

Transnationalization Of Korean Popular Culture And The

Pop City examines the use of Korean television dramas and K-pop music to promote urban and rural places in South Korea. Building on the phenomenon of Korean pop culture, Youjeong Oh argues that pop culture-featured place selling mediates two separate domains: political decentralization and the globalization of Korean popular culture. The local election system introduced in the mid 90s has stimulated strong desires among city mayors and county and district governors to develop and promote their areas. Riding on the Korean Wave—the overseas popularity of Korean entertainment, also called Hallyu—Korean cities have actively used K-dramas and K-pop idols in advertisements designed to attract foreign tourists to their regions. Hallyu, meanwhile, has turned the Korean entertainment industry into a speculative field into which numerous players venture by attracting cities as sponsors. By analyzing the process of culture-featured place marketing, Pop City shows that urban spaces are produced and sold just like TV dramas and pop idols by promoting spectacular images rather than substantial physical and cultural qualities. Popular culture-associated urban promotion also uses the emotional engagement of its users in advertising urban space, just as pop culture draws on fans' and audiences' affective commitments to sell its products. Oh demonstrates how the speculative, image-based, and consumer-exploitive nature of popular culture shapes the commodification of urban space and ultimately argues that pop culture-mediated place promotion entails the domination of urban space by capital in more sophisticated and fetishized ways.

This open access book examines the lived experiences of diasporic Korean youth in light of the transnational flows of South Korean popular culture, known as the Korean Wave, or Hallyu. Drawing on an ethnographic study of Korean Canadian youth and their engagement with the Korean Wave, the book proposes a critical understanding of the interactions between diasporic youth audiences and popular culture. By examining the Korean Wave as diasporic cultural practices rather than the diffusion of national cultural products, the book reveals the diversified ways in which cultural flows are negotiated by audiences who take up relatively ambivalent reception positions between two or more national and cultural contexts. This book expands the scope of transnational audience studies and youth cultural studies by focusing attention on the diasporic media practices of young people.

In Transnational Korean Cinema author Dal Yong Jin explores the interactions of local and global politics, economics, and culture to contextualize the development of Korean cinema and its current place in an era of neoliberal globalization and convergent digital technologies. The book emphasizes the economic and industrial aspects of the story, looking at questions on the interaction of politics and economics, including censorship and public funding, and provides a better view of the big picture by laying bare the relationship between film industries, the global market, and government. Jin also sheds light on the operations and globalization strategies of Korean film industries alongside changing cultural policies in tandem with Hollywood's continuing influences in order to comprehend the power relations within cultural politics, nationally and globally. This is the first book to offer a full overview of the nascent development of Korean cinema.

Transnational Hallyu: The Globalization of Korean Digital and Popular Culture
Rowman & Littlefield

South Korean Popular Culture and North Korea

Transnational Adoption and Overseas Adoptees in Korean Popular Culture

Think No Evil

Chinese Fans of Japanese and Korean Pop Culture

Pop Empires

Asian Cultural Flows

The contributors analyse the subject of Asian pop culture arranged under three headings: 'Television Industry in East Asia', 'Transnational-Crosscultural Receptions of TV Dramas' and 'Nationalistic reactions'.

How can Japanese popular culture gain numerous fans in China, despite pervasive anti-Japanese sentiment? How is it that there's such a strong anti-Korean sentiment in Chinese online fan communities when the official Sino-Korean relationship is quite stable before 2016? Avid fans in China are raising hundreds of thousands of dollars in funding to make gifts to their idols in foreign countries. Tabloid reports on Japanese and Korean celebrities have been known to trigger nationalist protests in China. So, what is the relationship between Chinese fandom of Japanese and Korean popular culture and nationalist sentiment among Chinese youth? Chen discusses how Chinese fans of Japanese and Korean popular culture have formed their own nationalistic discourse since the 1990s. She argues that, as nationalism is constructed from various entangled ideologies, narratives, myths and collective memories, popular culture simply becomes another resource for the construction of nationalism. Fans thus actively select, interpret and reproduce the content of cultural products to suit their own ends. Unlike existing works, which focus on the content of transnational cultural flows in East Asia, this book focuses on the reception and interpretation of the Chinese audience.

Transnational Korean Television: Cultural Storytelling and Digital Audience provides previously absent analyses of Korean TV dramas' transnational influences, peculiar production features, distribution, and consumption to enrich the contextual understanding of Korean TV's transcultural mobility. Even as academic discussions about the Korean Wave have heated up, Korean television studies from transnational viewpoints often lack in-depth analysis and overlook the recently extended flow of Korean television beyond Asia. This book illustrates the ecology of Korean television along with the Korean Wave for the past two decades in order to showcase Korean TV dramas' international mobility and its constant expansion with the different Western television and their audiences. Korean TV dramas' mobility in crossing borders has been seen in both transnational and transcultural flows, and the book opens up the potential to observe the constant flow of Korean television content in new places, peoples, manners, and platforms around the world. Scholars of media studies, communication, cultural studies, and Asian studies will find this book especially useful.

This book investigates economic, political, and cultural conditions that have led to transnational flows of culture in Asia. Coverage also looks at the consequences of an increasingly interconnected Asian regional culture as well as policy makers and cultural industries' response to it. The book features essays written by researchers from different countries in Asia and beyond with diverse disciplinary backgrounds. The volume also contains engaging examples and cases with comparative perspectives. The contributors provide readers with grounded analysis in the organizational and economic logics of Asian creative industries, national cultural policies that promote or hinder

cultural flows, and the media convergence and online consumers' surging demand for Asianized cultural products. Such insights are of crucial importance for a better understanding of the dynamics of transnational cultural flows in contemporary Asia. In addition, the essays aim to [de-westernize] the study of cultural and creative industries, which draws predominantly on cases in the United States and Europe. The contributors focus instead on regional dynamics of the development of these industries. The popularity of J-Pop and K-Pop in East and Southeast Asia (and beyond) is now well known, but less is known about how this happened. This volume offers readers theoretical tools that will help them to make better sense of those exciting phenomena and other rising cultural flows within Asia and their relevance to the global cultural economy.

The Korean Wave

Korean Media Go Global

Surfing the Korean Wave

Yonsama, Rain, Oldboy, K-Pop Idols

Digital Mediascapes of Transnational Korean Youth Culture

K-pop - The International Rise of the Korean Music Industry

Hallyu Unbound

korean wave, hallyu, Korean culture, Korean, south korea, Korean pop culture This book is the first in a series of upcoming books to introduce modern Korean culture overseas. The term "Korean Wave" ("Hallyu" in Korean) was coined by the Chinese press a little more than a decade ago to refer to the popularity of Korean pop culture in China. The boom started with the export of Korean television dramas (miniseries) to China in the late 1990s. Since then, South Korea has emerged as a new center for the production of transnational pop culture, exporting a range of cultural products to neighboring Asian countries. More recently, Korean pop culture has begun spreading from its comfort zone in Asia to more global audiences in the Middle East, Africa, Europe, and the Americas. Birth of the Korean Wave Birth of the Wave The Beginning of the Wave in Japan The Wave Goes Global K-Pop Joins the Wave The neo-Korean Wave 'Korean Invasion?' The New Wave The Internet Connects the Wave Fast The Fun of Copying Distance No Longer a Barrier for K-Dramas What's Korean Pop Culture Got? K-Pop: 'Music of Fusion' K-Dramas: 'Healthy Power' The Korean Wave in other Fields Korean Films Hallyu in Literature epilogue Will It Continue?

The author illuminates the process of "Latinization" currently underway in the U.S., tracing the largest migration in the history of the Americas--the movement north of large numbers of people from Latin America. Simultaneous. (Social Science)

At this fascinating historical moment, this timely collection explores the new meaning of the Korean Wave and the process of media production, representation, distribution and consumption in a global context as a distinctive and complex form of soft power. Focusing on the most recent phenomenon of Korean popular culture, this book considers the Korean Wave in the global digital age and addresses the social, cultural and political implications in their complexity within the contexts of global inequalities and uneven power structures. The collection brings together internationally renowned scholars and regional specialists to examine this historically significant, visibly growing, yet under-explored current phenomenon in the global digital age. Drawing on a wide range of perspectives from media and communications, cultural studies, sociology, history and anthropology, and including a series of case studies from Asia, the USA, Europe and the Middle East, it provides an empirically rich and theoretically stimulating tour of this area of study, going beyond the standard Euro-American view of the evolving and complex dynamics of the media today. This collection is essential reading for students and scholars interested in Korean popular culture and in film, media, fandom and cultural industries more widely.

At the start of the twenty-first century challenges to the global hegemony of U.S. culture are more apparent than ever. Two of the contenders vying for the hearts, minds, bandwidths, and pocketbooks of the world's consumers of culture (principally, popular culture) are India and South Korea. "Bollywood" and "Hallyu" are increasingly competing with "Hollywood"--either replacing it or filling a void in places where it never held sway. This critical multidisciplinary anthology places the mediascapes of India (the site of Bollywood), South Korea (fountainhead of Hallyu, aka the Korean Wave), and the United States (the site of Hollywood) in comparative dialogue to explore the transnational flows of technology, capital, and labor. It asks what sorts of political and economic shifts have occurred to make India and South Korea important alternative nodes of techno-cultural production, consumption, and contestation. By adopting comparative perspectives and mobile methodologies and linking popular culture to the industries that produce it as well as the industries it supports, Pop Empires connects films, music, television serials, stardom, and fandom to nation-building, diasporic identity formation, and transnational capital and labor. Additionally, via the juxtaposition of Bollywood and Hallyu, as not only synecdoches of national affiliation but also discursive case studies, the contributors examine how popular culture intersects with race, gender, and empire in relation to the global movement of peoples, goods, and ideas.

Popular Culture and Japanese Transnationalism

Transnational Sport

Transnational Convergence of East Asian Pop Culture

Transnational Korean Television

Parasite, BTS and Drama

Korean Popular Culture in Global Context

Globalization

K-pop is a cultural icon that epitomises globalized and transnationalized Korean popular culture. Flourishing idol groups are

leading the current popularity of K-pop as the phenomenon expands far beyond the geographical borders of East Asia. In terms of its musical styles, K-pop is rooted in contemporary Western genres such as hip-hop, R&B and European electronic dance. The industry's transnational production and marketing practices are based largely on global capitalism, and are crucial to understanding current transnational K-pop flows. New media technologies such as social media and the smartphone have enhanced these flows. Despite its scholarly as well as significance within the music industry, very little work has undertaken conceptual analysis of the K-pop phenomenon beyond mere sketches of the industry and fandom. Within three primary areas of critical consideration: transnationalism, capitalism and digitization, Jung provides fascinating insight into the production and consumption of K-pop. The book will appeal to those working in Cultural Studies, Asian Studies, Media and New Media Studies, Youth Studies, Cultural Sociology, as well as Popular Music Studies.

This study examines the complex, multidirectional process of media transnationalization and online media fandom within the new media environment, focusing on the transnational media flows from the East to the West. My approach is built on the intersection of media transnationalization and reception research, fan studies, and transnational media fandom and identity research, and utilizes qualitative methods to examine the growing phenomenon of Korean popular culture in the West through case studies of online fandom surrounding two genres—Korean pop music (K-pop) and Korean television drama (K-drama). To explore the online culture of Western K-pop/Kdrama fans, I conducted a seven-month online ethnography, from July 2014 to January 2015, that focused on participant observation, one-on-one interviews with fans, and analysis of fans' online posts and comments. The purpose of the present study was to explore the appeal of Korean popular culture to Western fans, fans' embrace of pop cosmopolitanism and creation of hybrid identities, fans' creation of collective intelligence and affect, the role of fans in the spread of Korean popular culture in the West, and fans' construction of a transnational fan community using a network of sites and resources. Hybridity and pop cosmopolitanism are utilized to explain Western fans' experiences and transnational media flows. The findings from this study suggest that Western fans were drawn to K-pop for its complex mixture of familiarity and difference, or hybridity; yet, K-drama fandom was primarily driven by the romantic fantasy the genre creates and its structural uniqueness and difference. Embracing pop cosmopolitanism and actively seeking out and consuming Korean popular culture, Western fans changed and strengthened their cultural views and created hybrid identities that embrace cultural diversity and a global perspective. Fans were also an active part of creating a hybrid online fan culture that focuses on collective creation of meanings and affective experiences. Fans' voluntary work in promoting and spreading Korean popular culture has significantly contributed to its growing popularity in the West, heightening their engagement and affective pleasure. Western fans who feel stigmatized for their investment in Korean popular culture created an affirming community online that accepts them and their interests through a network of sites in the new media environment. As a result of my ethnographic analysis, I argue that scholars should take a closer look at transnational media fandom as a key site for identity negotiation and construction, embrace of pop cosmopolitanism, and creation of supportive online networks. In total, this examination of the transnational fandom of Korean popular culture offers a rich account of how Western fans' investment in Korean popular culture and participation in online fandom influenced their worldviews and identities, and how the new technologies and fans' voluntary work have increasingly influenced transnational media flows, making them more complex, accelerated, and multi-directional.

Hallyu deals with Danish fans of Korean popular culture. As consumers of Korean popular culture, not least K-pop (Korean pop music), these fans aspire to integrate into the Korean social fabric through career choice; they produce K-pop realities by performing Korean dance, conforming to Korean aesthetics or beauty ideals, thinking through Korean story-worlds and finding viable alternatives to Danish youth sociality. This constitutes an example of how East Asian popular culture is present in the formation of Danish youth culture in the 2010s. Hallyu is the second publication in the four volume series East Asian popular culture in a transnational perspective: A National Museum of Denmark Collection. What happens when Korean pop music & comics and anime, manga, video games & photo booths from Japan flow into Denmark? This series explores issues pertaining to East Asian popular culture in a Danish context and asks what it can contribute to our understanding of cultural flows in an East/West perspective.

Asian Americans have long been the subject and object of popular culture in the U.S. The rapid circulation of cultural

flashpoints—such as the American obsession with K-pop sensations, Bollywood dance moves, and sriracha hot sauce—have opened up new ways of understanding how the categories of “Asian” and “Asian American” are counterbalanced within global popular culture. Located at the crossroads of these global and national expressions, *Global Asian American Popular Cultures* highlights new approaches to modern culture, with essays that explore everything from music, film, and television to comics, fashion, food, and sports. As new digital technologies and cross-media convergence have expanded exchanges of transnational culture, Asian American popular culture emerges as a crucial site for understanding how communities share information and how the meanings of mainstream culture shift with technologies and newly mobile sensibilities. Asian American popular culture is also at the crux of global and national trends in media studies, collapsing boundaries and acting as a lens to view the ebbs and flows of transnational influences on global and American cultures. Offering new and critical analyses of popular cultures that account for emerging textual fields, global producers, technologies of distribution, and trans-medial circulation, this ground-breaking collection explores the mainstream and the margins of popular culture.

Korean Masculinities and Transcultural Consumption

Hallyu

The Global Impact of South Korean Popular Culture

Transnational Korean Cinema

Routledge Handbook of East Asian Popular Culture

East Asian Popular Culture in a Transnational Perspective, Vol. 2

The Sociology of Hallyu Pop Culture

The 2012 smash "Gangnam Style" by the Seoul-based rapper Psy capped the triumph of Hallyu, the Korean Wave of music, film, and other cultural forms that have become a worldwide sensation. Dal Yong Jin analyzes the social and technological trends that transformed South Korean entertainment from a mostly regional interest aimed at families into a global powerhouse geared toward tech-crazy youth. Blending analysis with insights from fans and industry insiders, Jin shows how Hallyu exploited a media landscape and dramatically changed with the 2008 emergence of smartphones and social media, designating this new Korean Wave as Hallyu 2.0. Hands-on government support, meanwhile, focused on creative industries as a significant part of the economy and turned intellectual property rights into a significant revenue source. Jin also delves into less-studied forms like animation and online games, the significance of social meaning in the development of local Korean popular culture, and the political economy of Korean popular culture and digital technologies in a global context.

This book observes and analyses transnational interactions of East Asian pop culture and current cultural practices, comparing them to the production and consumption of Western popular culture and providing a theoretical discussion regarding the specific paradigm of East Asian pop culture. Drawing on innovative theoretical perspectives and grounded empirical research, an international team of authors consider the history of transnational flows within pop culture and then systematically address pop culture itself, digital technologies, and the media industry. Chapters cover the Hallyu – or Korean Wave – phenomenon, as well as Japanese and Chinese cultural industries. Throughout the book, the authors address the convergence of the once-separated practical, industrial, and business aspects of popular culture under the influence of digital culture. They further coherently synthesize a vast collection of research to examine the specific realities and practices of consumers that exist beyond regional boundaries, shared cultural identities, and historical constructs. This book will be of interest to academic researchers, undergraduates, and graduate students studying Asian media, media studies, communication studies, cultural studies, transcultural communication, or sociology.

Since the late 1990s South Korea has emerged as a new center for the production of transnational popular culture - the first instance of a major global circulation of Korean popular culture in history. Why popular (or not)? Why now? What does it mean socially, culturally and politically in a global context? This edited collection considers the Korean Wave in a global digital age and addresses the social, cultural and political implications in their complexity and paradox within the contexts of global inequalities and uneven power structures. The emerging consequences at multiple levels - both macro structures and micro processes that influence media production, distribution, representation and consumption - deserve to be analyzed and explored fully in an increasingly global media environment. This book argues for the Korean Wave's double capacity in the creation of new and complex spaces of identity that are both enabling and disabling cultural diversity in a digital cosmopolitan world. The Korean Wave combines theoretical perspectives with grounded case studies in an up-to-date and accessible volume ideal for both undergraduate and postgraduate students of Media and Communications, Cultural Studies, Korean Studies and Asian Studies.

Since the 1990s there has been a dramatic increase in cultural flows and connections between the countries in the East Asian region. Nowhere is this more apparent than when looking at popular culture where uneven but multilateral exchanges of Japanese, Korean, Taiwanese, Hong Kong and Chinese products have led to the construction of an 'East Asian Popular Culture'. This is both influenced by, and in turn influences, the national cultures, and generates transnational co-production and reinvention. As East Asian popular culture becomes a global force, it is increasingly important for us to understand the characteristics of contemporary East Asian popular culture, and in particular its transnational nature. In this handbook, the contributors theorize East Asian experiences and reconsider Western theories on cultural globalization to provide a cutting-edge overview of this global phenomenon. The Routledge Handbook of East Asian Popular Culture will be of great interest to students and scholars of a wide range of disciplines, including: Cultural Studies, Media Studies, Communication Studies, Anthropology, Sociology and Asian Studies in general.

Hybridity, Pop Cosmopolitanism and Transnational Media Fandom

Transnational and Diasporic Flows of India and Korea

Analysing the Korean Wave

East Asian Pop Culture

Global Asian American Popular Cultures

Transnational Cultural Power in the Age of Social Media

Recentring Globalization

Since the Korean Wave phenomenon started in 1997, Hallyu has undergone many changes. Geographically, while Asia has been the largest cultural market for the Korean cultural industries, other parts of society, including North America, Europe, the Middle East, and Latin America have gradually admitted Korean popular culture. The components of the Korean Wave have also greatly expanded. Hallyu originally implied the exports of a few cultural products, such as television dramas, popular music, and films; however, Korea has recently developed and exported K-pop, digital games and smartphone technologies as well as relevant youth culture. Meanwhile, industrial and technological contexts of the Korean Wave have changed significantly during the last 20 years. The role of social media in the Korean Wave 's transnationalization in recent years is especially intriguing because fans around the world can easily access social media to enjoy K-pop, digital games, and films. The changes in the nature and appearance of the Korean Wave, conceptual and theoretical shifts in the studies of the Korean Wave, and the influences of the development of media technologies on the Korean Wave are all very significant. This book aims to provide a better understanding of Hallyu's theoretical and institutional history on one hand, and new features of the Korean Wave on the other hand.

In recent decades, Korean communication and media have substantially grown to become some of the most significant segments of Korean society. Since the early 1990s, Korea has experienced several distinctive changes in its politics, economy, and technology, which are directly related to the development of local media and culture. Korea has greatly developed several cutting-edge technologies, such as smartphones, video games, and mobile instant messengers to become the most networked society throughout the world. As the Korean Wave exemplifies, the once small and peripheral Korea has also created several unique local popular cultures, including television programs, movies, and popular music, known as K-pop, and these products have penetrated many parts of the world. As Korean media and popular culture have rapidly grown, the number of media scholars and topics covering these areas in academic discourses has increased. These scholars ' interests have expanded from traditional media, such as Korean journalism and cinema, to several new cutting-edge areas, like digital technologies, health communication, and LGBT-related issues. In celebrating the Korean American Communication Association 's fortieth anniversary in 2018, this book documents and historicizes the growth of growing scholarship in the realm of Korean media and communication.

"Spreadable Media" maps fundamental changes taking place in the contemporary media environment, a space where corporations no longer tightly control media distribution. This book challenges some of the prevailing frameworks used to describe contemporary media.

Combining global, media, and cultural studies, this book analyzes the success of Hallyu, or the "Korean Wave " in the West, both at a macro and micro level, as an alternative pop culture globalization. This research investigates the capitalist ecosystem (formed by producers, institutions and the state), the soft power of Hallyu, and the reception among young people, using France as a case study, and placing it within the broader framework of the 'consumption of difference.' Seen by French fans as a challenge to Western pop culture, Hallyu constitutes a material of choice for understanding the cosmopolitan apprenticeships linked to the consumption of cultural goods, and the use of these resources to build youth 's biographical trajectories. The book will be relevant to researchers, as well as undergraduate and postgraduate students in sociology, cultural studies, global studies, consumption and youth studies.

Evolution, Fandom, and Transnationality

Pop City

Transnational Hallyu

Cultural Policies, Creative Industries, and Media Consumers

A New Pop Culture Phenomenon

Creating Value and Meaning in a Networked Culture

Sounding Out K-Pop

K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea seeks at once to describe and explain the emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent globalization—but also a description of K-pop as a system of economic innovation and cultural production. In doing so, he delves into the broader background of South Korea in this wonderfully informed history and analysis of a pop culture phenomenon sweeping the globe.

Over recent decades South Korea's vibrant and distinctive populist culture has spread extensively throughout the world. This book explores how this "Korean wave" has also made an impact in North Korea. The book reveals that although South Korean media have to be consumed underground and unofficially in North Korea, they are widely watched and listened to. The book examines the ways in which this is leading to popular yearning in North Korea for migration, defecting to the South or for people to just become more like South Koreans. Overall, the book demonstrates that the soft power of the Korean wave is having an undermining impact on the hard, constraining cultural climate of North Korea.

This book offers an in-depth study of the globalization of contemporary South Korean idol pop music, or K-Pop, visiting K-Pop and its multiple intersections with political, economic, and cultural formations and transformations. It provides detailed insights into the

transformative process in and around the field of Korean pop music since the 1990s, which paved the way for the recent international rise of K-Pop and the Korean Wave. Fuhr examines the conditions and effects of transnational flows, asymmetrical power relations, and the role of the imaginary "other" in K-Pop production and consumption, relating them to the specific aesthetic dimensions and material conditions of K-Pop stars, songs, and videos. Further, the book reveals how K-Pop is deployed for strategies of national identity construction in connection with Korean cultural politics, with transnational music production circuits, and with the transnational mobility of immigrant pop idols. The volume argues that K-Pop is a highly productive cultural arena in which South Korea's globalizing and nationalizing forces and imaginations coincide, intermingle, and counteract with each other and in which the tension between both of these poles is played out musically, visually, and discursively. This book examines a vibrant example of contemporary popular music from the non-Anglophone world and provides deeper insight into the structure of popular music and the dynamics of cultural globalization through a combined set of ethnographic, musicological, and cultural analysis. Widening the regional scope of Western-dominated popular music studies and enhancing new areas of ethnomusicology, anthropology, and cultural studies, this book will also be of interest to those studying East Asian popular culture, music globalization, and popular music.

Over the past decade, Korean popular culture has become a global phenomenon. The "Korean Wave" of music, film, television, sports, and cuisine generates significant revenues and cultural pride in South Korea. The Korean Popular Culture Reader provides a timely and essential foundation for the study of "K-pop," relating the contemporary cultural landscape to its historical roots. The essays in this collection reveal the intimate connections of Korean popular culture, or hallyu, to the peninsula's colonial and postcolonial histories, to the nationalist projects of the military dictatorship, and to the neoliberalism of twenty-first-century South Korea. Combining translations of seminal essays by Korean scholars on topics ranging from sports to colonial-era serial fiction with new work by scholars based in fields including literary studies, film and media studies, ethnomusicology, and art history, this collection expertly navigates the social and political dynamics that have shaped Korean cultural production over the past century. Contributors. Jung-hwan Cheon, Michelle Cho, Youngmin Choe, Steven Chung, Katarzyna J. Cwiertka, Stephen Epstein, Olga Fedorenko, Kelly Y. Jeong, Rachael Miyung Joo, Inkyu Kang, Kyu Hyun Kim, Kyung Hyun Kim, Pil Ho Kim, Boduerae Kwon, Regina Yung Lee, Sohl Lee, Jessica Likens, Roald Maliangkay, Youngju Ryu, Hyunjoon Shin, Min-Jung Son, James Turnbull, Travis Workman

Communication, Digital Media, and Popular Culture in Korea

New Korean Wave

Diasporic Hallyu

Gender, Media, and Global Korea

Spreadable Media

The Korean Wave in Korean Canadian Youth Culture

Contemporary Research and Future Prospects

This book investigates transcultural consumption of three iconic figures – the middle-aged Japanese female fandom of actor Bae Yong-Joon, the Western online cult fandom of the thriller film *Oldboy*, and the Singaporean fandom of the pop-star Rain. Through these three specific but hybrid context, the author develops the concepts of soft masculinity, as well as global and postmodern variants of masculine cultural impacts. In the concluding chapter, the author also discusses recently emerging versatile masculinity within the transcultural pop production paradigm represented by K-pop idol boy bands.

While the influence of Western, Anglophone popular culture has continued in the global cultural market, the Korean cultural industry has substantially developed and globally exported its various cultural products, such as television programs, pop music, video games and films. The global circulation of Korean popular culture is known as the Korean wave, or Hallyu. Given its empirical scope and theoretical contributions, this book will be highly appealing to any scholar or student interested in media globalization and contemporary Asia popular culture. These chapters present the evolution of Hallyu as a transnational process and addresses two distinctive aspects of the recent Hallyu phenomenon - digital technology integration and global reach. This book will be the first monograph to comprehensively and comparatively examine the translational flows of Hallyu through extensive field studies conducted in the US, Canada, Chile, Spain and Germany.

Based on ethnographic research in Seoul and Los Angeles, *Transnational Sport* tells how sports shape experiences of global Koreanness, and how those experiences are affected by national cultures.

Rachael Miyung Joo focuses on superstar Korean athletes and sporting events produced for global media consumption. She explains how Korean athletes who achieve success on the world stage represent a powerful, globalized Korea. Celebrity Korean women athletes are most visible in the Ladies Professional Golf Association. In the media, young Korean golfers are represented as daughters to be protected within the patriarchal Korean family and as hypersexualized Asian women with especially marketable images. Meanwhile, the hard-muscled bodies of male athletes, such as Korean baseball and soccer players, symbolize Korean masculine dominance in the global capitalist arena. Turning from particular athletes to an outsized event, Joo discusses the Korea-Japan 2002 FIFA World Cup, a watershed moment in recent Korean history. Joo was in Seoul during June, 2002, one of thousands of fans filling the city's streets in collective excitement. New ideas of global Koreanness coalesced around the event. Women and youth assumed newly prominent roles in Korean culture and new models of public culture emerged as thousands of individuals were joined by a shared purpose.

K-pop, described by Time Magazine in 2012 as "South Korea's greatest export", has rapidly achieved a large worldwide audience of devoted fans largely through distribution over the Internet. This book examines the phenomenon, and discusses the reasons for its success. It considers the national and transnational conditions that have played a role in K-pop's ascendancy, and explores how they relate to post-colonial modernisation, post-Cold War politics in East Asia, connections with the Korean diaspora, and the state-initiated campaign to accumulate soft power. As it is particularly concerned with fandom and cultural agency, it analyses fan practices, discourses, and underlying psychologies within their local habitus as well as in expanding topographies of online networks. Overall, the book addresses the question of how far "Asian culture" can be global in a truly meaningful way, and how popular culture from a "marginal" nation has become a global phenomenon.

Hallyu 2.0

Between Cultural Diversity and Fantasy

Popular Music, Cultural Amnesia, and Economic Innovation in South Korea

Korean Popular Culture and the Selling of Place

K-Pop

Culture and Education in the New Millennium

The Korean Adoption Issue Between Modernity and Coloniality

Globalization is usually thought of as the worldwide spread of Western—particularly American—popular culture. Yet if one nation stands out in the dissemination of pop culture in East and Southeast Asia, it is Japan. Pokémon, anime, pop music, television dramas such as Tokyo Love Story and Long Vacation—the export of Japanese media and culture is big business. In Recentering Globalization, Koichi Iwabuchi explores how Japanese popular culture circulates in Asia. He situates the rise of Japan's cultural power in light of decentering globalization processes and demonstrates how Japan's extensive cultural interactions with the other parts of Asia complicate its sense of being "in but above" or "similar but superior to" the region. Iwabuchi has conducted extensive interviews with producers, promoters, and consumers of popular culture in Japan and East Asia. Drawing upon this research, he analyzes Japan's "localizing" strategy of repackaging Western pop culture for Asian consumption and the ways Japanese popular culture arouses regional cultural resonances. He considers how transnational cultural flows are experienced differently in various geographic areas by looking at bilateral cultural flows in East Asia. He shows how Japanese popular music and television dramas are promoted and understood in Taiwan, Hong Kong, and Singapore, and how "Asian" popular culture (especially Hong Kong's) is received in Japan. Rich in empirical detail and theoretical insight, Recentering Globalization is a significant contribution to thinking about cultural globalization and transnationalism, particularly in the context of East Asian cultural studies.

This volume fills a gap in the existing literature and proposes an interdisciplinary and multicultural comparative approach to the impact of Hallyu worldwide. The contributors analyze the spread of South Korean popular products from different perspectives (popular culture, sociology, anthropology, linguistics) and from different geographical locations (Asia, Europe, North America, and South America). The contributors come from a variety of countries (UK, Japan, Argentina, Poland, Bulgaria, Czech Republic, Indonesia, USA, Romania). The volume is divided into three sections and twelve chapters that each bring a new perspective on the main topic. This emphasizes the impact of Hallyu and draws real and imaginary "maps" of the export of South Korean cultural products. Starting from the theoretical backgrounds offered by the existing literature, each chapter presents the impact of Hallyu in a particular country. This applied character does not exclude transnational comparisons or critical interrogations about the future development of the phenomenon. All authors are speaking about their own, native cultures. This inside perspective adds an important value to the understanding of the impact of a different culture on the "national" culture of each respective country. The contributions to this volume illustrate the "globalization" of the cultural products of Hallyu and show the various faces of Hallyu around the world. In Tourist Distractions Youngmin Choe uses hallyu (Korean-wave) cinema as a lens to examine the relationships among tourism and travel, economics, politics, and history in contemporary East Asia. Focusing on films born of transnational collaboration and its networks, Choe shows how the integration of the tourist imaginary into hallyu cinema points to the region's evolving transnational politics and the ways Korea negotiates its colonial and Cold War past with East Asia's neoliberal present. Hallyu cinema's popularity has inspired scores of international tourists to visit hallyu movie sets, filming sites, and theme parks. This tourism helps ease regional political differences; reimagine South Korea's relationships with North Korea, China, and Japan; and blur the lines between history, memory, affect, and consumerism. It also provides distractions from state-sponsored narratives and forges new emotional and economic bonds that foster community and cooperation throughout East Asia. By attending to the tourist imaginary at work in hallyu cinema, Choe helps us to better understand the complexities, anxieties, and tensions of East Asia's new affective economy as well as Korea's shifting culture industry, its relation to its past, and its role in a rapidly changing region. The first scholarly volume to investigate the impact of social media and other communication technologies on the global dissemination of the Korean Wave

Korean Values in the Age of Globalization

The Korean Wave in the Age of Social Media

Traveling and Feeling in Transnational Hallyu Cinema

The Globalization of Korean Digital and Popular Culture

Cultural Politics, Film Genres, and Digital Technologies

Globalization and Popular Music in South Korea

The Soft Power of the Korean Wave

The rise in popularity of South Korean entertainment and culture began and is promoted as an official policy of the Korean government to revive the country's economy. This study examines cultural production and consumption, glocalization, the West versus. Asia, global race consciousness, and changing views of masculinity and femininity.

In this investigation of the contemporary notion of evil, C. Fred Alford asks what we can learn about this concept, and about ourselves, by examining a society where it is unknown—where language contains no word that equates to the English term "evil." Does such a society look upon human nature more benignly? Do its members view the world through rose-colored glasses? Korea offers a fascinating starting point, and Alford begins his search for answers there. In conversations with hundreds of Koreans from diverse religions and walks of life—students, politicians, teachers, Buddhist monks, Confucian scholars, Catholic priests, housewives, psychiatrists, and farmers—Alford found remarkable agreement about the nonexistence of evil. Koreans regard evil not as a moral category but as an intellectual one, the result of erroneous Western thinking. For them, evil results from the creation of dualisms, oppositions between people and ideas. Alford's interviews often led to discussions about imported ways of thinking and the impact of globalization upon society at large. In particular, he was struck by how Koreans' responses to globalization matched Westerners' views about evil. In much of the world, he argues, globalization is the ultimate dualism—attractive for the enlightenment and freedom it brings, terrifying for the great social and personal upheaval it can cause.

Drawing on vivid ethnographic field studies of youth on the transnational move, across Seoul, Toronto, and Vancouver, this book examines transnational flows of Korean youth and their digital media practices. This book explores how digital media are integrated into various forms of transnational life and imagination, focusing on young Koreans and their digital media practices. By combining theoretical discussion and in depth empirical analysis, the book provides engaging narratives of transnational media fans, sojourners, and migrants. Each chapter illustrates a form of mediascape, in which transnational Korean youth culture and digital media are uniquely articulated. This perceptive research offers new insights into the transnationalization of youth cultural practices, from K-pop fandom to smartphone-driven storytelling. A transnational and ethnographic focus makes this book the first of its kind, with an interdisciplinary approach that goes beyond the scope of existing digital media studies, youth culture studies, and Asian studies. It will be essential reading for scholars and students in media studies, migration studies, popular culture studies, and Asian studies.

The Korean Popular Culture Reader

K-Pop and Korean Popular Culture

Nationalistic Narratives and International Fandom

Cultural Storytelling and Digital Audiences

Tourist Distractions