

Geography of Hallyu Studies: *Analysis of Academic Discourse on Hallyu in International Research*

Seok-Kyeong HONG, Sojeong PARK, Daemin PARK*, and Seungyun OH

Abstract

Since the late 1990s, Hallyu has grown not only as a global cultural phenomenon but also as a prominent academic subject in international academia. In the context of such an accumulation of research, this article aims to explore the geography of Hallyu studies published in English. We collected 217 academic articles on Hallyu published in international journals from 2000 to 2016 from the Web of Science, extracted data such as author, journal, and keywords from each article, and structured them into the form of knowledge networks. The results show how the field of Hallyu studies is structured, revealing what kind of concepts and theories are employed and how academic agents such as journals and authors are interconnected. In addition, by comparing our findings to another meta-analysis on Hallyu studies in Korean academia, this article discusses what similarities and differences are found between domestic and foreign academia and suggests that two academia have been developed in a close relationship. Our findings will provide critical knowledge on the current status of international Hallyu studies and give insights on its future direction.

Keywords: Hallyu, Korean Wave, Hallyu studies, meta-analysis, network analysis, knowledge network analysis

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Introduction

Since the late 1990s, Hallyu—the global popularization of South Korean culture—has grown not only as a cultural phenomenon but also as a prominent academic subject. Efforts to explain the Hallyu phenomenon have been made in domestic and foreign academic communities, mobilizing theoretical concepts such as cultural discount, cultural proximity, cultural hybridity, youth and subculture, globalization and localization, transnationalism, and so on. Furthermore, the scope of the research object has been continuously expanding from media content and audience to include food, tourism, and the beauty industry.

With more than two decades in existence, Hallyu has proved that it is not a mere one-time fad, but a cultural phenomenon that exerts global influence. From dramas and K-pop to high speed Internet-driven digital culture, Hallyu has undergone dramatic development and changes during the past 20 years. Corresponding to the expansion of Hallyu, a growing number of studies have been produced.

As a newly formed field of study, research on Hallyu must be revisited in order to be evaluated as an academic field. There have been several attempts in Korean academia to conduct a meta-analysis of research on Hallyu. However, as Hallyu demonstrates a complex discursive formation in which media, government, market, and audience are involved and, accordingly, Hallyu studies also forms an interdisciplinary field, it is hard to understand its structure either through the content analysis of publications or through researchers' institutional affiliations. Due to the rapidly changing Hallyu phenomenon, Korean researchers have been able to respond more quickly than foreign scholars in translating the phenomenon into academic publications, with a gap of a couple years. Thus far, a significant difference between domestic and foreign publications is apparent.

With this understanding of the terrain, this article aims to explore the geography of Hallyu studies published in English. In order to analyze the current status of Hallyu studies as it is, we attempt an automated meta-analysis methodology by employing knowledge network analysis. To identify key points of international Hallyu studies, all of the articles published in

international journals over the last 20 years were compiled and visualized according to different knowledge network categories. This will reveal how each network has been shaped and what patterns are detected therein, so that we can ascertain the characteristics of international Hallyu studies. By comparing the results of this article to an previously published article on Hallyu studies in Korean academia (Hong, Park, and Park 2017), we will be able to provide knowledge on the current status of Hallyu studies. The findings and discussion in this study will give insights on the future direction of Hallyu studies.

Literature Review

Advent of Hallyu

It has been more than 20 years since Hallyu appeared as a cultural phenomenon. After a Korean television drama, titled *What Is Love All About* (*Sarang-i mwogillae*), became a hit in China in 1997, this popularity brought more attention to other popular culture contents of Korea. Accordingly, Korean and Chinese journalists began paying attention to this phenomenon. Although there is a controversy on when the term “Hallyu” first appeared (Jang 2011), the first time that the Korean government officially adopted the term was 1999. In the autumn of 1999, Korea’s Ministry of Culture and Tourism produced and distributed a music album entitled “Hallyu-Songs from Korea” to promote Korean popular music overseas. And in November 1999, *Beijing Youth Daily* (北京青年报) used the term “Hallyu” to indicate the fad of Korean popular music (Korea Foundation 2013).

Hallyu began with Korean dramas and songs in China, but its popularity expanded to other genres and countries. Regarding genre, as Joseph Nye (*Korea Times*, November 13, 2009) said, Hallyu means “the growing popularity of all things Korean, from fashion and film to music and cuisine.” Hallyu now spans the range of most of Korean culture. Regarding geographic regions of popularity, Hallyu had been limited to East and Southeast Asia until the early 2000s, but it has since expanded to other regions such as the Middle East, Europe, North and South America, and Africa. As the success of Psy and BTS

indicates, SNS and online video sharing platforms have played a major role in the proliferation of Hallyu.

The Korean government, economic market, and news media were quick to recognize Hallyu as a burgeoning economic trend and soft power and have aided its promotion. Hallyu was recognized as a core keyword both in the economic market and for public policy, and a discourse summarizing Hallyu's history, from "Hallyu 1.0" to "Hallyu 4.0," was brought to the fore by academia as well as the media and government. The so-called "Hallyu 1.0" refers to the birth and growth of Hallyu, with the success of Korean dramas in several Asian countries. "Hallyu 2.0," which appeared in the mid-2000s, extended the scope of Hallyu to include the popularity of K-pop in a broader range of regions (Korea Foundation 2013). In 2011, the Ministry of Culture, Sports and Tourism announced the "Hallyu 3.0 Policy," which encompassed the overall culture of Korea, so-called "K-culture." Most recently, "Hallyu 4.0," which is based on the spread of "K-style" via IT technology such as Multi Channel Networks (MCN), has been addressed in various fields such as the government and media.¹

In summary, Hallyu began with Asian audiences' preference for Korean media content, but has developed into a transnational cultural phenomenon closely related to the Korean government and industries. This complexity of Hallyu, in which so many subjects and discourses are involved, influences the increasing academic interest to Hallyu.

Meta-analysis of Hallyu Studies in Korean Journals

Although there are very few meta-analyses of Hallyu studies for international journals, there have been several attempts in Korean journals as there are many more academic articles published on the subject in Korean.

The first article that explored the Hallyu phenomena in China appeared in 2001. Kim and Kim (2001) introduced Hallyu as one of the most important

1. For example, Korea Creative Content Agency (KOCCA) has published a report on "Hallyu 4.0" strategy in 2016. In the same year, CJ, a corporation that owns the leading entertainment and mass media company in Korea, also announced that they would advance the era of "Hallyu 4.0."

changes in the Korean entertainment industry and asserted that it would provide new opportunities and challenges for the Korean culture industry. According to Hong, Park, and Park (2017), 666 articles on Hallyu were published prior to 2016.² As shown in Figure 1, the number of articles on Hallyu has generally been increasing over the last 17 years, with two spikes in 2005 and 2012. These two points each correspond to the significant global success of Korean drama and K-pop. In the early 2000s, Korea dramas such as *Winter Sonata* (2002) and *Daejanggeum* (2003) were aired in several Asian countries and became widespread hits. Therefore, much research focused on the economic and cultural effect of Korean dramas on other countries. And around 2012, many K-pop idols performed abroad and Psy’s “Gangnam Style” went viral on YouTube. Accordingly, the number of academic papers on these topics has increased dramatically, giving attention to not only K-pop, but also other culture content.

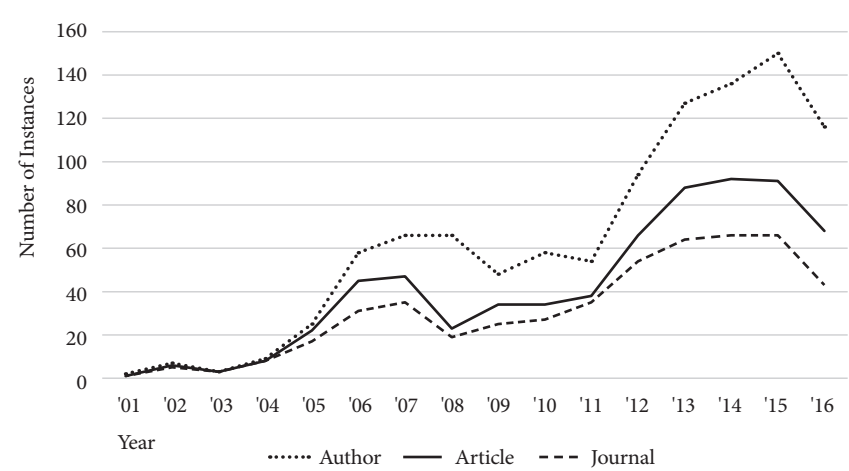


Figure 1. Chronological changes in the number of authors, articles, and journals in Hallyu studies in Korea

Note: Adopted from Hong, Park, and Park (2017), with slight design modification.

2. The authors of this study only searched in the fields of humanities, social sciences, arts, and multidisciplinary, excluding natural science, engineering, medicine, agriculture and oceanography.

It was around ten years after beginning of Hallyu that meta-analysis of Hallyu has appeared. Based on the research accumulated over ten years, several researchers began to explore the terrain of Hallyu studies. The meta-analysis of Hallyu can be categorized into two types: discipline-specific analysis and interdisciplinary analysis. The former is more prevalent as Hallyu research has been conducted discretely in each disciplinary area. For example, Yoo, Yoon, and Lee (2010) examined the research trends in the cultural contents research field, while Jeon (2010) conducted a meta-analysis of game research, and Sora Park (2014) gave consideration to research on Hallyu consumers.

On the other hand, interdisciplinary meta-analysis does not confine itself to one specific discipline but attempts to address all the existing Hallyu-related research. Sohn (2009) carried out content analysis on 250 articles on Hallyu archived in Korean academic databases. The results showed that the volume of Hallyu studies has grown in quantity and diversity for ten years. This article is a pioneering work in the meta-analysis of Hallyu. However, given that Hallyu has undergone dramatic changes and expansion over the last ten years since this article was published, it is necessary to review the last ten years of research.

More recent interdisciplinary meta-analyses were conducted by Yim and Chae (2014), Yun and Song (2017), Yoon and Kang (2017), and Hong, Park and Park (2017). Yim and Chae (2014) conducted a content analysis of 526 articles on Hallyu published from 2002 to 2013, categorizing them in terms of academic field, research topic, targeted country, and research type (single-author or co-authored).

Yun and Song (2017) conducted a meta-analysis of 28 qualitative research articles on Hallyu from 2000 to 2016. Based on grounded theory, they found three main categories (appearance, relationship, and effect of Hallyu) and 11 subcategories (characteristics, experience, phenomenon, preference, sharing, information acquisition, evaluation, influence, hope, and view). Although their findings provided an interpretation of how Hallyu is addressed in qualitative research, as Yun and Song themselves pointed out, their analysis is limited in scope as it excludes quantitative research and articles published in other countries.

Yoon and Kang (2017) also reviewed 161 articles on Hallyu in Korean

journals. However, this analysis was conducted on a preliminary level to make a comparison with their meta-analysis of Hallyu articles written in English. Most of their discussion focused on international research, and the meta-analysis of Korean research was suggested as an add-on to enrich their discussion. Still, they provide some interesting findings on the similarities and differences between articles written in Korean and English.

Hong, Park, and Park (2017), mentioned previously, introduced a knowledge network analysis of Hallyu studies. They collected 666 articles on Hallyu from DBpia, an online Korean academic database, and analyzed the networks of authors, journals, and keywords. This research provided a comprehensive and data-driven analysis of the geography of Hallyu studies in the context of Korean academia. The findings in this article will be described later to make a comparison with our study.

Meta-analysis of Hallyu Studies in International Journals

Lee, Sohn, and Kang (2016) and Yoon and Kang (2017) are the only meta-analyses of Hallyu research published outside the domestic Korean academic field. The former investigated the academic discourse on Hallyu in China from 2000 to 2014 by collecting academic articles from a Chinese academic database and analyzing the changing perspectives on Hallyu with content analysis and semantic network analysis. The results revealed that Chinese academic discourse focused on media contents in the early 2000s, cultural industry during the antipathy periods of 2005 to 2009, and the Korean brand in 2010s. These findings help us understand China's perspective on Hallyu.

Yoon and Kang (2017) reviewed academic articles and books on Hallyu written in English from 2004 to summer of 2016. However, they did not include publications on Korean film as they thought such publications' tendency toward textual analysis was less relevant to Hallyu as a transcultural phenomenon. They divide the history of Hallyu into three phases: first (2004–2010), second (2011–2013), and third (2014–2016), while examining the changes in topics, objects, methods and theories. As the research aim of this research is similar to our study, it serves as a useful reference.

To sum up the major findings of Yoon and Kang (2017), Hallyu studies

have been expanding regionally. The target regions of early Hallyu studies were mostly East Asia, but became diversified to include Northeast/Southeast Asia, the United States, Australia, and Peru. Popular research topics included K-pop and Korean dramas. As for research methods, most research adopted the qualitative method, most of which was literature analysis. Also, comparing the three phases, they found key theoretical concepts in each phase. “Globalization” and “Asia” were the most popular concepts in the first phase, while “cultural hybridity” and “consumption” were frequently mentioned in the second phase. Finally, in the third phase, “social media” and “multiculturalism” were major concepts (pp. 7–15).

Furthermore, as introduced above, Yoon and Kang (2017) compared these findings and their additional meta-analysis of 161 articles written in Korean. According to their findings, although general trends are similar in articles written in Korean and English, Korean research gives attention to “cultural proximity” and “cultural discount.” Also, Korean scholars share a producer/exporter’s perspective, with more policy-oriented and business-focused tendencies, while articles written in English have an audience’s perspective. However, this comparison is limited in that it provides a simple glimpse into general trends based on researchers’ observations rather than being systematically analyzed.

To differentiate with and supplement Yoon and Kang (2017), our study is more exhaustive. As will be described in the methodology section, we included a much broader area of Hallyu studies, searching for diverse keywords including Korean movies. Also, while Yoon and Kang (2017) presented a few key concepts in each phase, we address many more theoretical concepts. In addition, we explore how key concepts are related to other concepts through keyword networks. In terms of comparison with articles written in Korean, around four times more articles will be covered.

Also, our study assumes a more systematic approach with data-driven methodology, while Yoon and Kang (2017) divided phases arbitrarily and gave interpretations based on a scholar’s insights. We attempt to analyze the data more systematically with structured networks of journals, authors, and keywords. In addition, Yoon and Kang (2017) provided a comparison between articles written in Korean and English based on a

preliminary analysis of Korean articles. However, our study will elaborate on a more detailed comparison between this study's findings and another interdisciplinary meta-analysis of articles written in Korean (Hong, Park, and Park, 2017). In particular, although Yoon and Kang (2017) find a difference between articles written in Korean and English, we cannot presume that all articles written in English reflect foreign or international perspectives, as many Korean scholars publish articles on Hallyu in English. Thus, we will try to examine the relation between Korean academia and international academia at some length.

Special Issues on Hallyu in International Journals

Before going into our findings, we need to explore what kind of academic attempts were made to establish Hallyu studies in international academia, focusing on special issues of international journals. There have been academic books, special issues, conferences and workshops, and institutions engaged in the expansion of Hallyu studies. As for books, as Yoon and Kang (2017) also articulated, there are very few academic books on Hallyu, and most are edited volumes or anthologies with contributions from about a dozen scholars. Since Yoon and Kang (2017) provided an analysis of book publications (pp. 9–10), here we will focus on special issues on Hallyu in international journals and involve academic conferences and institutions. This will provide a contextual understanding for our following meta-analysis.

Hallyu research first appeared in the international journal in 2004. Park (2004) conducted an empirical test of the “cultural discount” concept through Hallyu in *Korea Journal*, an A&HCI journal published by the Academy of Korean Studies. Following this first article on Hallyu, *Korea Journal* published a special issue on Hallyu in 2005. Under the heading “Positioning the Korean Wave in the Nexus between Globalization and Localization,” this issue “highlight[ed] the crucial issues of four selected papers that mostly centered around the interaction between the Korean Wave and local culture as seen within the context of globalization” (Cho 2005, 144). The papers in this volume paid attention to how Hallyu was consumed and recognized in other Asian countries and tried to explicate it in terms of localization,

regionalization, and globalization.

Besides *Korea Journal*, other international journals published by Korean institutions played a major role in boosting Hallyu studies. For example, in 2011, *Acta Koreana*, a journal published by Academia Koreana of Keimyung University in Korea, published a special issue on contemporary Korean cinema. Several articles in this issue alluded to Hallyu as the context of transnational circulation of Korean cinema. In 2012, *Korea Observer*, which is published by the Institute of Korean Studies, also edited a special issue on Hallyu in which seven articles were included. More recently in 2016, *Korean Regional Sociology* published by the Korean Association of Regional Sociology included four articles in one issue that explain Hallyu in terms of glocalization. “The Korean Wave: Retrospect and Prospect” from the *International Journal of Communication* and “Globalization and Localization of Hallyu” from *Kritika Kultura* are the latest special issues on Hallyu and were published in 2017.

These special issues are often generated out of academic conferences and workshops. For example, the special issue of *Korea Observer* mentioned above stemmed from a workshop at UC Berkeley in February 2012. Another one from the *International Journal of Communication* published in 2017 originated from two serial international workshops organized by the Center for Korean Visual Culture at Yonsei University and Center for Policy Research on Science and Technology at Simon Fraser University. Besides the journals, a book titled *The Korean Wave: Evolution, Fandom, and Transnationality* is the result of these workshops as well. Another book, *Hallyu 2.0: The Korean Wave in the Age of Social Media*, is also the result of an academic conference of the same title hosted by the Nam Center for Korean Studies at the University of Michigan in 2012.

These academic events or resulting publications were all funded by the Academy of Korean Studies (AKS), which implies that the AKS is one of the core agencies promoting the steady growth of Hallyu studies in international academia. The World Association for Hallyu Studies is another institute that has contributed to international academic gatherings and networking. It has been convening an annual world congress for the last five years since 2013. Also, many local academic events have led to a general increase in the

number of international publications on Hallyu.

As a result, the greatest number of international academic articles on Hallyu were published in 2017, encompassing a variety of academic disciplines from media studies to sociology, regional studies, and tourism studies. Two special issues on Hallyu, mentioned above, were published in 2017, in particular. Furthermore, the number of foreign institutes that provide Korean studies classes has nearly doubled from 632 in 55 countries in 2007 to 1,348 in 104 countries in 2017 (Korea Foundation 2018). As Hallyu has led to an increased interest in Korean studies, it is presumed that the growth of Korean studies programs will bring more academic works in near future.

Methodology

Data Selection of Hallyu Articles for Meta Research

Hallyu research articles were searched for on the Web of Science, one of the largest scholarly journal databases.³ An “all database” search was done and filtered to cover articles written in English only, published from 2000 to 2016.⁴ Book chapters and conference papers were excluded.

Not all Hallyu-related articles showed up through a search of the term “Hallyu,” so other additional search words were added if they extracted articles previously not found. As a result, the following search words were included along with “Hallyu”—Korean wave, Korean drama, K-pop, Korean musical, Korean fan, Korean film, Korean music video, Korean TV, Korean broadcasting, Korean media, Korean game, Korean star, Korean idol, Korean celebrity, Korean brand, Korean animation, Korean fashion, Korean cosmetics, Korean beauty, Korean food, and Korean tourism.⁵

3. We also gave consideration to several other databases, but Web of Science was selected as it offers citation information in detail that can be used as attributes in network analysis.

4. The data search was done on December 6, 2016. Thus, not all articles published in 2016 were included in our data.

5. The synonyms and plural forms of each keyword were also included in the search words.

After the search engine returned 713 articles, we eliminated inappropriate articles based on the agreement of the four researchers. The criteria for judging articles as being related to Hallyu was that they had to 1) cover a subject on Korean popular culture, and 2) involve the foreign public exposed to Korean pop culture content. Thus, articles whose subject dealt with Korean pop culture but did not involve the foreign public were eliminated, such as “Film Pioneer Lee Man-hee and the Creation of a Contemporary Korean Cinema Legend.” Unrelated articles that mistakenly showed up under the category were also eliminated. As a result, we analyzed a total of 217 articles.

After the selection of research articles was done, the articles’ data field with the categories of author, title, source, and keywords were taken out separately and compiled. For author information, affiliation and nationality were also searched for as not all the international articles reflected a foreign perspective and many Korean scholars contribute to international journals.⁶ In a similar sense, journals were also thoroughly checked to identify whether they belonged to Korean institutions. The assumption behind this was that even when an article is written in English and the journal is defined as international, the nationality would inevitably affect the perception and interpretive ways about the same phenomenon of Hallyu.

For the analysis of keywords, we used author-provided keywords, with up to 10 keywords per study.⁷ The keywords were cleaned up afterwards since there were redundancies such as “Korean wave,” and “the Korean wave,” which signify the same meaning but are coded differently due to the existence of articles, capitalization, and plural forms.

For example, to find articles on Korean film, we entered different words such as “Korea film,” “Korean film,” “Korean movie,” “Korea movies,” “Korean cinema,” and so on.

6. If the author has a Korean name and is affiliated with a Korean institution, we regarded him/her as Korean. If the author has a foreign name or is affiliated with a foreign institution, we checked his/her nationality with their curriculum vitae or other records of scholarly activities. It is difficult to perfectly verify all the authors’ nationalities and there is a possibility that passport nationality does not accord with the nationality we found. Still, as long as the purpose of this checking is to discern whether the author is under the influence of Korean academia, our categorization is able to show meaningful results.
7. Even if the author-provided keywords fail to reflect the actual content of the paper, they still reflect authors’ perspective and what they want to emphasize.

Knowledge Network Analysis Method

To begin with a definition before explaining its usage in meta-analysis, a network consists of nodes and edges, each with their own attribute(s). In a knowledge network, nodes indicate knowledge entities such as author, keyword, article, or journal, and edges indicate the relations between nodes.

The main purpose of knowledge network analysis, in the context of research meta-analysis, is to structure the geography of a certain academic discipline. Knowledge networks can help configure co-citation networks, collaboration networks, co-authorship networks, etc. and reveal how the overall academia has been shaped in interconnected ways.

Out of several networks, four will be the focus of analysis in this paper. The co-authorship network shows how scholars collaborated on research. The keyword network shows which keywords usually appear together or how often a certain keyword is the focus of research. The journal-author network and journal-keyword network each shows the relations between journal and author, and journal and keyword. These networks each reveal the key pillars shaping the trends of journal publication on Hallyu.

Table 1. Network Types

Network Type	Modality	Node	Edge	Degree Centrality (Number of)	Tie Strength (Number of)
Co-authorship Network	1-mode	Authors	Articles	Co-authors	Co-authorships
Keyword Network	1-mode	Keywords	Articles	Keywords in the Same Article	Co-occurrences in the Same Article
Journal-Author Network	2-mode	Journals	Authors	Authors who Wrote for a Specific Journal	Times that the Author has Published Articles in a Specific Journal
		Authors	Journals	Journals for which a Specific Author Wrote	
Journal-Keyword Network	2-mode	Journals	Keywords	Keywords Covered by a Specific Journal	Times a Specific Keyword was Used in a Specific Journal
		Keywords	Journals	Journals that Covered a Specific Keyword	

Source: Author.

The degree centrality is calculated by the number of neighbors and tie strength is calculated by the number of co-occurrences between two nodes.

The author network's degree centrality signifies the number of authors that wrote a particular article together and tie strength signifies the number of articles that two certain authors wrote together. This reveals with whom and how many researchers did the co-work, and the key researchers who led cooperative projects several times.

In the keyword network, the degree centrality of the keyword increases when linked more often with other keywords. And the tie strength between two keywords increases when they appear in articles together with high relevance.

The two-degree centrality in the journal-author network applies to the number of authors who wrote for the same journal, and the tie strength of journal-author depends on the number of times that an author published articles in a journal. If a certain journal and certain authors form the same cluster, the journal and the researchers can be identified as comprising an academic circle together.

Lastly, in the journal-keyword network, when certain journals take up a more significant position in degree centrality, they can be recognized as generalist journals that delved into many different topics. On the contrary, journals that have taken up specific topics can be noted as specialist journals. The tie strength of journal-keyword is based on the number of times that certain keywords have appeared in certain journals, which implies their central interest.

This study uses a constructivist interpretation of academic discourses after compiling all the Hallyu research articles to pick up which author/keyword/journal showed up in the most significant numbers. A visualization of the formation and changes of Hallyu knowledge networks was done using the social network analysis software program UCINET to easily display the findings. Since our methodology gives greater consideration to relational aspects and macro levels of Hallyu studies, it is a meaningful contribution which shows the multidimensional attributes of Hallyu studies in a meta-analysis.

Findings

Descriptive Statistics

From 2004, when the first international article on Hallyu was published, to 2016, there were 217 articles in 127 journals written by 294 authors. Figure 2 describes chronological changes in the number of authors, articles, and journals. While it shows a general increase, there was a dramatic increase between 2012 and 2014. This sudden increase was also detected in Korean research, as presented in Figure 1. After Psy’s “Gangnam Style” went viral and other K-pop gained popularity via SNS and YouTube, academic interest seems to have increased accordingly.

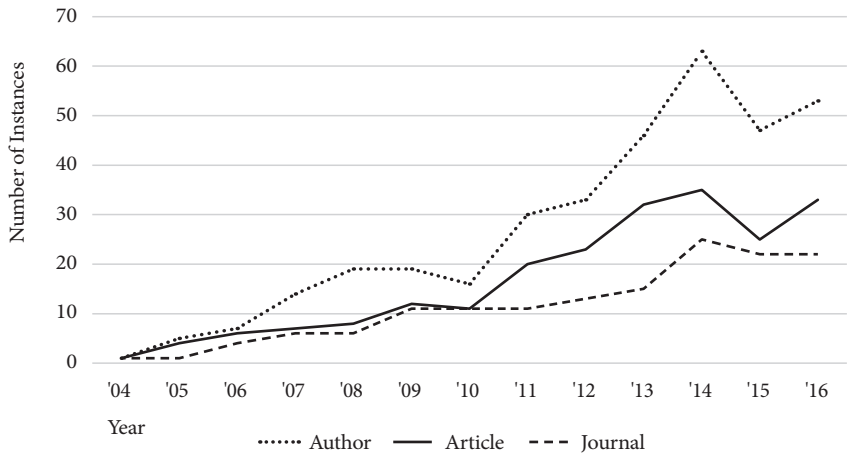


Figure 2. Chronological changes in the number of authors, articles, and journals in Hallyu studies in international research
Source: Author.

Author

The author network is a sparse network with no strong center node, meaning that cooperative research was scarce and no central researcher was found. Most Hallyu research is comprised of discrete case studies scattered in all directions.

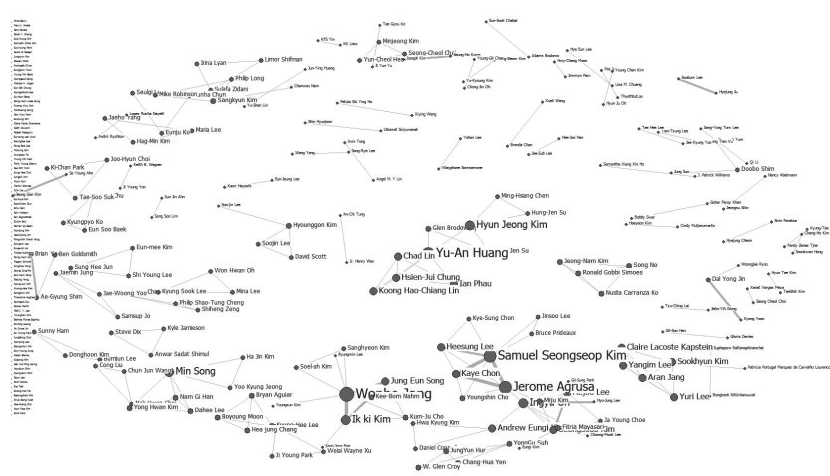


Figure 3. Author network
Source: Author.

Still, among the relatively active researchers in cooperation with others, sociologist Wonho Jang is the most centric author, having collaborated with the most authors. In tourism studies, Jerome Agrusa, Kim Samuel Seongseop, and Huang Yu-An can also be categorized as active researchers in collaboration.

Keyword

Figure 4 shows a network of 1,136 keywords used in our collected data. Keyword is an important index that can demonstrate the main agendas in Hallyu studies. Contrary to the author network, keywords constitute a dense network, and it does not form any noticeable cluster. Many keywords are interconnected to form a giant component. This means much research is connected in terms of topics, sharing similar research interests concerning the Hallyu phenomenon.

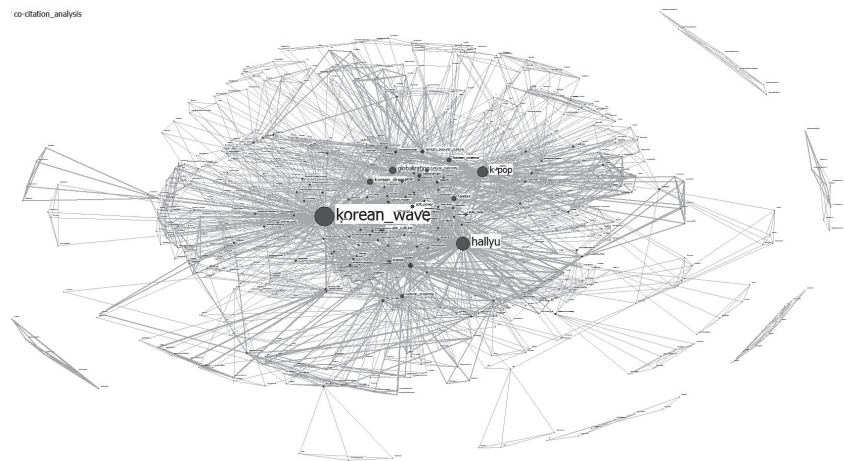


Figure 4. Keyword network
Source: Author.

Table 2 shows the centrality of the top 30 keywords. The ranking was determined by how often a particular keyword co-occurs with other keywords. Thus, the higher the number is, the more significance the keyword has in Hallyu studies. It shows that “K-pop” is the most centric keyword after the terms “Korean wave” and “Hallyu.”

Table 2. Top 30 Keywords in Hallyu Studies

Rank	Keywords	Number of Co-occurrent Keywords
1	Korean Wave	246
2	Hallyu	175
3	K-pop	129
4	Globalization	81
5	Korean Drama	70
6	Fandom	57
7	Popular Culture	54
8	Korea	50
9	Korean Cinema	49

10	Korean Popular Culture	46
11	Soft Power	44
12	Drama	41
13	Nationalism	39
14	Cultural Proximity	38
15	Cultural Hybridity	35
16	Social Media	34
17	Cultural Industry, Film Tourism	31
18	Celebrity, Transnationalism	30
19	Gender	23
20	Cultural Policy	22
21	Tourism	21
22	China, Localization, Representation	20
23	Asian Pop, Ethnocentrism, Japan	19
24	Country Image, Media Industry, Multiculturalism	18
25	Country of Origin, Cultural Globalization, <i>Daejanggeum</i> , Postcolonialism, Purchase Intention	17
26	Culture, Idol, Tourism Marketing, YouTube	16
27	Korean Literature, Music Industry, Taiwan, Webometrics	15
28	Creative Industry, Destination Image, Pop Culture	14
29	Cosmopolitanism, East Asia, Family, Gangnam Style, Modernity	13
30	Identity, Korean Film Industry, Nation Brand, Popular Music, Satisfaction	12

Source: Author.

K-pop, Korean dramas and Korean cinema are the major media contents actively discussed in Hallyu studies. In particular, as we can see in Figure 5, K-pop is discussed in relation with a variety of other topics such as “cosmopolitanism,” “youth culture,” “creative industry,” “social media,” “identity” and so on. In particular, K-pop shows strong tie strength with new media-related topics such as “social media” and “iTunes,” and also with “soft power” topics such as “nation brand,” “branding,” and “cultural product.”

Meanwhile, Korean dramas are addressed more in tourism studies, as

differences. Figure 6 reveals that “drama” is the common topic that research in the three countries is engaged with. To see the characteristics of each country, China is discussed from an industrial perspective. In particular, with the increase in co-production and media content trade between Korea and China, many research articles give consideration to the countries’ collaborative encounters, whereas research related to Japan and Taiwan has more to do with how Hallyu is accepted by local audiences, focusing on keywords such as “identity,” “representation,” “localization,” “cultural hybridity,” and “tourism.” In particular, as the tourism industry is connected with Hallyu, many tourism researchers attempt to assess the correlation between the impact of Hallyu involvement and local people’s perceptions of Korea as a potential tourist destination.

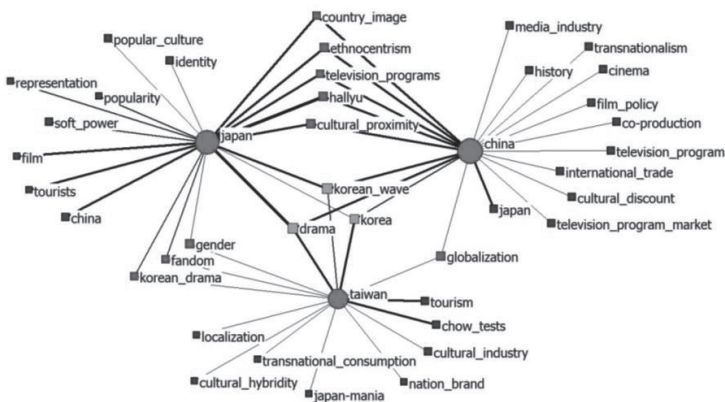


Figure 6. Keyword network of main Hallyu country keywords

Source: Author.

Changes in the centrality of main keywords were analyzed by dividing the period of Hallyu publication in half.⁸ The proportional increase or decrease in keyword employment for Hallyu research to the publication changes is the criteria for determining the change in centrality of main keywords. If a

8. As noted in Figure 2, the number of publications increased suddenly between 2010 to 2011. Therefore, we decided to analyze the periods prior to and following this sudden increase.

keyword shared in the latter period has increased more than three times than in the former period, it means the centrality of that keyword has increased proportionally, because the publication has increased about three times between two periods.

Table 3. Change in the Centrality of Keywords between the Former Period (2004–2010) and Latter Period (2011–2016)

Change	Keywords
Increased	Social Media, K-pop (11.8), Nationalism (6.8), Hallyu (5.9), Cultural Policy (5), Popular Culture (4.5), Cultural Proximity (3.2), Korean Popular Culture (3), Korea (3)
Stayed the Same	Korean Wave (2.6), Soft Power (2.2), Drama (1.9), Globalization (1.4), Film Tourism (1.3), Korean Cinema (1.2), Fandom (1.2), Transnationalism (1.2), Gender (1.2), Celebrity (1.1), Cultural Hybridity (1.0)
Decreased	Korean Drama (0.8), Cultural Industry (0.7)

Note: Numbers in parentheses indicate how many times the keyword has increased in the latter period.

The most noticeable change is the new appearance of “social media” and the dramatic increase of “K-pop” as a central keyword in the latter period. This demonstrates the power of the Internet as a channel for the diffusion of Hallyu. Social media was not mentioned as a keyword in the former period, but as it stands out as the major platform for Hallyu, especially K-pop, it has appeared as a centric keyword in the latter period.

Also, the term “Hallyu” increased between period, while “Korean wave” maintained a similar level. Interestingly, scholars use “Hallyu” more when an article focuses on K-pop, and “Korean wave” when the article is about Korean dramas. Although “Korean wave” is still the more centric word, as seen in Table 2, as academic interest moves from K-drama to K-pop, the term “Hallyu” has become more commonly used.

Meanwhile, not all international research reflects a foreign perspective, since 63.4% of the authors in international research are Koreans. Therefore, we examined the difference between Korean authors and foreign authors in

international articles. Table 4 shows the top keywords each used by Korean authors and foreign authors. Keywords like “globalization,” “Korean dramas,” “cultural proximity,” “nationalism,” and “cultural hybridity” have been used more by Korean authors, while “soft power” “fandom,” “Korean cinema” and “film tourism” have more weight among foreign authors than Korean authors.

Table 4. Top 10 Keywords Suggested by Korean Authors and Foreign Authors

Korean Authors' Keywords	Foreign Authors' Keywords
Korean Wave (194)	Korean Wave (111)
Hallyu (130)	Hallyu (92)
K-pop (95)	K-pop (68)
Globalization (70)	Fandom (39)
Korean Drama (47)	Korea (36)
Cultural Proximity, Korean Popular Culture (36)	Soft Power (33)
Nationalism (33)	Korean Cinema, Popular Culture (30)
Korean Cinema (32)	Drama (24)
Fandom (31)	Film Tourism (20)
Cultural Hybridity (30)	Gender (17)

Note: Numbers in parentheses indicate how many times the keyword has appeared.

This result is meaningful in that it refutes existing criticism of Korean scholars regarding how they approach Hallyu much more in political and economic perspectives. Yoon and Kang (2017) stated that more policy-oriented and business-focused research are published in Korean journals than in international journals as some Korean scholars regard Hallyu as more of an economic than cultural phenomenon. However, as can be seen in Table 4, foreign authors pay relatively more attention to policy-or economy-related aspects of Hallyu when compared to Korean authors, using keywords such as “soft power” and “film tourism.” They try to measure the popularity or effects of Hallyu on the foreign public with quantifiable data (Tjoe and Kim 2016; Chang 2016). Meanwhile, the keywords in Table 4 such as “globalization,” “cultural proximity,” “nationalism,” and “cultural hybridity” show that Korean

authors publishing in English assume conceptual and theoretical approaches (Ryoo 2009; Jin 2010; Joo 2011). Considering Yoon and Kang's study (2017) results and our findings together, we can infer that there are two tendencies among Korean authors—writing policy/business-oriented articles in Korean journals and writing theory-oriented articles in international journals.

Journal

In the journal-author network (see Figure 7), two significant clusters were identified in the geography of Hallyu studies. The first cluster is composed of journals from cultural studies, media studies and Asian studies, taking an interdisciplinary approach by covering different fields of studies. *Korea Journal* and *Korea Observer*, both SCI journals published by Korean governmental institutions, make up the biggest portion of Hallyu research publications. Many Korean researchers who publish in English submitted their papers through Korean institutions.⁹ Jin Dal Yong and Shim Doobo, scholars with Korean origin but with experience overseas, took up the central author positions in the cluster.

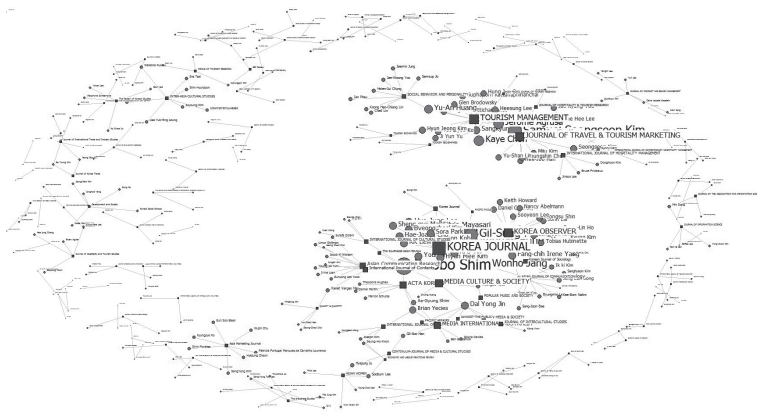


Figure 7. Journal-author network
Source: Author.

9. Out of a total of 127 journals, 43 are accredited both in Korean academia and international academia, featuring articles written in English as well as Korean.

and “soft power” are theoretical terms that explain how or in what context Korean contents could become popular.

Distinctive keywords that are found separately in each journal provide the characteristics of each journal. *Korea Journal* gives consideration to the cultural industry and cultural theory, while *Korea Observer* focuses more on political and economic perspectives. *Inter-Asia Cultural Studies* has keywords related to Asian or regional factors in a transnational phenomenon, and *Asian Communication Research* approaches from a more media or media theory centric perspective. Lastly, *Tourism Management* shows economic interest mediated by consumers’ cultural perception.

Table 5. Shared and Distinctive Keywords between Top Journals

Journal	Distinctive Keywords	Shared Keywords
<i>Korea Journal</i>	Cultural Hybridity, Identity, Korean Film Industry, Media industry, Neoliberalism, Social Media, Translation, etc.	Korean Wave, Hallyu, K-pop, Korean drama, Korean cinema, Globalization, Cultural Proximity, Korean Popular Culture, Soft Power
<i>Korea Observer</i>	Creative Industry, Culture, Cultural Policy, Global Competitiveness, Social Mobility	
<i>Inter-Asia Cultural Studies</i>	Asianization, Patriotism, Regionalization, Transnational Popular Culture, Youth Culture, etc.	
<i>Asian Communication Research</i>	Cultural Adaptation, Glocalization, Media Effects, Pop Culture, Worlding	
<i>Tourism Management</i>	Audience Involvement, Destination Image, Film Tourism, Perception, Winter Sonata, etc.	

Source: Author.

Comparison with Korean Research

Our findings reveal how Hallyu studies have been conducted until now in international academia, showing certain characteristics and changes. The knowledge network facilitates our understanding of the geography of international Hallyu studies. But these findings need more interpretation of societal factors that influenced the current shape of the knowledge network.

To understand international Hallyu studies from a comparative

perspective, we compared our findings with another meta-analysis of domestic Hallyu studies. Hong, Park, and Park (2017) conducted a meta-analysis of 666 Hallyu research articles published in Korean journals. Although they put more emphasis on Hallyu studies in the context of Korean media studies, they found out what perspectives on and what topics of Hallyu have been covered by scholars.

To briefly compare each type of network, the author network and keyword network show very similar patterns between international and domestic research. In the author network, authors conducted discrete research with little cooperation, while the keyword network indicates that their research topics are closely related. However, in the journal-author network, contrary to international academia where two clusters—one with media and regional studies and the other with tourism and management studies—are clearly separated, media studies, tourism studies, and business studies form one big cluster in the Korean network. Since tourism is mainly the foreign author's interest, as shown in Table 4, tourism studies constitute a separate area with no connection to media and cultural studies where many Korean authors are gathered. Also, the Korean journal-author network shows that journals of humanities and those of cultural industry studies are centric journals where many authors contribute. However, the international journal-author network shows that Korean studies journals are the main channel where international authors communicate.

In terms of diachronic change of details, some similarities and differences are detected. First of all, the interest in K-pop has dramatically increased both in Korean academia and international academia. However, international research address “social media” as a keyword much more than Korean research, which shows that international academia is more interested in the media platform through which Hallyu is disseminated. Also, while the attention to Korean dramas has relatively decreased as a research subject in international research, the interest has been continuously maintained in Korean academia. On the contrary, while tourism has had steady popularity as a topic in international Hallyu studies, it has only recently been taken up as a topic of interest in domestic Korean Hallyu studies.

Examining the two academia in a more relational perspective, we can

say that the geography of international Hallyu research has shown a parallel evolution with Korean Hallyu research. As presented in Figure 9 the number of articles in international research have continuously increased following the increment of Korean research, with a gap of a couple of years. This implies that the transition in international Hallyu research is in a close relationship with that of Korean Hallyu research. In addition, interestingly, Wonho Jang and Seongseop Kim are positioned as prominent authors both in the international author network and Korean author network.

However, since around 2012 and 2013, the time lag has almost disappeared, meaning more and more international research responds quickly to the changing Hallyu phenomenon. It is expected that more Hallyu research will be published in both academic spheres, increasing nearly simultaneously.

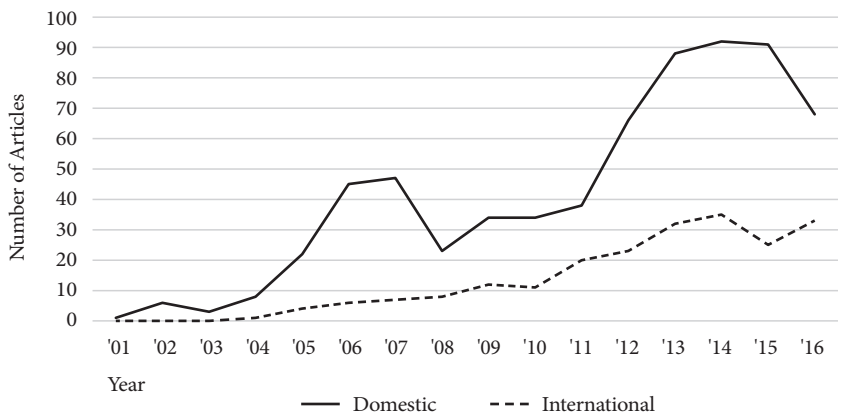


Figure 9. Changes in number of Hallyu articles in domestic and international research
Source: Author.

Furthermore, Korean studies and Korean institutions play a key role in expanding Hallyu studies. As examined above, 63.4% of the authors of international Hallyu research are Korean, many of whom are affiliated with Korean academic institutions. And three out of five journals with the highest degree centrality are also published by Korean institutions: *Korea Journal* by

the Academy of Korean Studies, *Korea Observer* by the Institute of Korean Studies, and *Asian Communication Research* by the Korean Society for Journalism and Communication Studies. Many articles on Hallyu have been published, usually in the special issues of these journals.

Korean institutions are important not only as journal publishers, but also in promoting Hallyu studies via funding. Out of 38 articles that present acknowledgement statements, 33 were supported by Korean institutions. The Korean National Research Foundation supported the most research, funding 13 articles, followed by the Academy of Korean Studies and the Korea Foundation, each funding three articles. Others are funded by discrete university research grants.

Thus, while prior research claims that there is a major difference between the viewpoints of articles written in Korean and that of articles written in English (Yoon and Kang 2017), our findings do not affirm their findings, because many articles written in English in international journals are written by Korean scholars and funded by Korean institutions. That is why we identified the nationality of authors of articles written in English and looked into the difference between Korean authors and foreign authors in Table 4. It revealed that foreign authors are also interested in policy/business-oriented research, just like Korean scholars. The difference in viewpoints is detected more between Korean authors who contribute to Korean journals and those who contribute to international journals. It is inferred that the latter group assumes a more theoretical approach than the former.

Although international Hallyu studies is under the influence of Korea academia, many international researchers bring new insights to Hallyu studies. Many researchers attempt to figure out how the Hallyu phenomenon is accepted in other countries such as Japan, Taiwan, Laos, Vietnam, etc., and explicate it in the local context, which deepens the understanding of Hallyu from a global perspective. Also, many other researchers address topics that are less discussed in Korean research, such as soft power and tourism. Foreign researchers who have different backgrounds and who are less influenced by domestic discourses contribute to expanding the realms of Hallyu studies.

Conclusion: Suggestions for Future Research on Hallyu

This research has attempted to revisit how Hallyu studies have thus far formed a certain academic geography by structuring the studies in knowledge networks. Our findings reveal that Hallyu studies have grown quantitatively. Since 2004, when the first international article on Hallyu was published, the number of publications on Hallyu has gradually increased. As noted above, this is due to the expansion of Korean studies in international academia, as well as the expansion of the Hallyu phenomenon itself. The more Hallyu's popularity increased internationally, the more Korean studies programs have been established in different countries. And this again leads to more academic attention to Hallyu in recognition of it as a significant cultural phenomenon. In fact, the Korean Research Foundation is the most important funding institution, and that means many Korean researchers with this domestic funding have been publishing in English for journals published by Korean institutions. With the growing importance assigned to English publication in Korean universities and academic institutions, this trend will continue.

Accordingly, research topics have diversified. In particular, K-pop has risen as a major research subject. As the development of social media is closely related to the increasing popularity of K-pop, many studies have focused on the role or effect of media in Hallyu. The relationship between the transition of Hallyu and media environment will become an important research topic in the future. Already, many academic publications which address K-pop do not necessarily contain other Hallyu-related keywords but approach K-pop as a genre of music or cultural contents circulated globally, and this trend will grow. For example, global success of BTS will encourage research not only on K-pop but also on transnationalization of local culture and new grammar of international fandom. Research under preparation will share fewer common keywords than those already published and analyzed in this paper.

These changes and expansions in international Hallyu studies show a parallel evolution with those of Hallyu studies in Korean academia. As discussed above, many of the articles written in English produced by Korean authors are funded by Korean institutions, and centric journals of

international Hallyu studies are affiliated with Korean institutions. Therefore, we can say that the major agents in international Hallyu studies are Korean authors and institutions.

This blurs the comparison made by prior research between academic studies on Hallyu written in Korean and those written in English. Yoon and Kang (2017) said that Korean academia assumes a more policy/industry-oriented approach to the Hallyu phenomenon than foreign academia. However, our findings suggest that Korean Hallyu researchers tend to assume a more policy/industry-oriented approach in articles written in Korean, while they are more likely to show theoretical consideration in articles published in international journals. Foreign researchers also engage in economic perspectives as many of them belong to tourism studies. The reason for differences in article orientation must be further investigated. Are the Korean researchers giving more theoretical importance to English articles published in international journal? Or is this simply due to a difference between knowledge production systems in Korean and international academia?

Concluding our discussion, some limitations and suggestions for further research warrant noting. Our analysis is limited to academic articles, thereby missing other forms of publication such as edited volumes and news articles. Also, as the data is limited to articles written in English, other articles in different countries published in local languages were not included. Although we attempted an interdisciplinary analysis of international Hallyu studies, our discussion still might address a partial academic discourse on Hallyu.

Based on knowledge network analysis, this study aimed to present a critical analysis of academic discourses on Hallyu. The implications found from current geography should be employed as a foothold for the future direction of Hallyu studies. Keeping up with the changing mediascape and Hallyu phenomenon, it should head for more qualitative theorization and an in-depth multidisciplinary approach. New intellectual vigor is expected for advancing to the next step in Hallyu studies.

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