01237.x>. Accessed 14 May 2023.
- . “Transnational Migrations and YouTube Sensations: Korean Americans, Popular Music, and Social Media.” *Ethnomusicology*, vol. 58, no. 1, 2014, p. 54, <https://doi.org/10.5406/ethnomusicology.58.1.0054>. Accessed 16 May 2023.
- . “Transnational Korea: A Critical Assessment of the Korean Wave in Asia and the United States.” *Southeast Review of Asian Studies* , vol. 31, 2009, pp. 69–80, http://www.uky.edu/Centers/Asia/SECAAS/Seras/2009/06_Jung_2009.pdf.
- Jung, Hyeri . *Transcultural Media and the Soft Power of the Korean Wave: A Reversed Ethnographic Approach to US Fans’ Reception of Korean Popular Culture*. 2017. University of Texas at Austin, PhD Thesis.
- Jung, Sookeung, and Hongmei Li. “Global Production, Circulation, and Consumption of Gangnam Style.” *International Journal of Communication* , vol. 8, no. 1, Jan. 2014, pp. 2790–2810, <https://ijoc.org/index.php/ijoc/article/view/2966/1254>. Accessed 27 Jan. 2023.

- Kaptan, Yesim, and Murat Tutucu. "THE RISE of K-DRAMAS in the MIDDLE EAST Cultural Proximity and Soft Power." *The Soft Power of the Korean Wave: Parasite, BTS and Drama*, by Youna Kim et al., edited by Youna Kim, Routledge, 2022, pp. 196–207.
- "Karaoke." *Collins Dictionary*, www.collinsdictionary.com/dictionary/english/karaoke. Accessed 2 June 2023.
- KCAL NEWS. "LA18 to Replace Local Asian TV Programs with English Infomercials." *Www.cbsnews.com*, 22 June 2017, www.cbsnews.com/losangeles/news/la18-cancels-asian-programming/. Accessed 1 June 2023.
- Kelley, Caitlin. "How Korean Music Shows Diverged from MTV and Became the Epicenter of K-Pop Fan Culture." *Billboard*, 9 Oct. 2017, www.billboard.com/music/music-news/korean-music-shows-mtv-trl-bts-history-7990486/. Accessed 27 Dec. 2022.
- Khachatryan, Lilit. *The Rise of Korean Culture through Media*. 2017. American University of Armenia, Bachelor Dissertation.
- Kim, Bok-rae. "Past, Present and Future of Hallyu (Korean Wave)." *American International Journal of Contemporary Research*, vol. 5, no. 5, Oct. 2015, pp. 154–160, http://www.aijernet.com/journals/Vol_5_No_5_October_2015/19.pdf
- Kim, Hun, et al. "The Impact of Korean Wave on the Distribution of Consumer Goods Exports." *Journal of Distribution Science*, vol. 19, no. 4, 2021, pp. 37–51, <https://doi.org/10.15722/jds.19.4.202104.37>. Accessed 8 Jan. 2023.
- Kim, Ju Young. *Rethinking Media Flow under Globalisation: Rising Korean Wave and Korean TV and Film Policy since 1980s*. May 2007. University of Warwick, PhD Thesis.

Kim, Jung-soo. "Success without Design: Hallyu (Korean Wave) and Its Implications for Cultural Policy." *The Korean Journal of Policy Studies*, vol. 31, no. 3, Nov. 2016, pp. 101–118, lib.ui.ac.id/file?file=digital/2017-5/20451665-1t700588.pdf.

Accessed 28 Jan. 2023.

Kim, Youna. "Popular Culture and Soft Power in the Social Media Age." *The Soft Power of the Korean Wave Parasite, BTS and Drama*, by Youna Kim et al., edited by Youna Kim, Abingdon, Oxon ; New York, Routledge, 2022, pp. 1–38.

Kitano, Harry . *Race Relations*. 1991. Edited by Neil J. Smelser, 03 ed., Prentice Hall.

Klein, Herbert S. *A Population History of the United States*. Cambridge University Press, 22 Mar. 2004.

Kong, Hiu Yan . *The Globalization of K-Pop: The Interplay of External and Internal Forces*. May 2016. Fartwangen University, Master Dissertation.

"Korea Joongang Daily." *KoreaJoongangdaily.joins.com*, koreaJoongangdaily.joins.com/. Accessed 1 June 2023.

Korean Culture and Information Service. *The Korean Wave : A New Pop Culture Phenomenon*. Korea, Ministry of Culture, Sports and Tourism, 2011.

"Korean Wave (Hallyu) - Rise of Korea's Cultural Economy & Pop Culture." *Martin Roll*, 20 Oct. 2021, martinroll.com/resources/articles/asia/korean-wave-hallyu-the-rise-of-koreas-cultural-economy-pop-. Accessed 27 Dec. 2022.

Kramsch, Claire . "Language and Culture." *Google Books*, Oxford University Press, 20 Aug. 1998.

Kuwahara, Yasue. *Korean Wave : Korean Popular Culture in Global Context*. Palgrave Macmillan, 2016.

- Kyoung, Kim Yong. "CPNT Model Analysis on New Media and "Gangnam Style.""
Asian Social Science, vol. 14, no. 4, 25 Mar. 2018, pp. 136–140,
<http://dx.doi.org/10.5539/ass.v14n4p136>. Accessed 26 Jan. 2023.
- LAAUNCH. "Annual Survey Reveals Overall Perceptions of Asian Americans Are
Worsening in the US As Most Americans Fail to Understand Asian American
Experiences." *Www.prnewswire.com*, 4 Apr. 2022,
<https://www.taaf.org/news/staatus-index-23-press-release>. Accessed 18 May 2023.
- Lale, Aybala. "The Soft Power of South Korea." *ASYA STUDIES*, vol. 4, no. 13, 30 Sept.
2020, pp. 63–74. <https://doi.org/10.31455/asya.615427>. Accessed 22 Dec. 2022.
- "Largest South Korean Companies by Market Capitalization." *Companiesmarketcap.com*,
[companiesmarketcap.com/south-korea/largest-companies-in-south-korea-by-
market-cap/](https://companiesmarketcap.com/south-korea/largest-companies-in-south-korea-by-market-cap/). Accessed 5 Jan. 2023.
- Laubeová, Laura. "Melting Pot vs. Ethnic Stew." *Coursehero.com*, 2023,
www.coursehero.com/file/16172709/Melting-Pot-vs-Ethnic-Stew1-1/. Accessed 7
Jan. 2023.
- Lee, Claire Seungeun , and Yasue Kuwahara. "'Gangnam Style' as Format: When a
Localized Korean Song Meets a Global Audience." *The Korean Wave Korean
Popular Culture in Global Context*, edited by Yasue Kuwahara, PALGRAVE
MACMILLAN, 2014, pp. 101–116.
- lee, Hye Eun , et al. "An Empirical Analysis of the Role of Social Media in Korean Media
and Product Consumption." *International Journal of Advanced Culture
Technology* , vol. 6, no. 4, 2018, pp. 179–189,
<http://dx.doi.org/10.17703/IJACT2018.6.4.179>. Accessed May. 2023.

- Lee, Jess. "Many Dimensions of Asian American Pan-Ethnicity." *Sociology Compass*, vol. 13, no. 12, Dec. 2019, pp. 1–16, <https://doi.org/10.1111/soc4.12751>. Accessed 12 May 2023.
- Lee, Joey. "East Asian "China Doll" or "Dragon Lady"?" *Bridges: An Undergraduate Journal of Contemporary Connections*, vol. 3, no. 1, 2018, pp. 1–6, scholars.wlu.ca/bridges_contemporary_connections/vol3/iss1/2. Accessed 1 Apr. 2023.
- Lee, Julie Yoonnyung, and Amelia Hemphill. "K-Pop: The Rise of the Virtual Girl Bands." *BBC News*, 12 Dec. 2022, www.bbc.com/news/world-asia-63827838. Accessed 12 Mar. 2023.
- Lee, Stacey J. *Unraveling the "Model Minority" Stereotype : Listening to Asian American Youth*. 1996. New York, Teachers College Press, 1996.
- Lee, Sue Jin. "The Korean Wave: The Seoul of Asia." *The Elon Journal of Undergraduate Research in Communications*, vol. 2, no. 1, 2011, pp. 85–93, eloncdn.blob.core.windows.net/eu3/sites/153/2017/06/09SueJin.pdf. Accessed 18 Jan. 2023.
- Leong, Frederick T.L., and James A. Grand. "Career and Work Implications of the Model Minority Myth and Other Stereotypes for Asian Americans." *Model Minority Myths Revisited: An Interdisciplinary Approach to Demystifying Asian American Education Experiences*, Information Age Publishing., 2008, pp. 91–115.
- Longenecker, Lisa M., and Jooyoun Lee. "The Korean Wave in America: Assessing the Status of K-Pop and K-Drama between Global and Local." *Situations*, vol. 11, no. 2, 2018, pp. 105–127, situations.yonsei.ac.kr/product/data/item/1538233659/detail/7318333776.pdf. Accessed 11 Mar. 2023.

- Luguusharav, Byambakhand. *Soft Power in the Context of South Korea*. 2011. Central European University, Master Dissertation.
- M, Chloe. "South Korea Tourism Statistics 2023: All You Need to Know." *South Korea Tourism Statistics 2023: All You Need to Know*, gowithguide.com/blog/south-korea-tourism-statistics-2023-all-you-need-to-know-5254. Accessed 9 Jan. 2023.
- MacDonald, Joan. "Hallyu Influence Is Merely One Trend Making Korean Actors More Desirable in Hollywood." *Forbes*, 2 Oct. 2019, www.forbes.com/sites/joanmacdonald/2019/10/02/hallyu-influence-is-merely-one-trend-making-korean-actors-more-desirable-in-hollywood/?sh=53fa14174447. Accessed 17 May 2023.
- Mahfoudz, Safi Mahmoud. "America's Melting Pot or the Salad Bowl: The Stage Immigrant's Dilemma." *Journal of Foreign Languages, Cultures & Civilizations*, vol. 01, no. 02, Dec. 2013, jflcc.com/vol-1-no-2-december-2013-jflcc, <https://doi.org/10.15640/jflcc>. Accessed Dec. 2023.
- "Mania ." *Merriam-Webster*, www.merriam-webster.com/dictionary/mania. Accessed 29 May 2023.
- Marger, Martin. *Race and Ethnic Relations : American and Global Perspectives*. 2006. 08 ed., Belmont, Ca, Wadsworth Cengage Learning, 2009.
- Marinescu, Valentina. *The Global Impact of South Korean Popular Culture*. Lexington Books, 24 Sept. 2014.
- Mark. "HallyUSA: K-Pop's Appeal to Asian-Americans." *Seoulbeats*, 7 Dec. 2012, seoulbeats.com/2012/12/hallyu-s-a-k-pops-appeal-to-asian-americans/. Accessed 27 Apr. 2023.

- Matsaganis, Matthew D. , et al. "Understanding Ethnic Media: Producers, Consumers and Societies." *Journal of Communication*, vol. 61, no. 6, Dec. 2011, pp. E1–E3, <https://doi.org/10.1111/j.1460-2466.2011.01604.x>. Accessed 5 May 2023.
- "Melting Pot - ECPS." *Populismstudies.org*, www.populismstudies.org/Vocabulary/melting-pot/. Accessed 2023.
- MicrosoftExcel2016. "Watching K-Dramas Have Helped Me Immensely to Get over My Internalized Racism, Anyone Else?" *Reddit.com*, 26 Dec. 2020, www.reddit.com/r/KDRAMA/comments/kk9stl/watching_kdramas_have_helped_me_immensely_to_get/. Accessed 16 May 2023.
- Millett, Allan R. "Korean War | Combatants, Summary, Facts, & Casualties." *Encyclopaedia Britannica*, 29 May 2019, www.britannica.com/event/Korean-War. Accessed 3 June 2023.
- Mok, T. A. "Getting the Message: Media Images and Stereotypes and Their Effect on Asian Americans." *Cultural Diversity and Mental Health*, vol. 4, no. 3, 1998, pp. 185–202, www.ncbi.nlm.nih.gov/pubmed/9713159. Accessed 17 Apr. 2023.
- Monash University. "What Is Intercultural Competence?" *Monash Intercultural Lab*, 10 May 2019, www.monash.edu/arts/monash-intercultural-lab/about-the-monash-intercultural-lab/what-is-intercultural-competence. Accessed 2 June 2023.
- Musixmatch. "Musixmatch - Song Lyrics and Translations." *Musixmatch.com*, 2019, www.musixmatch.com/. Accessed 16 May 2023.
- "My Mixed Feelings about Kpop Becoming BIG Internationally (East Asians Getting More Representation?Yeah)." *Reddit.com*, 25 Nov. 2020, www.reddit.com/r/kpophthoughts/comments/k0z25n/my_mixed_feelings_about_kpop_becoming_big/. Accessed 19 May 2023.

Myung Oak Kim, et al. *The New Korea : An inside Look at South Korea's Economic Rise*.
New York, Amacom, 2010.

National Archives. "Chinese Exclusion Act (1882)." *National Archives*, 8 Sept. 2021,
www.archives.gov/milestone-documents/chinese-exclusion-act#:~:text=It%20was%20the%20first%20significant. Accessed 12 May 2023.

---. "Executive Order 9066: Resulting in Japanese-American Internment (1942)." *National Archives*, 22 Sept. 2021, www.archives.gov/milestone-documents/executive-order-9066. Accessed 16 Apr. 2023.

---. "Vietnam War." *National Archives*, 14 Mar. 2019,
www.archives.gov/research/vietnam-war. Accessed 12 May 2023.

National Association of Korean Americans. "National Association of Korean Americans - Resources." *Naka.org*, 2020, www.naka.org/resources/history.asp. Accessed 20 May 2023.

Negus, Keith . "The South Korean Music Industry: A Literature Review – CREATE." *Create.ac.uk*, 2015, www.create.ac.uk/publications/the-south-korean-music-industry-a-literature-review/. Accessed 27 Dec. 2022.

News, A. B. C. "Hollywood's Racial Catch-22." *ABC News*, 27 Sept. 2006,
abcnews.go.com/2020/story?id=2495573&page=3. Accessed 22 Apr. 2023.

"Nisei | History, Facts, Internment, & Reparations." *Encyclopædia Britannica*, 2019,
www.britannica.com/topic/Nisei. Accessed 12 May 2023.

NW, 1615 L. St, et al. "What It Means to Be Asian in America." *Pew Research Center Race & Ethnicity*, 2 Aug. 2022, www.pewresearch.org/race-ethnicity/2022/08/02/what-it-means-to-be-asian-in-america/. Accessed 14 May 2023.

- Nye, Joseph S. "Soft Power." *Foreign Policy*, vol. 80, no. 80, 1990, pp. 153–171, www.jstor.org/stable/1148580, Accessed 24 Dec. 2022.
- . *Soft Power: The Means to Success in World Politics*. New York, Public Affairs, 2004.
- . "South Korea's Growing Soft Power." *Belfer Center for Science and International Affairs*, 11 Nov. 2009, www.belfercenter.org/publication/south-koreas-growing-soft-power. Accessed 30 Dec. 2022.
- Nye, Joseph S., and Youna Kim. "Soft Power and the Korean Wave." *The Korean Wave: Korean Media Go Global*, edited by Youna Kim, Routledge, 2013, pp. 31–42.
- Office of the Historian. "Milestones: 1866–1898 - Office of the Historian." *State.gov*, 2016, history.state.gov/milestones/1866-1898/chinese-immigration. Accessed 20 May 2023.
- Okiihiro, Gary Y. *Margins and Mainstreams*. 1994. 2014th ed., University of Washington Press, 16 Apr. 2014.
- Ong, Emma . "Panethnicity." *Pacific Ties*, 5 Jan. 2021, pacificities.org/panethnicity/. Accessed 3 Mar. 2023.
- Orsini, Lauren. "Korean Media Hits the Big Time in North America." *Forbes*, 9 Jan. 2018, www.forbes.com/sites/laurenorsini/2018/01/08/korean-media-hits-the-big-time-in-north-america/. Accessed 12 Mar. 2023.
- Palmer, Howard. "Mosaic versus Melting Pot?: Immigration and Ethnicity in Canada and the United States." *International Journal*, vol. 31, no. 3, 1976, p. 488, www.jstor.org/stable/40201356?seq=4, Accessed 7 Jan. 2023.
- Paner, Isabel . *The Marginalization and Stereotyping of Asians in American Film*. 2018. Dominican University of California, Honor Thesis.
- Parc, Jimmyn . "Measuring the Impact of Hallyu on Korea's Economy: Setting off on the Wrong Foot." *Korea's Economy 2021*, 2021, pp. 27–35.

- Parekh , Bhikhu . “484 Bhikhu Parekh, What Is Multiculturalism.” *India-Seminar.com*, 2022, www.india-seminar.com/1999/484/484%20parekh.htm. Accessed 5 Jan. 2023.
- Park, So Young. “Transnational Adoption, “Hallyu”, and the Politics of Korean Popular Culture.” *Biography*, vol. 33, no. 1, 2010, pp. 151–166, www.jstor.org/stable/23541053. Accessed 9 Jan. 2023.
- Parrillo, Vincent N. *Diversity in America*. 02 ed., Thousand Oaks, Calif., Pine Forge Press, 2005.
- . *Understanding Race and Ethnic Relations*. Boston, Pearson, 2016.
- Patterson, Wayne. *The Korean Frontier in America*. University of Hawaii Press, 1988.
- Paul, Heike. *The Myths That Made America : An Introduction to American Studies*. Vol. 1, Bielefeld, Transcript], Cop, 2014.
- PBS. “Chinese Immigration | History Detectives | PBS.” *Pbs.org*, 2014, www.pbs.org/opb/historydetectives/feature/chinese-immigration/. Accessed 20 May 2023.
- Perez, Anthony Daniel, and Charles Hirschman. “The Changing Racial and Ethnic Composition of the US Population: Emerging American Identities.” *Population and Development Review*, vol. 35, no. 1, Mar. 2009, pp. 1–51.
- Pettersen, William. “Success Story, Japanese-American Style; Success Story, Japanese-American Style.” *The New York Times*, 9 Jan. 1966.
- Pickles, Matt. “K-Pop Drives Boom in Korean Language Lessons.” *BBC News*, 10 July 2018.
- Pollard, Kelvin, and William P. O’Hare. “America’s Racial and Ethnic Minorities.” *PRB*, 1 Sept. 1999.

- Potipan, Pavinee , and Nantaphorn Worrawutteerakul. : *A Study of the Korean Wave in Order to Be a Lesson to Thailand for Establishing a Thai Wave*. 2010. Malardalen University, Master Dissertation.
- Prasso, Sheridan. *The Asian Mystique*. PublicAffairs, 29 Apr. 2009.
- Preston, Ben. “What Does It Mean to Be a Man Today?” *Brand Genetics*, 8 Nov. 2018.
- Rahmiati, Lita. *The Impact of Korean Wave to the Acceptance of Korean Culture and Product among Indonesian*. 2012. KDI School of Public Policy and Management, Master Dissertation.
- Rajgopal, Shoba Sharad. ““The Daughter of Fu Manchu.”” *Meridians*, vol. 10, no. 2, 1 Mar. 2010, pp. 141–162.
- Ratner, Megan. “Thai Americans - History, Modern Era, Significant Immigration Waves, Acculturation and Assimilation.”.
- Reyes, Angela. “Asian American Stereotypes as Circulating Resource.” *Pragmatics. Quarterly Publication of the International Pragmatics Association (IPrA)*, vol. 14, no. 2-3, 1 June 2004, pp. 173–192.
- Robert Longley. “What Is Multiculturalism? Definition, Theories, and Examples.” *ThoughtCo*, 15 Oct. 2020.
- Sánchez, Valentina. “Is Pop Culture a Major Factor of US Soft-Power?”.
- Santos, Inês, and Luana Marques. “South Korea’s Creative Economy: A Case Study on the Hallyu Wave(Korean Wave).” *E-Revista de Estudos Interculturais Do CEI–ISCAP*, no. 10, 1 July 2022, pp. 1–25.
- Seo, Valerie . “Hallyu in Hollywood: South Korean Actors in the United States.” *Pop Empires: Transnational and Diasporic Flows of India and Korea*, edited by S. Heijin Lee et al., University of Hawaii Press, 2019, pp. 209–226.

- Shi, Yu. "Identity Construction of the Chinese Diaspora, Ethnic Media Use, Community Formation, and the Possibility of Social Activism." *Continuum*, vol. 19, no. 1, Mar. 2005, pp. 55–72.
- Shim, Doobo. "Hybridity and the Rise of Korean Popular Culture in Asia." *Media, Culture & Society*, vol. 28, no. 1, Jan. 2006, pp. 25–44.
- Smedley, Audrey. "Race | Human." *Encyclopædia Britannica*, 21 Jan. 2019.
- Song, Kirsten Younghee, and Victoria Velding. "Transnational Masculinity in the Eyes of Local Beholders? Young Americans' Perception of K-Pop Masculinities." *The Journal of Men's Studies*, vol. 28, no. 1, 3 Apr. 2019, pp. 3-21.
- Staszak, Jean-François . "Otherness - an Overview | ScienceDirect Topics." *Www.sciencedirect.com*, 2009.
- Straits Research. "K-Beauty Products Market Trend, Growth to 2022-2030."
- Sun, Chyng-Feng. *Stories Matter: Media Influence on Asian American Identities and Interracial Relationships*. 2002. University of Massachusetts Amherst, Phd Thesis.
- Takamune , Itsuka . *Beautification Practices among Asian and Asian American College Students* . 2015. University of Mississippi, Master Dissertation.
- Tapp, Nicholas. "Hmong | People." *Encyclopædia Britannica*, 11 Sept. 2017.
- Ter Molen, Sherri L. "A Cultural Imperialistic Homecoming: The Korean Wave Reaches the United States." *The Korean Wave Korean Popular Culture in Global Context*, edited by Yasue Kuwahara, PALGRAVE MACMILLA, 2014, pp. 149–187.
- "The Immigration and Nationality Act of 1952 (the McCarran-Walter Act)." *History.state.gov*, history.state.gov/milestones/1945-1952/immigration-act#:~:text=the%20full%20notice.-. Accessed 16 Apr. 2023.
- The KQED Asian Education Initiative. "KQED : Pacific Link: The KQED Asian Education Initiative: History: Angel Island: Immigration from Japan."

- Www.kqed.org*, www.kqed.org/w/pacificlink/history/angelisland/japan.html.
Accessed 20 May 2023.
- The Pluralism Project. “Asians and Asian Exclusion.” *Pluralism.org*, pluralism.org/asians-and-asian-exclusion. Accessed 17 Apr. 2023.
- Thomas, Megan C. “Orientalism | Cultural Field of Study.” *Encyclopædia Britannica*, 11 Nov. 2014.
- Thussu, Daya. “Mapping Global Media Flow and Contr-Flow.” *Media on the Move Global Flow and Contra-Flow*, edited by Daya Thussu, Routledge, 2007, pp. 11–27.
- Trunkos, Judit, and Philip G. Cerny . “Afterward.” *Spheres of Culture and Soft Power*, edited by Alexandre Bohas , L’Harmattan, 14 Feb. 2019, pp. 1–10.
- Tuvier , Maya . “Did K-Pop Really Change Beauty Standards?” *L!Fe • the Philippine Star*, 19 Aug. 2022.
- US Department of Health and Human services. “Asian American - the Office of Minority Health.” *Minorityhealth.hhs.gov*.
- UNCTAD. “Creative Economy Programme | UNCTAD.” *Unctad.org*, 2004.
- UNESCO. “Intercultural Competences: Conceptual and Operational Framework.” *Unesco.org*, 2019.
- United States Census Bureau. “US Census Bureau Quickfacts: United States.” *Www.census.gov*, United States Census Bureau, 1 July 2022, www.census.gov/quickfacts/fact/table/US/PST045222.
“US Media Consumption (2018–2022).”
- Valentine, Elliot H. “Global Flows and the Globalization of Nothing:Synthesizing the Incongruous.” *Black and Gold*, vol. 1, 2015, pp. 1–15.

- Wagener, Andreas. "In the Melting Pot: Integration, Assimilation, and Uniform Societies." *Semanticscholar.org*, University of Hannover, 2019.
- Walfred, Michele. "'What Shall We Do with Our Boys?' 1882." *Illustrating Chinese Exclusion*, Illustrating Chinese Exclusion, 14 Feb. 2014.
- Wang Yuen, Nancy. "How Racial Stereotypes in Popular Media Affect People — and What Hollywood Can Do to Become More Inclusive."
- Wang, Hanying . "Portrayals of Chinese Women's Images in Hollywood Mainstream Films: An Analysis of Four Representative Films of Different Periods." *China Media Research*, vol. 9, no. 1, 1 Jan. 2013, pp. 82–92.
- "War Bride." *Cambridge Dictionary*, dictionary.cambridge.org/dictionary/english/war-bride. Accessed 2 June 2023.
- Whitney, Christopher, and David Shambaugh. "Soft Power in Asia: Results of a 2008 Multinational Survey of Public Opinion New Results and Analysis 2009 Edition in Partnership With." The Chicago Council on Global Affairs, 2009.
- Won Moo Hurh. *The Korean Americans*. Edited by Ronald H. Bayor, Westport, Conn., Greenwood Press, 1998.
- Wong, Paul, et al. "Asian Americans as a Model Minority: Self-Perceptions and Perceptions by Other Racial Groups." *Sociological Perspectives*, vol. 41, no. 1, Mar. 1998, pp. 95–118.
- Woodward, Kathryn. "Concepts of Identity and Difference." *A Museum Studies Approach to Heritage*, vol. 07, no. 11, 22 July 2016, pp. 429–440.
- Wulandari, Retno. "Melting Pot Vs Salad Bowl: A Comparative Study in Lynne Sharon Schwartz's *The Opiate of the People* and Tahira Naqvi's *Thank God for The Jews*."

- Yamamoto, Joe, et al. "Psychiatric Disorders among Elderly Koreans in the United States." *Community Mental Health Journal*, vol. 30, no. 1, Feb. 1994, pp. 17–27.
- Yang, Yueqin. *Stereotypes of Asians and Asian Americans in the US Media: Appearance, Disappearance, and Assimilation*. 2021. Baylor University, Master Dissertation.
- Yang, Yung-Mei, and Hsiu-Hung Wang. "Acculturation and Health-Related Quality of Life among Vietnamese Immigrant Women in Transnational Marriages in Taiwan." *Journal of Transcultural Nursing*, vol. 22, no. 4, Aug. 2011, pp. 405–413.
- Yen Le Espiritu. *Asian American Panethnicity : Bridging Institutions and Identities*. Philadelphia, Temple University Press, 1992.
- Yeung, Jessie. "South Korea Brought K-Pop and K-Dramas to the World. The Korean Language Could Be Next." *CNN*, 18 Jan. 2023.
- Yi, Stella S., et al. "Commentary: Persistence and Health-Related Consequences of the Model Minority Stereotype for Asian Americans." *Ethnicity & Disease*, vol. 26, no. 1, 21 Jan. 2016, pp. 133–138.
- Yook, Eunkyong L, et al. "The Effects of Hallyu (Korean Wave) on Korean Transnationals in the U.S." *Asian Communication Research*, vol. 11, no. 9, 1 Sept. 2014, pp. 5–21.
- Yoon, Hahna. "Complimenting My English Feeds into Racial Stereotypes." *ZORA*, 15 June 2020.
- Yoon, Hesu, and Hans Schattle. "The Gangnam Style Phenomenon as a Global Manifestation of Hybridity." *International Studies Review*, vol. 18, no. 2, 19 Oct. 2017, pp. 1–20.
- Yoon, Hyunsun Catherine, et al. "Framing Gangnam Style." *Journal of Arts and Humanities*, vol. 6, no. 8, 7 Aug. 2017, pp. 01-11.

Yoon, Kyong. *Diasporic Hallyu : The Korean Wave in Korean Canadian Youth Culture*.

Edited by Yasue Kuwahara and John A. Lent, Basingstoke, Palgrave Macmillan,

Aug. 2022,

Yoon, L. "South Korea: Number of US Citizens 2021." *Statista*, 5 Aug. 2022.

Yoon, Lina . "Korean Pop, with Online Help, Goes Global." *Time.com*, Time, 10 Aug.

2010.

"YouTube Officially Lists "K-Pop" as a Music Genre." *Allkpop*, 15 Dec. 2011.