

“HALLYU” (KOREAN WAVE) AS PART OF SOUTH KOREA’S CULTURAL DIPLOMACY AND ITS IMPACT ON CULTURAL HYBRIDITY IN INDONESIA⁷

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Abstract

Korean Wave or ‘hallyu’ is a phenomenon of the spread of South Korean culture, which is very interesting to learn. Some influences in the entertainment industry this year, especially in Indonesia is pronounced, with many types of Korean cultural products that can be found in various forms, such as music, movies, culinary, fashion, language courses, and so on. As part of the strategy of cultural diplomacy, by the South Korean government, ‘hallyu’ is used optimally by the government, to promote South Korean culture. However, the spread of ‘hallyu’ now is not only an indicator of the success of cultural diplomacy on the part of South Korea’s government alone. The cultural hybridity also helps ‘hallyu’ widespread, where the international community would accept the foreign culture, like Korean culture as part of their lifestyle.

Keywords: cultural diplomacy, cultural hybridity, cultural product, ‘hallyu’, Korean wave.

Introduction

In today’s world, there are almost no more booths which separate nation-state. People has been actively contributing a lot in the global world movement across the borderlines, not only seen from the geographical area, but also from the culture. In that matter, we see that South Korea has realized the importance of the culture as the power. Through cultural diplomacy, South Korea, in a tactical and strategic approach has tried to share the uniqueness of its culture followed by policy of political and economic in building its dignity. In his inauguration speech, South Korean President Park Geun-hye (2013) stated that, “In the 21st century, culture is power. Together with the Korean people we will foster a new cultural renaissance or a culture that transcends ethnicity and languages,

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overcomes ideologies and customs, contributes to the peaceful development of humanity, and is connected by the ability to share happiness.”

Over the last decade, South Korea has emerged and positioned their nation as a new center for the production of transnational pop culture. From the late 1990s, people can see the rise and the dominant development of “*Hallyu*” or “the Korean wave”—the growing popularity of all things Korean, from fashion and film to music and cuisine—and its impact to the world.

Nye (2009) has pointed out that South Korea today has become the world's 11th largest economy, with per capita income reaching more than \$15,000. It joined the OECD (The Organization for Economic Co-operation and Development) and is an important member of the G-20. It has become the home of world-famous brands and a leader in the adoption of the Internet and information technology. Even more important, South Korea also developed a democratic political system, with free elections and peaceful transfer of power between different political parties. Human rights are well protected, as is freedom of speech. South Koreans often complain about the disorderliness of their political system, and the Hansun Foundation Report rated South Korea 16th among the G-20 in the efficiency of legislative activities, and 17th in political stability and efficiency (para.8). South Korea has the resources to produce soft power, and its soft power is not prisoner to the geographical limitations that have constrained its hard power throughout its history. As a result, South Korea is beginning to design a foreign policy that will allow it to play a larger role in the international institutions and networks that will be essential to global governance (para. 12).

Considering about the fact that South Korea has been actively involving in world market development and producing more than one cultural product to the world. The goal of this study is to lay out the major issues in the realization of cultural diplomacy that is used by the South Korea government. In this study, we will also review the changes and the contribution of the phenomena of cultural hybridity received in Indonesia,

discuss their causes, and comment on how the transformation and the production of Korean Wave cultural products is likely to affect Indonesian people in the recent years.

Literature Review

'Hallyu' or Korean Wave

South Korea's increasing cultural influence is prominent, not only Asia but worldwide. The Korean Wave does not only make big profits for South Korean entertainment industry, but it also succeeds in improving South Korea's image as a modernized and also a traditional morals preserved nation (Wang, 2007:6). Meanwhile, Karrar (2010) reported that the Korean Broadcasting System, or KBS, is one of the country's four major television networks. In 2005, KBS exported \$43 million-worth of content abroad. Last year, the network's exports reached \$65 million, going to 38 countries. Overall in 2009, the country exported nearly \$3 billion in entertainment, more than double 2002 exports, according to an article on MK Daily, a Korean news portal. Today there are up to 400 independent studios creating content for domestic and international markets (para.11).

The effect of Korean Wave has spread into many sectors, not only entertainment, but also another sectors. Many young people become fans of everything Korean – including Korean food, Korean culture, and so on. Now, people from countries where Korean pop culture is popular are visiting Korea to see the places they have seen on TV, and learn the Korean language to better understand Korean culture. As Nye (2009) mentioned, the traditions of Korean art, crafts, and cuisine have already spread around the world. Korean popular culture has also crossed borders, particularly among younger people in neighboring Asian countries, while the impressive success of the Korean diaspora in the US has further enhanced the attractiveness of the culture and country from which they came.

Park Gil-sung (2013), a professor at Korea University and chairman of the World Association for 'Hallyu' Studies, talked to *The Korea Herald* on February 5, at his office in Seoul,

“Before ‘*Hallyu*’, people associated Korea with the Korean War, poverty and at the most, labor-intensive industry workers. But after ‘*Hallyu*’, people started receiving new information — Korea is now a dynamic country of great pop culture, food, and even more, with great products. The fact that an increasing number of people are learning the language, the essence of a culture, for the sake of their understanding, not business purposes, is very encouraging.”

Cultural Diplomacy

Barker (2004:44) described culture is the concept that does not represent an entity in an independent object world. Rather it is best thought of as a mobile signifier that enables distinct and divergent ways of talking about human activity for a variety of purposes. Many ways that culture has been talked include culture as a whole way of life; as like a language; as constituted by representation; as a tool; as practices; as artifacts; as spatial arrangements; as power; as high or low; as mass and as popular.

Culture is commonly held to concern questions of shared social meanings, that is, the various ways we make sense of the world. In the era of globalization, Barker (2004) stated that, culture is best thought of not as a bounded unit but as a set of overlapping performativity language-games that flow with no clear limits or determinations within the global whole of human life.

Culture is becoming less a matter of locations than of hybrid cultural meanings and practices that span global space. Cultures are hybridized products of interactions across space and are increasingly thought of as carving routes rather than possessing roots. They are the product of relations and interconnections from the local to the global.

For the diplomacy itself, as Bull (1985) delivered in Smith (2007:41), provides a conservative idea of what constitutes the institution of diplomacy, with institution here understood as “a set of governing arrangements”. Bull argues that diplomacy is “the conduct of relations between states and other entities with standing in world politics by official agents and by peaceful means”. Bull’s conceptualization of the institution of diplomacy therefore summarizes the ideas about actors (who “does” diplomacy) and process (how

and why it is done). The major actors are states although, for Bull, “not only . . . states . . . other political entities withstanding in world politics [such as the] agents of the United Nations, of other general international organizations may be said to engage in diplomacy”. The key processes involve the use of “peaceful means”, which for Bull establish the institution of diplomacy.

According Plano and Olton (1999), diplomacy is the practice of interstate relations through the implementation of an official representative. Diplomacy can cover the entire process of foreign relations, foreign policy establishment, and implementation. Kind of diplomacy is used (open or secret, bilateral or multilateral, minister or head of government level) vary between countries, depending on the situation, the political environment, and interests. Each type of diplomacy contributed to the orderly system of international relations and politics is the most common technique to resolve international disputes peacefully. Diplomacy although supported by the technology remains more of an art than a science and provides an indispensable element in the form of personal contacts in interstate relations.

Similar to U.S. Department of State Report of the Advisory Cultural Diplomacy (2005:1-2), diplomacy is defined as one way to demonstrate the identity and the idea of a nation in a way that is more subtle but also sustainable, when compared with a strategy that is associated with 'highpolitic' such as the military. Cultural diplomacy reveals the soul of the nation. Different from traditional diplomacy, cultural diplomacy tends to require a longer time and require long-term commitment, because they have towon the hearts of the people, especially those outside the national borders.

Since American scholar Joseph S. Nye coined the term of “Soft Power” in 1990, cultural diplomacy has usually been connected with soft power, because the soft power theory provided a general theoretical interpretation for the validity of cultural diplomacy. Nye (2003) as quoted in Wang (2007:9), defines soft power as “the ability to get what you want by

attracting and persuading others to adopt your goals” and hard power on the other hand is the ability to “use the carrots and sticks of economic and military might to make others follow your will”. Nye also pointed out that, the theory highlights the enormous function of soft power, which influences people and creates a favorable atmosphere overseas to help get desired outcomes in the long term rather than conquer or coerce people. According to Nye, seduction is always more effective and cheaper than coercion, and especially values like democracy and individualism, which are deeply seductive, requires to be rooted in mind by mild power. Therefore, countries who fully utilize their soft power in their foreign policies tend to win hearts and mind relatively easier, particularly in a global information age.

According to Kieldanowicz (2005), cultural diplomacy can be explained as the promotion of a country through widely understood culture—ideas, history, art, a system of values and tradition. Its aim is to foster mutual understanding between nations (p.9). Nevertheless, soft power has limitation as well. Nye (2004) stated in Wang (2007:11), firstly, from the perspective of time, investment in cultural diplomacy is a long-term involvement, and it may take many years or even several decades to bring into effect. That is to say, cultural diplomacy will not be a wise choice for certain policies that are intended for immediate outcome.

Secondly, with regard to the extension of cultural diplomacy’s influence, it is particularly relevant to realize “milieu goals”, which is mentioned that milieu goals are aim to shape the environment in which one state operates in order to create conditions conducive to its long-term strategic and economic interests that cultivate favorable public opinions for other specific goals. Cultural diplomacy is more likely to have an impact on the general goals that a country seeks. Thirdly, public perception may change quickly, so it is hard to capture changes in public opinion brought by cultural diplomacy. Even if opinion polls are essential ways to measure the changes, Nye nonetheless pointed out that such volatility of opinion cannot be caught by any one ephemeral poll, unless the same questions are asked consistently over some period.

Moreover, military and economic power sometimes reinforce cultural diplomacy and sometimes interfere with it, so if cultural diplomatic strategies get proper assistance from military and economic forces, cultural diplomacy could largely increase its efficiency. So to speak, wise diplomacy will not neglect any one of the three types of diplomacy strategically, and it makes them cooperate well. Nye (2004) quoted in Wang (2007:12), “smart power is neither hard nor soft. It’s both.”

Cultural Hybridity

It is important to understand the concept of cultural capital, as the first basis that we believe, will create the cultural hybridization process. In *the SAGE Dictionary of Cultural Studies*, Barker (2004:37) highlights that cultural capital is different from the economic capital (wealth) and social capital. Cultural capital is a concept associated with Bourdieu, for whom cultural capital acts as a social relation within a system of exchange that includes the accumulated cultural knowledge that confers power and status.

In line with the purpose of this study, we are also trying to perceive and put the Korean cultural product as the cultural capital that South Korea has in terms of its cultural diplomacy that they prepare for introducing their unique culture to the world. However, to see the impact or the reception of Korean Wave to the world, especially in relation to Indonesia, we use the concept of cultural hybridity to explain the reception. This concept was chosen, in accordance to what Barker (2004:38) has noted, that for a number of cultural studies writers, the disjunctive cultural flows that mark globalization are best characterized in terms of the emergence of cultural hybridity rather than of homogenization and cultural imperialism.

Hybridity and hybridization itself, however, as what Stockhammer explained, are often used to characterize phenomena which are easily detected as somehow “borderline” (2012:1). In another hand, Kraidy (2005) stated the topic of hybridity in this way,

“...has entered many academic arenas, ranging from traditional disciplines like literature, anthropology, and sociology to

interdisciplinary venues as postcolonial theory and performance studies.. also employed in more popular versions in trade books about travel, business and economics, in addition to mainstream press articles on popular culture.”(p. 2)

Ha (2006) also describes cultural hybridity as a concept, which explained below:

“...celebrates the dynamics of mixture and intermingling. We are now in postmodern late capitalist economy calls for aesthetical and technological innovation through mix and endless (re)compositions, cultural hybridity is.. but on inclusion and transgressions of images, languages, sounds and subjectivities to enrich a cultural flow that promises to lead us to a trans global popular culture and dramatics change of values.”

The common use of all the above definitions or description of hybridity is the mixing of cultures, which in nowadays, in time of the globalization process is highly accelerated through the use of rapid interchange of cultures. The usage of internet and the advance of information technology has made it possible to people around the world, to be close and interact easily to the newest innovation and product of culture.

The Role of South Korea's Government

Korea's success as an entertainment exporter began in the late 1990s when its TV series began to be broadcast in Japan, China and Southeast Asia. The government has also backed the expansion of the country's culture industry abroad, seeing it as a vehicle for soft power—as a tool to boost Korea's reputation in the region.

The Government of South Korea considers the Korean Wave to be a viable way to increase the total exports of the country. As Jeong-ju (2013) reported, the Export-Import Bank of Korea announced its decision to provide loans and credit guarantees worth US\$917 million to entertainment and food firms over the next three years to promote the spread of the Korean Wave. A spokesman representing the bank told reporters that K-pop, Korean dramas, as well as traditional Korean cuisine have huge growth potential, and that

exporters of such cultural content deserve more investment and financial support (para.3).

Kim Yong-hwan mentioned (2013) in Jeong-ju(2013) that, “We believe Korean dramas, pop songs and traditional dishes have huge growth potential. Exporters of such cultural content deserve more investment and financial support.” Then Kim noted that *Hallyu* was having far-reaching effects on the country’s tourism, culture, education and medical industries as it is serving as a catalyst for stronger diplomatic and economic relations between the country and the rest of the world (para.4).

Reported by Chung-un (2012), The Ministry of Culture, Sports and Tourism, Choe Kwang-shik announced a set of comprehensive plans for ‘*Hallyu*’, such as building infrastructure for better content development, facilitating a support system for less popular Korean cultural genres, and promoting cultural exchanges to prevent anti-Korean sentiment. “Korea has long been a role model for economic success by developing hardware industries such as electronics, shipbuilding and automobiles. However, the country will be empowered by ‘*Hallyu*’ as a new industrial force and become a role model of soft power in the future” (para.3).

By 2015, the Ministry of Culture, Sports and Tourism, Choe (2012) in Chung-un (2012), will set up a fund worth 730 billion won designed to nurture the country’s contents industry. This is in addition to the 1 trillion won already expected to be raised within this year. The government will launch an agency to support writers as they develop program content or creative stories based on Korean legends, and hold contests for budding writers. Some 150 billion won will be invested in the building of an arena-type concert hall with more than 15,000 seats in Seoul or in neighboring cities. Also, a large-scale film production studio will be built in Busan by the year 2016 to attract foreign productions. A television drama town is planned for Daejeon.

The ministry will also host the first Asian Music Market in October at various venues in Seoul to introduce not only K-pop artists, but also the

country's talented, yet unknown indie bands. The gathering of foreign labels, producers, distributors and media will become an international market place and also a music festival for Korean music. Also, the government will support indie bands who want to make inroads into overseas markets as well as operate tracking systems to shut down websites that allow the illegal download of K-pop music and K-movie files. Another support center will be launched to help contents companies in legal and financing matters. The center will also offer marketing strategy and information for companies who plan to export their contents.

To prevent anti-Korean sentiment, the government will offer incentives for production companies or broadcasters planning to jointly produce movies or dramas with Chinese companies. Officials said the ministry will create a fair business environment to protect Korean artists and production staff from unlawful treatment by entertainment agencies, film companies and broadcasters. The ministry will complete the formulation of standardized contract forms to end the so-called "slave contracts" or irrationally unfair business deals between artists and agencies within this year (para.4-11). Therefore, it can be concluded that the government is very active in supporting the 'hallyu' as their way of promoting South Korea globally.

'Hallyu' in Indonesia

The *'hallyu'* is not limited exclusively to popular music but also on television dramas, movies and video games that are being exported to countries in the world, including Indonesia. According to Syamsudin (2012), in Indonesia, since 2000, several private television stations in Indonesia compete in showing Korean movie and dramas. And in fact, there are several Korean dramas that had been successful on the Indonesian screen: *'Winter Sonata'*, *'Endless Love'*, and *'Dae Jang Geum'*.

The private TV stations in Indonesia such as RCTI, Trans TV, TV7, Indosiar and SCTV broadcasted some Korean dramas, like: *'Endless Love'* (RCTI), *'Glass Shoes'* and *'Lover'* (Trans TV), *'Beautiful Days'* (TV7), *'Invitation'*, *'Pop Corn'*, *'Four Sisters'*, *'Bride Successful Girl'*, *'Sunlight Upon Me'*, *'Memories*

in Bali', and even 'Winter Sonata' (SCTV) was played back by Indosiar in 2004 because of the high request of Indonesian people. (Syamsudin, 2012:4).

It is also definite fact that Korea bands have shown their outstanding performances steadily. K-POP idol groups such as 'Super Junior', 'Shinhwa', 'Big Bang', 'Shinee', 'The Wonder Girls', 'TVXQ', 'Rain', 'MBLAQ', 'BEAST', 'SNSD', '2NE1', 'Infinite', 'EXO', '4-Minute', '2PM', '2AM' and many more have been creating their own "fandom" boast their high competitiveness in Indonesia (Syamsudin 2012). Due to the large number of fans in Indonesia, Indonesia is seen as a potential place by the Korean entertainment industry, especially for holding music concerts. And it is proven, some concerts can be considered very booming in Jakarta.

There were several thriving concert of Korea singer or idol groups in Indonesia. The concert of 'Rain' on December 2009, was one of the example. The accomplishment of 'Rain' last concert is also followed by the 'Wonder Girls' in 2010. (Syamsudin 2012). Several big concerts in 2012 were held in Indonesia. The succesful Korean Pop concert in 2012 was B2ST (17 March 2012); KIMCHI (The Boss, X-5, Girls Day, Park Jung Min, and Super Junior) on 4 June 2012; MBLAQ on 30 June 2012; Even, Super Juniorr held concert on Indonesian within three days on 27-29 April 2012; And the spectaculer one was SMTOWN Live World Tour III-SM Entertainment on 22 September 2012 at Gelora Bung Karno Stadium, become the largest K-Pop concert which was held in Indonesia. In their official facebook page, SMTOWN mentioned that there are more than 50,000 fans packed the K-Pop concert attended by Kangta, BoA, TVXQ, Girls' Generation, SHINee, f(x), EXO, and once again the Super Junior. (SMTOWN Official Facebook Page 2012).

Indonesia entertainment industry sees this Korean Wave phenomenon as opportunity and made K-pop groups alike. 'SMASH', 'Coboy Junior', 'Hitz', '7icons', 'Cherry bell', 'XO-IX', 'Max 5', '3-in-1', are the list of these similar K-

pop groups. What makes Indonesia groups different is although they sing and dance like Korea do, but they sing the song in Indonesian.

Research Method

In order to attain the purpose of this study, a number of sub-questions will be raised: Firstly, how is the effect of '*Hallyu*' as part of cultural diplomacy in Indonesia? Secondly, how can we look at the future of '*Hallyu*' in term of cultural hybridity in Indonesia?

This research used both primary and secondary data. The primary data was collected and summarized through statistical analysis based on the respondents answer to the questionnaire. The secondary data was mainly used for basic fundamental information and theoretical context from library study.

To obtain the data on people's perception and preference towards Korean wave cultural product and its manifestation in Indonesia, all the respondents were given questionnaire comprising fourteen questions (see the appendix). The questions were designed to know people's preference of Korean wave cultural products, and how the impact of their preference have contributed to their daily life.

Data Analysis and Discussion

Research Sample

We distributed questionnaires at random in Yogyakarta area, with 50 people as respondents, around February 2014. Of these, 62% are female, and the rest (38%) were male. While our respondents aged around 18-35 years.

No	Age (years)	Respondents	Percentage (%)
1	18-21	13	26
2	22-25	31	62

3	26-29	4	8
4	>30	2	4

Based on frequency distribution, it shows that most respondents are adults in the productive age category. Meanwhile, gender distribution shows the proportion of women more than men.

Sex	Female	Male
Respondents	31 (62%)	19 (38%)

The results of the questionnaire are as follows:

The first question, from the results of the questionnaire, the majority of the respondents chose Korean drama and music as kind of cultural products they like. It is proved that compared to other types of other cultures, drama and music are the most preferred type. The Korean drama ranks first (34%), while the music comes second (22%). The existence of the respondents who answered that he did not like '*Hallyu*' at all, made us put the answer 'nothing' outside options we provide.

No	Kind of cultural product	Respondents	Percentage (%)
1	Music	11	22
2	Fashion	9	18
3	fun (games)	1	2
4	korean drama	17	34
5	culinary products	4	8
6	learning languages	3	6

7	another form of Korean Wave product (comic etc.)	4	8
8	Nothing	1	2

The second question, the majority of respondents answered that they enjoy the Korean cultural product for some difference use of time. Most of them answered that they took 1-4 hours (54%), and in the second one, they used to take 5-9 hours (22%). This data indicates that for some people, the presence of *'Hallyu'* does not really take their full attention and time. However, the other side of the majority of respondents (16%) answered that they spent more than 21 hours a week, it indicates that for some respondents, *'Hallyu'* has been important part of their lifestyle. It also explains that the Korean cultural product has been proved and taken part in showing one of cultural hybridity realization in Indonesian society, considering there are some respondents who love *'Hallyu'* very much, till they willingly take plenty of their free time to enjoy it.

From the collection of data that we got from the third question, it stated that the majority of respondents claimed that they do not have any specific collection of *'Hallyu'*, where 54% answered (a).

No	How many times do you enjoy that?	Respondents	Percentage (%)
1	a. 1-4	27	54
2	b. 5-9	11	22
3	c. 10-14	3	6
4	d. 15-20	1	2
5	e. 21 or more	8	16

No	How many collections do you have?	Respondents	Percentage (%)
1	a. 1-4	27	54
2	b. 5-9	10	20
3	c. 10-14	6	12
4	d. 15-20	2	4
5	e. 21 or more	5	10

In the fourth question, although the number of respondents admitted that they do not spend every single day that to enjoy Korean cultural products, but the actual percentage of the two is not too much different, with 42% answering 'yes', while the 'no' by 58%.

No	Do you enjoy (watch/listen/play) it everyday?	Respondents	Percentage (%)
1	a. Yes	21	42
2	b. No	29	58

In the seventh question, it showed that the majority of respondents (38%) reacted that they see themselves 'sometimes' discuss the latest update of Korean culture, which is good indicator for the continuity of Korean Wave's future in Indonesia. The second sequence is occupied by the 'never', 'rarely' and 'often'.

No	How often do you discuss the updates of Korean Wave with others?	Respondents	Percentage (%)
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1	a. Never	14	28
2	b. Rarely	9	18
3	c. Sometimes	19	38
4	d. Often	8	16

On question eight and ten, it is actually quite related. Most of the respondents answered 'internet', as one of the ways they got the information and the latest collections. Internet has become one of the fastest and easiest ways to get a variety of information that transcend national boundaries. However, this phenomenon also explains the question number three ('About how many collections do you have for one particular preference you choose earlier?') and nine, where 48% of respondents answered 'never' when asked 'how often do you purchase the special version of it?' The Internet provides almost anything for free, so for saving, not all fans want to buy or have the capability to buy some special edition.

No	Where do you get most of the collections you have?	Respondents	Percentage (%)
1	bookstore	0	0
2	Library	0	0
3	borrow from a friend	11	22
4	borrow from a relative	1	2
5	Internet	31	62
6	other (please specify)	7	14

No	How often do you purchase the special version of it?	Respondents	Percentage (%)
1	never	24	48
2	rarely	11	22
3	sometimes	12	24
4	Often	3	6
5	almost always	0	0

No	How do you find out about new update <i>most often?</i>	Respondents	Percentage (%)
1	a. I see them at the bookstore	0	0
2	b. I see them at supermarket	0	0
3	c. Someone tells you about them	10	20
4	d. I get update from the Internet	35	70
5	e. other (please specify)	5	10

In the eleventh question, 16% answered a (Extremely affect), 40 % answered 'quietly affect', while the answer 'no effect' by 44 % of respondents. If we draw conclusions, then those who feel that the impact of the Korean Wave, both who answered 'very' or 'ordinary' (56%), was much more than those who claim not to feel the impact of 'Hallyu' at all (40%).

No	How closely do you think the impact of Korean wave in your daily life and your preferences?	Respondents	Percentage (%)
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1	a. Extremely affect	8	16
2	b. Quitely affect	20	40
3	c. No effect	22	44

Cultural hybridity has brought another form of impact. It strikes self-identity of people which build up society. Based on the last table shown, 16% of respondents do not find any disturbance at all towards their identity as Indonesia while interacting or enjoying Korean Wave cultural product, they love it and they find it very interesting for them.

Discussion

The South Korean government has been contributing for the development of *'hallyu'* so that it can expand worldwide, including to Indonesia. As part of the strategy of the South Korean government, *'hallyu'* is used by the government perfectly, to promote South Korean culture. Although *'hallyu'* originally is the promotion of Korean culture, but eventually, there will be the 'spill-over effect', whereby the development of one sector, will spread to the other sectors. In the context of *'hallyu'*, from the tourism sector, the raise of this Korean pop culture will increase the South Korea's economy, which in turn, the increases of the economy will make South Korea become politically powerful in international relations.

However, the process of winning the hearts of the people to accept the foreign culture especially by the people who is living in another country is not easy. The people cannot just absorb the foreign culture and make this new culture from outside become part of people's lifestyle. But the Korean wave could solve this problem and is able to be well-received by people outside Korea, including people in Indonesia. One of the reasons why Korean culture can be accepted is because it combines the western culture that had been popular before, with local elements of Korea, which is in some ways closer to the values of eastern culture in general, and Asian countries

in particular. Additionally, by the entertainment industry, *'hallyu'* is made as perfect and as good as possible. We could appreciate the totality of the entertainers who were recruited when they were still youngsters, commonly performed plastic surgery to make them 'good-looking', and to survive in this industry they also had strict and discipline practice. No wonder if the viewers around the globe seized the performance of Korean pop culture is very worth-watching. *'Hallyu'*, with its entire characteristic, is well-known as unique, creative, modern, yet without abandoning the elements of traditional Asian values.

Good strategy from the South Korea government, coupled with the effortless acceptance of international society, made *'hallyu'* became incredibly widespread. In Indonesia itself, the elements of Korean cultural product, like music and drama even has been imitated by the Indonesian entertainment industry, because they perceive so many potential benefits arising from the fans of *'hallyu'*. In addition, concerts are performed by Korean singer or group almost all successful and widely received by fans in Indonesia.

We consider that what is done by the South Korean government is now appropriate, considering the impact of *'hallyu'* has positive result on the South Korea itself. However, due to the strategy of cultural diplomacy requires a long-term commitment and continuous endeavor, it is challenging to keep the *'hallyu'* do not lose their effect over time. The South Korea government should continue to regenerate this Korean wave itself, especially towards the other culture like the advance of western culture in the global society. As the writers acquired from the questionnaire, although there are some respondents who still loves Korean cultural products, but most of them revealed that their adoration towards Korean wave is decreasing rather than the appearance of *'hallyu'* 3-4 years ago. This phenomenon is actually similar to the J-pop (Japanese pop culture) that had been 'booming' in Indonesian, but slowly it fades and disappears from time to time. 'Manga', 'anime', as well as stream music 'j-rock' has performed in Indonesian entertainment industry, before it finally faded.

Reflecting on the J-pop experience, the government of South Korea should develop new strategies related to the '*hallyu*'. Our recommendation is to multiply more types of the entertainment of Korean culture that spans all ages, as well as renewing the concept of '*hallyu*' so the fans do not get easily bored. For example, make a breakthrough in the film industry that can compete the former Bollywood or Hollywood that has been previously prevalent. And then, increasing the distribution of '*hallyu*' to other areas that may not have been affected by it. In addition, increasing the role of South Korean government itself in the local level for promoting their culture, in particular by organizing 'Korean Day' in the college or university. This is quite necessary so that local people especially in Indonesia more recognize about the Korean culture and interested to comprehend about the South Korea itself.

Conclusion and Recommendation

Cultural hybridity arises from two or more different cultures blending and then forms the new one. Besides the today's unavoidable human social interaction, this trend happens everywhere through the globalization, which is supported by the improvement of technology, has permeated to the whole sphere of the world. South Korea uses it perfectly through the support to its cultural diplomacy from Korean Wave (*Hallyu*) and it is proven well-received and well-celebrated by people around the globe, especially in Indonesia.

Nevertheless, at the time of filling the questionnaire, respondents who love Korean Wave responded that currently, they still love 'hallyu', but they are not too fond of the Korean Wave as when it first appeared. This phenomenon is actually similar to the J-pop (Japanese pop culture) that had been 'booming' among Indonesian people, but slowly it fades and disappears over time. Therefore, we suggest that the South Korean government should develop their Korean cultural products, as well as improving cultural diplomacy strategy that supports the advancement of '*Hallyu*'. This needs to be organized so that the Korean Wave is still favored by fans and not left as time passes.

Theoretically, this finding is in line with the explanation of the role of South Korea government in terms of their cultural diplomacy. This finding also confirms previous studies that found Korean Wave effect has a big influence in today's world. Other interesting outcome from this research is the reception of people in Indonesia towards South Korea or in accordance of Korean wave cultural product to their daily life. Although, they may not celebrate it to the fullest, some people give a lot of positive comment to what Korean wave has been doing and contributing in recent years.

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APPENDIX 1

QUESTIONNAIRE

KOREAN WAVE SURVEY

We would appreciate if you would take a brief amount of time to answer the questions on this form. We are conducting a survey to determine the preference of people who encounter the Korean Wave. The questionnaire is designed to discover your own personal attitudes and opinion about the cultural product that you enjoy from Korean Wave. We ask that you don't identify yourself in any way and that you understand your participation is completely voluntary. Almost all the questions can be answered by placing a check in the appropriate space.

FOR EACH QUESTION, PLEASE SELECT ONLY ONE ANSWER UNLESS THE QUESTION SPECIFIES OTHERWISE.

Thank you very much for your cooperation.

1. What is your *most* favorite kind of cultural product from Korean Wave?

- a. Music
- b. Fashion
- c. Fun (games)
- d. Korean Drama
- e. Culinary Product
- f. Learning Language
- g. Another form of Korean Wave product (comic, etc.)

2. About how many times of any sort do you enjoy that each month?

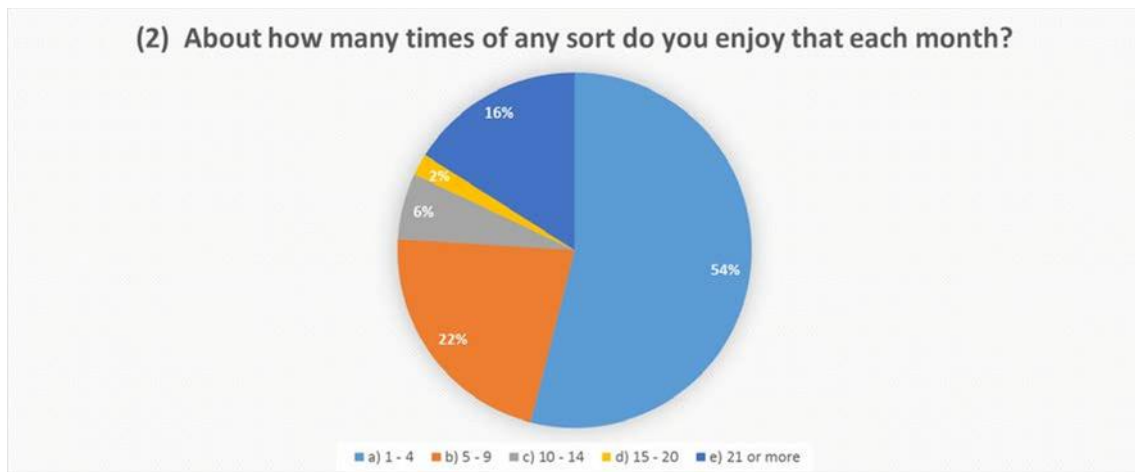
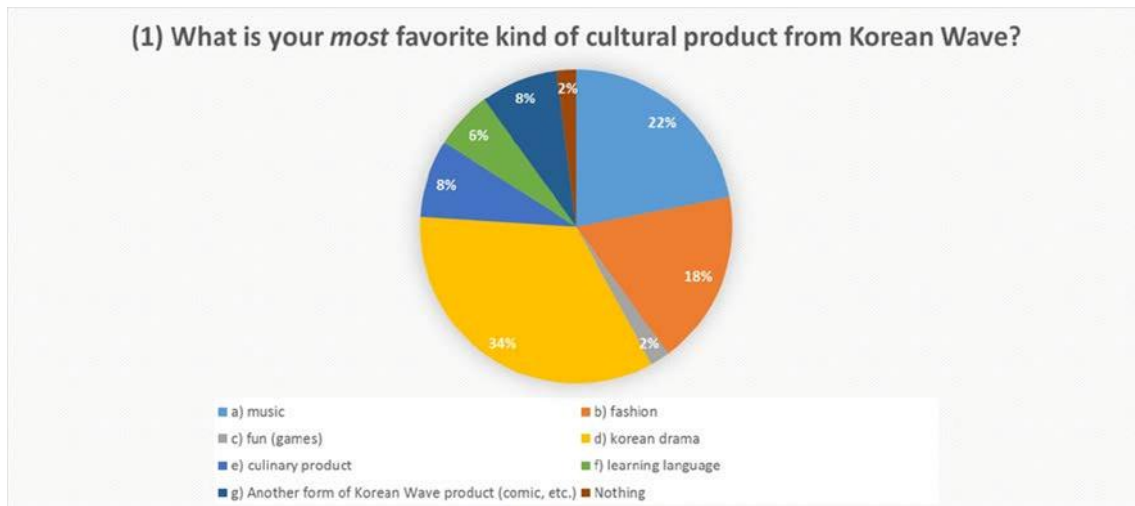
- a. 1 – 4
- b. 5 – 9
- c. 10 – 14
- d. 15 – 20
- e. 21 or more

3. About how many collections do you have for one particular preference you choose earlier?
- a. 1 – 4
 - b. 5 – 9
 - c. 10 – 14
 - d. 15 – 20
 - e. 21 or more
4. Do you enjoy (watch/listen/play) it every day?
- a. Yes
 - b. No
5. About how many hours per week do you spent for each of your particular preference?
- a. 1 – 5 hours
 - b. 6 – 10 hours
 - c. 11 – 15 hours
 - d. 16 hours or more
6. When do you do *most* of your time to enjoy it?
- a. In the morning, before going to work
 - b. During the day while working around the house
 - c. At lunchtime
 - d. In the afternoon
 - e. While travelling to and from work
 - f. In the evening
 - g. Just before going to sleep
 - h. Other (please specify)
7. How often do you discuss the updates of Korean Wave with others?
- a. never
 - b. rarely
 - c. sometimes
 - d. often
8. Where do you get *most* of the collections you have?
- a. bookstore
 - b. library

- c. borrow from a friend
 - d. borrow from a relative
 - e. internet
 - f. other (please specify)
9. If you buy something that is related with your collection, how often do you purchase the special version of it?
- a. never
 - b. rarely
 - c. sometimes
 - d. often
 - e. almost always
10. How do you find out about new update *most often*?
- a. I see them at the bookstore
 - b. I see them at supermarket
 - c. Someone tells you about them.
 - d. I get update from the Internet
 - e. other (please specify)
11. How closely do you think the impact of Korean wave in your daily life and your preferences?
- a. Extremely affect
 - b. quitelyaffects
 - c. No effect
12. What is your sex?
- a. female
 - b. male
13. What is your age?
- please fill in your age
14. What do you think about Korean Wave?
-
-
-
-

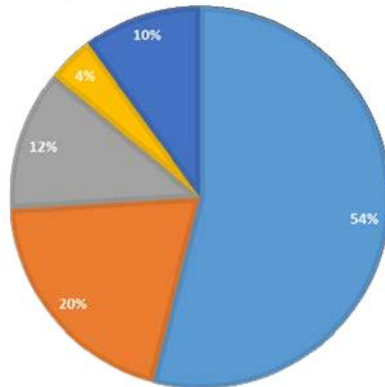
APPENDIX 2

THE RESULT OF QUESTIONNAIRE



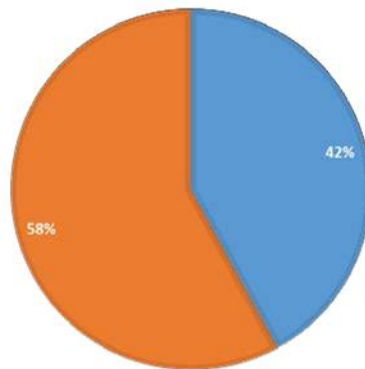
(3) About how many collections do you have for one particular preference you choose earlier?

■ a) 1 - 4 ■ b) 5 - 9 ■ c) 10 - 14 ■ d) 15 - 20 ■ e) 21 or more



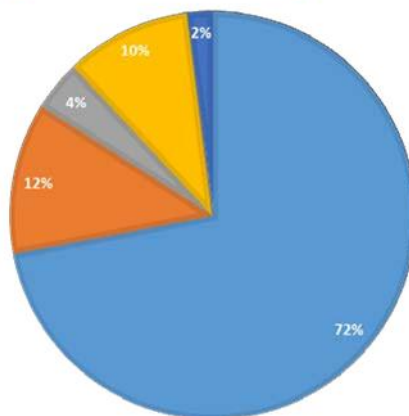
(4) Do you enjoy (watch/listen/play) it every day?

■ a) yes ■ b) no



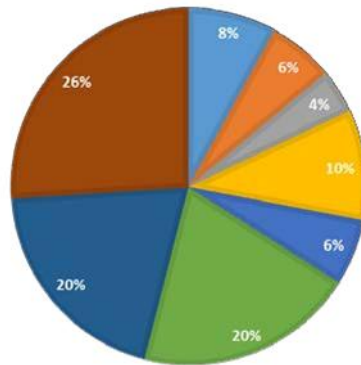
(5) About how many hours per week do you spent for each of your particular preference?

■ a. 1 - 5 hours ■ b. 6 - 10 hours ■ c. 11 - 15 hours ■ d. 16 hours or more ■ No answer



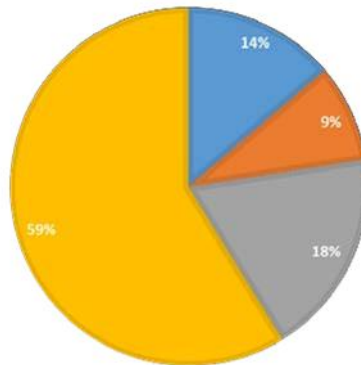
(6) When do you do most of your time to enjoy it?

- a. In the morning, before going to work
- b. During the day while working around the house
- c. At lunchtime
- d. In the afternoon
- e. While travelling to and from work
- f. In the evening
- g. Just before going to sleep
- h. Other (please specify)



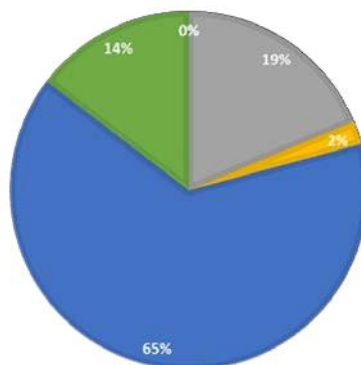
(7) How often do you discuss the updates of korean wave with others?

- a. never
- b. Rarely
- c. Sometimes
- d. Often



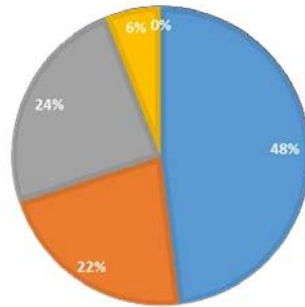
(8) Where do you get most of the collections you have?

- a. bookstore
- b. Library
- c. Borrow from a friend
- d. Borrow from a relative
- e. Internet
- f. Other (please specify)



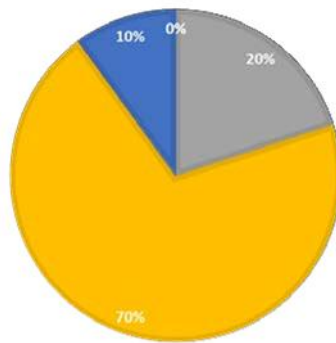
(9) If you buy something that is related with your collection, how often do you purchase the special version of it?

■ a. never ■ b. Rarely ■ c. Sometimes ■ d. Often ■ e. Almost always



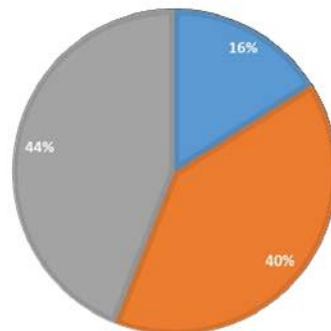
(10) How do you find out about new update most often?

■ a. I see them at the bookstore ■ b. I see them at supermarket ■ c. Someone tells you about them
 ■ d. I get update from the Internet ■ e. other (please specify)



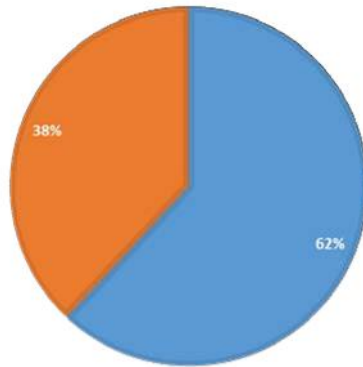
(11) How closely do you think the impact of korean wave in your daily life and your preferences?

■ a. Extremely affect ■ b. Quitely affect ■ c. No effect



(12) What is your sex?

■ a. Female ■ b. Male



(13) What is your age?

■ 18 - 21 ■ 22 - 25 ■ 26 - 29 ■ > 30

