Cultural Diplomacy in Korean Drama Descendants of The Sun

Nurshazani Mustafha
Fariza Hanis Abdul Razak

Faculty of Computer and Mathematical Sciences
Universiti Teknologi MARA
40450 Shah Alam, Selangor, Malaysia

shazani93m@gmail.com, fariza@tmsk.uitm.edu.my

ABSTRACT

'Korean wave' or better known as hallyu has been a phenomenon across the whole world, whether it is the United States, Latin America states, European countries, East Asia and even Southeast Asia countries. Ironically, these countries are generally having totally different cultures, languages, historical customs and some of the countries are having totally different political inclination from the state of South Korea. Yet, the Korean Wave hit the world so rapidly and consequently having a massive number of fans and followers regardless of race, religion and social status. Due to that reason, Korean Wave is not just seen as entertainment per se but it is also a tool and medium used by the state of Korea to influence and spread ideology, particularly culture, abroad. This research, focusing on the drama Descendants of the Sun, was seen as a tool for cultural diplomacy through its depiction of cultural elements in it. Therefore, this research involves two objectives: i) to identify cultural themes that are emerged in Korean drama, the Descendants of the Sun, and ii) to analyse the use of culture in Korean drama as part of Korea's cultural diplomacy. The method of video content analysis was employed in this study. The researcher observed in-depth all the 16 episodes of the drama series in order to achieve the objectives. In addition, coding sheets were also been used to assist in data collection. Therefore, the findings of the research include the emergence of 13 cultural elements in the drama Descendants of the Sun namely, i) obedience and respect, ii) seniority, heredity and authority, iii) order between ruler and subject, iv) punctuality, v) modest, vi) Korean traditional values, vii) Korean national branding, viii)patriotism, ix)discipline, x)relationship between parent and children, xi) power hierarchy, xii) motivation culture and xiii) diplomacy. The elements above basically respond as cultural diplomacy whenever the audiences (local and international) feel attached and influenced with it after watching the drama.

Keywords: *Korean wave, Cultural diplomacy, Korean drama, Descendants of the Sun*

1.0 INTRODUCTION

Most Korean entertainment items have been exported in large quantities abroad since the late 1990s–including TV drama shows, movies, Korean pop music and other digital products–primarily to Asian countries, from East to Southeast Asia. The Korean entertainment exported has achieved immense admiration with wider Asian fan [1]. The influential Korean pop culture phenomenon has been known as the Korean Wave or *Hallyu* for more than a decade. In general, it means that Korean media content, related services and goods have successfully gained popularity and market share across Asia. Moreover, Korean media content has been targeting Mexican and Middle Eastern markets [2] since the mid-2000s. It is quite amazing that, given Korea's unique dialect, mindset and cultural symbolism, Korean media content could still manage to interacts with other Asian viewers.

The hegemonic influence of broadcast media in Korea essentially performs the spreading of public discourse in a great spontaneity and generating popular viewpoints [3]. It is very closely linked to the public agenda since the trivial entertainment and gossip of Korean TV drama series could affect public opinion [4]. Average audiences in Korea overwhelmingly preferred television drama series, which gradually became the most popular genre of media [5]. The Korean TV drama series are very different from the U.S. and other Western TV drama series in terms of directing styles, frameworks, and plots. Given the enormous flow of Korean media content to Asia, American TV shows and films no longer dominate the Asian media space. Korean TV series have touched a wide range of Asian viewers and Japanese media audiences— these audiences are among those who made Korean media a popular global media format— indicating indirectly the implications of the new phenomenon of *hallyu* [6].

Malaysian viewers are not excluded in this phenomenon. Malaysia is a special country, with its diverse ethnic landscapes, British colonial history and a melting pot of cultures. Statistically, Malays are the largest population and the largest ethnic group, followed by the Chinese, Indians and others. Malaysians have always been predominantly exposed to Western media because of the colonial past, but a new phenomenon appears to have arisen in recent years as Korean dramas on Malaysian television networks such as TV2, TV3, NTV7, Channel 8 and Astro (channels 391 and 393) have become increasingly popular. The internet also offers many popular entertainment platforms, namely Viu.com, KissAsian.com, iflix.com and many more readily available for prospective audiences. Kim (2007) observed Malaysia's rapid rise of the Korean wave leaving scholars in a state of shock and bemusement [7]. Thus, researchers need to seek a better understanding of this unexpected phenomenon. However, she has proposed that appreciation for Korean culture, language and fashion formed by the younger generation has been among the factors for the increased interest in Korean dramas. What would be real-

ly important to note is how a multiracial nation Malaysia, comprises of history and cultural heritage richness, would still be affected by the proliferation of Korean dramas, even though both nations have no interrelated history. In addition, not only is Malaysia the only country affected by Korean pop culture, but there are many other Asian countries as well. Ju (2010) also noted that such favoured dramas, with no doubt, have also been favoured in the origin country, Korea, as well [8].

Due to that reason, since the late 1990s, Korean music and dramas successes have brought heated debates across East and Southeast Asia. There are two major areas argued in earlier studies on Korean dramas. Firstly, it is about the less expensive market price aspect which brought the popularity of Korean dramas – the drama's cheaper price compared to Japanese and Hong Kong – and secondly, given the audience's appreciation of the beauty, good look and culture of Korean celebrities [9]. In the case of Malaysia in particular, this trend has also raised the curiosity in regards to the effects of Korean dramas as it penetrates into the Malaysian industry, as well as its effects on Malaysian minds. It is found that for entertainment alone, most Malaysians prefer watching television, especially foreign dramas [10]. Ultimately, Western dramas and productions have brought new ideas to the Malaysian audience, yet when it comes to new ideas that contradict the core values, particularly those that affect their religious beliefs would not be easily accepted [11]. Malaysians will only consider new ideas that will improve their lives. Undeniably, many acknowledged the relatively higher living standards shown in Western dramas. However, it does not entirely influence their desire to migrate or adopt Western lifestyles [12]. Similar to Korean drama, in terms of faith and religion, the Malaysian viewers are not totally influenced by the Korean actors or actresses. Nevertheless, having said all the matter above, in terms of behaviour and physical appearance, the Malaysian audiences are very much influenced. Consequently, the same phenomena of *hallyu* wave and the audiences applies to other neighbouring East and Southeast Asia countries as well.

1.1 Problem Statement

Until the mid-1960s, South Korea was the poorest country in Asia, and least developed countries in the world [13]. "No one expected the 'economic miracle' that would enable Korea to become the first of the 'Four Little Dragons' (Taiwan, Hong Kong and Singapore) of Asia and develop into a major world economy (Kohls, 2001:4)" [14]. Focus is given to *hallyu* highlighted as a strategy of soft power in shaping Korean economic development. Since Korea has once been dubbed the 'Asian miracle' for succeeding in developing the economy in just a short term, similarly in current days Korea is now boasting the creation of a popular culture that is globally valued. Ironically, the economic turn in cultural policy brought with it the extraordinary promotion and sponsorship of popular culture by the government, first under the name of 'cultural industries' and then

'content industries'[15]. Continuing policy expansion in this region oc-curred when the public policy as a whole of the country was gradually subject to neoliberal thought [16]. This was due to the prevalence of a culture-developing strategy and the leadership and power of the state to provide services [17]. In the post-industrial era, Korea has evolved from a foreign-accepting country to become the center of Asia region. Mean-while, the popularity of broadcasting and its use can be seen as a dynamic intersection between the needs and desires of the Korean entertainment industry, as well as the global needs of the local media industry with the demands of audiences craving a modern and 'cool' culture [18]. The *hal-lyu* phenomenon has succeeded in changing the negative image of Korea over the years as a result of the ongoing crisis between North and South Korea, and the political turmoil they experienced [19]. The image is grad-ually changing to the state of the art entertainment and state-of-the-art technology. K-Pop's penetration of the US market has also "drawn the attention of world leaders like former US President Barack Obama, who said that the Korean wave is going global, the same goes to the former United Nations Secretary-General Ban Ki Moon that has acknowledged *hallyu* is developing and establishing Korean culture as well as the state of Korea herself worldwide (White House 2013; United Nations 2012)" [20]. It is acknowledged by Korean diplomats that K-drama and K-pop are capable of practising diplomacy and strengthening good relations between Korea and China in less than a year. "This is something ironic because even the diplomats (officials) were not been able to do so after decades of bilateral official diplomacy (Korean Culture and Information Service 2011: 22)" [21].

That is the reason why the researcher wants to study the drama Descendants of the Sun as to discover the elements of cultural diplomacy imposed by the state of Korea through entertainment, particularly drama. The 16-episode drama is the most popular television series in South Ko-rea, reaching the top spot with around 30 percent of the country's audience after just five episodes, as according to research firm Nielson Korea [22]. Baidu's video streaming affiliate, iQiyi.com, has obtained exclusive rights to stream the series in China for $250,000 per episode, around 40 per-cent of the show's production costs [23]. The drama was simultaneously released in South Korea and China, the first Korean drama to do so, and has been viewed more than 1 billion times on the internet [24]. Huace Media Investment, headquartered in Hong Kong, is Seoul's second-largest shareholder of Next Entertainment World (NEW), (the one that created the Descendants of the Sun drama) has bought RMB 323 million ($52.65 million) of a 15 percent stake in the South Korean company, in the year 2014, allowing NEW to afford such high production costs [25]. The grow-ing popularity of Tuesday's South Korean hit television drama in China

4

received unprecedented coverage from China's official military newspaper, describing the TV tv show as "a piece of great national service advertisement" [26]. The drama is therefore seen as an appropriate choice to represent Korean Wave. In order to implement the process, the qualitative approach of Video Content Analysis (VCA) were used by the researcher to emphasize the view of speech/text and the specific context for investigating meanings, themes and patterns in line with the aim of the study which are to identify the scenes and to analyse the elements of cultural diplomacy in the drama of Descendant of the Sun.

Previous studies on Korean Wave or *Hallyu* did mention about the existence of culture in the Korean drama, however, these studies did not investigate the specific elements of culture that exist within the drama. Most of the studies [27][28][29][30][31] agreed to the fact that Korean drama has played a main role in influencing audiences across the whole world. Yet, the influential cultural elements were not explained in details. Thus, this research examines the elements of culture in Korean drama, particularly the Descendants of the Sun drama, that indirectly responds and acts as cultural diplomacy for South Korea.

1.2 Research Objectives

In an extension of the research problems and questions proposed in the previous section, this section summarises three main objectives of the study. In conjunction with the popularity of K-drama and the dramatic increase of viewers and audiences in K-drama, this study aims;

1. To identify cultural themes that are emerged in Korean drama, the Descendants of the Sun.

2. To analyse the use of culture in Korean drama as part of Korea's cultural diplomacy.

2.0 LITERATURE REVIEW

2.1 Korean Wave

The Korean wave is generally denoting to a sudden expansion of the Korean popular culture, whether it is from the television dramas, films, pop-music (or famously known as K-pop) and online games. Korean wave suddenly developed around the end of the 1990s, particularly in many parts of Asia and Japan is among the first country to be hit by this Korean wave. The term Korean wave itself is largely used by the public, across Asia, referring to the popularity of the Korean popular culture. Ironically,

the term Korean wave was not coined by the Korean but it was actually originated from the Chinese media. In November 1999, the *Beijing Youth Daily* newspaper was the first media to use the term *hallyu* in their reporting referring to the new phenomena of Korean popular culture transfusion into China [32]. Later, in February 2002, *hallyu* started to be a hot topic when a group of Korean singers, H.O.T group, had their first concert in China having a number of 13, 000 crowds. Since then, Korea emerged as a new centre for importing and exporting various transnational popular culture products to neighbouring Asia countries [33]. According to Kim (2015), 'Han' literally means Korea and 'Lyu' means wave, and it is not merely referring to the popular culture trending but also as a reference to the shift of a political economy ideology to the paradigm of civilization and culture [34]. Besides that, in China, *hallyu* is also a homonym to the term 'cold wave' that refers to the alarming penetration of culture from Korea [35]. Similarly, other terms such as *Hallyu* or *Hanryu* are used conversely to indicate the same phenomenon.

Foretime during the 1980s, the video or DVD stores across the U.S. were filled with large amount of Japanese popular animated films and Japanese TV series. However, it is not the case for the Korean films and TV series as they were not having any spot in the international audio-visual market [36]. Before the year 2000, Korean popular culture could hardly be seen beyond its own national borders. Only after that, Korean TV programming became a media trendsetter in the Asian region. With the emergence of Korean wave, the urban generation youth, particularly Asian youth, has no longer visualize Korea as a former Japanese colony covered behind developed world. In fact, Koreans are now perceived as the 'new cool' [37]. Meanwhile, within the swing of Korean media industry's marginal position in the international market, there were critical changes that the Korean media industry and broadcasting system has to face. Firstly, it was about the improved quality of the Korean media production in the face of domestic media competition. It is notorious and aware by the Korean broadcasters that the increasing and improved technical expertise of Korean broadcasting system personnel in both production and distribution sectors has brought many worldwide broadcasting opportunities extended to Korea, for instance the live airing of the 2002 World Cup Games and many more. Additionally, the advancement of Korea's internet access has permitted Korea media content to spread online to many foreign internet users, primarily the young, technologically-savvy consumers. With the assistance of borderless cyberspace, larger international audiences could be now reached by the Korean TV broadcasts, which previously were unknown to the international world.

Korean wave is a front-line pop-culture trend in Asia region, mainly in East Asia that has gone through three major phases, namely the introductory, penetrative and mature stages. The beginning of Korean dramas airing in other Asian countries was about new cultural trend. It was in 1997 that first Korean television drama aired in China. The first Korean TV drama aired by the National China Central Television Station (CCTV) was a family drama series composed of 50 sixty-minute episodes, '*What is Love All About'*. Initially, it was the first official export of a Korean TV program to any foreign country. Due to that reason, the Korean TV broadcasters did not have high expectation towards the Chinese audience. However, the results turned out to be the otherwise as the drama received a great deal of attention and acclaim form the Chinese audience. In response to the extraordinary result, CCTV has decided to re-broadcast the same drama on the next year. Moreover, the drama was even shifted to a primetime slot. It came to a surprised that as a result, *What is Love All About* successfully became the second highest ratings of all time, for foreign program viewing in China [38]. Consequently, the success story of *What is Love All About* brought K-drama to the next level. As Korean television dramas produced in the year 1997 and onwards, their entrance into Chinese and Taiwanese media market has got much easier. Not just that, most "Korean dramas that was exported to these two countries have successfully captured the attention and emotion of the audiences" [39]. Furthermore, the popularity of Korean dramas has increased within the Southeast Asia region that has Chinese-culture-bloc related, such as Mongolia, Malaysia and Singapore. Later, at the end of 1990s, was the example of the introductory phase of the Korean wave when the 'big wave' strongly hit Indonesia, Thailand, the Philippines and Vietnam [40]. Korean TV drama series and other genres of Kpop culture was enthusiastically welcomed by local audiences by the year 2000 [41].

Historically, it is important to take a glance on the fate of Korea, as a nation, during the Asian financial crisis of 1997 that has a direct relation to the rise in circulation of Korean drama. Korea was one of the bankrupt nations as an affect of the financial crisis 1997. Consequently, the economy of the nation was basically put under control of the International Monetary Fund (IMF) and of course, the interruption of global financial systems has affected the Korean media industry as well, along with its economic system. Having the intention to make up for the losses in domestic advertising revenue, Korean media corporations made an effort to sell their local content in foreign media markets, hoping that with the fund collected a media content market could later be developed. Little to their expectation, the Korean media corporations' export plan and marketing efforts was eventually a great opportunity. This was due to the fact that, the serious economic depression across Asia has left buyers of Asian

television content with no choice but to buy Korean television programs as it was inexpensive and attractive to their audiences. Other foreign TV programs were comparatively expensive that the television firms and companies just could not afford due to very limited budgets. With this, Korean media products became a prominent choice. One of the examples would be the case of Singapore. In 1999, the formerly established state-owned station, *MediaCorp,* has agreed to broadcast a combination of Korean TV drama series and local variety shows. To some extent, *MediaCorp* has continuously imported Korean TV drama series until they accounted for half of the available program slots. Thus, by the year 2003, there was at least one Korean TV drama series aired on Singaporean television stations on every single night in the prime slot, which is right after the daily news, that is obviously heavily viewed [42].

According to Korean television programs' annual trade survey, in five consecutive years, 2001 – 2005, the exports of Korean TV programs have increased to more than 30 percent. In 2001 alone, total export revenues of Korean programs have surpassed the total imports. Moreover, it was calculated that $418 million was reached as a total export revenues of Korean TV programs in the years of 1999 through 2006. Initially, the total revenue of exports for those eight years were three times more than all combined imports, in the same period. Next, the Korean wave then entered an active growth phase in the Asian region from the year 2001 to 2003, during the popularity and economic effects of the 'wave' was obviously seen. At this moment, the Korean government started to play a big role in supporting Korean media and cultural industries in order to sustain and expand the Korean wave. One of the effort was to shift their focus towards the Japanese cultural market – in response to the remarkable success of Winter Sonata and Korean teenage singer 'BoA' in Japan. According to Onishi (2005), as part of encouraging exports, the ministry opened up the Korea Culture and Content Agency in 2002 [43]. The Korean wave that was originally coined in China had washed across Asia and in January 2004, almost all restriction on Japanese culture were lifted. Among the instrumental component of Korean wave is the Korean TV dramas (or mini-series). *Dae Jang Geum*, also known as *Jewel in the Palace,* has stowed great popularity in China, Japan and Southeast Asia. Among the factors that influence audiences around the region to watch the drama was about the traditional Korean culture portrayed in the drama. *Jewel in the Palace* is based on a real historian figure which had the background of 16th century Choseon Korea. The drama narrates the ups and downs of an orphaned girl who happened to be the King's chief physician. The audiences were basically interested in the Korean traditional culture that consist of beautiful clothing of the Choseon royal court, the restorations of Choseon architecture and the colourful palace cuisine. "The information on Korean

traditional medicine satisfied global trend towards a healthy living" (The Korean Wave, 2011). In 2004, the drama was first aired in Taiwan and later evolved a *Dae Jae Geum* fever in the Chinese speaking world, including Hong Kong and China herself. As of today, the drama has so far been aired through out dozens of countries, including China, Vietnam, India, Turkey, Israel, Nigeria, Romania, Hungary, Bosnia, Russia, Sweeden, Colombia, Peru, Canada, the United States, Australia and New Zealand [44].

Korean dramas are popular for various reasons according to the specific country, since different countries has different interest on the dramas. As for Europeans and Americans (North and South), Korean dramas are seen as relaxing, cheerful, romantic and uncomplicated plots. Western audience like the refreshing humour, fanciful plots and sincerity of Korean dramas, such as the drama '*My Lovely Kim Sam-Soon'* and *'Boys over Flowers'*. This is because there is a huge difference in comparison to Latin American soap operas that consist of sexual and sensational topics as well as scenes that bothers the audiences sometimes. Furthermore, in Peru '*My Lovely Kim Sam-Soon'* that includes romanticism and modern Cinderella storylines, was aired in its prime time nine o'clock slot instead of the news on major television networks [45]. Whereas, for the Asians, *Korean wave*, in particular Korean dramas, has a familiar Confucian-based values that feels close to them. Besides that, Asians also discover lifestyles and trends they wish to emulate. On the other hand, as for the middle east audiences, Korean dramas have subtle repression of emotions and intense romantic passion without overt sexuality. Many muslims around the world found that Korean dramas are 'safe'. Saudi Arabia's monarchical government broadcasted and in favour with the drama *Dae Jang Geum* and *Jumong* since the drama emphasize support and loyalty to the government.

Furthermore, the new *Korean wave* is now initiated by the spread of Kpop industries. The vast growth of social network services such as YouTube, Facebook, Instagram and Twitter has become the driving factor to expand the Korean wave beyond Asia. For instance, video's of Girl's Generation that was uploaded on the SM Entertainment (one of the recording company in South Korea) YouTube channel has achieved one of the most widely downloaded videos worldwide. According to The Korean Wave (2011), the music video of 'Gee' by Girls Generation has been watched 42 million times by viewers from all over the world, including Thailand, the United States, Japan and Europe. Besides that, when a live YouTube broadcast of a new album by the project team 'GD & TOP' was simultaneously watched by 390 000 people worldwide. So, social media network and platform really is a big deal. With the assistance of globalization, via internet, the effort and cost required to promote Korean culture has decreased intensely. "While the Korean group the Wonder Girls broke

onto the Billboard's Top 100 a year earlier only after spending a year performing in the United States, Big Bang's fourth mini album "Tonight" reached No. 6 on the United States' iTunes store, and the music video of its title track was watched one million times within two days of being released on YouTube. (The Korean Wave, 2011)" [46].

Additionally, in 2011, Billboard.com created "21 Under 21: Music's Hottest Minors 2011" and Hyuna from the 4Minute girl group ranked 17th overall. According to Billbord.com Hyuna is one of the key faces of the global Korean pop movement. This is due to the fact that Hyuna's "Bubble Pop" music video on YouTube channel has been watched over 160 million times as of September 2011 across the United States, England, France and Australia. As for SM Entertainment founder and producer, Lee Soo-Man described at the Paris Conference, his company's strategy was about "cultural technology" and he also noted that "…unlike information technology, culture technology is more subtle and complicated, as it primarily works with invisible assets and enigmatic human resources and their growth potential…The final state of *hallyu* would be sharing and returning added value through localization (The Korean Wave, 2011: p. 70)" [47].

Therefore, according to Kim and Kim (2011) "…Korean media products and their impact are now popular in many Asian countries. Beyond Asia, the Korean cultural wave is extending its reach throughout the world. Although the themes and influences of the Korean Wave are usually accepted in with most countries…*Hallyu* is certainly an outstanding global media and pop culture phenomenon and has contributed to the globalization of the media market and the diversification of global media studies" [48]. Lee (2011) supports that "Korea is very small but has made dynamic progress unlike China and Japan. In the new era, the world will focus on culture and Korea has already emerged as a leader. The Twenty-first century is called the 'cultural century', and Korea has a unique and outstanding culture. I positively feel that it could lead the world" [49]. However, such views do not help easily validate the concept or the potential impact of the Korean wave. It is important to note that what really matters is to identify exactly what the Korean wave has been doing and how it should be defined in order to ascertain its impact on cultural diplomacy and policy making [50].

2.2 Cultural Diplomacy

In a simplest form of definition, national image is the images that struck into one's mind whenever a foreign country is mentioned. Social psychological perspective has always been the referred field in exploring

the concept of national image. According to Kunczik, the national image is "the cognitive representation that a person holds of a given country, what a person believes to be true about a nation and its people" [51]. The international public's perceptions and judgments are also the main deal in shaping a national image [52]. As for that reason, certain country, such as South Korea, uses her cultural diplomacy approach as one of the ways to define the nation's image accordingly. The term 'cultural diplomacy' is widely used today both in nation states' foreign policy practices and in cultural discourse. Nevertheless, there is often a distinct lack of clarity about how the notion is used, precisely what its use implies, why it is relevant, or how it works. Much of this indeterminacy derives from the fusion of purely expressive cultural diplomacy, which is basically governmental activity motivated by interest, with cultural relations, that appears to be driven by values rather than interests and is primarily conducted by non-state actors. This trend should be a major concern of cultural disciplines given the current interactions between transnational cultural relations and cultural practice within nations. However, supposing as a key component of the current foreign policy environment, they have yet to pay acceptable attention to cultural diplomacy [53].

In comparison to the word cultural diplomacy itself, two other concepts, 'soft power' and 'public diplomacy' dominate the field discourse that this special issue covers. The intent of this section is to explain briefly the point of comparison that the three words together establish. Since the authors of the other contributions will use these understandings as starting points, this initial instance will help to avoid further repetition. The three ideas entered the dictionary of international relations and has became traditional foreign-policy concepts. State, regional and local authorities (such as cities) as well as multilateral bodies such as the European Union are also taken into account in the policy mix. Nevertheless, as mentioned earlier, the processes involved in these terms have rarely been analyzed thoroughly. Their appearance as instruments for national self-promotion or what Raymond Williams (1984) once called the 'cultural policy of display' was inadequately resolved [54]. There has not been much study of their position in cultural nationalism discourses, which is potentially a key aspect of cultural diplomacy as a governmental activity (Isar's paper in this volume uses Bhabha's (1990) distinction between the 'pedagogical' and 'performative' dimensions of nationalistic cultural display to address this issue). Over the years, the semantic field of the term cultural diplomacy has expanded significantly. It now refers to almost every activity associated with purposeful cultural interaction between nations or groups of nations. The word has drifted a certain distance away from its original semantic moorings in the process. The American diplomat turned author Richard Arndt made the necessary distinction between cultural relations

that grow naturally and organically, without government intervention and cultural diplomacy that can only be said to take place when formal diplomats, serving national governments, attempt to shape and direct this natural flow to advance national interests [55].

This distinction has become more and more blurred. While countries like France have used the word since the late nineteenth century, in most other countries only in the 1990s cultural diplomacy entered common language. Originally it was used to refer to the processes that took place when diplomats serving national governments resorted to cultural exchanges and circulates or tried to channel them to advance their perceived national interests. But it was soon extended to' exchange of ideas, knowledge, art, and other cultural aspects among nations and their peoples to foster common understanding' [56]. Apparently, mutual understanding is usually the only focus. Cultural diplomacy's real actors are never abstract 'nations' or generalized 'people'. It is in fact the government agents and envoys. In other words, cultural diplomacy is a governmental activity that operates in a space where nationalism and internationalism converge in the name of a clearly defined ideology of national or local participation. However, as today's dominant culturalism has made the term increasingly desirable, the scope of cultural diplomacy has extended significantly. For many commonly used notions such as global cultural relations, international cultural relations (ICR), international cultural exchange or international cultural cooperation, the concept has thus derived to be used as a partial or total substitution. The different terms appear to be used interchangeably in this semantic method (Mitchell, 1986), giving it a true floating signifier [57]. Public diplomacy, however, is viewed as a variation of diplomatic efforts in political ideals, public and foreign policies, and cultural attractiveness. Cultural diplomacy is thus considered a component of public diplomacy [58].

Nye (2004) describes soft power as the ability to get what you want through attraction instead of coercion or payment [59]. This comes from the appeal of the cultural, political ideals, and policies of a nation. Our soft power is strengthened when our policies are considered legitimate in the eyes of others. He also noted that "soft power can be established through alliance relations, economic support, and cultural exchanges" [60]. Today's diplomacy's main strategy is to serve national interests by influencing other states' public opinion. The two-fold phenomenon of synchronization and differentiation of domestic politics and international relations has been caused by complex interdependence. This paves the way for states to follow a new approach that differs from current and established foreign policies. Although international relations scholars have paid more attention to how domestic public influence the interests and

policies of the government, the position of domestic public abroad has not been realized or concentrated [61].

2.3 Popular Culture Influence

Ching (2000), Ju (2010) and Vu (2011) have previously linked culture with the success of Korean drama and Korean Wave. In fact, many researchers also recognized the contribution to the success played by the roles of the Korean culture. As a result, knowing what makes the Korean culture capable of attracting a lot of curiosity and exposure to other Asian countries, including Malaysia, is important [62]. Korean popular culture (KPC) has achieved unparalleled worldwide recognition from East and Southeast Asian countries to China, Taiwan, Hong Kong, and Japan [63]. It is now extending its popularity to the Middle East, former countries of the Soviet Union in Central Asia, and several European countries. The varied and hybrid KPC productions which are widely communicated have made this widespread momentum possible [63]. Korean culture has contributed to defining the distinctive shape and essence of Korean capitalism rather than merely borrowing from or embracing Western capitalism. Korean culture took responsibility for the failure when the Korean economic system was underdeveloped [64]. As a result, as Korea began to emerge as an advanced industrial country, emphasis was placed on the cultural contribution that established the role of the nation's culture [65].

Neo-Confucianism has been a major influence on the culture practiced by the Koreans, according to Western researchers, resulting in the distinctive nature of their culture. At the same time, Neo-Confucian influences have created a Korean lineage system with a strong patrilineal, patrilocal and patriarchal system that has also been developed from China and Japan [66]. The idea of cultural hybridization indicates that there is a need for similarities between host and international cultures as to make the promotion of the new product possible. In other words, cultural proximity is crucial if cultural product is to be adopted more effectively [67]. This explains why KPC is widely accepted in numerous countries in Asia, including Japan, Taiwan, China, and Thailand, and Malaysia. KPC offers, as Iwabuchi (2001) says, "a sense of living in the shared time and common experience of a certain (post)modernity that cannot be effectively reflected by American popular culture" [68]. It connects it to the notion of a middle-brow society; firstly, its simple acceptance due to shared cultural contexts; and secondly, the shallow and diverse existence of pop culture that quickly attracts people's attention [69].

However, some degree of apprehension was evident in China and Taiwan among those culturally conservative generations, who felt that

13

KPC had an immediate, intoxicating effect on their younger generations [70]. The culture of Asia is unique. While American pop culture has successfully entered Asian countries with minimal resistance, there is a sense of "emptiness" experienced by consumers of this foreign culture, due to the lack of cultural proximity [71]. As mentioned earlier, as they are easily assimilated in a similar cultural setting, cultural proximity and expressiveness, Korean programs are able to satisfy Asian emotional needs. Korean programs' choice shows that Asians are expressing compassion for Asian social constructs, including family values, high ethics, and love and sacrifice [72]. Asian cultural values are identical to those of Confucian values, but with different approaches. These different value orientations of the Asian culture market are defined as follows; firstly, the Asians emphasized 'harmony' that can be adapted to new situations, however it cannot compromise their respective strict morals. These represent the teachings of Confucianism, Taoism, and Buddhism which emphasized on social interaction interdependence [73] Secondly, time is highlighted in solving issues for industrialized countries such as Taiwan, Japan, Singapore, and Korea when it comes to collaboration, reward, organizational and environmental life [74]. Thirdly, space is emphasized in Asian culture, especially in relationships. Moreover, as Kim (2004) indicated, "it places a high value on order, has a higher tolerance for hierarchy and deductive-oriented societies that emphasize abstract thinking and the nature of concepts, moral values, theories and principles" [75].

Asian culture has been sustained in capitalist modern times through a chain of historical events and personal life experiences of an individual [76]. Due to the social similarity and cultural relevance of Korean media products with other Southeast Asian societies, the "Korean Wave" has gained popularity in Southeast Asia [77]. Due to great support from Korean media corporations and the Korean government, the trend has gained momentum across Asia. The audience-centred approach, pan-Asian consumerism, and fan-based groups expanded its widespread popularity. However, Lewis, Martin and Sun (2012) noted that the spread of the wave was encouraged by a new liberalism in Asia, characterized by a transnational genre focused on product and choice [78]. It is characterized by dynamic cultural exchange between Korean content producers and consumers of Southeast Asia's "Korean Wave", which indirectly creating content for popular cultural producers in Southeast Asia [79]. Moreover, it emerged as "a form of pop nationalism that allows the nation-state to engage globalization forces to create a transnational popular culture" [80].

The wave was also seen as a form of cultural diplomacy as it capitalized on cultural themes that resonate with Asian consumers to promote Korean culture. For example, "Korea-Malaysia relations have improved

14

with the emergence of the Korean wave in Malaysia" [81]. Nevertheless, according to Shim (2011) "the Korean celebrity's fame has also led to closer ties between the Korean government and other Southeast Asian countries" [82]. Korean idol group U-Kiss, for instance, paid a visit to Singapore to attend a youth event planned for local politicians during the 2011 general election. In this case, both the ambassador of Korea to Singapore and local politician were also attending to support the "Kings of Freedom Concert" and celebrate the friendship between Korea and Singapore [83].

2.4 Transnational Media Flow

Nowadays, more publication on media flow impact studies in the international communication sector has been done that seems to challenge a one-way view of transnational information distribution and U.S. media hegemony in the global market. Professional academicians in this channel claim that limiting the arguments to cultural hegemony oversimplifies the many coexisting cultural phenomena that mediate intra-regional media flows, particularly from outside of the U.S. [84]. Regional media market trends and the level of technological development in national or local media markets have influenced the multidirectional transnational media circulation. As a result, these distribution structures make the global media industry more complex. While in many Asian and various developing nations that has the dominance of U.S. press, it seems that lesser global media intended to directly infuse local levels. In certain circumstances, local media systems operate separately in the production and distribution of material [85]. In particular, transnational information flows in East and Southeast Asia draw a great deal of attention to the international media scene. Local media industrial production seems to be more engaged in the regional exchange of media content and pop cultural products between media entities. Inter-Asian media circulation was very limited until the early 1990s, according to Waterman and Rogers (1994) [86].

A cross-Asian media flow survey revealed that Asian nations were generally less dependent than any other continent on importing regional media programs [87]. The study by Waterman & Rogers examined media structures in nine Asian countries and found that media consumers in those countries appeared to favour their own national media content over other Asian countries' imported content. There are at least two explanations. Firstly, the so-called "cultural discount" applied to the distribution of international content was overwhelmingly functional to Asian media consumers, with the U.S. press being recognized as the standardized global standard as compared to the content from Asian countries [88]. Secondly, Asian countries typically adopt a conservative attitude towards foreign

15

cultures and their potential influence on local cultural practices. Over the past century, imperialism in Asian countries led to the hesitation of opening up their national and local cultures to international socially-unfiltered influence [89]. Nonetheless, it is in a completely different with certain countries, for instance Malaysia, despite having its own very rich authentic culture, drama from outside, particularly Korean drama, has received tremendous support and interest from the Malaysian audience [90].

2.5 Cultural Proximity

The concept of cultural proximity by Straubharr (1991, 1996) highlights existing media flows based in a certain region [91]. Cultural proximity specifies that, in other ways, transnational media content from an adjacent geographic region or a specific region has a greater impact on viewers living in that region. Straubharr suggested that viewers prefer more geoculturally-related programs than less geoculturally-related programs in consuming imported TV programs [92]. He clarified that "effective viewers tend to prefer and choose more closely and appropriate local or national cultural material" [93]. In addition, evidence of cultural similarity in transnational media flow at a global and regional level that goes beyond languages is also proved to be available [94]. Elements such as clothes, nonverbal communication, humor, religion, music and narrative style were found to mediate the audience's desires [95]. According to Cunningham, et al. (1998), "audiences would first try the satisfaction of understanding their own culture in their product choices, and later, programs will be created to fulfil this desire, relative to audience's wealth" [96].

In reading the text of international programs that actively involve regional audiences, cultural proximity is primarily demonstrated. According to Straubharr, familiarity with imported regional media content is a central source of attraction for local viewers as far as cultural similarity is concerned by audiences. From a range of other imported programs, the local audiences choose a particular international program that appears to have common cultural elements for them. Thereby, in the imported system, the local audience instantly recognizes and understands similar cultural elements. Regional media contents that are less socially-familiar creates discontent and less interested in material from a radically different environment [97]. In short, cultural proximity theory serves as a convincing reason for choosing any imported material from the local audience [98]. A major criticism of the theory of cultural proximity is that there is no direct correlation between culturally proximate feelings through exposure to regional media content and the underlying ethno-geographic identities of local media users. Due to the media flow in Asia is more region-centric, the direct application of Straubhaar's idea of cultural proximity to

transnational media flow cannot be successfully applied. It is not possible to explain this regional media movement simply because of geographical and ethnic communities within them. Cultural identity is part of a certain geographical boundary, such as race and ethnicity, which can not simply create emotional bonds with the people living in the same area. For example, East Asians shared the same racial or ethnic identity but were not seen as having high levels of emotional links. However, some close sentiments among East Asians may emerged over the past decade from their profoundly shared historical experiences of establishing modernized nation-states [99].

The shared experiences of the worldwide democratic transition in East Asia, though the speed and degrees of change in each nation in the region have differed, have made them more identifiable [100]. Once Asian viewers are exposed to neighbouring countries' television photos and stories, the reflection that makes people think of past and present ways of living may occurred. Global images and stories created a degree of relevance to local viewers' perspectives and were adapted to the same vision of time and space [101]. According to Iwabuchi (2002), Local and regional familiar historical interrelationships allow local viewers to prefer the regional media content [102]. It is worth noting that the contemporary modern life experiences among the Asian people are strongly linked to one another in terms of shared cultural meanings. Televised images from the same geographical region encourage people to think about the 'imagined culture' in nearby countries [103].

There is less emotional difference of stories within a nation compared to stories from outside the region. In short, the idea of cultural proximity, when applied to the audiences, suggests that significant cultural similarity increases the interest of national audiences in certain content of foreign media. Nevertheless, functional similarities – suggested by the theory – like languages, styles, values, and interaction patterns still could not expect exactly which programs will be selected. Knowledge and equivalent sensitivity rooted in much deeper cultural ties, such as structural social similarities involving texts, images, meaning systems, feeling structure and contemporary feelings are the reason of the chosen imported programs from the closed regional neighbors [104]. For instance, most popular Korean television dramas in the recent past may not present stories of poor Korea, but instead stories of either successful and attractive urban Korea or feudal-age stories of distant pre-modern Korea. Some of these visual images and stories portrayed in Korean dramas are therefore of interest to other Asian audiences because Korea's history is similar to their own societies. Parallel living trends portrayed in regional viewing of Korean dramas suggest the cultural similarity seems to be definite [105].

17

Iwabuchi (2002) discovered in much the same way that Asian people through audience interviews identify their sense of cultural proximity [106]. In-depth interviews in Taiwan and Japan was done in 1996 to 1998 in an effort to understand how Japanese television programs are experienced differently from the United States [107]. Such interviews addressed viewer-centered results in that by watching imported Asian TV programs, local audience members reaffirmed their understanding of Asian. Specifically, Iwabuchi argued that localized Japanese media material in East Asia reflected the specific meaning of "Asian issues but not actually belonging to Asian" because Japan was seen as a non-Western colonizer inside East Asia. This distinguishes Japan from that East Asian group. Japan is situated in the geographic area known as 'Asia', but it still remains outside of Asian culture in many aspects [108]. The conceptual importance of cultural proximity in the examination of transnational media flows is generally to analyze why popular cultural types of certain regions are likely to trigger familiarity that is culturally similar to media audiences within the same region [109]. Historically and culturally related elements of media content from geographically close regions make viewers in that area more significant than those from a more distant community [110].

3.0 METHODOLOGY

3.1 Research Design

In completing the study, the researcher chose to do a qualitative thematic analysis of the Descendants of the Sun drama as it was the best way to explain and elaborate on the cultural themes within the drama. In a qualitative research, "subjects are studied in their natural environment in order to understand and interpret phenomena by the meanings people given to them [111]. and findings are examined interpretively and derived from other aspects than statistical data. Generally, this kind of research methodology involves and mostly related to people's life, experiences, behaviours, sentiments, social movements and last but not least cultural phenomena [112].

3.2 Research Process

In stage 1, the flow of the research conduct was planned and the research questions were developed based on the objectives of the research questions were developed based on the objectives of the research which were (i) to determine the emerging themes of the Descendants of the Sun drama series and (ii) to analyse Korea's cultural diplomacy strategy

through the Descendants of the Sun drama. The researcher then formulated the research methodology, which includes defining and developing the research design, method, samples and data analysis, based on the interpretivist epistemology approach of the research then utilizing a qualitive thematic analysis approach to decode the data into findings.

Next, in Stage 2, the researcher conducted the systemic review and literature to investigate on significant information to support the research topic and to seek the gap between the previous studies and unexplored areas of studies. This preliminary research contributed towards defining the problem statement for this research study as well as gaining further understanding of the research topic. As for that, there are few keywords that has been explored and identified, such as *Hallyu* (Korean Wave), cultural diplomacy and the Descendants of the Sun drama. Through this review, the researcher was also able to further refine the research methodology.

Later, in the stage 3 is where the data collection was performed. This is the stage in which all the data from the 16 episodes of the Descendants of the Sun drama were observed and then all the data were compiled and organized by using a coding sheet developed by the researcher. Subsequently, in stage 4, the data from the thematic analysis of the data from the 16 observed episodes of the Descendants of the Sun drama were analysed with regards to the research objectives and research questions. The researcher then utilized "Burke & Clarke (2009) phases of thematic analysis to categorize the data into a final analysis of selected key extracts" [113].

In the final stage, the researcher will report the findings from the observation to highlight the emerging themes within the Descendants of the Sun drama as well as the cultural diplomacy strategy that Korea implement within Korean waves. Through the process, the researcher continuously reviewed and revisited the data collected in order to understand, examine, classify and categorize the data. The researcher later identified the emerging themes as well as the cultural diplomacy strategy implemented within the Descendant of the Sun drama. Finally, in stage 5, the researcher discussed the findings, provided recommendations and concluded the research.

3.3 Data Collection

In order to analyse the video contents, the researcher adopted a coding sheet form the previous scholar, Miles & Huberman, 1994, where the requirement for this study is slightly similar to the previous study

about investigating the cultural diplomacy in drama [114]. Therefore, the researcher adopt the model of a coding sheet and modified it into suitable contents.

TABLE 1
Coding Sheet Adapted from Miles & Huberman (1994)

1. Date :	
2. Episode :	
3. Characters :	
4. World-Setting :	
5. Themes :	
6. Korean Value and Culture :	
7. Cultural Diplomacy :	
8. Summary :	

Based on the research model, the research developed a coding sheet, which contains the three identified categories and other details needed, for the purpose of collecting and presenting the data in an organized and structured manner. The 'Date' refers to the date of which the episode was viewed by the researcher. The 'Episode' column is the specific episode number that the researcher watched. Then, the 'Characters' column literally refers to the characters involved in that specific episode and scene, the real name of the character is also included. Meanwhile, the 'World Setting' is the location in which the characters interact. As for the emerging themes, Korean culture and values, which also seems to be the cultural diplomacy elements, that were observed are placed in the respective 'Themes' and 'Korean Value and Culture' columns. Moreover, in the 'Cultural Diplomacy' column, it is a brief explanation with regard to the themes and Korean value and culture elements. Lastly, in the end of the coding sheet, there is a column of 'Summary' which generally summarize that specific number of episode. The information within the coding sheet is derived from the dialogues spoken by the characters in the drama and the researcher's observation of the content of each episode.

3.4 Thematic Analysis

According to Stojanov (2015), thematic analysis is a technique for classifying themes, or significant patterns in textual data sets [115]. Moreover, according to Braun & Clarke (2006), thematic analysis could be specified as the qualitative analytical method that is utilized to identify, analysis and reports data using theme or also known as thematic pattern [116]. Thematic analysis that is used in this research helps to organise and

make the presentation of data that have been collected to become systematic and transparent. In correlation to that, the findings of the research can be used more comprehensively and extensively for future and current references. Thematic analysis in this research is put to use to explains and deliver the answers for research objectives in this study. Furthermore, the researcher utilized a thematic analysis approach to interpret the drama and analyse the themes of the Descendants of the Sun drama series. By other means, Braun & Clarke (2006) thematic analysis refers to a method used to identify and analysed patterns of meaning in a dataset, which highlights the significant themes in describing a studied phenomenon [117]. In a way, the thematic analysis helps a researcher to distinguish forms of explicit and implicit content by deducing and interpreting the underlying meanings behind the emerging themes. Henceforth, the thematic analysis research was chosen by the researcher in this study to analyse the themes of cultural diplomacy.

4.0 FINDINGS

RO1: What Are the Elements of Cultural Diplomacy Presented In The Descendants of The Sun Drama?

4.1 Obedience and Respect

Korean culture is mainly based on the teaching of Confucius. It influences the personal lives in a high extent. Confucianism is an ancient Chinese way of thought that has spread through much of East Asia, and it is often described as a religion, which is not completely right. Basically, it is a way of life. Confucius was "a teacher who offered his students a system of order during a period when China was disrupted by warfare (Kim, 2009; Smyth, Wang and Hwee, 2000)" [118]. One of the moral discipline that was adhered by Confucius is about the obedience and respect or mainly referred to power distance in social status. Power distance could be defined as "the degree to which power, prestige and wealth are unequal distributed in a culture (Anderson, 2003)" [119]. South Korea is a country with high power distance and hierarchy and it could be observed in two different ways, verbally and nonverbally.

4.1.1 Verbally

In total, researcher has found frequent times of occurrence in term of verbal power distance. It could be seen in almost of the episodes in which the use of *'sunbae /* 선배*'*, *'sunbae-nim /* 선배님*'*, '*Oppa /*오빠', '*Unni /* 언니' and *'hyung /* 형*'* by the characters. For instance, throughout the whole drama, Dr Kang Mo-Yeon ad-

dressed Dr Song Sang Hyun as 'sunbae / 선배 ' or *'sunbae-nim / 선배님'*. This is due to the age factor, as Dr Kang Mo-Yeon is respectively younger than Dr Song Sang Hyun. In episode 2, for example, Dr Kang Mo-Yeon addressed Dr Song Sang Hyun as 'sunbae / 선배 ' while they were having conversation on the roof top of the Haesung Hospital. Other that that, it could be seen in episode 7, where Dr Kang Mo-Yeon despite facing a critical situation in which she has to do a surgery for a dying patient, she wanted Dr Song Sang-Hyun to assist her as well. Even in that chaotic situation, the power distance between them is still valid, when she addressed her appropriately as in the dialogue *'sunbae, you come in too. I can't do it alone"*. On the other hand, in other episodes, it is portrayed that Dr Kang Mo-Yeon and Dr Song Sang-Hyun is having a very close friendly relationship.

However, when it comes to power distance between them, Dr Kang Mo-Yeon will always keep on addressing him properly. For example, in episode 13, as Dr Song Sang-Hyun teased Dr Kang Mo-Yeon that he gets the chance to apply for the professorship since she is on her process of resigning, thus she replied frustratedly, *"seriously, sunbaenim"*. Later on the same episode, as Dr Kang Mo-Yeon was about to meet her boyfriend in a local restaurant, she was surprised to see Dr Song Sang-Hyun was also there, and she asked him, *"why are you here, sunbae?"*. Moreover, other character that obviously showed power distance would be Yoon Myeong-Joo as she addressed Captain Yoo Shi-Jin 'sunbae / 선배 ' or *'sunbae-nim / 선배님'* throughout the whole drama. For example, in episode 4 when Yoo Shi Jin met Yoon Myeong-Joo at the Uruk Taebek Unit Military Headquaters, despite they were in their military uniform, Yoon Myeong-Joo still addressed him as 'sunbae / 선배 ', as her dialogue, *"sunbae, seeing how you made a mistake, maybe I will be able to get it (general rank) before you'*.

One could describe Korean culture as community-oriented and hierarchical. A relation with another person makes one part of a larger group, generating common responsibilities. Connections her includes coming from the same hometown, attending or having graduated from the same school, university or college, working in the same company, family ties, common military service, or having the same occupation or profession [120]. It is crucial to address the right party as senior or junior, and generally it is based on age or job title. A senior is known as an older brother or sister and is supposed to provide juniors with help and guidance.

On the other hand, a junior is like a younger brother or sister and should show respect by speaking Korean in a more respectful way. 'Sunbae' and 'Hoobae' are the Korean words describing the senior and junior parties.

4.1.2   Nonverbal

According to Cho and Yoon (2001) power distance can also be observed through by the body gesture as the person of lower status bows to the one higher [121]. The status here could give various meanings; it could be the social status, position in the organization sector, rank in military and even age factor. In the Descendants of the Sun drama, there is a scene (in episode 1) that shows Choi Min-Ji bows to the ambulance staff right after the ambulance staff handed her the patient's mobile phone. In this situation, the bow action was due to the age factor between the ambulance staff and Choi Min-Ji, in which Choi Min-Ji was seemed to be younger and gives her respect (bow) to the elder ambulance staff.

4.2 Seniority, Heredity and Authority & Order Between Ruler and Subject

A paternalistic leadership culture gives "the leader a lot of power and great authority but, on the other hand, give him the grave duty to take care of his subjects or subordinates (Lee, 2002, Coyner and Jang, 2007)" [122]. Like any human relationship, potential for abuse exist in juniors are being taken advantages from some seniors such as asking them to obey an unreasonable large number of tasks, and even worse, force them to commit to things that they really oppose to [123]. In the Descendants of the Sun drama, there are few scenes that portray about this matter specifically. For example, the situation in which Dr Kang Mo-Yeon faced in Haesung Hospital. As a beautiful single woman, the chairman of the hospital (who was a divorcee) seemed to have interest in her. One of the scene in episode 2, the chairman was asking her to go out for dinner. However, the body language – hands stuck in the trousers pockets and the direct gaze – and the intonation as well as the rhythm of his speech sounds more like an order than an invitation. This is due to the fact that, the chairman is basically hold the highest position in the management chart of the hospital and due to that factor, he wanted to make use of his power and take advantage of his employee by asking her (Dr Kang Mo-Yeon) to have a sexual affair with him, which she opposed and even furiously attacked him with her bag.

23

As imposed by Confucianism, "one of the basic tenets (of which) is that women should be subordinate to men and should defer to them at all times (Kohls, 2001)" [124]. Nevertheless, this teaching of Confucianism has been abused and wrongly perceived by individuals such as the chairman that take the saying literally and without look at it on the bright side. There's one more situation in which clearly shows a power distance between superior and subordinate. In episode 2, Dr Kang was refused her professorship not out of incompetency but merely because she does not have the social power enough to compete with her counter-candidate, Dr Kim Eun-Ji who got the post as she is socially more powerful.

4.3 Punctuality

South Korea as a developed nation has always taken serious care of time and punctuality. It is somehow a basic nature of behavior and attitude in order for someone (and nation in a whole) to achieve success. This matter is so embedded in Korean community that it is even portrayed in the drama. For instance, in episode 1 (scene 18:15), Dr Kang Mo Yeon invited Captain Yoo Shi-Jin to her house. However, at that day, it was scheduled to be having a disturbance in the water supply. There is a memo on the fridge of the house that noted water disturbance at 4 o'clock. Nevertheless, Dr Kang Mo-Yeon was not aware of that matter and she only realized about it while she was washing her hair. She was not able to finish washing her hair as the water supply suddenly cut off. Later, she has to take the mineral water from the fridge to finish off washing her hair. This short scene might be seen as a form of comedy, however the message of punctuality embedded within it.

4.4 Korean Traditional Values

4.4.1   Dining table etiquette

There are few common dining etiquettes in Korean culture. This involves the seating, utensils and glass use [125]. Moreover, when it comes to seating, one needs to be told where to sit as it is important to allow the host of the dinner to decide. Then, sitting on the floor is another common practice by the Koreans. As for the men, they sit with their legs crossed in front of them, where as for women, while most of the time they could also sit the men, but specifically the women should sit on their legs, bent at he knees or to one side with their knees bent [126]. Koreans usually use spoons for eating soups and sometimes rice, while chopsticks for noodles, rice and side dishes. 'Pab' or rice and kimchi are two usually compulsory side dishes [127].

4.4.2   Life after death

Most Koreans believe in ancestral spirits and follow Confucian rites surrounding funerals, mourning ceremonies, and memorial services. Buddhism also affects folk ideas about the afterlife but they are distinguished by diversity. Mourning periods range from one day to two years, depending upon the deceased's social status. For both the ancestral spirit and the prosperity of the inheritors, the selection of good grave sites according to geomantic principles is considered important. Generally, rites performance are done on the eve of the death day and on major holidays. Food and wine are usually offered as a form of respect and existance of life after death [128]. In this research findings, Dr Kang Mo-Yeon was seen preparing food in referring to the remembrance of Captain Yoo Shi-Jin's 'death'.

4.5 Korean National Branding

4.5.1   Drinking soju

Koreans drink the largest amount of alcohol in the world according to recent studies [129]. In Korean culture, alcohol consumption is not just a matter of taste but also part of the socialization process [130]. The study by Y. Kim and Hong (2012) also supports the intention of alcohol socialization, noting that more than half of Korean male employees drink with coworkers [131]. Most Koreans see alcohol as a "social lubricant" as something that helps break the ice among people [132]. Kim (2003) states that Korean society's homogeneity emphasizes friendship and drinking as instruments for strengthening people's bonds. Based on H. Kim (2014), the Koreans open up and share their problems with one another by drinking together [133].

Cultural convention and institutionalized practice transform elements of subjective experience into practical signs that people rely on for their environment to reflect, perceive, and engage. As the relationship between multiple attributes and a single quality is conventionalized, qualisigns that are historically valued appear when orientation points in social action – materialized in decorated bodies, decorated canoes, gardens, or alcoholic beverages such as soju [134]. Drinking in Korea does not just happen at night time. Cho (2013) indicates that nearly 60 percent of Korean employees drink during the day time, in which 43 percent among them say they drink with a boss, 28.5 percent say they drink with external workers like contractors and 28.5 percent say they drink with colleagues [135]. In addition, 55 percent of respondents re-

ported being forced to drink in the daytime due to work and could not help it [136]. More than 60 percent of respondents drank one or one-and-a-half shots in daytime, and 65.4 percent returned to work after drinking [137]. This is related to daytime drunken driving [138]. Food and drink are associated as identity, referring to individuals and groups' personality, attitude, character, financial, political, economic and cultural orientation [139].

4.5.2   Coffee shop culture

Reuters announced Korea had hit the 'peak coffee' in 2016 [140]. Since then, the number of cafes in Seoul (the capital of the country) has risen to 18,000 – making it the city with the highest number of per capita cafes in the world – far beyond Starbucks and San Francisco's house [141]. Consuming coffee, as a culture, may affirm identity, convey beliefs or/and claim social ties [142]. As with many foods and drinks, coffee has proved easily adaptable to various cultural contexts. Coffee culture generally refers to coffee concepts, habits, technology, significances and any other connections in regards to coffee [143]. One might argue that Starbucks has a coffee culture unique to it. Members demonstrate this by visiting Starbucks cafe. Coffee culture can put together behavior, values and special knowledge to distinguish members from non-members, and the more knowledgeable from the less knowledgeable. As a local and global drink, coffee has become popular in part because people see coffee as "our own". According to Tucker (2011), for many reasons, coffee becomes meaningful, including the attachments or fondness people develop for the manner in which coffee is prepared and served, the places or contexts in which coffee is consumed, and the ideas and feelings associated with drinking coffee. Coffee shops are about a venue and an environment more than they are about serving a drink [144].

4.5.3   Korean language

In many scene of the drama, the characters talk to foreigners in Korean language. Most of the time it is when the foreigners are basically native and local people. In this matter, the main characters of the drama chose to speak their mother tounge, in directly showing that Korean language is dominant in that specific situation. For example, in episode 5 (scene 09:14), Dr Kang Mo-Yeon with the help of Captain Yoo Shi-Jin went to Bleki village to track down the patient of measles. Since the patient there could barely speak any other language than their own, Dr Kang Mo-Yeon just speaks to them in Korean language. Other than that, in the episode 11 (scene 55:21), while Dr Kang was in Argu's custody,

she did not talk or reply him in other language except Korean language. Even she was hit and forced to speak in English, she denied and continued to talk to him in Korean language.

4.6 Patriotism

Koreans are among the most patriotic people in the world [145]. Their love for their country is incomparable. Regardless their hard work, what they have earned so far has been driven by an undying love for their country and the sheer desire to put their country on the world map. Such attitudes deserve praises and honor. In this drama Descendants of the Sun, there are few situations that depicted the element of patriotism by the characters. In episode 3 (scene 16:16), the people in the Korean military camp of Uruk give their respect to the raising flag of Korea, signifying that regardless of being abroad, every Korean citizen have their country in the heart. Other than that, in episode 12 (scene 20:48), the President of South Korea thank Lieutenant General Yoon for saving the people, as the dialogue, "Thank you for saving our citizen. And thank you for making everyone return without a single one hurt". Despite the fact that the President holds the highest power in the country, yet the President still humbly feels grateful when the citizen (that is under his responsibility) are safe.

4.7 Discipline

Discipline is a fundamental element of the social ethic, as it is placed in the home, school and work [146]. One's conduct is all determining in Confucianism ideology. It is assume that changing one's conduct will change one's environment [147]. In the case of human being, it is believed that moral qualities do not develop by themselves, but through cultivation process of self-education and self-knowledge [148]. For example, in the drama Descendants of the Sun, the elements of discipline were shown in the scene 40:18 (episode 3) when Soe Dae-Young and Yoon Myeong-Joo put on seat belts right after they got into the car. It is clearly shown that as Korean citizen, regardless of social status, rules and regulations of the country should always be obeyed. This little, but crucial, element is so embedded in Korean community that it looks so natural and normal in the drama scene.

4.8 Relationship Between Parent and Children

In Confucius teaching, among the moral discipline includes a proper rapport between a father and son (and even daughter) [149]. In the Descendant of the Sun drama, the main character, Captain Yoo Shi-Jin was portrayed to be a good son to his father, despite him being the Captain of

the Alpha Team (imaginary Special Force division). He was seen to be a strict and firm Captain when he is around his team, yet he acted politely when he talks to his father – such as the scene in episode 6 – proving that there is a certain standard in communication between parents and their children [150]. Besides that, it was also portrayed by the character Yoon Myeong-Joo being a respectful daughter to her father. For example in episode 11 (34:41), when she was really sick in the MediCube as she was infected with the dying disease, she made a phone call to her dad just to tell him in tears that she is sick. Even the distance separated them apart but the father and daughter relations will always stay strong in their hearts. Despite the fact that she is an adult, yet she will always be seen as a little pampered girl in her father's eyes.

4.9 Diplomacy

In this drama, diplomacy between North and South Korea was portrayed, especially in the effort of reunification program. Logically speaking, the drama has all the space to demonize North Korea as a villain country, since they are both not in a good political relations. However, the drama, through the characters, show affection and willingness to cooperate with the North Korea leaders in achieving reunification. For example, in episode 14 (scene 31:10), Captain Yoo Shi-Jin and Senior Sergeant Ahn were negotiating. Even though they have the right to execute Senior Sergeant Ahn for causing violence act, but Captain Yoo Shi-Jin calmed him down and was trying to save him by secretly giving him a GPS device to locate and 'save' him later. Other than that, culture of diplomacy act was also shown by Captain Yoo Shi-Jin towards his special force colleague of United States. In real political world, the United States of America has a close ally with the South Korea government. Thus, this matter is being displayed in the drama, particularly in the episode 12 (scene 30:12) when Captain Yoo Shi-Jin's colleague bit farewell and said "see you again and if I never see you again, you stay alive".

RO 2:   Analysis of The Use of Culture in Korean Drama as Part of Korea's Cultural Diplomacy

4.10 As A National Image

Culture has been defined as the most intangible but distinctive element of every population and country [151]. Korean cultural content has gained popularity worldwide, which has enabled Korea's cultural reputation to grow [152]. Korean drama series, such as the Descendants of the Sun, portrayed culture in various forms that could inspire the audiences in many ways. Among the cultures listed are intangible cultures, which in-

volve the Korean people's image and behavior. In general, Korean culture is a blend culture of Japan and China. It may also be organized in modern ways but still maintains the essence of traditional traditions without Westernization. For instances, Dr Kang Mo Yeon and other female characters in the drama are still wearing modern outfits such as skirts, dresses and fitted pants but in the same way looks polite and proper (Asian manner) without exposing too much of the body part. This is similar in other Asian countries (East, Southeast, Central and South Asia countries) that have strong culture in daily life particularly outfit and attire. Thus, in terms of emotion and psychological aspect, the audiences could feel the attachment when they watch the drama. In fact, this matter is also increasingly accepted in Western and European countries, despite the difference of fashion and trend of outfit.

Moreover, the social conduct and moral behavior of Korean society, in the Korean drama in particular, have also being the main attraction to the audiences. This is due to the fact that the drama contents applied norms and cultures that are generally acceptable and, in some way, also practiced by other different communities that have different religion and social practice. Based on the findings in previous chapter, among the Korean culture elements in the drama the Descendants of the Sun are obedience and respect, seniority and authority, order between ruler and subject and many more, which have similar practiced in Muslim community, among others. After all, every religion and group of communities seek for harmony, respect and responsibility among each other. Korean culture is mainly based on the teaching of Confucius. In a high degree it affects the personal lives. Confucianism is an ancient Chinese way of thinking that has spread across much of East Asia, and is often defined as a religion that is not completely accurate [120]. It is basically a way of living. Confucius was "a teacher who offered his students an ordering system during a period when war disrupted China (Kim, 2009; Smyth, Wang and Hwee, 2000)" [153]. One of the moral teachings that Confucius adhered to is about obedience and respect which applied mainly to the distance of power in social status (the address towards a person directly by their rank). Thus, when characters in Korean drama portray the Korean culture (based on Confucius teaching) accordingly, subliminally Korean cultural diplomacy has been implemented successfully.

Korea's long and uninterrupted history as a unified country has been one of the most striking features. The Koreans remained remarkably homogeneous despite numerous invasions and occupations and were called Han minjok (meaning Korean nation). In fact, following the division of Korea, Han minjok's national consciousness persisted. As Eckert et al. (1990, 407) noted, this trait has become an important basis for modern

Korean nationalism as it evolved during the late 19th and 20th centuries in reaction to international imperialism and invasion [154]. Nevertheless, this cultural nationalism has given Korean cultural identity policy a significant context. It is for this reason that Korean cultural policy does not need to recognize multiculturalism based on different ethnic groups. On the other hand, it is important to consider traditional culture and the power of Confucianism's influence, the Choseon dynasty's governing ideology (1392–1910). The Choseun dynasty underlined humanity, ethical values, and spiritual self-cultivation due to the influence of Confucianism, and further valued spirituality over material life. During the Chosun dynasty (See Baoyun (1998) for Confucianism) other principles of Confucianism such as morality, peace, faithfulness, wealth, righteousness and loyalty were also considered important [155].

Fathers and grandfathers in Korean families are the leading figures of authority. This has been valid since neo-confucianism was officially adopted at the beginning of the Choson period, about A.D., as the state philosophy. 1400, representing the patriarchy's historical pattern in East Asian society. Confucianism's popular "five relationships"— ruler / subject, father / son, older / younger, husband / wife, friend / friend — make husbands responsible for children's wives and fathers. Children will exercise "filial piety" in exchange. Children are expected to practice "filial piety" in exchange. Filial piety (Korean 'hyo') starts with the fact that people are eternally indebted to the parents who give them life, nourishing them as helpless children, preserving and educating them in infancy, and teaching them how to become good people. People acquire an appreciation for the family heritage during childhood that is passed to them through their parents from previous generations [156]. They understand that as adults they are responsible for protecting and maintaining the identity of the family and passing it on to their own future children. They acknowledge that they are part of a family network, with duties and responsibilities in the family for everyone else. They also know that throughout their lives they will rely on their family to support them. The roles are reciprocal and serve as a significant source of identification and emotional security. The notion of filial piety is so prevalent in Korean culture that in any given conversation the language itself is structured to represent the parties' junior-senior relationship. To show respect for a parent, teacher, or supervisor, a younger person may add "honourable" elements to sentences. People constantly evaluate their relative positions throughout the day and change their way of speaking accordingly [157]. Therefore, filial piety is the standard for essentially all Korean social relations. Moreover, the courtesy and respectful speech shown by young and old with respect to the ages may be one of the reasons why Korean dramas are embraced among Asian countries, including Malaysia, which are relatively close to such a culture [158]. The

highlight of the emotions that are easy to grasp by the character makes them love any Korean drama that screens. And it is not too much to claim that Korean dramas can really leave a deep impression on any audience regardless of race and religion [159]. Despite the behavior culture, there is other tangible culture that is also been used and portrayed in Korean drama, such as food (specifically Kimci). The importance of kimchi as a national symbol stems from its widespread daily consumption by Koreans of ethnic origin. Every day, most Koreans eat kimchi, at every meal. Rice is the staple diet, but it can sometimes be substituted by noodles. Whatever the main staple, kimchi is Korean food's *sine qua non* (an important condition) [160].

Besides that, Kimci is also a dish that is eaten by all sort of people, in Korean community, regardless of social status. In the Descendant of the Sun drama, Kimci is served to Captain Yoo Shi-Jin even when he was far away from homeland (when he was in Uruk) indicating a strong sense of Korean culture within oneself. In response to that, audiences spur a deep interest in more authentic Korean food and culture. Therefore, Korean dramas prompted audiences to go to Korean restaurants to taste the Kimci and *bulgogi* to feel the 'Koreanness' just like how they watched it in the dramas [161]. Kimchi has several internal features that may clarify the degree to which Koreans are so attached to the consumption of this side dish and the extent to which Koreans adhere to it as a national symbol [162]. This richness and variety are supposed to represent those of Korean culture, just like hundreds sorts of wine or cheese in Western countries [163]. It is interesting how culture could change an individual's interest and taste inclination. Kimci is basically a fermented vegetable with strong odor and taste. However, the depiction of kimci in drama has brought a different idea to the audiences, from a strong smell dish to a healthy traditional food. Even the westerners that has a totally different taste bud of food found that it is acceptable. Another form of public diplomacy is the gastro diplomacy, in which soft power operates as a tool of war. More attention has recently been paid to gastro diplomacy in symbolizing food as an universal gravitation to the rice diplomacy. Nonetheless, gastro diplomacy is generally an exceptionally powerful, nonverbal method of communication. According to Nirwandy (2012), public diplomacy operators access unlimited channels because in the current environment, public diplomacy ranges from anything to everything [164].

Modifying and combining different culture bond nations into established domain hegemony or retracting the footsteps could strategically build social convention to a country or region [165]. Kimci has not only been used as a food but also been used as a style in taking photo. In the drama, Captain Yoo Shi-Jin invited his special force colleague to take a

picture and say 'Kimci', replacing the common 'Cheese' style, when the shutter is pressed after the count of three. It is a bold innovation that acts as a trend setter by the Korean through drama. Other similar trend setting in cultural aspect is the *'Kai Bai Bo'* folk hand game, which is literally means 'Scissor, Rock, Cloth'. Despite a slight difference, the rule of the game is still similar to the 'rock, paper, scissors' western hand game. Korean drama successfully innovates and practice such culture in a local manner that catch the intention of the audiences which then perceived as Korean culture.

4.11 Government Support

During the past decade there has been growing academic interest in the field of nation branding [166]. Governments are constantly using brand management strategies to raise the profile of their country or to re-solve identity deficiencies that may be harmful to the nation's position in the world [167]. Thus, Korea has been at the forefront of this surge of interest in the potential of nation branding and the current raft of na-tion-branding activities are initiated and coordinated by the established Presidential Council on Nation Branding [168]. In 2008, the country's president formed a coalition to better South Korea's reputation abroad [169]. The Presidential Council of National Branding was created with the goal of bringing South Korea up to the countries' international rankings. According to Priceonomics, South Korea invested $77 million to improve the country's gastronomic reputation abroad [170]. That included setting up more Korean restaurants, and focusing on the national dish, kimchi [171].

The Ministry of Culture and Tourism released the ambitious list of One Hundred National Culture Symbols, including, of course, kimchi, in 2006. One of the announced targets of this list is to "find out our nation's cultural DNA" [172]. The official reason of selection for kimchi is due to the fact that it is "the best vegetables fermented food created by Koreans" [173]. Kimchi figure is among eleven symbols related to eating and drink-ing which include others such as *ddug* (rice cake), *jeonju bibimbab* (Jeonju style rice with assorted mixtures), *gochujang* (red-pepper paste), *doen-jang* (bean paste), *samgyetang* (chicken broth), *onggi* (Korean pottery), *bulgogi*, *soju and maggeolli* (traditional alcohol), *naengmyeon* (cold noo-dles), and *jjajangmyeon* (Chinese style noodles) [174]. The selection cri-teria were symbolic value, potential for commercial and industrial growth, globalization meaning possibilities for exports and commonness in both South and North Korea [175].

The Presidential Council on Nation Branding is organized into five teams that have been given responsibility for international cooperation, industry and information technology, culture and tourism, the global community, and overall coordination. Among the strategy includes adopting Korean Wave Program (Dinnie, 2009). The details of Korea's nation branding strategy have been summarized in the form of 10-point action plan [176]:

1.   Promote tae kwon do;

2.   Dispatch 3,000 volunteers abroad each year;

3.   Adopt a "Korean wave" program;

4.   Introduce the Global Korea scholarship;

5.   Adopt the Campus Asia program;

6.   Increase external aid;

7.   Develop state-of-the-art technologies;

8.   Nurture the culture and tourism industries;

9.   Treat foreigners and multicultural families better; and

10.   Help Koreans become "global citizens."

The spread of Korean culture – the Korean wave – is considered by policymakers to represent an important dimension of the country's soft power [177]. While soft power has been deemed difficult to quantify, the economic benefits can sometimes be directly observed, as in the influx of Japanese visitors to Korea after Korean television shows were screened on Japanese television [178]. In 2009, the Lee Myung Bak administration established Brand Korea, to re-mold a country's reputation using the backdrop of South Korea's relatively undervalued nation brand. Its main policy was named "For a Global Korea" [179]. South Korea has been involved in international affairs for many years. For example, the country hosted many global events including the G20 in 2010, the Nuclear Summit 2012 and the Yeosu Expo 2012 [180]. The most important accomplishment during his tenure was the publication of the Hallyu White Paper, which included analyzes and summaries of the nature of *hallyu* phenomenon, strategies to support *hallyu* and the successes as well as possible directions of the *hallyu* [181]. The Lee administration has made a move towards the creative industry, combined with the entertainment business. Thus, the word 'creative content industry' has been used by policy makers since the year 2009 [182].

33

In addition, The South Korean government uses cultural diplomacy to boost Korea's image; to support the Korean Wave by subsidizing the cost of producing some Korean dramas, films and documentaries; to spread the Korean language by setting up an additional 500 King Sejong institutes overseas by 2015; and to make Korean food one of the top five favorite cuisines in the world by 2017 [183]. Further to that, the government of South Korea has partnered with multilateral organizations such as UNESCO and hosted many international sporting events, including the 2011 International Athletic Games [184]. It simply shows that the South Korean government has spending massive amount of money to enhance its soft power (cultural diplomacy) to captivate a better image of Korea. As popular culture plays an important role in improving the image of the nation, and to ensure the long-term sustainability of a nation, the government has provided subsidies to dramas, films and documentaries in terms of production costs [185]. Other important government support includes, the government plays a significant role in helping to open opportunities and spaces for production companies to screen Korean dramas in countries as far away as Paraguay, Swaziland, Iran, Peru and Morocco [186]. Without effective assistance from the country, popular Korean cultural products would not be able to spread to these countries [187].

4.12 Soft Power

Soft Power is among the prominent role in spreading and enhancing cultural diplomacy. In fact, cultural diplomacy is a part of the bigger concept of soft power and public diplomacy. Soft power is a new method of influencing or 'colonizing' other states in todays' global era. Different from hard power that uses political and economic tools to gain authority, soft power touches on the people's heart and mind to make them agree and support the idea that one nation's has in particular. For instance, the United States has always bring along the concept of democracy whenever and wherever in the international political arena. The concept of democracy flourished when the President Abraham Lincoln uttered that democracy is about a government 'of the people, by the people and for the people'. Nevertheless, this matter is not only portrayed directly by the state leaders, but also been used through entertainment. By using the similar method, countries that is not militarily dominant and geographically limited, could make use of soft power to gain its interest. For instance, Korea as a country that was once among the poorest nation in the world, due to the Korean War 1950 economical effect, used soft power as their method to gained back their hegemony in the international arena.

Today, Korea is among the top nations that could influence the economy of the world. One of the method used by Korea is by strengthen-

ing their image to the world by using entertainment. Based on one of the findings in this research, Korea uses culture as to depict that the Korean citizens have certain practices, such as obedience, Korean traditional values, Korean national branding, motivation culture and many more to shape the people's mind abroad as the state's leader wants it. In the previous study of Roberto Nisi (2018), similar concept was being used by Japan in her effort to develop and export the 'Cool Japan' brand to other countries [188]. Moreover, the same move is also implemented by major powers such as the United States. In the study of Jessica Julia (2015), American entertainment, particularly movies, seeking to outreach the idea - still with the same ideology that is democracy and responsible as the Police of the world - to encourage audiences' perspective in transforming and cultivating attitudes towards the United States [189]. South Korea, among other Asian countries, was included in the financial crisis in 1977, in which it was recorded to be the 'birth' of the Korean wave. The then President Kim Dae-Jung came out with a realization of drama, film and pop-music could help the country economically. As a result, a great deal of effort has been made to create cultural 'items' aimed both at attracting the Korean audience and at exporting them to neighboring countries. Meanwhile the creative industry was seen as more realistic in terms of embracing and strengthening the image of the country, particularly after the Korean development model failed to maintain its economic structure. Practical not only in the economic sector but also in terms of improving the soft power of the nation. As such, the efforts to make the cultural industry flourish turn into a few efforts by Kim Dae-Jung. First of all, this initiative was translated by the dissolution of the old Ministry of Culture and the Public Information Agency, and developing the current Ministry of Culture and Tourism (MCT) [190].

Moreover, the country's efforts and interventions in the cultural industry are reflected in the establishment and reform of government organizations such as the Korean Film Council and the Korean Cultural Content Agency (KOCCA) in 2001 with an annual budget of US 90 million at the time and fully funded organizations by governments such as the Korean Broadcasting Institution (KBI) and the Korean Game Industry Agency (KGIA) [191]. In addition to KOCCA, another agency that played a significant role in the spread and prosperity of *hallyu* in foreign countries was the Korea Foundation for International Culture Exchange or KOFICE, which was established in 2003 under the Kim administration [192]. The Korean Wave offers Korean government a real opportunity to take advantage of newly emerging culture and public diplomacy to foster Korean culture elements in a globalizing world. As Lee (2009) noted that "*...the Korean wave can contribute to its soft power by providing opportunities for the manipulation of Korea's images, extending a network effect*

35

of Korean popular culture, and also producing internationally influential heroes and celebrities" [193]. For instances, the idol group BTS had been presenting South Korea and the youth of the world in giving speech at the United Nations (UN) General Assembly about self-love [194]. Previously, there were many Korean artists particularly from SM Entertainment agency such as TVXQ's Changmin, SuperJunior's Siwon, Girls' Generation's Seohyun, Shinee's Minho, Exo's Chen and Baekhyun and also soloists J-min and Lee Dongwoo presenting UNICEF in campaigning for a world of peace and unity [195].

5.0 CONCLUSION

The researcher has stated the findings of the study according to research objective (i) to identify cultural themes that are emerged in Korean drama, the Descendants of the Sun. Meanwhile, further enhancing the study with the discussions of these emerging themes and discover the research objective (ii) that is to analyse the use of culture in Korean drama as part of Korea's cultural diplomacy. It is discussed how Korea has extensively used K-drama as a tool for its cultural diplomacy strategy. The main strategy is to place culture as a national image. In every country, there is something that acts as a subject matter in which created a permanent thought in one's mind and perception. In Korea, among others are Kimci and Soju. In fact, these two prominent subjects have successfully been directly initiated to South Korea whenever these two words are being said. Other important aspect would be the government support. It is undeniable that South Korean popular culture has gone to this far due to the assistance of the government. In some degree, the involvement of the government may not be in direct manner, yet behind the scene government has been the important actor in making sure the Korean popular culture is a success. Moreover, in different angle of the Korean popular culture viewpoint, soft power has always been the crucial driven factor. The Korean state leaders came out with a special approach in developing the nation politically and economically, that is by engaging it soft power diplomacy. As relations to this research, the drama industries has played a prominent role, to some extent equalizing to those official diplomats' role, in effort to strengthen the national image and branding of the country. Hence, this matter should be a good example and reference to other countries, including Malaysia, in having similar goals of exporting culture to the international arena. Thus, it also important to note that appropriate effort should be done in replicate similar cultural diplomacy strategies and key learnings that Korea has paved in the art of their K-drama industry. In the current environment, public diplomacy operators

access unlimited channels since public diplomacy ranges from anything to everything [164].

6.0 REFERENCES

[1] Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[2] KBS homepage, http://www.kbs.co.kr

[3] Cho, H. J. (2005). Reading the "Korean Wave" as a sign of global shift. *Korea Journal, 45(4)*, 147-182.

[4] Ibid

[5] Ibid

[6] Tunstall, J. (2008). *The media were American: U.S. mass media in decline*. NY and Oxford: Oxford University Press.

[7] Kim, J. M. (2007). Why does Hallyu matter? The significance of the Korean Wave in South Korea. *Critical Studies in Television, 2(2)*, 47-59.

[8] Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[9] Kim, J. M. (2007). Why does Hallyu matter? The significance of the Korean Wave in South Korea. *Critical Studies in Television, 2(2)*, 47-59.

[10] Ariffin, J. T., Abu Bakar, D. H., & Yusof, D. N. H. (2018). Culture in Korean Drama towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering & Management*, *5*(1), 10–14. https://doi.org/10.21276/ijirem.2018.5.1.3

[11] Ibid

[12] Ibid

[13] Buja, E. (2019). POWER DISTANCE IN THE KOREAN CULTURE AS IT EMERGES FROM A K-DRAMA. In *Redefining Community in Intercultural Context* (pp. 137–147).

[14] Ibid

[15] Lee, H. K. (2014). Politics of the 'creative industries' discourse and its variants. *International Journal of Cultural Policy*, 1–18. https://doi.org/10.1080/10286632.2014.991783

[16] Ibid

[17] Ibid

[18] Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic

Information and Research Development Centre (SIRD).

[19]   Lee, K.-M. (2011). Toward Nation Branding Systems : Evidence from Brand Korea Development. *Journal of International and Area Studies*, *18*(1), 1–18.

[20]   Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[21]   Ibid

[22]   Kang, J. (2016). Korean Drama "Descendants Of The Sun" Breaks Records Thanks To Chinese Investments. Retrieved November 20, 2019, from https://www.forbes.com/sites/johnkang/2016/04/05/korean-drama-descendants-of-the-sun-breaks-records-thanks-to-chinese-investments/#3dbe207419ee

[23]   Ibid

[24]   Ibid

[25]   Ibid

[26]   Roll, M. (2018). Korean Wave (Hallyu) - Rise of Korea's Cultural Economy & Pop Culture. Retrieved January 16, 2020, from https://martinroll.com/resources/articles/asia/korean-wave-hallyu-the-rise-of-koreas-cultural-economy-pop-culture/

[27]   Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[28]   Kim, J. O. (2016). *The Korean Wave As A Localizing Process: Nation As A Global Actor in Cultural Production*. Temple University.

[29]   Song, H. (2016). *South Korean Food and Women in Glocalization: A Case Study in the Role of Food Media*. University of Iowa.

[30]   Sung, S. Y. (2010). Constructing a New Image. Hallyu in Taiwan. *European Journal of East Asian Studies*, *9*(1), 25–45. https://doi.org/10.1163/156805810X517652

[31] Yen, T. P. (2016). *The Role of Korean Drama in Promoting Tourism Among Malaysians*. University of Malaya.

[32]   Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[33]   Ibid

[34]   Ibid

[35]   Ibid

[36] Desser, D. (2003). Consuming Asia: Chinese and Japanese popular culture and the American imaginary. In J.K.W. Lau (Ed.) *Multiple modernities: Cinemas and popular media in transcultural East Asia* (pp. 179-199). Philadelphia, PA: Temple University Press.

[37]   Tunstall, J. (2008). *The media were American: U.S. mass media in decline*. NY and Oxford: Oxford University Press.

[38]   Shim, D. (2006). Hybridity and the rise of Korean popular culture in Asia. *Media, Culture & Society, 26 (1)*, 25-44.

[39]   Chua, B. H. (2004). Conceptualizing an East Asian popular culture. *Inter-Asia Cultural Studies, 5(2)*, 200-221.

[40]   Ibid

[41]   Ibid

[42]   Ibid

[43]   Onishi, N. (2005, June 28). Roll over, Godzilla: Korea rules. The *New York Times*. Retrieved from http://web.lexis-nexis.com

[44]   Jang, G., & Paik, W. K. (2012). Korean Wave as Tool for Korea's New Cultural Diplomacy. *Advances in Applied Sociology*, *02*(03), 196–202. https://doi.org/10.4236/aasoci.2012.23026

[45]   Ibid

[46]   Ibid

[47]   Ibid

[48]   Ibid

[49]   Ibid

[50]   Ibid

[51]   Kinsey, D. F., & Chung, M. (2013). National Image of South Korea : Implications for Public Diplomacy. *The Journal of Public Diplomacy*, *4*(1), 5–16.

[52]   Ibid

[53]   Ang, I., Isar, Y. R., & Mar, P. (2015). Cultural diplomacy: Beyond the national interest? *International Journal of Cultural Policy*. https://doi.org/10.1080/10286632.2015.1042474

[54] Paschalidis, G., 2009. Exporting national culture: histories of cultural institutes abroad. International journal of cultural policy, 15 (3), 275–289.

[55] Arndt, R., 2006. The first resort of kings. American cultural diplomacy in the twentieth century. Washington, DC: Potomac Books.

[56] Cummings, M., 2003. Cultural diplomacy and the United States government: a survey. Washington, DC: Center for Arts and Culture.

[57] Ang, I., Isar, Y. R., & Mar, P. (2015). Cultural diplomacy: Beyond the national interest? *International Journal of Cultural Policy*. https://doi.org/10.1080/10286632.2015.1042474

[58] Jang, G., & Paik, W. K. (2012). Korean Wave as Tool for Korea's New Cultural Diplomacy. *Advances in Applied Sociology*, *02*(03), 196–202. https://doi.org/10.4236/aasoci.2012.23026

[59] Ibid

[60] Ibid

[61] Ibid

[62] Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[63] Ibid

[64] Ibid

[65] Ibid

[66] Ibid

[67] Iwabuchi, K. (2001), "Becoming culturally proximate: the A/scent of Japanese idol dramas in Taiwan", in Moeran, B. (Ed.), Asian Media Productions, Curzon, Richmond, pp. 54-74

[68] Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[69] Ariffin, J. T., Abu Bakar, D. H., & Yusof, D. N. H. (2018). Culture in Korean Drama towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering & Management*, *5*(1), 10–14. https://doi.org/10.21276/ijirem.2018.5.1.3

[70] Ibid

[71] Ibid

[72]   Ibid

[73]   Kim, M. (2004). Cultural Proximity and The Type of Korean Television Programs in Asian Market. 6th World Media Economics Conference Centre, 1–13. Retrieved.http://www.cem.ulaval.ca/pdf/kim.pdf.

[74]   Ibid

[75]   Ariffin, J. T., Abu Bakar, D. H., & Yusof, D. N. H. (2018). Culture in Korean Drama towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering & Management*, *5*(1), 10–14. https://doi.org/10.21276/ijirem.2018.5.1.3

[76]   Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[77]   Ariffin, J. T., Abu Bakar, D. H., & Yusof, D. N. H. (2018). Culture in Korean Drama towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering & Management*, *5*(1), 10–14. https://doi.org/10.21276/ijirem.2018.5.1.3

[78]   Lewis, T, Martin, F., & Sun, W. (2012). Lifestyling Asia: Shaping Modernity and Selfhood on Life-advance Programming. *International Journal of Cultural Studies,* 15(6), 537–566.

[79]   Peichi, C. (2013). Co-Creating Korean Wave in Southeast Asia Digital Convergence and Asia's Media Regionalization. *Journal of Creative Communications*, *8*(2–3), 193–208. https://doi.org/10.1177/0973258613512912

[80]   Ariffin, J. T., Abu Bakar, D. H., & Yusof, D. N. H. (2018). Culture in Korean Drama towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering & Management*, *5*(1), 10–14. https://doi.org/10.21276/ijirem.2018.5.1.3

[81]   Ibid

[82]   Ibid

[83]   Ibid

[84]   Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[85]   Ibid

[86]   Ibid

[87]   Ibid

[88]   Ibid

[89]   Ibid

[90]   Ibid

[91]   Straubhaar, J. D. (1996). Distinguishing the global, regional and national levels of world television. In A. Sreberny-Mohammadi et al. (Eds.) *Media in global context: A reader* (pp. 284-298). London & New York: Arnold.

[92]   Ibid

[93]   Ibid

[94] Sinclair, J. (1996b). Culture and trade: some theoretical and practical considerations. In E.G. McAnany & K. T. Wilkinson (Eds.) *Mass media and free trade: NAFTA and the cultural industries* (pp. 30-60). Austin, TX: University of Texas Press.

[95]   Ibid

[96]   Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[97] Sinclair, J. (1996b). Culture and trade: some theoretical and practical considerations. In E.G. McAnany & K. T. Wilkinson (Eds.) *Mass media and free trade: NAFTA and the cultural industries* (pp. 30-60). Austin, TX: University of Texas Press.

[98]   Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[99]   Ibid

[100]   Iwabuchi, K. (2005). Discrepant Intimacy: popular culture flows in East Asia. In J.N. Erni & S.K. Chau (Eds.), *Asian Media Studies* (pp. 19 - 36). Malden, MA: Blackwell.

[101]   Iwabuchi, K. (2002). *Recentering globalization: Popular culture and Japanese transnationalism*. Durham & London: Duke University Press.

[102]   Ibid

[103]   Anderson, B. (1983). Imagined communities: Reflection on the origin and spread of nationalism. New York, NY: Verso.

[104]   Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[105]   Ibid

[106]   Iwabuchi, K. (2002). *Recentering globalization: Popular culture and Japanese transnationalism*. Durham & London: Duke University Press.

[107]   Iwabuchi, K. (1998). From the Western gaze to Global gaze: Japanese cultural presence

in Asia. In D. Crane, N. Kawashima, & K. Kawasaki (Eds.) (2002), *Global culture: Media, arts, policy, and globalization* (pp.256-273). New York, NY: Routledge.

[108]   Ibid

[109]   Ju, H. (2010). *Glocalization of the Korean Popular Culture in East Asia : Theorizing the Korean Wave*.

[110]   Ching, L. (2000). Globalizing the regional, regionalizing the global: Mass culture and Asianism in the age of late capital. *Public Culture, 12*, 233-257.

[111]   Abu Sujak, A. F. (2017). *Gundam Seed: Japan's Cultural Diplomacy Strategy*. Univeristi Teknologi MARA.

[112]   Corbin, J., & Strauss, A. (2008). *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory, 2ndedn. Sage Publications, Inc*. https://doi.org/10.1177/1350507600314007

[113]   Abu Sujak, A. F. (2017). *Gundam Seed: Japan's Cultural Diplomacy Strategy*. Univeristi Teknologi MARA.

[114]   Ibid

[115]   Deraman, N. A. (2018). *A Study of Unity and Patriotism Elements in Film Ola Bola: A Thematic Analysis*. Universiti Teknologi MARA. https://doi.org/10.1017/CBO9781107415324.004

[116]   Ibid

[117]   Ibid

[118]   Lee, C. Y. (2012). Korean Culture And Its Influence on Business Practice in South Korea. *The Journal of International Management Studies*, *7*(2), 184–191. https://doi.org/10.1.1.383.7473

[119]   Buja, E. (2019). POWER DISTANCE IN THE KOREAN CULTURE AS IT EMERGES FROM A K-D[120] RAMA. In *Redefining Community in Intercultural Context* (pp. 137–147).

[120]   Bammel, S. S. (2007). The Senior-Junior Relationship in Korea – Nojeok Hill: My View from the Top. Retrieved December 3, 2019, from https://nojeokhill.koreanconsulting.com/2007/05/the-senior-junior-relationship-in-korea.html

[121]   Cho, Y.-H., & Yoon, J. (2001). The origin and function of dynamic col-

lectivism: An analysis of Korean corporate culture. *Asia Pacific Business Review*, *7*(4), 70–88. https://doi.org/10.1080/713999116

[122] Jouhki, J., & Paaso, M. (2011). Fins making sense of Korean hierarchy: How Expatriates from Finland Experience Heirarchy in a Korean Working Environment. In *II International Conference on Intercultural Studies* (pp. 1–18). Mamede Infesta, Portugal.

[123] Bammel, S. S. (2007). The Senior-Junior Relationship in Korea – Nojeok Hill: My View from the Top. Retrieved December 3, 2019, from https://nojeokhill.koreanconsulting.com/2007/05/the-senior-junior-relationship-in-korea.html

[124] Buja, E. (2019). POWER DISTANCE IN THE KOREAN CULTURE AS IT EMERGES FROM A K-DRAMA. In *Redefining Community in Intercultural Context* (pp. 137–147).

[125] Acheampong, D. P. (2013). *CONFUCIANISM AND ITS ETIQUETTES IN THE SOCIAL LIFE OF KOREANS*.

[126] Ibid

[127] Ibid

[127] Culture of South Korea - history, people, clothing, traditions, women, beliefs, food, customs, family. (n.d.). Retrieved December 9, 2019, from https://www.everyculture.com/Ja-Ma/South-Korea.html

[128] Çakar, U., & Kim, H. (2015). Korea's Drinking Culture: When an Organizational Socialization Tool Threatens Workplace Well-being. *Turkish Journal of Business Ethics*, *8*(2), 289–309. https://doi.org/10.12711/tjbe.2015.8.0005

[129] Ibid [130] Çakar, U., & Kim, H. (2015). Korea's Drinking Culture: When an Organizational Socialization Tool Threatens Workplace Well-being. *Turkish Journal of Business Ethics*, *8*(2), 289–309. https://doi.org/10.12711/tjbe.2015.8.0005

[131] Kim, H. (2012). The Importance of Nation Brand. Retrieved from http://www.culturaldiplomacy.org/pdf/case-studies/Hwajung_Kim_The_Importance_of_Nation_Brand.pdf

[132] Kim, S. (2003). Korean cultural codes and communication. *International Area Review, 6*(1), 93–114.

[133] Çakar, U., & Kim, H. (2015). Korea's Drinking Culture: When an Organizational Socialization Tool Threatens Workplace Well-being. *Turkish Journal of Business Ethics*, *8*(2), 289–309. https://doi.org/10.12711/tjbe.2015.8.0005

[134]   Ibid

[135]   Cho, Y. C. (2013, December 11). 직장인 *58%,* 일때문에어쩔수없이 '*낮술*' [58% of employees, I am obliged to drink during the daytime because of work]. (2013, December 11). *The Financial News*. Retrieved from http://www.fnnews.com/news/201312110957364304?t=y

[136]   Ibid

[137]   Ibid

[138]   Çakar, U., & Kim, H. (2015). Korea's Drinking Culture: When an Organizational Socialization Tool Threatens Workplace Well-being. *Turkish Journal of Business Ethics*, *8*(2), 289–309. https://doi.org/10.12711/tjbe.2015.8.0005

[139]   Deraman, N. A. (2018). *A Study of Unity and Patriotism Elements in Film Ola Bola: A Thematic Analysis*. Universiti Teknologi MARA. https://doi.org/10.1017/CBO9781107415324.004

[140]   Toale, J. (2018). Korea's Coffee Culture - The Conscious Traveller - Medium. Retrieved December 12, 2019, from https://medium.com/the-conscious-traveller/koreas-coffee-culture-f3bcfa4ba7c8?

[141]   Ibid

[142]   Toale, J. (2018). Korea's Coffee Culture - The Conscious Traveller - Medium. Retrieved Ibid

[143]   Tucker, C. M. (2011). *Coffee culture: Local experiences, global connections*. *Coffee Culture: Local Experiences, Global Connections*. https://doi.org/10.4324/9780203831243

[144]   Ibid

[145]   Yu, K. (2012). Patriotism, the Korean way - The Korea Herald. Retrieved January 13, 2020, from http://www.koreaherald.com/view.php?ud=20120425001114

[146]   Ramírez, L. F., & Rubio, J. E. (2010). Culture, Government and Development in South Korea. *Asian Culture and History*, *2*(1), 71–81. https://doi.org/10.5539/ach.v2n1p71

[147]   Ibid

[148]   Ibid

[149]   Lee, C. Y. (2012). Korean Culture And Its Influence on Business Practice in South Korea. *The Journal of International Management Studies*, *7*(2), 184–191. https://doi.org/10.1.1.383.7473

[150]   Ibid

[151]   Choi, D. Y., & Kim, P. S. (2014). Promoting a policy initiative for nation branding: The case of South Korea. *Journal of Comparative Asian Development*, *13*(2), 1–25. https://doi.org/10.1080/10548408.2014.926804

[152]   Ravina, M. (2009). Introduction: Conceptualizing the Korean Wave. *Southeast Review of Asian Studies*, *31*, 1.

[153]   Lee, C. Y. (2012). Korean Culture And Its Influence on Business Practice in South Korea. *The Journal of International Management Studies*, *7*(2), 184–191. https://doi.org/10.1.1.383.7473

[154]   Ibid

[155]   Eckert, C.J., Lee, Ki-baik, et al. (1990) Korea Old and New: A History (Ilchokak, Seoul)

[155]   Yim, H. (2002). Cultural identity and cultural policy in South Korea. *International Journal of Cultural Policy*, *8*(1), 37–48. https://doi.org/10.1080/10286630290032422

[156]   Ibid

[157]   Clark, D. N. (2000). *Culture and Customs of Korea*. *Greenwood Press*. British Library Cataloguing.

[158]   Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[159]   Ibid

[160]   Hong Sik, C. (2006). Food and Nationalism: Kimchi and Korean National Identity. *The Korean Journal of International Realtions*, *46*(5), 1–24. https://doi.org/10.14731/kjis.2006.12.46.5.207

[161]   Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[162]   Hong Sik, C. (2006). Food and Nationalism: Kimchi and Korean National Identity. *The Korean Journal of International Realtions*, *46*(5), 1–24. https://doi.org/10.14731/kjis.2006.12.46.5.207

[163]   Ibid

[164]   Nirwandy, N., & Awang, A. A. (2014). Conceptualizing Public Diplomacy Social Convention Culinary: Engaging Gastro Diplomacy Warfare for Economic Branding. *Procedia - Social and Behavioral Sciences*, 325–332.

https://doi.org/10.1016/j.sbspro.2014.04.038

[165] Ibid

[166] Dinnie, K. (2009). Repositioning the Korea Brand to a Global Audience: Challenges, Pitfalls, and Current Strategy. *Korea Economic Insitute of America, Academic Paper Series*, *4*(9), 1–7.

[167] Ibid

[168] Ibid

[169] Rizzo, C. (2016). Why South Korea Spent $77 Million to Get You to Eat Kimchi | Travel + Leisure | Travel + Leisure. Retrieved January 14, 2020, from https://www.travelandleisure.com/food-drink/south-korea-spent-millions-on-kimchi

[170] Ibid

[171] Ibid

[172] Hong Sik, C. (2006). Food and Nationalism: Kimchi and Korean National Identity. *The Korean Journal of International Realtions*, *46*(5), 1–24. https://doi.org/10.14731/kjis.2006.12.46.5.207

[173] Ibid

[174] Ibid

[175] Ibid

[176] Dinnie, K. (2009). Repositioning the Korea Brand to a Global Audience: Challenges, Pitfalls, and Current Strategy. *Korea Economic Insitute of America, Academic Paper Series*, *4*(9), 1–7.

[177] Ibid

[178] Ibid

[179] Hong, S., & Kim, C.-H. (2013). Surfing the Korean wave A postcolonial critique of the mythologized. *Qualitative Market Research: An International Journal*, *16*(1), 53–75. https://doi.org/10.1108/13522751311289767

[180] Ibid

[181] Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[182] Ibid

[183] Hong, S., & Kim, C.-H. (2013). Surfing the Korean wave A postcolonial

critique of the mythologized. *Qualitative Market Research: An International Journal*, *16*(1), 53–75. https://doi.org/10.1108/13522751311289767

[184] Ibid

[185] Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[186] Ibid

[187] Ibid

[188] Nisi, R. (2018). *The Soft Power of Cool : Japanese Foreign Policy in the 21st century The Soft Power of Cool*. Johns Hopkins University. https://doi.org/10.13140/RG.2.2.22804.96645/3

[189] Ibid

[190] Yahya, S. F., & Syed Annuar, S. N. (2018). *Hallyu Kimchi, Budaya Popular dan Kuasa Lunak Korea Selatan* (1st Editio). Petaling Jaya: Strategic Information and Research Development Centre (SIRD).

[191] Ibid

[192] Ibid

[193] Chia, R. G. (2018). BTS' moving speech at the UN General Assembly has been winning the K-Pop boyband new fans, Business Insider - Business Insider Singapore. Retrieved November 18, 2019, from https://www.businessinsider.sg/bts-moving-speech-un-general-assembly-korean-boyband/

[193] Ibid

[194] Tucci, S. (2016). K-pop artists team up with UNICEF for "Imagine 2016" campaign | The Daily Dot. Retrieved November 18, 2019, from https://www.dailydot.com/upstream/unicef-sm-kpop-artists/

[195] Nirwandy, N., & Awang, A. A. (2014). Conceptualizing Public Diplomacy Social Convention Culinary: Engaging Gastro Diplomacy Warfare for Economic Branding. *Procedia - Social and Behavioral Sciences*, 325–332. https://doi.org/10.1016/j.sbspro.2014.04.038