

PROLIFERATION OF HALLYU WAVE AND KOREAN POPULAR CULTURE ACROSS THE WORLD: A SYSTEMATIC LITERATURE REVIEW FROM 2000-2019

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ABSTRACT

The exponential growth in the popularity of Korean pop cultural products across the globe known as Hallyu wave has grabbed the attention of people worldwide. At times when the geographic boundaries have become blurred due to the virtual connectivity and advancement in internet technology, South Korean popular culture is developing at an unprecedented rate across the globe. The popularity is such that it has entered the mainstream even competing with the Hollywood films, dramas and music. The field of Hallyu though has attracted many from the academia, as it is still a newer research area, not many significant attempts have been made to review the literature in a systematic manner. The major objective of this paper is to acquire a better understanding, and a detailed review of the research regarding Hallyu wave, its allied areas, current status and trends. Systematic Literature Review (SLR) is the method used for this paper. This research has utilized the methods presented by Junior & Filho (2010), Jabbour (2013) and Seuring (2013). The researchers have deployed a systematic literature review approach to collect, analyze and synthesize data regarding the Hallyu wave, addressing a variety of topics using Google Scholar between 2000 and 2019 and selected 100 primary research articles. From the systematic literature review, the results or main gaps from the existing literature have been uncovered. For example: most of the low income countries do not have extensive research on Hallyu or most of the research on Hallyu is done in the region of East Asia and Pacific.

Keywords: Hallyu Wave, Korean Popular Culture, Cultural Hybridity, Cultural Diplomacy, Cultural Proximity.

INTRODUCTION

With over two decades of the evolution of Hallyu wave which can be roughly described as the spread of the Korean popular culture and media throughout the globe, the phenomenon of Hallyu wave has been successful in grasping the attention of academicians all over the world (Lyan, 2019; Masood & Rahim, 2020; Mustikawati, 2020; Ravina, 2009; Yoon, 2020). It is the powerful impact of Hallyu wave that has contributed to the growth of Korean economy and eventually created a positive image of Korea in the world (Elaskary, 2018; Lee, 2020; Kim, 2014; Sung, 2010).

There are numerous reasons that have facilitated the rise of Hallyu. According to Yin & Liew (2005), the economic growth of Korea, Korea's history of decolonization and the

reassurance of Asian identity that came out as a response of social and cultural hegemony of the West caused the growth of Hallyu. Also the financial crisis of 1997 played a crucial part in expanding Hallyu as its aftermath led Korea to explore new export markets (Cho, 2005; Elfvig-Hwang, 2013; Kim, 2007; Shim 2006). Undeniably, the role of South Korean government is very significant in popularising Hallyu.

As an outcome of the government's policies that provided opportunities to the domestic cultural industries, the Korean pop culture began to flourish (Korean Center for Information Services [KOCIS], 2013). Be it the establishment of Korean Culture Centers in every corner of the world or promoting Korea as a tourist hotspot via publicizing the locations of popular drama sets or providing

incentives on the purchase of Korean goods in form of Korean pop culture, the role of government is noteworthy (Trolan, 2017; Walsh, 2014). Let's discuss the meaning of Hallyu.

Defining Hallyu Wave:

Evolving in the late 1990s, the spread of Korean popular culture (Hallyu) in China, Japan and rest of East Asia met with an unprecedented success. The dramas like "What is love"; "Winter Sonata" became very popular and grabbed the attention of the locals in China and Japan. This drama craze soon spread like fire across a major part of Asia and even in far off places like Middle East and Europe. Later on K-pop spearheaded this phenomenon accompanied by advancement in technology and advent of social media and networking in the late 2000s. It has to be noted that K-movies were simultaneously enjoyed by the general public of Korea and other nations after the government opened up the markets and provided more opportunities and less stringent rules of film making to the film makers.

Today the word Hallyu means anything that is Korean ranging from Korean popular culture products such as drama, music, movies, to food, cosmetics, games, animations etc. It would not be wrong to say that Hallyu is a cultural tsunami that has swept across the world (Dator & Seo, 2004; Endo & Matsumoto, 2004; Hanaki et al., 2007; Ji-eun, 2005; Tachasakulmas, 2011). Therefore Hallyu has been defined in numerous ways.

In fact, Hallyu is a term applicable only when the popular cultural products are exposed to the audiences outside Korea. Chua states that Hallyu content is mostly foreign to its audience (as cited in Lyan & Levkowitz, 2015). The popular cultural products fall under the category of Hallyu only when the products are exported to other countries and are successful irrespective of their popularity and reception within Korea (Kim, 2007).

According to Choi (2015), Hallyu covers multiple cultural domains as it include essential content (K-drama, K-pop), semi-essential content (videogame, food), para Hallyu products and services (tourism, cosmetic products, plastic surgery, fashion items and language services), distribution

channels (various communication technologies) and effects (sale of commodities and national image. He further uses the term, Hallyu-hwa (literally meaning Hallyu-ize) to highlight the contribution and urge of both the producers and customers to popularize Hallyu.

Different scholars have categorized Hallyu in numerous ways. It has been grouped as Hallyu wave or Neo-Hallyu wave. Jin (2016) classified Hallyu into two phases as Hallyu 1.0 that extended from 1990s to 2007 and Hallyu 2.0 as the phase from 2007 to the present day. The second Hallyu wave has included not only Korean pop cultural products but also products like digital games, cosmetics, plastic surgery etc.

The period of Hallyu wave from 1990s-2007 witnessed the advancement in technology, smartphone revolution and advent of social media networking which enabled the fans to enjoy the Korean pop cultural products throughout the world. Whereas the present day Hallyu is the era of Neo- Hallyu where many new dimensions have been added like cosmetics, aesthetics and plastic surgery. Hallyu can be dissected into four parts: Hallyu 1.0 led by K-dramas, Hallyu 2.0 led by K-pop music, Hallyu 3.0 led by K-culture and finally Hallyu 4.0 led by K-style (Bok-rae, 2015).

Today with the K-pop bands like BTS, BLACKPINK, MAMAMOO, TXT attracting millions of audiences around the world; Movies like Parasite, The Host and Train to Busan gaining critics attention; Korean food like Kimchi, Bibimbap, Bulgogi and drinks like Soju, Bokbunja ju being served in all corners of the globe, the craze for Korean things is like never before. For the popularity of Korean things, the credit should be given to the fans and supranational fandoms that actively act as ambassadors and facilitators of Korean culture among their acquaintances and thus play a crucial role in spreading the Hallyu wave (Bok-rae, 2015; Otmagzin & Lyan, 2014). With all better things said of Hallyu, there are also instances where Hallyu is losing popularity and there are anti-Hallyu movements increasing in some countries (Ainslie et al., 2017; Chen, 2017; Ki-kim et al., 2014).

The aim of this article is to identify the variety of topics, subjects, and areas around which the

research is being conducted across the world with regard to the Hallyu wave. For this purpose, the researchers carried out a systematic literature review. In relation to the context, the major objective of the article is to analyse the literature to present the gaps in the area of Hallyu studies.

As the area of Hallyu research is relatively new, the Hallyu phenomenon is changing its form since its inception in 1990s that has led to evolution of newer dimensions of Hallyu. For example, in the initial phase Hallyu to a major extent was limited to Korean-drama, Korean-movies in countries in East Asia and South East Asia. However, after the advent of social media, internet and new media roughly after 2000, Hallyu wave has been continuously expanding to the places in Europe, North America, Middle East, Latin America and South Asia.

Moreover, there is the inclusion of K-pop music, cosmetics, animation, games, plastic surgery, tourism etc. in the present day Hallyu. Therefore, it necessitates the need for an effort that can consolidate the existing literature. Through the detailed enquiry into the literature using the technique of systematic literature review, the areas thoroughly studied, areas not paid much attention, and emerging areas have been recognised. This would certainly help the academicians, researchers to follow up with the research and allow them to identify trends, pointers of the Hallyu research. Thus, the literature limiting to 100 research articles from 2000 to 2019 in Google Scholar was selected for the study.

The structure of the article is described below. Firstly, a brief review of the main subjects addressed in the research articles included in the study. Secondly, the methods used for carrying out the literature review have been stated. Finally, the main results or gaps of the analysis along with the conclusions and recommendations for future research are stated.

OBJECTIVES OF THE RESEARCH STUDY:

The objectives of the study are as follows:

1. To locate the countries and geographical regions where the research on Hallyu wave has expanded.

2. To explore the key areas, subjects and sub-themes of the research around the Hallyu discourse.
3. To identify the methods deployed for researching Hallyu and its dimensions.
4. To recognize the dominant theories those have served as the background for the Hallyu research and studies.

Theoretical frame of reference

From the review of literature, the following theories are the ones primarily used:

Uses & gratifications approach: One of the classical theories of communication Uses & gratifications theory deals with what the audience does with the media. It was proposed by Elihu Katz, Jay Blumler and Gurevitch in 1973. This theory posits that the audiences' use of media is goal-directed and their goal is to satisfy their various needs. There are five types of needs that motivate people to seek media for gratification: Cognitive needs, Affective needs, Personal integrative needs, Social integrative needs, Tension release needs (Katz et al., 1973). This theory holds an important place in media studies due to the fact that with changing technologies there is also change in humans' habits of media usage (Mairaru et al., 2019). With reference to the consumption of Hallyu products, the various needs and media the audience uses is of significance, thus many researchers have utilized the Uses & gratifications approach (Alanzalon, 2011; Kato, 2013; Kwon, 2007; Millanyani & Pramiyanti 2015; Que, 2014).

Cultural Hybridity: One of the reasons, Hallyu appeals to the audiences throughout the world is the presence of the element of Hybridity. The interplay and blending between the local and global elements in a culture is the simplest explanation for cultural hybridity. Hybridization is significant as it is a useful concept for understanding and examining the influences of multiple cultures (Wagner, 2012).

For the audiences in Asia, the Hallyu cultural products such as K-dramas, K- movies and K-pop music provide them with a balanced mix of Asian values and western ideas. Therefore, hybridization leads to the sustenance of local identities in the global landscape (Shim, 2006). On the other hand, when the audiences

outside Asia consume Hallyu products, in most cases, they are attracted towards the underrated and unknown Asian culture that is completely alien to them. Thus, the element of hybridity generates a curiosity towards the exotic Asian culture (Kim, 2018; Pramadya & Oktaviani, 2016; Yang, 2012).

Cultural Diplomacy/Soft power: The growth and success of Hallyu is facilitated by the use of soft power and cultural diplomacy of the government. Where one cannot win over the audiences throughout the world through the use of hard power such as military, war and authoritarian regime, the clever usage of soft power from the government side via diplomatic ways can influence the varied cultures hence people across the globe. Both these terms are intertwined with each other.

Cultural diplomacy a subset of public diplomacy can be described as “an actor’s attempt to manage the international environment through making its cultural resources and achievements known overseas and/or facilitating cultural transmission abroad” (Cull, 2008, p.33). On the other hand, Soft power refers to “the ability to influence the behavior of others to get the outcomes one wants through attraction rather than coercion” (Nye, 2004, p. 2). Thus in case of Hallyu, it is the Korean government’s policies and to win the hearts of public through its pop culture comes under cultural diplomacy where soft power is a tool to improve the country’s image in other countries (Ainslie, 2016; Jang & Paik, 2012; Kim et al., 2016).

Audience/ Reception Analysis- Stuart Hall’s encoding decoding: The idea behind audience reception analysis is to understand how the audience receives the media i.e. what happens when the audience encounters a media text. Taking into consideration of the active nature of the audience, the reception analysis framework focus on the ways audience constructs meanings out of the media texts. As per Stuart Hall (1973), there are three categorizations of readings of a media (Television) text: Dominant or preferred readings are produced when viewers who fully believe in whatever is displayed on television meaning that the viewers get the intended message the television apparatus (producers, directors, and scriptwriters) wanted to convey.

Negotiated readings are produced when viewers add their personal interpretation of the content that differs from the preferred reading in important ways but not completely. Oppositional readings are produced by the viewers when they develop interpretations of content which are directly opposition to the dominant reading of the text. Thus, there are also attempts from the side of the researchers to check the audience interpretation of the Korean pop cultural products (Briandana & Ibrahim, 2015; Espiritu, 2011; Ruslan & Latif, 2016).

Cultural proximity: Joseph D. Straubhaar proposed the cultural proximity theory in 1991. This theory states that audiences are more likely to select products from their own culture or from countries similar to theirs. The audience opts for the local media content because of the identifiable cultural content and language. If the local media is unable to deliver the content desired by the audience, they would prefer a country that’s proximate to their native country in terms of the language, culture, and geography. Straubhaar argues that it is due to the presence of a certain set of cultural offerings that audience experience cultural proximity and identify with the media content. These can include language, customs, ethnic appearances, values (Straubhaar, 1991).

The commonalities and familiarity that Hallyu products share with the culture of the countries of reception is one of the significant forces for the success of Hallyu especially in East Asia and South East Asia (Ho, 2013). The common values shared across the Asian region allows for the easier dissemination of Hallyu products as the audiences can understand the meaning of certain traditions, systems and norms followed in the society. Often Korean dramas and movies have plot, storyline that make a reference to Confucianism, a faith system followed in China, Taiwan and other parts of East Asia. The themes of filial piety, family system and traditions related to Confucianism in the Korean popular culture is a major factor for the success of Hallyu (Ryoo, 2009).

Cultural discount: Colin Hoskins and Rolf Mirus introduced the Cultural Discount theory in 1988. The theory states that the cultural distinctiveness of a country’s cultural products

in terms of styles, values, beliefs, institutions and behavioral patterns might hinder the acceptance of cultural products in other countries. This means that larger the cultural distance between the imported media products and audience, less likely the audience is to develop a connection with the media products.

It further throws light on how cultural products when exported to a foreign country lose its appeal owing to the differences between the country of origin and country of reception and audiences' inability to identify with the norms and values portrayed in the cultural products (Hoskins & Mirus, 1988). It means that the media products with low cultural discount would be able to penetrate the foreign markets more easily than the media products with high cultural discount. Thus there is a probability that Hallyu products have low cultural discount than its counterparts. This has generated a lot of interest in the researchers to explore the relationship between Hallyu's success and cultural discount (Sora, 2004; Yang, 2012).

Media Dependency: In 1976, American communications researchers, Sandra Ball-Rokeach and Melvin De Fleur developed the media dependency theory. This theory focuses on the relationship between the media and the audiences. It states that individuals tend to develop a dependency on the media, which is capable of meeting various needs. The two major propositions of the theory include 1. Greater the number of social functions performed by the media greater will be the audience dependency on the media; 2. In times of social conflict and change, the audience dependence on the media increases thus the media's effect on the audiences will also increase (Ball-Rokeach & De Fleur, 1976). Thus there are chances where the audiences might develop a dependency on the Korean media products (Cabello, 2018; Utami, 2019).

Cultivation Analysis: Cultivation theory / Cultivation Analysis was proposed by George Gerbner. This theory argues that media especially television presents exaggerated and unreal images, as a result of which people perceive the real world through television's perspective. They think of the world as displayed on the television.

As television offers many ideas, the continuing consumption of television over a long time cultivates specific values, beliefs, attitudes, and desires in people, which shapes their perception of the world. It means that media consumption leads to the shaping of people's mind-sets (Gerbner, 1998). Hence the long term effects of Korean media consumption in case of Hallyu wave can be understood with the help of cultivation theory. There is a possibility that the transnational audience might develop a different attitude, picture, imagery and ideology about anything portrayed in the popular cultural products such as Korean culture, Koreans and Korea. For example a positive image of Korea is constructed among the audience of K-pop culture makes them to visit Korea, buy Korean products (Jung, 2016; Trolan, 2017).

Cultural Imperialism/Americanization: The Hallyu phenomenon has strived to make the Korean pop culture known throughout the world. Hallyu not only has developed a sense of Koreanness among the people of Korea but also providing an identity to Asians in the world (Oh, 2009; Sung, 2012).

Hallyu is thus seen as the response to the dominant Western culture in one way (Kim, 2007; Kim et al., 2017). There are also debates around Hallyu products being a copy cat of the west and invading the weaker markets of Asia as a form of cultural imperialism (Duong, 2016; Huang, 2009). Cultural imperialism can be defined as "a verifiable process of social influence by which a nation imposes on other countries its sets of beliefs, values, knowledge and behavioural norms as well as its overall style of life" (Beltran, 1978, p. 184). Thus, the area concerning cultural imperialism and its linkage with Hallyu wave needs to be researched upon in a much detailed manner.

Methods and research technique

This research is based on a systematic literature review, which provides an analysis on the emerging topics of a subject area (Jabbour, 2013, p. 145). According to Dewey & Drahota (2016), a Systematic Literature Review (SLR) "identifies, selects and critically appraises research in order to answer a clearly formulated question".

In field of media studies the systematic literature review has been utilized by various

researchers to find out the relation between social media and outbreak and management of disease (Charles-Smith et al., 2015), social media and sharing of knowledge (Ahmed et al., 2019), user generated content studies (Naab & Sehl, 2016), and in health communication research (Moonrhead et al., 2013; Sharma et al., 2019) In the present study, the researchers have adapted the method of systematic literature review based on the works of Junior & Filho (2010), Seuring (2013) and Jabbour (2013) to analyse the research articles related to Hallyu wave on Google Scholar.

The reason why Google scholar was utilized for the present study is due to its free availability and convenient usage and the display of articles from where it can be sourced and found online.

Following are the various activities carried out in this literature review:

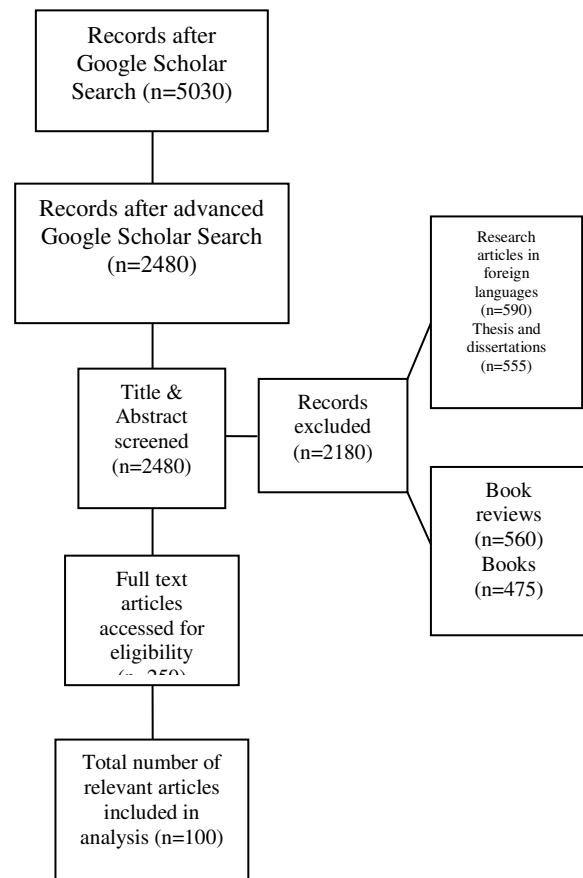
1. Identifying and analysing research articles on Google Scholar after extensively searching key words like Hallyu wave, Korean popular culture, K-dramas, K-pop music, K-movies from the year 2000 till 2019;
2. Developing a classification and coding for the key features of the articles;
3. Analysing the results obtained from the coding and classification of the articles and describing the strengths and weaknesses of the articles;
4. Providing the suggestions for filling the main gaps after the analysis of the articles related to the subject matter.

The first steps of the methodology are presented here whereas the last two steps are discussed in the result section:

Characterization of the instrument and execution of the research:

The search in Google Scholar was only limited to research articles (journal articles, conference papers, proceedings) and omitted results that contained book reviews, thesis, and newspaper, magazines and website articles. The key words used for the Google Scholar search were Hallyu Wave, K-dramas, K-pop music, K-movie.

PRISMA flow diagram



*PRISMA stands for Preferred Reporting Items for Systematic Reviews and Meta-Analyses, "is an evidence-based minimum set of items for reporting systematic reviews and meta-analyses" ("PRISMA", 2020).

Initially, an analysis of the research articles carrying the citations on Google Scholar was made, as shown in Table A1. The purpose was to highlight the contributions made by these articles in the academia. Throughout the paper the order and sequencing was followed as was present in Table A1. In Table A2, after the evaluation of the issues raised by the authors in the selected articles, a brief summary of each article's objective is presented.

Note: TABLE A1 and TABLE A2 are placed at the APPENDIX section of this research paper. From the data collected from the analysis of the research articles related to Hallyu wave, the classification and coding for the articles was developed. There are around ten categories/classifications sequenced from 1 to 10 as these categories represent major subjects in the articles.

The coding for the classifications range from A to K as shown in Table 1:

Table 1: Categories and subcategories used in this paper

Category	Meaning	Codes of Alternative
1	Context (countries where Hallyu has expanded)	High Income Low and Middle Income Low Income Lower Middle Income Middle income Upper Middle Income General (Worldwide) Non - applicable
2	Geographic region	East Asia and Pacific Europe and Central Asia Latin America and Caribbean Middle East and North Africa North America South Asia Sub - Saharan Africa General (Worldwide) Non-applicable
3	Objective	Conceptually contributes to the subject Presents a case study Literature review / Critical commentary Non-applicable
4	Main subject	Related to fandom Related to tourism Related to fashion Related to market & consumerism, consumption Related to identity construction Related to transnational flow, contra flow & globalisation Related to international relations between Korea and other countries Related to the growth, evolution of Hallyu Related to the response to Hallyu Others (Gendered perspective. Class formation, Family structure, Gay rights, Film studies) Non-applicable
5	Methods used	Quantitative Qualitative Conceptual Hybrid (Quantitative and qualitative; Qualitative and quantitative) Non-applicable
6	Dimension Analyzed	Hallyu K-Drama K-Pop K-Movies General (Korean Media) Non - applicable
7	Theoretical Framework	Uses & gratifications approach Cultural hybridity Cultural diplomacy; Soft power Audience/ Reception Analysis- Stuart Hall's encoding decoding Cultural proximity

		Cultural discount Media Dependency Cultivation Analysis Cultural Imperialism/ Americanisation Others(Brand placement, Grounded theory, Pop nationalism; Diffusion of Innovation; Agenda setting, Cultural Regionalization, Word of mouth, Data Analysis, Construction Theory, Windowing, Melodrama, Feminism, Globalization, Sexuality, Dramaturgy, Confucianism, Multilingualism, Structural Equation Mode, Film induced tourism, Social change, Cultural technology, Social learning theory) Non applicable
8	Topics	Linkage of govt. support to Hallyu Increasing negative sentiments and outrage towards Hallyu Hallyu as an image building tool for South Korea Link of new media technologies, Social networking, YouTube with soaring popularity of Hallyu Construction of spaces and online communities of Hallyu Perception towards Hallyu Others(Exportability of movies, Brand placement in movies, Rising indigenous capacity of Korean media producers, Religion as a contributory factor for Hallyu, Family in Hallyu, Love values in K-drama, Role of gender, Cultural values, Hallyu as mobilizing source, Active audience, Multilingual identity, Hallyu as a pull for tourism, destination image, Fandom as subculture, Global positioning of Hallyu, Representation of narrators in K-movies, Hallyu as ethnic media) Non - applicable
9	Results	Comparative study Newer perspectives(Anti-Hallyu sentiments, Gendered perspectives, Cultural diffusion, Role of narrators, Fan activism) Evaluation of the effect, impact, and influence of Hallyu Observations and experiences from Hallyu Past, Present and future of Hallyu Non - applicable
10	Analysis period	Less than 3 yrs Between 3-5 yrs Between 5-10 yrs More than 10 yrs Non -applicable

“Authors’ Calculations”

The first classification denotes the context of the research articles under study. Here context mean the countries where the expansion of Hallyu has taken place. The codes for context ranged from A to H. For the classification, the researchers have chosen the categorization of countries on the basis of income levels according to the World Bank from A to F.

The code G is used for General having a worldwide context whereas the code H stands for non- applicable when the studies do not fit under the codes presented. It is important to study the context in case of Hallyu wave as it gives us the idea whether countries where Hallyu has expanded have some relation with the income level or not.

The second classification denotes the identification of the geographic region of the research countries. With codes ranging from A to I, where A to G represent the countries falling under geographic region as per the World Bank, the code H represents General whereas code I is used for non-applicable meaning the studies do not fit under the codes presented.

The third classification is about the objectives of the articles. It shows whether the article takes a conceptual approach or a case study taking about a particular case, instance, occasion or a literature review dealing with the existing literature of the subject that might be looked from a critical angle. The summary of the objectives of the articles is presented in Table A1.

The fourth classification is about the main subject or focus of the articles with codes ranging from A to K. Here, the concern is the identification of the key areas dealt in the articles.

The fifth classification involves the identification of the methods applied in the selected articles, coded from A to E. This step helps in verifying which methods are most used by the authors in articles regarding Hallyu wave.

The sixth classification deals with the identification of various dimensions analysed in the selected articles. It is coded from letters A to F. The aim here is to discover the dominant dimension analysed in the articles.

The seventh classification is related to highlighting the various theories used while analysing Hallyu and its dimensions. It is coded using letters from A to K assessing whether the dominant theories used in the articles fall under the category of cultural studies, media studies, globalization etc.

The eighth classification deals with the identification of major topics covered in the articles, it is coded from A to H.

The ninth classification is related to the assessment of results of the articles under study. It is coded from letters A to F. The aim of this classification is to analyse whether there are new trends, perspectives emerging in the field related to Hallyu or added to the already existing knowledge and literature.

Lastly, the tenth classification deals with the period during which the research studies have been conducted. The codes for this classification range from A to E, it assess the scope of the data collected in the studies.

RESULTS AND DISCUSSIONS

In this section, the overall categorization of the articles according to each classification and coding has been shown in Table 2. It further throws light into their analysis of each classification.

Table 2: Data classification and categorization for each paper

N	Context	Geographic Region	Objective	Main subject	Method	Dimension Analyzed	Theoretical Framework	Topics	Results	Analysis Period
1	A, F	A	A	I	C	A	C	A	C	E
2	A	A	B	G	B	A	C	C	B	E
3	G	H	C	H	C	A	K	A	E	E
4	G	H	B	F	C	A	C	A	E	E
5	H	I	B	E	B	B	J	G	C	E
6	D	F	B	F	C	A	J	D	B	E

7	F	A	B	I	B	A	J	C	C	C
8	D,F	A	B	I	B	A	C	B	B	E
9	F	B	B	H	B	A	E	D	D	A
10	G	H	A	F	C	A	K	D	D	E
11	H	I	A	H	C	A	K	D	E	E
12	A	E	B	F	B	A	B	D	C	A
13	A	B,C	B	A	A	A	B	F	C	E
14	D	A	B	I	B	A	J	F	C	E
15	H	A	A	G	C	A	J	F	C	E
16	A	B	B	E	B	A	J	D	C	A
17	A	A	A	H	C	A	C	A	D	E
18	A	E	B	E	B	A	J	G	D	A
19	G	H	A	H	C	C	K	D	D	E
20	F	A	B	D	A	A	J	D	C	E
21	F	A	B	D	A	A	C	F	C	E
22	G	H	A	F	C	A	K	D	D	E
23	A	A	B	H	B	D	K	A	C	D
24	F	A	B	F	D	B	A	F	C	E
25	F	A	B	J	D	B	D	F	C	E
26	G	H	B	J	A	B	J	G	B	A
27	H	G	B	G	D	B	J	F	C	E
28	G	H	B	A	B	B	J	E	B	A
29	A	A	B	F	A	B	I	G	C	D
30	G	H	B	A	B	B	B	E	C	A
31	F	A	B	H	B	B	J	G	A	E
32	F	A	B	I	B	B	D	F	C	E
33	G	H	B	D	A	C	B	D	D	A
34	D	A	B	D	B	B	D	G	C	E
35	A	A	B	D	A	B	J	D	B	A
36	H	I	A	J	B	B	J	G	D	E
37	F	A	B	D	D	B	E	G	C	B
38	A	A	B	J	B	B	J	G	B	E
39	F	D	B	D	B	B	J	F	C	E
40	F	A	B	D	A	B	D	F	C	A
41	D	A	B	I	D	B	C	G	C	E
42	A	A	B	J	D	B	D	G	B	A
43	D	A	B	F	B	B	D	F	B	E
44	A	A	B	J	B	B	J	G	B	C
45	H	I	B	H	B	C	J	D	B	A
46	D	A	B	A	B	B	D	C	C	A
47	A,F	A	B	E	A	B	E	C	C	A
48	A	A	B	F	B	B	C	G	B	E
49	D	A	B	I	B	B	D	G	D	E
50	H	I	B	E	B	B	J	G	B	A
51	A,F	A	B	B	A	B	J	C	C	A
52	D	D	B	B	B	B	D	G	C	E
53	A	A	B	A	B	A	J	C	C	E
54	G	H	A	B	B	A	B	A	C	E
55	A	A	B	B	B	B	J	G	C	A

56	A	A	B	B	B	B	E	G	C	A
57	A	A	B	I	A	A	E	F	C	E
58	A	D	B	A	D	C	D	E	B	E
59	F	A	B	E	C	C	D	F	C	E
60	A	A	B	G	B	A	B	D	B	E
61	A	A	B	F	B	C	B	D	B	E
62	A	E	B	A	B	C	E	D	B	A
63	A	A	B	D	B	A	J	C	D	E
64	A, F	A	B	D	B	A	D	F	A	E
65	H	A	C	F	B	A	B	A	D	E
66	D	A	B	A	D	A	K	E	C	E
67	G	H	B	D	B	A	J	G	C	B
68	A	A	C	H	B	D	K	G	B	E
69	A	A	B	H	A	C	J	D	C	E
70	A	E	B	F	B	D	D	G	B	E
71	A	A	C	H	B	D	K	G	D	E
72	H	C	B	A	D	C	C	D	C	E
73	H	A	C	D	C	A	I	F	C	E
74	A	A	B	J	B	D	J	G	B	E
75	A	E	B	E	B	D	D	B	C	E
76	D	D	B	A	B	A	B	F	B	A
77	F	A	C	G	B	A	K	F	E	E
78	A	A	C	F	B	A	J	F	C	B
79	A	A	B	H	B	D	C	A	B	E
80	A	A	B	F	B	E	J	D	C	E
81	A	A	B	D	B	D	J	G	C	C
82	A	A	B	D	A	D	F	C	A	A
83	G	H	C	F	B	A	B	D	C	E
84	A	A	C	D	D	E	K	A	C	E
85	A	A	B	D	A	D	F	G	D	C
86	D	F	B	G	C	A	C	A	C	E
87	H	I	C	D	C	A	J	C	D	E
88	A	A	B	A	D	B	C	D	C	A
89	A, F	A	B	G	D	A	J	A	B	E
90	F	B	B	A	A	C	B	F	C	A
91	A	A	C	E	C	E	B	D	B	E
92	A	A	B	F	B	D	J	F	C	E
93	D	F	B	I	A	A	J	D	C	A
94	A	A	B	F	B	C	J	D	B	E
95	F	A	B	I	D	A	D	F	C	E
96	A	A	C	F	C	C	J	A	B	E
97	A	A	B	H	B	A	C	F	C	E
98	F	A	B	B	A	D	J	G	C	E
99	D	A	B	G	A	C	A	D	C	E
100	D	F	B	F	B	A	B	G	C	E

"Authors' Calculations"

Context:

The first classification dealt with the context of the research articles under study. Here context mean the countries where the phenomenon of Hallyu has expanded. The codes for context ranged from A to H. For the classification, the researchers have chosen the categorization of countries on the basis of income levels according to the World Bank from A to F. Two more codes G and H were added to suit the research requirement. The codes are as follows: A - High Income, B - Low and Middle Income, C - Low Income, D - Lower Middle Income, E - Middle Income, F- Upper Middle Income, G- General (Worldwide), H - Non-applicable.

The results obtained after analyzing 100 articles are shown in Figure 1.

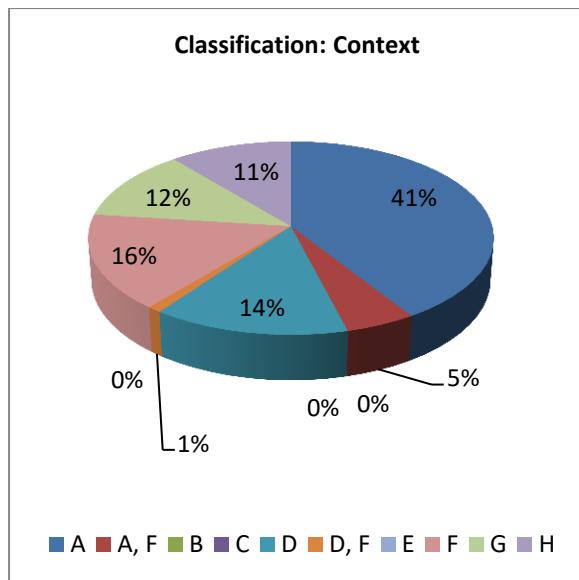


Figure.1

A majority of 41% of the studies were conducted in high income countries (A). It was followed by 16% studies in countries with upper middle income (F) and 14% studies in lower middle income (D). About 12% studies dealt with the countries all over the world in general (G) while 11% studies fall under the category of non-applicable (H). 5% of the studies were jointly conducted in countries with high income and upper middle income represented as (A, F) whereas only 1% of study was jointly conducted in countries with lower middle income and upper middle income (D, F). There was no study conducted in countries with low and middle income (B); low income (C); and middle income (E). This

showed that studies about Hallyu have been more focused on countries with high income rather than countries having middle income and low income. Thus exploring the Hallyu wave in low income countries is crucial.

Gap 1: There is a negligible amount of research conducted in countries with low income.

Geographic Region: After the identification of the countries where the Hallyu research is being carried out. The researchers have used the categorization of geographic region according to the World Bank that showed the area these countries fit in (A-G). Two more codes H and I were added to fit the requirement of the research. The letters range for geographic region range from A to I as follows: A - East Asia and Pacific, B - Europe and Central Asia, C - Latin America and Caribbean, D- Middle East and North Africa, E - North America, F - South Asia, G- Sub-Saharan Africa, H - General (Worldwide), I - Non-applicable.

This classification aimed at looking at the diversity of the articles related to Hallyu. The analysis can be seen in Figure.2

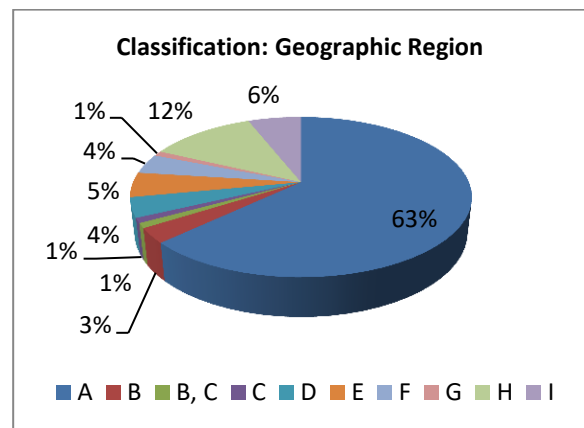


Figure.2

The analysis showed that the majority of 63% studies come from the region of East Asia and Pacific (A) whereas following it 12% of the studies have global reach (H). 6% of the articles have not mentioned the geographic region, hence falling in the category (I); 5% of the articles come from the region of North America (E); 4% of the articles were from each of Middle East and North Africa (D) and South Asia (F). There were 3% articles that come

from Europe and Central Asia (B); and 1% of the articles each coming jointly from Europe and Central Asia and Latin America and Caribbean (B, C), Latin America and Caribbean (C) and Sub-Saharan Africa (G).

Gap 2: More studies are needed from places other than East Asia and Pacific.

Objective:

This third classification dealt with the objectives of the research articles. The objectives were coded from A to D as follows: A - Conceptually contributes to the subject, B - Presents a case study, C - Literature review / Critical commentary, D - Non - applicable. The analysis of the objective can be seen in Figure. 3.

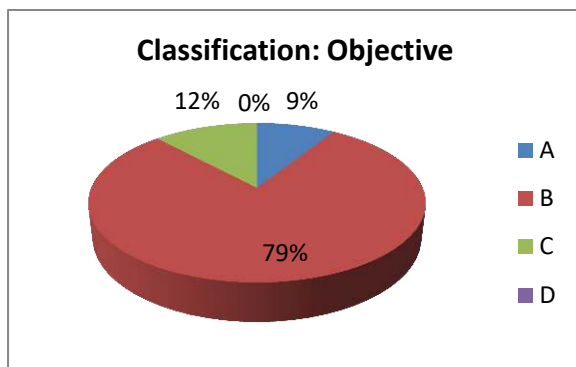


Figure.3

From the analysis of the objectives in the selected articles, it was found that the majority of 79% articles were case study (B). It was followed by 12% of the articles that presented literature review / critical commentary (C); 9% of the articles conceptually contributed to the subject (A) while there were no articles falling under the option non- applicable (D).

Gap 3: Need for more defined concepts and terminology related to the field of Hallyu.

Main subject:

This fourth classification analysed the main subject of the articles used in the study. The main subject has been coded from A to K as follows: A - Related to fandom, B - Related to tourism, C - Related to fashion, D - Related to market & consumerism, consumption, E - Related to identity construction, F - Related to transnational flow, contra flow & globalization, G - Related to international relations between Korea and other countries,

H - Related to the growth, evolution of Hallyu, I - Related to the response to Hallyu, J - Others (Gendered perspective. Class formation, Family structure, Gay rights, Film studies), K - Non- applicable. The analysis is shown in Figure. 4

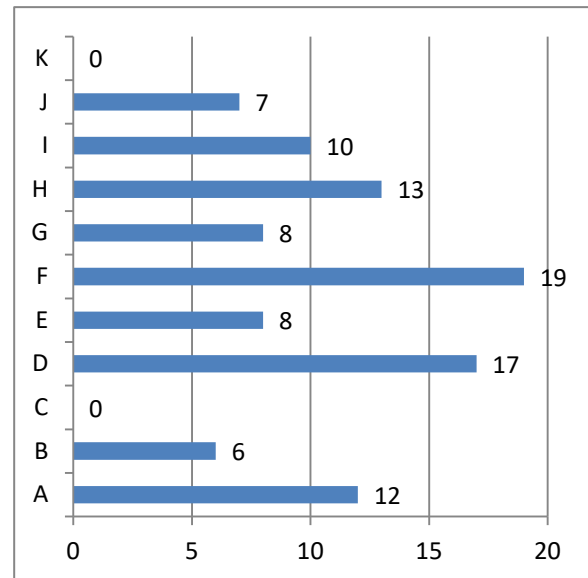


Figure.4

From the analysis of the major subjects in the articles it was found that the majority of 19% of the articles were related to transnational flow, contra flow and globalization (F); 17% articles were related to market, consumerism and consumption (D); 13% articles were related to growth, evolution of Hallyu (H); 12% articles were related to fandom (A); 10% articles dealt with response of Hallyu (I); 8% articles were related to each of identity construction (E) and international relations between Korea and other countries (G); 7% articles were related to others (J) option; 6% articles were related to tourism (B). However, there were no articles related to fashion (C) and under non-applicable (K) option.

Gap 4: Fashion is the least explored subject in the area of Hallyu research.

Methods used: This classification dealt with the various methods that have been utilized for the study. The codes for this category range from A to E as follows: A - Quantitative, B - Qualitative, C - Conceptual, D - Hybrid (Quantitative and qualitative; Qualitative and quantitative), E - Non - applicable. The analysis for the used methods is shown in Figure. 5

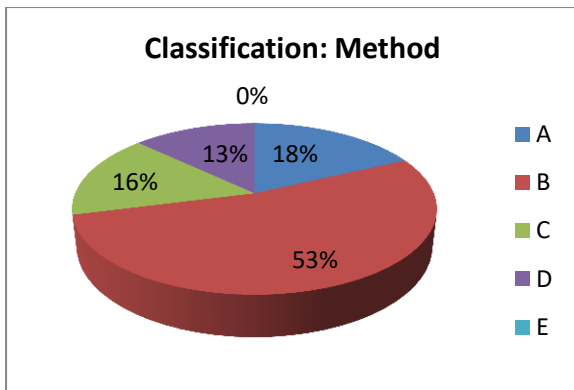


Figure 5

The majority of 53% of articles used the qualitative methods (B); followed by 18% articles that deployed quantitative methods (A); 16% articles used conceptual methods (C); 13% articles utilized the hybrid methods (D). There were no articles that did not mention the methods used hence none of the articles fit under the non-applicable option.

Gap 5: There is a requirement of new studies in the field of Hallyu wave that utilizes hybrid methods.

Dimension Analyzed: This sixth classification dealt with identifying the various dimensions of the Hallyu wave. The codes for this category range from letters A to F as follows: A - Hallyu, B - K-Drama, C - K-Pop, D - K-Movies, E - General (Korean Media) , F - Non - applicable.

The analysis for the dimensions covered in the articles is shown in Figure.6

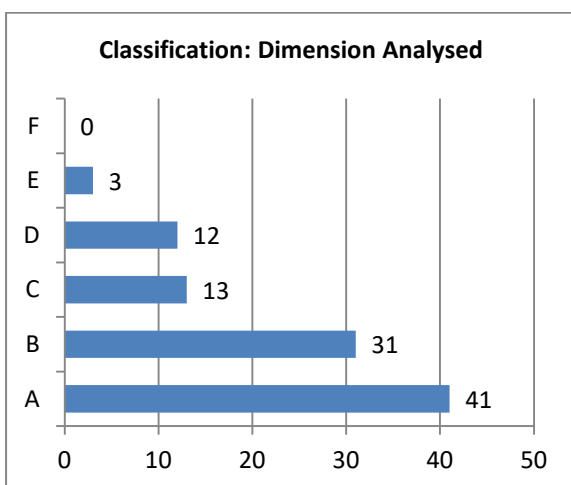


Figure.6

The majority of 41% of the articles analyzed the overall dimension of Hallyu (A). It was followed by 31% that involved the analysis of the dimension of K-dramas (B); 13% articles covered the K-pop (C) as the major dimension; 12% articles analyzed the dimension of K-movies (D); and 3% articles discussed in general, the Korean media (E). None of the articles fit under the non-applicable (F) option. **Gap 6:** K-pop and K-movies both appear to be overlooked dimension and thus there is a necessity of more studies that deal with K-pop and K-movies in future.

Theoretical Framework used: The seventh classification dealt with the identification of various theoretical frameworks utilized in the selected articles. The codes for this category range from the letters A to K as follows: A - Uses & gratifications approach, B - Cultural hybridity, C - Cultural diplomacy / Soft power, D - Audience / Reception analysis - Stuart Hall's encoding decoding, E - Cultural proximity, F - Cultural discount, G - Media dependency, H - Cultivation analysis, I - Cultural imperialism / Americanization, J - Others (Brand placement; Grounded Theory; Pop nationalism; Diffusion of Innovation; Agenda setting; Cultural Regionalization; Word of mouth; Data analysis; Construction Theory; Windowing; Melodrama; Feminism; Globalization, Sexuality; Dramaturgy; Confucianism; Multilingualism; Structural Equation Mode; Film induced tourism; Social change; Cultural technology; Social learning theory). The analysis for the classification of various theoretical frameworks utilized in the selected articles is presented in Figure. 7

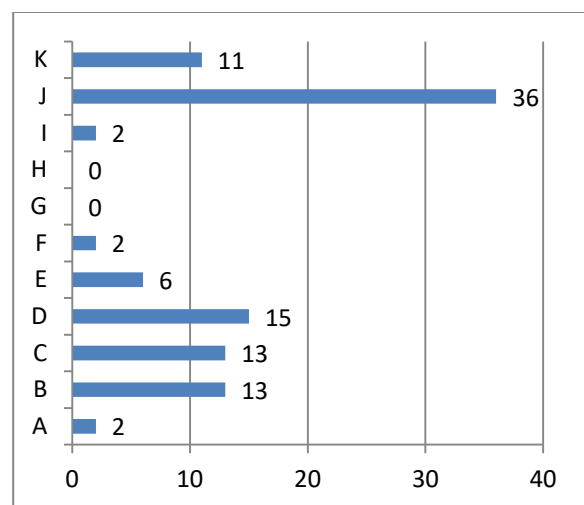


Figure.7

Around 36% of the articles were from the others option (J); 15% articles used the Audience/ Reception analysis (D) as their theoretical framework; 13% articles each utilized Cultural hybridity (B) and Cultural diplomacy/ Soft power (C) as the main theoretical framework; whereas 11% articles did not clearly mention their theoretical framework hence non-applicable (K) option. 6% articles made use of the cultural proximity (E) as their theoretical reference; and each of the 2% articles used Uses & gratifications approach (A); Cultural discount (F); Cultural imperialism/Americanization (I) as their theoretical framework. None of the articles utilized the theories of Media dependency (G) and Cultivation analysis (H), the major theories of mass communication.

Gap 7: There is an absence of studies which have used Media dependency and Cultivation analysis in the study of Hallyu and its dimensions. Hence, future studies must incorporate these media theories.

Topics:

The eighth classification involved the identification of various topics that were covered in the articles. The codes for the category included the letters from A to H as follows: A - Linkage of govt. support to Hallyu; B - Increasing negative sentiments and outrage towards Hallyu, C - Hallyu as an image building tool for South Korea, D - Link of new media technologies, Social networking, YouTube with soaring popularity of Hallyu, E - Construction of spaces and online communities of Hallyu, F - Perception towards Hallyu, G - Others (Exportability of movies; Brand Placement in movies; Rising indigenous capacity of Korean media producers; Religion as a contributory factor for Hallyu; Family in Hallyu; Love values in K-drama; Role of gender; Cultural values; Hallyu as mobilizing source; Active audience; Multilingual identity; Hallyu as a pull for tourism; Destination image; Fandom as subculture; Global positioning of Hallyu; Representation of narrators in K-movies), H - Non - applicable. The results are presented in the Figure. 8

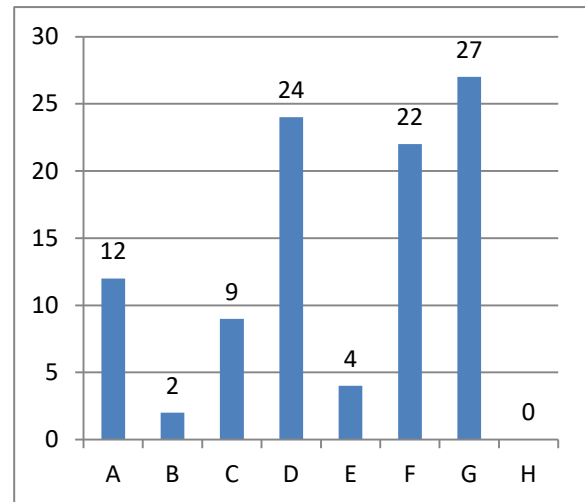


Figure.8

The majority of 27% articles have topics that fit under the option of others (G); followed by 24% articles related to the topics of link of new media technologies, Social networking, YouTube with soaring popularity of Hallyu (D) and 22% articles related to perception towards Hallyu (F). 12% articles have topics concerning linkage of governmental support to Hallyu (A); 9% articles' have topics related to Hallyu as an image building tool for South Korea (C); 4% articles have topics related to construction of spaces and online communities of Hallyu (E); and 2% articles have topics that dealt with increasing negative sentiments and outrage towards Hallyu (B). However, no articles were found in the non-applicable (H) option.

Gap 8: There is a need for more studies that look at the growth of Hallyu critically.

Results:

The ninth classification presented the results of the research articles included in the analysis. It was coded with letters from A to F as follows: A - Comparative study, B - Newer perspective (Anti-Hallyu sentiments, Gendered perspectives, Cultural diffusion, Role of narrators, Fan activism), C- Evaluation of the effect, impact, and influence of Hallyu, D - Observations and experiences from Hallyu, E - Past, present and future of Hallyu, F - Non - applicable. The analysis has been shown in Figure. 9

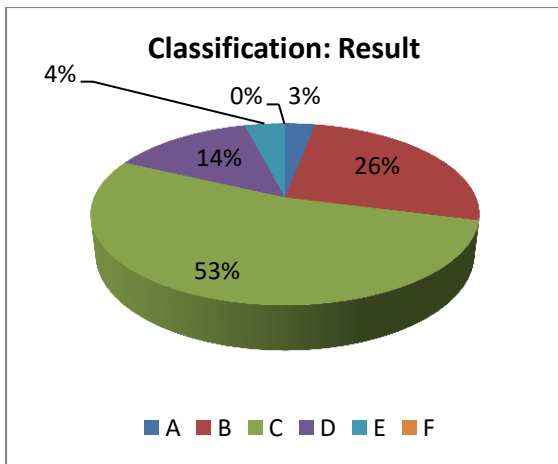


Figure.9

A majority of 53% articles dealt with the results involving evaluation of the effect, impact and influence of Hallyu (C). It was followed by 26% articles that have results mentioning newer perspectives in the field of Hallyu (B); 14% articles' results dealt with observations and experiences from Hallyu (D); 4% articles' results dealt with the past, present and future of Hallyu (E) while 3% articles' results had comparative study (A). Also there were no articles falling under non-applicable option (F).

Gap 9: More comparative studies in the area of Hallyu are required.

Analysis period:

Finally, the tenth classification dealt with the period the data has been analysed in the selected articles. The codes were developed from the letters A to E as follows: A - Less than 3 yrs, B - Between 3-5 yrs, C - Between 5-10 yrs, D - More than 10 yrs, E - Non - applicable. The analysis is shown in Figure. 10

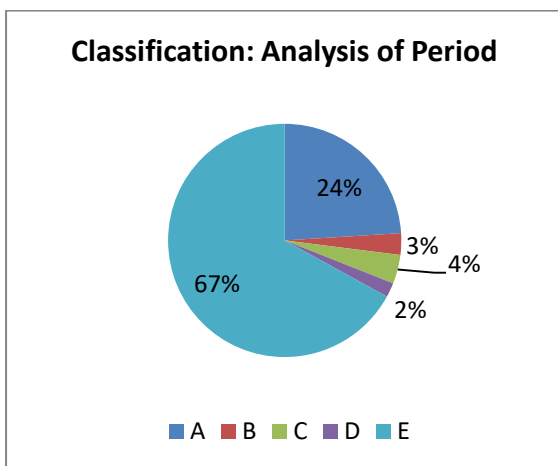


Figure.10

Most of 67% articles did not mention the period of analysis thus fit under the code, non -applicable (E). It was followed by 24% of the articles with the analysis period of less than 3 yrs (A); 4% articles with the analysis period between 5-10 yrs (C); 3% articles with the analysis period between 3-5 yrs (B); and 2% articles with the analysis period more than 10 yrs (D).

Gap 10: There is a deficit of studies that have longer time periods. To measure and understand the impact made by Hallyu in the long run, studies with longer terms are required.

CONCLUSIONS AND RECOMMENDATIONS

This article focused on the central theme of Hallyu wave to explore how the area has grown in field of academic research. As the South Korean popular culture is still spreading due to the power of social networking and new media, the phenomenon of Hallyu is in recent discussion and a growing field. Observing the material in the research articles on Google Scholar from 2000-2019, the present study aimed at presenting the major subjects of the Hallyu research and therefore, identified gaps that can be further used as opportunities in development of new areas of research in future. This article used the propositions made by Junior & Filho (2010) and adapted it to analyse the articles searched on Google Scholar. Mainly, a total of ten categories were established and ten gaps were identified from the selected articles.

In the first classification context was analysed which studied the extent of Hallyu's reach in terms of income level. It showed that there is a direct relation between the number of researches and income; in high income countries more researches are being done and in low income countries there are lesser studies. This implied that Hallyu certainly have a huge audience in high income countries whereas there might be a possibility that Hallyu was apparently unknown to a less population in low income countries. Thus researchers could explore the reasons for the slow reach of Hallyu in low income countries and also investigate the attempts of the Korean government to popularize Hallyu in low income countries.

In the second classification of geographic region, the aim was to analyse the diversity of the Hallyu research meaning which region the studies focused on. It was found that most of the studies on Hallyu had focused on the region of East Asia and Pacific whereas the regions of Europe & Central Asia, Latin America & Caribbean, and Sub-Saharan Africa have been hardly studied. This explained that the phenomenon of Hallyu has been extensively studied in the region of East Asia & Pacific owing to its origin, whereas in regions of Europe & Central Asia, Latin America & Caribbean and Sub-Saharan Africa, Hallyu has still not attained peak popularity and thus researchers there must pay more attention to the growth of Hallyu. In the third classification the objectives of the research articles were analysed.

The analysis showed that majority of the studies was case study discussing a particular instance, scenario whereas conceptual studies were least in number. This showed the convenience of focusing on individual cases over working on theories and conceptual framework related to the subject of Hallyu. Hence, researchers should undertake research studies that add to the conceptual understanding of Hallyu in developing new terminologies, theories and ideas related to Hallyu phenomenon in future.

In the fourth classification, the analysis of major subjects of the selected research articles was made. The main subject included the discourse around globalization in majority whereas there were a minimal number of research articles that discussed tourism as the main subject while none of the articles had fashion as their subject. This indicated that Hallyu's expansion was mostly seen as a transnational flow of media, information resulting out of globalisation and was explored to a large extent contrary to subjects like fashion, tourism etc. Hence, the researchers must incorporate interdisciplinary approach.

In the fifth classification, the methods used in the research articles were analysed. While the majority of the research articles used the qualitative methods, the use of hybrid methods was least utilized in the research articles. This emphasized the reliance on subjective data over objective data. Thus, there is a need for researchers to develop studies

that use hybrid or mixed methods approach so that there could be a balance between objectivity and subjectivity.

In the sixth classification, dimensions of Hallyu were analysed. The most prominent dimension was of Hallyu wave itself, followed by the dimension of K-dramas whereas Korean media was the least explored dimension. This indicated the hierarchy among the dimensions of Hallyu so; the dimensions of K-pop, K-movies along with the Korean media in general should be investigated more by the researchers in future.

In the seventh classification, the theoretical framework utilized in the articles was analysed. As the research of Hallyu is multidisciplinary, a lot of theories from different fields have been applied during the study of Hallyu phenomenon that has resulted in majority of the articles resorting to the others option whereas audience reception was the widely used theoretical background for maximum number of studies. On the other hand, none of the articles utilized Media dependency theory and Cultivation analysis. This illustrated that audiences make up a large section of Hallyu studies and more media theories should be utilized in studying Hallyu in future studies.

In the eighth classification, the topics covered under Hallyu's research area were analysed. Due to the vast range of topics the majority research articles used the others option whereas the maximum number of studies had topics related to linkage of social media, networking to the growth of Hallyu and Hallyu's perception. However, there were least number of studies that talked about growing unpopularity and negative perception of Hallyu. This implied that the researches focused more on factors related to Hallyu's success, perception of Hallyu whereas least attention was paid to negative information about Hallyu. Thus, there is need to look at Hallyu critically in countries where it has been receiving non-acceptance, loss of popularity and negative reviews.

In the ninth classification, the analysis of results of the research articles was carried out. It was found that most of the studies discussed about the effects of the Hallyu phenomena

whereas least attention was paid to comparative studies. Thus, more comparative studies must be undertaken by the researchers in future. In the tenth classification, the analysis period of the studies was investigated. It was found that maximum numbers of studies were of short duration having analysis period of less than 3 years whereas the minimum number of studies were found having analysis period more than 10 years. Hence, there is a requirement of studies for longer duration so that the phenomenon of Hallyu can be studied in detail and critically.

There are also some limitations to the study. As this research is an exploratory attempt to analyse the trends, major concepts in the field of Hallyu wave with research articles selected on Google Scholar within a time frame of 2000-2019, in future studies the relationship of Hallyu with major subjects can be investigated. For example: Hallyu and cultural proximity or Hallyu and audience reception etc. In addition, the present research only included studies from Google Scholar hence more databases such as Scopus, JSTOR can be explored for more rigorous results and identification of gaps in the research area. It was noticed that the present study allowed the researcher to introduce and explore the overall context of the Hallyu research and led to the understanding of the gaps existing in the research domain, which could further be explored by other researchers.

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APPENDIX

TABLE A1: Citation score of research articles on Google Scholar

N	Title	Authors	Citation on Google Scholar
1	Catching upto Hallyu? The Japanese and Chinese response to South Korean soft power	Kim et al. (2016)	4
2	A league of their own: Female supporters of Hallyu and Korea-Japan relations	Oh & Lee (2014)	8
3	Introduction: Conceptualizing the Korean wave	Ravina (2009)	75
4	Korean Wave as Tool for Korea's New Cultural Diplomacy	Jang & Paik (2012)	127
5	The use of English in Korean TV drama to signal a modern identity	Baratta (2014)	6
6	Architectures of pirate film cultures: encounters with Korean Wave in "Northeast" India	Kuotsu (2013)	14
7	Constructing a New Image: Hallyu in Taiwan	Sung (2010)	61
8	Understanding the Hallyu backlash in Southeast Asia : A case study of consumers in Thailand, Malaysia and Philippines	Ainslie et al. (2017)	8
9	Constructing culturally proximate spaces through Social Network Services: The case of <i>Hallyu</i> (Korean Wave) in Turkey	Oh & Chae (2013)	3
10	Transnationalism, cultural flows, and the rise of the Korean Wave	Jin (2019)	1

	around the globe		
11	The Korean Wave: Retrospect and prospect <i>Introduction</i>	Jin &Yoon (2017)	19
12	An analysis of the Korean Wave as transnational popular culture: North American youth engage through social media as TV becomes obsolete	Jin (2018)	20
13	'Transatlantic connection': K-pop and K-drama fandom in Spain and Latin America	Madrid-Morales & Lovric (2015)	27
14	The perception of Makassar's teenagers toward Korean drama and music (case study on MAKASSAR KOREAN LOVERS COMMUNITY	Marjuni&Bungawati(2017)	0
15	Of the East Asian cultural sphere: Theorizing cultural regionalization	Choi(2010)	22
16	The role of Hallyu in the construction of East Asian regional identity in Vienna	Sung (2012)	17
17	The role of the government in cultural industry: Some observations from Korea's experience	Kim (2011)	38
18	The Korean Wave and Asian Americans: The ethnic meanings of transnational Korean pop culture in the USA	Ju &Lee (2015)	26
19	What is the K in K-pop? South Korean popular music, the culture industry, and national identity	Lie (2012)	173
20	Validating the antecedent effects of Hallyu WOM on Chinese consumers' intention to buy Korean products	Yoon (2016)	1
21	The impact of Korean wave on the purchase intention of Korean cosmetics of Thai people in Bangkok and Chonburi, Thailand	Son &Kijboonchoo (2016)	2
22	The Korean Wave and Korean dramas	Ju (2018)	2
23	Korean Popular culture on screen: Hong Konger's responses to Korean movies (1999-2015)	Kang (2018)	0
24	Factors of watching Korean drama among youth in Kuching city, Malaysia	Amaran &Wen (2018)	0
25	Engaging with Korean dramas: discourses of gender, media, and class formation in Taiwan	Irene Yang (2008)	33
26	Do big data support Tv viewing rate forecasting? A case study of a Korean Tv drama	Ahn et al.(2017)	9
27	Africa-Asia relations through the prism of television drama: How Africans in Hong Kong conceptualize Korean culture	Bodomo &Chabal (2014)	4
28	Korea vs. K-dramaland: The culturalization of K-dramas by international fans	Schulze (2013)	24
29	A longitudinal analysis of foreign program imports on South Korean television, 1978-2002: A case of rising indigenous capacity in program supply	Lee (2007)	6
30	A 'real'fantasy: hybridity, Korean drama, and pop cosmopolitans	Lee (2017)	7
31	Extravaganza and cosmopolitan lifestyle: Trends and approaches in Asian drama production	Wahab (2015)	0
32	Culture in Korean drama towards influencing Malaysian audiences	Ariffin et al. (2018)	3
33	The Hallyu influence. K-pop on Foreign Lands	Necula (2016)	2
34	Adolescents, Korean dramas, and local wisdom values	Husniati &Maryam(2016)	0
35	Distributing TV dramas in the digital environment: A Korean case	Kim &Park (2008)	11

36	The characteristics of Korean soap opera: It's focus on the structure of family power relations with interrelationship	Lee &Hahm (2013)	0
37	The analysis of the effects of love values in Korean dramas on Taiwanese viewers--from the perspective of business.	Ho (2013)	0
38	Life is beautiful: Gay representation, moral panics, and South Korean television drama beyond <i>Hallyu</i>	Glynn &Kim (2017)	5
39	The impact of Korean TV dramas series on the Iranian market and society	Mozafari (2013)	2
40	The influence of the aspects of K-drama on the favorability of Korean Wave	Lee &Yu (2018)	0
41	Impact of Korean drama in Indonesia through the spread moral values for young generation	Effendi et al. (2016)	0
42	Crossing boundaries: Male consumption of Korean TV dramas and negotiation of gender relations in modern day Hong Kong	Lin &Tong (2007)	22
43	Transnational audience reception as a theater of struggle: Young Filipino women's reception of Korean television dramas	Espiritu (2011)	19
44	Women's employment and professional empowerment in South Korean dramas: A 10-year analysis	Lee &Park (2015)	2
45	Longitudinal dynamics of the cultural diffusion of Kpop on YouTube	Xu et al. (2017)	11
46	When Indonesians routinely consume Korean pop culture: Revisiting Jakartan fans of Korean drama Dae Jang Geum	Jeon et al. (2017)	14
47	The effects of television viewing, cultural proximity, and ethnocentrism on country image	Yoo et al. (2014)	25
48	<i>Daejanggeum</i> as 'affective mobilization': lessons for (transnational) popular culture and civil society	Leung (2009)	17
49	Audience interpretation on Korean TV drama series in Jakarta	Briandana &Ibrahim (2015)	7
50	Practicing multilingual identities: Online interactions in a Korean dramas forum	Kim (2016)	14
51	The influence of a TV drama on visitors' perception: A cross-cultural study	Kim et al. (2014)	28
52	A Study on the KBS TV Drama <i>Winter Sonata</i> and its impact on Korea's <i>Hallyu</i> tourism development	Han &Lee (2008)	76
53	A qualitative analysis of the impact of popular culture on destination image: A case study of Korean Wave from Japanese fans	Lee &Bai (2010)	17
54	A look into Korean popular culture and its tourism benefits	Trolan (2017)	5
55	Who are the tourists motivated by the Korean drama "IRIS"?	Han et al. (2014)	1
56	Small screen, big tourism: The role of popular Korean television dramas in South Korean tourism	Kim et al. (2009)	98
57	Attitudes of Japanese audience toward Korean popular culture and East Asian community	Lee et al. (2005)	3
58	Hallyu across the desert: K-pop fandom in Israel and Palestine	Otmagzin &Lyan (2014)	53
59	Asianizing K- pop: Production, consumption and identification patterns among Thai youth	Siriyuvasak &Hyunjoon (2007)	140

60	The internet as a facilitator of cultural hybridization and interpersonal relationship management for Asian international students in South Korea	Kim et al. (2009)	53
61	The globalization of K-pop: Korea's place in the global music industry	Oh & Park (2013)	64
62	Cultural Translation of K-Pop Among Asian Canadian Fans	Yoon (2017)	11
63	Hallyu in Singapore: Korean cosmopolitanism or the consumption of Chineseness?	Yin & Liew (2005)	48
64	Hallyu: The rise of transnational cultural consumers in China and Japan	Oh (2009)	44
65	The cultural political economy of the Korean Wave in East Asia: Implications for cultural globalization theories	Nam (2013)	24
66	Formation, purpose and gains: An exploratory study of Hallyu fanclubs in the Philippines	Deen (2014)	2
67	Cultural technology: A framework for marketing cultural exports – analysis of Hallyu (the Korean Wave)	Chen (2016)	31
68	The power of representation: Korean movie narrators and authority	Maliangkay (2011)	3
69	K-pop in Korea: How the pop music industry is changing a post-developmental society	Oh & Lee (2014)	30
70	Why American studies needs to think about Korean cinema, or, transnational genres in the films of Bong Joon-Ho	Klein (2008)	42
71	Production and consumption of contemporary Korean cinema	Byeongcheol (2006)	6
72	K-Pop in Latin America: Transcultural fandom and digital mediation	Han (2017)	21
73	Korean Wave: The popular culture, comes as both cultural and economic imperialism in the East Asia	Huang (2009)	45
74	Politics of representation in the era of globalization: Discourse about marriage migrant women in two South Korean film	Kim (2009)	16
75	Viewing identity: Second-generation Korean American ethnic identification and the reception of Korean transnational films	Oh (2011)	12
76	Unveiling the Korean Wave in the Middle East	Noh (2010)	19
77	Korean wave in Malaysia and changes of the Korea-Malaysia relations	Cho (2010)	43
78	Reading the 'Korean Wave' as a sign of global shift	Cho (2005)	214
79	The effects of protection in cultural industries: The case of the Korean film policies	Parc (2017)	28
80	Mediating the boundaries: Second-generation Korean American adolescents' use of transnational Korean media as markers of social boundaries	Oh (2012)	26
81	Brand placements in Korean films, 1995–2003: A content analysis	Sung et al. (2008)	31
82	Local consumers' reception of imported and domestic movies in the Korean movie market	Moon et al. (2015)	16
83	Transnational Korea: A critical assessment of the Korean Wave in Asia and the United States	Jung (2009)	114
84	South Korean media industry in the 1990s and the economic crisis	Shim (2002)	93

85	On the exportability of Korean Movies	Lee et al. (2009)	7
86	Korea's cultural diplomacy: An analysis of the <i>Hallyu</i> in India	Dhawan (2017)	4
87	Korean dramas and films: Key factors for their international competitiveness	Parc & Moon (2013)	36
88	The potential of fandom and the limits of soft power: Media representations on the popularity of a Korean melodrama in Japan	Hayashi & Lee (2007)	53
89	Ethnoscaping, mediascapes, and ideoscapes: Socio-cultural relations between South Korea and China	Jeong (2012)	7
90	Korean cultural products in Eastern Europe: A case study of the K-pop impact in Romania	Marinescu & Balica (2013)	11
91	The poetics of resistance and the politics of crossing borders: Korean hip-hop and 'cultural reterritorialisation'	Um (2013)	27
92	Localized globalization and a monster national: "The Host" and the South Korean film industry	Lee (2011)	28
93	Korean media consumption in Manipur: A catalyst of acculturation to Korean culture	Reimeingam (2015)	0
94	Have you ever seen the <i>Rain</i> ? And who'll stop the <i>Rain</i> ?: the globalizing project of Korean pop (K-pop)	Shin (2009)	120
95	The effect of the Korean wave on Malaysian university students' perception	Lee et al. (2017)	4
96	Transnationalization of Korean popular culture and the rise of "pop nationalism" in Korea	Joo (2011)	89
97	Why does Hallyu matter? The significance of the Korean wave in South Korea	Kim (2007)	47
98	Effects of frequency of viewing Korean film on preference for Korea and intention to visit Korea	Rewtrakunphaiboon (2017)	0
99	Uses and gratification analysis of social media in K-pop information searching	Millanyani & Pramiyanti (2015)	0
100	Globalization, hybridization and cultural invasion: Korean Wave in India's North East	Kaisii (2017)	3

"Authors' Calculations"

TABLE A2: Objectives of the research articles

N	Objective
1	Response of China and Japan to Hallyu's growing influence
2	A case study of Japanese female supporters of Hallyu acting as a bridge between Korea and Japan
3	A conceptual understanding of the Korean wave, its evolution, spread throughout the world.
4	A case study of Korea about how it is using Korean wave as a tool for cultural diplomacy
5	A case study on a Korean drama where the usage of English language signifies modernity
6	A case study of India's north east where Korean pop culture is becoming popular because of piracy
7	A case study of Taiwan where Hallyu has constructed a new image of Korea
8	A case study of consumers in Thailand, Malaysia and Philippines to understand the backlash Hallyu is receiving
9	A case study of Turkey's Hallyu where social networking has led to the construction of spaces related to Hallyu
10	Hallyu as a transnational cultural flow across the globe
11	Looking at Hallyu's past and future
12	A case study of North American youth of Hallyu who consume Korean pop culture products through social media

13	A case study of K-drama and K-pop fandom in Spain and Latin America
14	A case study of the Makassar's teenagers' perception of K-drama and K-pop music
15	Cultural regionalization in East Asia, a conceptual summary
16	A case study of Vienna where the consumption of Hallyu has led to the creation of an East Asian identity
17	Role of government in the Korean cultural industry
18	A case study of Asian Americans regarding the ethnic meanings they derive after consuming Korean pop culture products
19	What makes K-pop' a detailed explanation
20	A case study of Hallyu's Chinese consumers about the relationship between Hallyu's word of mouth spread and the consumers' intention to buy Korean products
21	A case study of Thai people analysing the impact of Korean wave on their purchase intention of Korean cosmetics
22	A conceptual background of the Korean wave and Korean-dramas
23	A case study showing the Hong Kong's audience response to the Korean-movies
24	A case study of Malaysian youth exploring the reasons they watch Korean-dramas
25	A case study of Taiwanese audience of Korean-dramas with focus on gender, class formation
26	Case study of Korean tv drama analysing the relationship between data and tv viewing rate forecasting
27	A case study of Africans in Hong Kong with focus on how do they conceptualize Korean culture through Korean-dramas
28	Case study of fans who use K-dramas as a way of knowing Korean culture
29	A case study of foreign tv programs reception on Korean television from 1978-2002, resulted in the rise of indigenous production capacity in Korea
30	A case study of Korean-drama and its relation to hybridity and popcosmopolitanism
31	A case study of asian tv dramas, their trends, approaches and portrayal of cosmopolitan and extravagant lifestyle
32	A case study of Malaysian audience on how they are influenced by Korean culture shown on K-dramas
33	The case of Hallyu influence on foreign locations
34	A case study of adolescents in Indonesia regarding how their local wisdom values are affected by K-dramas
35	Case of Korean-dramas in a digital market
36	Key characteristic features of a Korean soap opera
37	A case study of Taiwanese viewers of K-dramas about how their love values are altered from the K-drama consumption
38	A case study of Life is beautiful, a Korean-drama with focus on gay representation, gendered perspective
39	A case study of the impact of Korean dramas on the market and society in Iran
40	A case study of how Chinese consumers' purchasing intention is affected after K-drama consumption
41	A case study assessing young Indonesians' moral values influenced by K-drama viewing
42	A case study about males consumption of K-dramas in Hong-Kong
43	A case study of reception of Korean-dramas among young Filipino women
44	Case involving a 10 yr analysis of Korean-dramas with focus on women empowerment
45	A case study of YouTube's role in K-pop diffusion
46	A case study involving the fans of Korean-drama, Dae Jang Geum in Indonesia and its long lasting impact
47	A case study of K-drama audience in China and Japan with cultural proximity playing a major role in changing the image of Korea in their eyes
48	A case study of the audience of K-drama, Dae Jang Geum in Hong Kong
49	A case of reception of Korean-dramas in Jakarta, dealing with audience interpretation
50	A case involving an online Korean-drama forum where different languages are used in a conversation by the participants from various ethnic identities

51	A case study dealing with the changing perception of visitors in Hong Kong, Taiwan and Thailand after the K-drama consumption
52	A case study revolving around K-drama Winter Sonata and its influence on the Korea's tourism
53	A case study of Japanese fans of Hallyu who think of Korea as a popular destination for visit and travel
54	A study focusing on the tourism benefits of Hallyu
55	A case study of the fans of the K-drama, Iris who are motivated to visit the shooting locations in the drama
56	Case involving the Korean-dramas and their contribution in the development of tourism sector in South Korea
57	A case study of Japanese audience's attitude towards the Korean pop culture
58	A case study of Hallyu fandom in Israel and Palestine
59	A case study involving Thai youth and their reception of K-pop
60	A case study of international Asian students in South Korea and the role of internet in developing their interpersonal relationships
61	A case study of Korea's pop industry in the globalized era
62	A case study of K-pop fans in Canada
63	A case of Hallyu in Singapore whether a case of cosmopolitanism or chineseness
64	A case study of rising consumers of Hallyu in Japan and China
65	The conclusions that can be drawn from the rise of Korean wave in East Asia as a means of exploring cultural globalization theories
66	A case study of Hallyu fanclubs in Philippines focusing on their purpose, formation
67	A case study of Hallyu market using the cultural technology as a framework
68	The powerful representations in K-movies: roles of narrators and authority
69	A case study of K-pop's development in Korea's post developmental society
70	A case study of Bong -Joon Ho's movies' showcasing transnational genres that should be noticed and studied by Americans
71	A case study of contemporary Korean cinema
72	A case study of K-pop fandom in Latin America
73	The Korean wave seen as a carrier of cultural and economic imperialism in the East Asia
74	A case study of the representation of marriage in the lives of migrant women in two South Korean movies
75	A case study dealing with the identification of 2 nd generation Korean Asian Americans with Korea when consuming the Korean films
76	The case of Hallyu's growth in Middle East with focus on Egypt
77	A case study of Korean wave in Malaysia and how it has affected the relations between Korea and Malaysia
78	Looking at Korean wave as a major shift in the global pop culture industry
79	The case of Korea's film policies and its effect on the Korean film industry
80	The case of 2 nd generation Korean American adolescents using Korean media to associate with their ethnic identity
81	The case of brand placements in Korean films from the year 1995-2003
82	A case study of local consumers' reception of domestic and imported movies in Korea
83	A commentary on the rise of Hallyu wave in Asia and the US
84	The overview of Korean media industry in 1990s and how it overcame the economic crisis
85	A case study of Korean-movies and their export
86	A case of Korean cultural diplomacy in form of Hallyu wave in India
87	An overview of the key reasons for the international success of Korean-dramas and Korean-films
88	A case study of Japanese fandom attempting to uncover the potential of fandom and the identify the limits of soft power in case of Korean-drama's popularity
89	A case study of the role of ethnoscares, mediascares and ideoscares in facilitating the socio-cultural relations between South Korea and China
90	A case study of K-pop in Romania analysing the impact of Korean cultural products

91	The portrayal of poetics of resistance in Korean hip-hop and its transnational reach
92	A case study of the movie The Host and the increase of Korea's tendencies of monopolizing and globalizing its content
93	The case of acculturation of Korean culture in Manipur, India as a result of the consumption of Korean media
94	A case study of the K-pop singer Rain and his attempt to make it as a global star
95	A case of analysing the Malaysian university students' perception of Korean wave as they consume Korean cultural products
96	An overview of the rising pop nationalism along with the transnational spread of K-pop culture
97	A case study of Hallyu's significance in Korea
98	A case study of Thailand viewers' preference for Korea, Korean products after consuming Korean films
99	Case of social media intervention in facilitating K-pop
100	A case study of Hallyu intervention in North East India

"Authors' Calculations"
