

Contrasting K-pop Media Representations: A Comparative Study between New Zealand and South Korea.

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Abstract

The global presence of K-pop is evident in the mainstream news, magazine articles, and blogs worldwide. However, cultural differences contribute to diverse depictions of K-pop across these media outlets, providing nuanced perspectives on this global phenomenon. Despite this, there is a notable lack of studies examining these different media representations of K-pop.

To address this gap and focusing specifically on the New Zealand and South Korean contexts, two corpora of online news articles, blog posts, and magazine articles discussing K-pop were compiled - one representing the New Zealand media and the other representing the South Korean media. Utilising the resources of corpus analysis, including frequency analysis, collocation analysis, concordance analysis, and keyword analysis, this study analysed and compared the media representations of K-pop across the two corpora.

The study found that the New Zealand media perpetuates the well-crafted global expansion strategies of the K-pop industry, by localising their discussion of K-pop to focus on artists, settings and cultural phenomenon that resonate with the local audience, while the Korean media contributes to shaping the domestic cultural landscape, arguably fostering national pride and identity among the Korean population. These findings offer valuable insights into the distinctions in media representations of K-pop between New Zealand and South Korea, contributing to the growing body of research on the K-pop phenomenon.

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Attestation of Authorship:

I affirm that this submission is entirely my own creation, and to the best of my understanding, it does not include any content previously published or written by someone else (except as explicitly mentioned in the acknowledgments). Furthermore, it does not incorporate material that has substantially been submitted for the attainment of any other degree or diploma from a university or another institution of higher learning.

Signed:

Date: 26/01/2024

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Chapter 1:

Introduction

1.0 Introduction

In recent decades, the global cultural landscape has witnessed a remarkable phenomenon in the form of Korean popular music, commonly referred to as K-pop. Originating in South Korea, K-pop has swiftly evolved into a global musical and cultural force, captivating audiences beyond national borders. Known for its infectious melodies, visually captivating performances, and meticulously crafted idol groups, K-pop sits at the intersection of music, dance, fashion, and entertainment.

As the genre continues to surge in popularity, its global influence has grabbed the interest of the world's media, and K-pop is now a regular focus of mainstream news and magazine articles, as well as non-mainstream fan blogs, around the world. However, due to cultural difference, the portrayal of K-pop in these media outlets tends to differ, offering a diverse and nuanced perspective on this global phenomenon. As a Korean national who is a large fan of K-pop, and has relocated to New Zealand, I have become aware of these different representations and have become interested in finding out more about them. Subsequently, this dissertation examines how the discursive representation of K-pop in the Korean media is different to that found in the New Zealand media. The study also seeks to provide insights into the reasons behind these different perceptions and the role played by the

media in their construction.

The following sections introduce the research, commencing with a discussion of the definition, historical emergence, global expansion and international success of K-pop and K-pop artists (commonly referred to as idols), and the relationship between K-pop and the Korean government and economy. Subsequently, attention is directed towards the portrayal of K-pop in various media outlets, including Social Media and Mainstream Media. The chapter concludes by outlining the organisational structure of the study, which comprises six chapters.

1.1 K-pop

1.1.1 Definition

K-pop, which is an abbreviation for Korean popular music, refers to commercial music widely appreciated by the general population in Korea. While some experts in popular music use the term broadly to encompass all popular music in Korea, a more precise definition would specify predominant genres that are influenced by and incorporate various key aspects of dance, hip-hop, R&B, ballad, rock, and electronic music (Leung, 2012). Oh and Lee (2014) also point out that the K-pop genre incorporates elements of *kayo*, a traditional form of Korean popular music influenced by Western music from Japan during colonial times or from U.S. military bases during and after the Korean War.

1.1.2 Historical emergence of K-pop

According to Lee and Pyun (2023), the K-pop industry first emerged in 1996 with the introduction of the inaugural idol ensemble H.O.T. At that time, companies in the music-related sectors of South Korea found themselves in a critical situation and realized that they faced a threat to their survival if they were not able to expand into foreign markets. However at that time, conglomerates and financial institutions showed little interest in the music industry, making it challenging for entertainment companies to secure the necessary financial resources. This changed with the opening of the KOSDAQ stock market in 1996¹ which enabled smaller enterprises to secure funding and expand their operations.

SM Entertainment became the first music industry company to list in the KOSDAQ in April 2000, and as a result was provided access to substantial finance. The first group that the company invested in was H.O.T (Highfive of Teenagers). The group went on to sell over 6.4 million records in South Korea during their career and were commercially successful in China and Japan. Lee and Pyun (2023) point out that H.O.T. were the first stars of the Korean Wave in Asia and established a successful formula that served as a blueprint for subsequent K-pop groups. This included the adoption of the term 'idol' to refer to K-pop artists. Lee and Pyun (2023) go on to state that over the two decades following H.O.T.'s debut in 1996, a continuous stream of innovative producers collectively established a sustainable K-pop ecosystem by introducing innovation to the music industry's production, distribution, and

¹ The KOSDAQ market refers to the Korean Securities Dealers Automated Quotations. It is a stock market in South Korea that operates similarly to the NASDAQ in the United States. Established in 1996, KOSDAQ was created to provide a platform for smaller companies to raise capital and grow. It is known for its more relaxed listing requirements compared to the main Korean stock exchange, the Korea Exchange (KRX). Companies listed on KOSDAQ are typically in the early stages of development and may not meet the criteria for listing on the KRX.

consumption cycles. This progress facilitated the proliferation of idol groups. By the end of the twentieth century there were approximately 370 idol groups thus solidifying K-pop's position as an independent genre within the global music industry.

1.1.3 Global Expansion and international success of K-pop idols

Seo (2012) identifies five key factors driving K-pop's success: “preparation, casting, training, production, and global promotion” (p. 63). In the preparation stage, production companies lay the groundwork for international expansion, meticulously crafting the process from identifying stars to global promotion. In the casting stage, companies seek stars with commercial appeal through auditions or celebrity recommendations. Overseas auditions, like SM Entertainment's global efforts, attract 300,000 performers annually. The training stage represents a significant long-term investment, involving daily routines overseen by expert teams, with periodic assessments. Performers see their names on marquees after years of training. This stage involves a comprehensive program lasting five to seven years, covering singing, dancing, acting, language skills, and personal development. Despite completion, success on stage is not guaranteed, but only reserved for the most exceptional individuals. In the production phase, global ideas are explored, and managers collaborate with experts in music and choreography. The global promotion stage involves active engagement with international partners, strategic planning for overseas marketing, alliances with major labels, and tailored album releases for local markets to overcome cultural barriers.

1.1.4 K-pop, the Korean government and the Korean economy

Although K-pop's global success is largely attributed to the entertainment companies and their strategies, Choi and Maliangkay (2014) assert that the South Korean government should also be acknowledged, particularly for their work in establishing a collaboration with the K-pop industry. This collaboration began with the election of South Korea's civilian government in 1993, which took the step of implementing a comprehensive set of deregulatory measures for the creative industries. Subsequently, since the late 1990s, K-pop has experienced an uninterrupted period of collaboration with the Korean government, which has provided funding and other forms of assistance, such as tax incentives and support for overseas market expansion. As a result, K-pop has had a remarkable exponential growth and has played a significant role in growing the Korean economy. The rising impact of the K-pop industry on the Korean economy is attributed to the expansion of revenue and operating margins from the big 4 companies. As of 2023, all four agencies have seen a minimum 20% growth in their revenues. In the first quarter of 2023, HYBE Entertainment, YG Entertainment, and JYP Entertainment reported remarkable operating profits of 41.5%, 461.5%, and 118.8%, respectively (Park, 2023).

1.2 K-pop in the media

1.2.1 Social media

As indicated, K-pop entertainment companies largely employ social media as a tool for distributing K-pop content (Cai, 2021). Social media accounts, for example, such as Twitter, Instagram, YouTube, and Weibo, are established for their K-pop artists. Through these platforms, artists can share images from their daily lives, while the entertainment companies share music videos, tweets, and images of artists so as to engage with and grow the fan base. More often than not, the different social media platforms present identical content but in varying formats. This approach contributes to crafting a multi-dimensional representation of K-pop artists. Ultimately social media serves as a means to efficiently disseminate information to a broad audience, considering both speed and cost (Cai, 2021).

However, another important reason for the global success of K-pop is fan engagement and the dedicated online communities that thrive on social media platforms. According to Trigo (2020), K-pop fans, known as ‘stans’, actively and widely participate in discussions, share content, and organise fan-driven initiatives, creating a vibrant and interactive online ecosystem (the term ‘stan’ is used positively to describe an enthusiastic and dedicated fan and has transformed from its initial negative connotation, i.e., stalker + fan). Such social media engagement also involves the creation of expressive content and continuous initiatives by group members to establish and oversee the movement's scope and rules of participation (Galantowicz, 2021). Furthermore, fans are able to foster close connections with K-pop idols who use Twitter to overcome geographical barriers and reach their international fan communities (Cho, 2017). This diverse fan engagement not only contributes to the industry's visibility but also plays a crucial role in

shaping the narrative around K-pop artists. In brief, the interaction between K-pop idols and their fan base through social media has become a key factor in sustaining and expanding the genre's international appeal.

1.2.2 Mainstream media

The global phenomenon of K-pop has captured the mainstream media's relentless attention, and many articles are dedicated to discussing its influence, its impact on culture, and the fanbase that propels its unprecedented success. Discussions also focus on the lives of K-pop artists, their journeys and personal stories, as well as the challenges they face in the spotlight. However, as highlighted earlier, media portrayals of K-pop vary across different cultures, often presenting a diverse and nuanced perspective on the global phenomenon. Kwon (2017), for example, observed a significant distinction in the discourse of the US and the UK media's reporting of K-pop. She found that in US newspapers, while K-pop is correctly presented as imported from Korea, it is nevertheless discussed as strongly shaped by US music genres. Concepts like the 'boy band' are suggested as being initially produced by the American pop machine (Caramanica, 2017). The UK authors, in contrast, express fascination with the distinctive style of K-pop stars and believe that K-pop audiences seek an alternative experience when engaging with K-pop music. The UK press typically states that these unique characteristics are considered to be the reason why K-pop stands apart from other music genres (Gani, 2014). As indicated in the introduction section of this chapter, such differences in the way that K-pop is represented in the media has interested me since my move from Korea to New Zealand, and it is this interest that motivates the focus of this study. I am particularly interested in comparing differences between the way that K-pop is reported on and represented in the New Zealand media and the Korean media. Taking this into account the research question for this dissertation is:

How do the media representations of K-pop differ between New Zealand and

South Korea?

The next section introduces the organisation of the following dissertation that results from my exploratory study in an attempt to answer this question.

1.3 Organisation of the Study

This study is divided into six chapters. Chapter 2 provides a review of the existing scholarly literature related to this study. The literature review begins by exploring the historical roots of the Korean Wave (Hallyu), a term used to refer to a phenomenon that describes the global popularity and influence of South Korean popular culture, including K-pop. Following this, it progresses to more focused investigations on the global ramifications of the Korean Wave across five continents. The review then shifts its focus to an examination of K-pop and its widespread influence on a global scale. Lastly, the chapter delves into the different representations of K-pop.

Chapter 3 provides a methodological overview of the study, presenting a summary of research methods that includes an explanation of corpus linguistics, corpus-based discourse analysis, and the research paradigm utilizing pragmatic mixed methods (both qualitative and quantitative) that underpins this study. Furthermore, the chapter outlines the procedures for collecting the corpus data used to carry out this study, as well as information about constructing the corpus, and selecting samples for analysis.

Chapter 4 begins with the initial stage of analysis, which entails a thorough examination of

keywords for both the NZ K-pop corpus and the Korean K-pop corpus. This includes a comprehensive categorisation and analysis of the keywords found for both corpora. The concluding stage of the keyword analysis will focus on investigating multi-keywords within the NZ K-pop corpus and Korean K-pop corpus. The keyword analysis finds that salient to the NZ K-pop corpus is a focus on the localisation of K-pop within the New Zealand context, while salient to the Korean K-pop corpus is the global expansion and international success of K-pop.

Chapter 5 uses corpus analytical tools to further investigate the localisation of K-pop in the New Zealand media. The chapter will begin by providing a definition and an overview of the concept of localisation. Following this, based on the earlier observations, the chapter will delve into how the New Zealand media discursively localises its discussion of K-pop.

Chapter 6 uses corpus analytical tools to investigate the globalisation of K-pop in the Korean media. The chapter begins with a definition of and an introduction to the concept of globalisation. After this, the chapter employs the analytical tools of corpus analysis to explore how the Korean media discusses the global advances and successes of K-pop globally.

Chapter 2:

Literature Review

2.0 Introduction

To establish the background for this corpus-assisted discourse analysis, which compares representations of K-pop in online news articles, magazines, and blog posts in Korea and New Zealand, this chapter provides a literature review of relevant K-pop studies. It commences by examining the history of the Korean Wave (Hallyu), a term used to refer to the increasing global popularity of South Korean culture since the 1990s. Subsequently, the chapter will delve into more specific studies spotlighting the worldwide impact of the Korean Wave (Hallyu) across five continents, and then proceed to discuss K-pop and its global influence. Finally, the chapter will delve into the different ways that K-pop is often conceptualised. Drawing upon the discussion in the literature review, the chapter will then conclude by providing a summary of the particular objectives guiding this study.

2.1 History of the Korean Wave (Hallyu)

Jin et al. (2021) state that early in the twenty-first century, South Korean (hence referred to as Korean) cultural products, such as K-pop music, movies, television shows, cartoons, and video games, become increasingly ingrained within the worldwide media landscape. As a

result, they suggest that in terms of producing lively, international, popular culture and digital technology, Korea has become one of the most well-known non-Western cultural hubs.

According to Yoon and Jin (2017), Chinese newspapers first used the term Korean Wave in 1999 to describe the surprising popularity of Korean television dramas in China. The Korean wave, or Hallyu, as it is known in South Korea, is used to describe the global expansion of Korean popular culture, including Korean drama, film, and music (Shim, 2006; Oh, 2022) and is viewed by many as a project of Korean globalisation (Shin, 2009). Jin et al. (2021), suggest that Korean Wave (Hallyu) can be divided into two distinct phases. The first phase (1990s to the early 2000s) is characterised by the regional popularity of K-dramas in Asia, while the second phase (mid-2000 onwards) is marked by the global expansion and success of K-pop. The second wave is often referred to as the Korean Wave 2.0 (Lee and Nornes, 2015) or the New Korean Wave (Jin, 2016).

Jin et al. (2021) state that the Korean Wave 2.0 has evolved into a global cultural movement which has expanded into many continents, including North America, Latin America, Europe, the Middle East, and Africa. As an example, they point to the K-pop group BTS's continuing global prominence since the late 2010s, as well as the lucrative tours in Europe and Latin America of the K-pop groups BTS, EXO, Blackpink, and TWICE. Referring to other instances of the global success of Korea's cultural products, Jung (2016) states that numerous Korean TV dramas and reality shows have increased their international popularity, both in Asia and more lately in other continents. For example, a sixteen-episode KBS 2 (Korean Broadcasting System) TV drama called 'Descendants of the Sun' (Taeyangui Huye) garnered 440 million online views cumulatively in China, while also performing well in Singapore, Malaysia, Vietnam, and the US, primarily through online distribution channels like iQiyi,

Viu, and Viki.

Jin et al. (2021) also mention that there have been continuous arguments over whether the Korean Wave is a universal and, moreover, a universally hegemonic cultural movement, or whether Korea as a country has attained superpower status in the global cultural market.

Epstein (2017) views the Korean Wave as a transnational niche market, while Yoon and Jin (2017) argue it is distinct due to its development of popular culture and digital technologies, exported strategically to both Asian and Western nations.

Hence, they state that Korea is arguably the only nation to successfully facilitate the expansion of domestic cultural industries as well as the export of a variety of cultural products. Because of this, Jin et al. (2021) contend that Korean Wave (Hallyu) cannot always be assessed and determined by traditional market evaluation mechanisms (such as sales and the exportation of finished goods and content) and that instead it denotes a new method of transnational popular culture production, distribution, and consumption.

2.2 The global influence of the Korean Wave

2.2.1 Influence of the Korean Wave in Asia

According to Yoon (2014), Asia as a whole has been swept up in the Korean wave of popular culture (Hallyu). However, while the popularity of Korean television shows across the entire Asian continent is evident, East Asian nations, such as China, Japan, and Taiwan, are particularly passionate about Korean TV shows and celebrities. Yoon states that the appeal in

these regions, especially in East Asian countries, stems from Korean TV dramas' focus on traditional Asian values, familial bonds, and romantic love, which resonate with Chinese and Japanese audiences, as they rediscover the Asian identities and values they perceive as lost in their countries' modernising process. Yoon further explains that the portrayal of moral superiority and the triumph of good in these dramas deeply satisfies viewers in these countries.

The Korean Wave has also taken hold of other Asian countries. In Indonesia, for example, private TV stations have for the past decade been vying for viewership by airing popular Korean dramas and films. According to Nugroho (2014), this strategy has played a significant role in introducing the Korean Wave to Indonesian audiences, to the point that Korean cultural products have indisputably become a part of many Indonesians' everyday lives. Moreover, Malaysian lives have also been affected by the Korean Wave, resulting in an increasing acceptance of Korean popular culture (Jenol et al., 2022). Interestingly, Lee et al. (2020) have revealed that the interest in the Korean food seen in Korean dramas is one of the main subjects of Korean Wave discourse on social media in Malaysia. Besides food, the Korean Wave (Hallyu) has had an impact on various other aspects of life in Asia, including the institution of marriage. Takeda (2014), for example, has identified a rise in marriages between Japanese women and South Korean men, suggesting that the idealised portrayals of protagonists in South Korean dramas have contributed to Japanese female viewers' favourable perceptions of South Korean men.

2.2.2 Influence of the Korean Wave in Europe

Mazan (2014) suggests that while the Korean wave has swept Japan, China, and Southeast Asia, Europe has not been overrun by K-pop, K-drama, or K-films. Nevertheless, a number of European countries are showing an increasing interest in the Korean Wave. In the Czech Republic, for example, K-pop contests and K-pop events have regularly occurred since 2011 (Mazan, 2014). Mazan also found that many citizens of the Czech Republic have expressed a strong interest in the Korean language and Korean food. Despite this, the Czech attitude towards Korean dramas and films is more passive, and at the time of Mazan's study neither public nor private broadcasts of K-drama are available on Czech TV. Instead only a small number of Korean films were debuted by official theatre distribution and television broadcasts. The situation of the Korean Wave in Poland is similar to that of the Czech Republic. Kida (2014), for example, revealed that Poles do not attempt to emulate Korean fashion and do not watch Korean dramas as frequently as is found in Southeast Asian nations. The author suggests that this is most likely because (at the time of the study's publication) there were no Korean channels available on satellite TV and only two Korean programmes, Arirang and Tele 5 in 2014, could be easily viewed.

On the other hand, German fans have shown a very strong interest in the Korean Wave. A study by Jin et al. (2021), finds that German fans are among the Korean Wave's most significant global fan bases, despite experiencing its arrival later than in the United States and Latin America. Jin et al. suggest that the German fan base is increasingly expanding and exhibits a distinctive cultural environment. This stems from German fans' willingness to openly discuss and reinterpret the meanings associated with Hallyu and its fandom. In doing so Jin et al. state they are challenging stereotypes about K-pop and its supporters. The authors further note that German fans perceive Hallyu and K-pop as a Gesamtkunstwerk—a comprehensive art form. They recognize and incorporate diverse aspects of these cultural phenomena into their everyday lives.

2.2.3 Influence of the Korean Wave in North America

According to Gannes (2009), the Korean Wave rapidly gained popularity in the United States in the late noughties, Gannes (2009) pointed to (the now closed) popular Drama Fever website as an example of a streaming service that offered Korean media material in the United States and Canada. He found that a significant portion of its Korean drama viewers on Drama Fever were non-Asian, suggesting that the Korean Wave had a wider audience than Korean Americans. Jin et al. (2021) also found that according to estimates, the Korean Wave industry in the United States is one of the biggest single cultural markets and a key entry point to other international markets. They assert that the K-pop group BTS and Bong Joon-ho (from the popular Korean film 'Parasite') have been leaders in expediting exposure of the Korean Wave to the North American market. The popularity of K-pop in the United States has substantially increased to the point that Yoon (2019) has suggested that it is a popular substitute for dominant American music. It is also being recognized as a discrete genre.

While the United States has traditionally been the biggest overseas market for Korean Wave cultural products, Jin et al. (2021) note that Canada has also grown to be a significant international market for the Korean Wave. Shahzad (2017), for example, suggested that major K-pop concerts had been held successfully in numerous major Canadian cities, and K-pop is thought to be a facilitator in the expansion of Korean language programs at major Canadian colleges. In another example, Nair (2017) pointed out that the Canadian city Vancouver was enthusiastically depicted in K-pop media, when the K-pop idol group 'TWICE' filmed the music video for their song, 'Likey'.

Furthermore, a study by Rockingham (2018) revealed that three BTS concerts (12,000 seats each) were completely sold out in less than an hour, and as a result, the emergence of K-pop in Canada was dubbed 'an invasion' by the media.

2.2.4 Influence of the Korean Wave in Latin America

Iadevito et al. (2012) revealed that from approximately 2002, the South Korean government was actively promoting South Korean culture in Latin America. In light of this information, Iadevito (2014) explored the impact of the Korean Wave in Argentina. Since 2006, he identified numerous exhibitions of both traditional and modern Korean art, including photography, at centres and museums throughout Argentina. Iadevito also noted that Korea began attending the Buenos Aires International Book Fair in 2007 and has continued to do so ever since. Furthermore, the author suggests that there were roughly 20 screenings of Korean movies in Argentina during 2006 and 2013. At the time, Iadevito claimed, however, that the Argentine television audience was not significantly interested in Korean soap operas.

Chile's interest in the Korean Wave and especially K-pop is also worth noting. According to Jin et al. (2021), the Korean Wave appears to represent a new breed of Asian popular culture for certain Chilean youth, as it deviates from and challenges their conventional cultural preferences. Jin et al. point out that K-pop is viewed as a cutting-edge and hypermodern cultural form through which they can create and construct new cultural identities.

Interestingly, Jin et al. also found that other cultural Korean Wave categories, such as K-dramas or variety programs, were only marginally liked in Chile, even by Korean Wave fans.

Overall, they define the influence of the Korean Wave on the major cultural markets in Latin America as relatively minimal. However, in contrast, Han (2017), had argued that the transnational subculture of K-pop that existed on the periphery of Latin American mass culture, was progressively, albeit cautiously, integrating into the culture at large.

2.2.5 Influence of the Korean Wave in Oceania

According to Giuffre and Keith (2014), Australia provided a distinctive setting for the influence of the Korean wave, specifically K-pop, among Western contexts. Due to its proximity to Asia in both geographic and geopolitical terms, its substantial population of Asian-Australians, and the role of SBS as a multicultural public broadcaster, K-pop had been able to permeate mainstream broadcast platforms and capture public attention. In particular, the establishment of SBS PopAsia could be viewed as an official recognition of the second wave of Hallyu, as its creation for mainstream broadcast media was based on the already solidified popularity of K-pop in both Asia and Australia. After that, SBS PopAsia exhibited impressive success for SBS, achieving high viewer numbers, receiving critical acclaim from industry authorities, and aligning well with SBS's mission and central objectives. This success was attributed to the global appeal of K-pop and the broader Korean Wave phenomenon. The widespread popularity of K-pop enabled SBS PopAsia to serve as both a product catering to the preferences of a specific cultural demographic and a means to enhance cultural awareness for a broader Australian audience (Giuffre & Keith, 2014).

2.3 K-pop

In the twenty-first century, K-pop stands out as the fastest-growing cultural form within the Korean wave phenomenon. In brief, K-pop is a broad term for popular music originating from South Korea, originally referred to as 가요 kayo (traditional pop music in Korean). It encompasses a wide range of musical styles, including pop, hip-hop, R&B, and electronic dance music, and characteristically features visually striking music videos, choreographed dance routines, and a strong emphasis on the overall aesthetics of the performers and their music (Leung, 2012).

The majority of studies have characterised K-pop as a type of global hybrid culture (Fuhr, 2015; Jin, 2016; Jung, 2009; Lie, 2012). This tendency corresponds with the growing consensus in the fields of media and cultural studies, which argues that worldwide culture is ultimately a fusion, combining various elements into restructured forms (Kraidy, 2005). Oh and Park (2013) further point out that K-pop is essentially a type of music produced in Korea that is strategically oriented towards a global audience, as the local music market is severely limited in size and hindered by widespread, though decreasing, piracy.

Parc and Kim (2020) suggest that K-pop's success is because rather than adhering strictly to traditional methods and frameworks, the Korean music industry has recognized the shift brought about by digitisation. This has encompassed a transition from analog to digital, from offline to online, from albums to individual songs, from specialization to integration, from local providers to global suppliers, from audio-focused content to visual content, from ownership to accessibility, and from restricted interaction to collaborative networks. Crucially, they suggest that the Korean music industry has responded to these shifts by modifying their practices. This process of adaptation has markedly bolstered the sustainability of K-pop in the worldwide market amid the era of digitization.

K-pop is now part of the terminology of popular global culture and has enthralled millions of fans worldwide and garnered substantial attention from the international media. As such, Choi and Maliangkay (2014) contend that it signifies a fresh benchmark in popular music. However given the rapid global spread of this musical phenomenon, and the way it has meaningfully impacted on different people and cultures in different ways, it is of interest to look more closely at the various ways it has been conceptualised by these people and cultures. This will be addressed in the next section.

2.4 Conceptualisations of K-pop

2.4.1 K-pop as an inauthentic musical form

While K-pop is generally perceived as South Korean popular music, studies point out that K-Pop is not necessarily representative of authentic Korean musical traditions (Lie, 2015; Yoon, 2017). A number of these studies argue that this inauthenticity stems from its hybridity. Lie (2015) for example, states that “not only is it [K-pop] different from traditional Korean music, it also diverges from the long tradition of Korean popular music” (p. 140). Taking the view that authentic Asian music should possess a uniquely Asian element, Lie argues that K-pop involves an approach to creating popular music that is intentionally commercial, which as a result leaves it with a stronger resemblance to Western, rather than Korean musical traditions. According to Glynn and Kim (2013), this perceived manufactured nature brought much contempt to K-pop, particularly in the British media, where it was initially seen as an unwelcome cultural import. Nevertheless, despite often being viewed as an inauthentic Korean musical form, Yoon (2017) found, for example, that for Asian Canadian fans, K-pop was viewed not as an imitation of Western popular music, but as a type of music created by Asians.

2.4.2 K-pop as a challenge to cultural traditions

Many researchers have found that K-pop is often conceptualized as presenting a challenge to cultural traditions, both in Korea and elsewhere (Jin & Ryoo, 2014; Kania, 2018; Ravina, 2009). Kania (2018), for example, examines how specific girl groups within the K-pop industry have directly confronted the male gaze and questioned the longstanding patriarchal norms that

have shaped South Korean society. Kania (2018) points to recent notable decreases in marriage and birth rates in Korea, which she argues highlights the rise of a new generation of women who are eschewing conventional roles as wives and mothers, opting instead to assert themselves within a fiercely competitive job market. Similarly, while Japanese youth have fully embraced K-pop and the other products of the Korean Wave, in fact, Ravina (2009) found that older Japanese males viewed the rise of K-pop, as a challenge to traditional Japanese constructions of career, family, and gender. Furthermore, the author stated that with the growth of K-pop, South Korea faced challenges related to its traditional language and culture. For example, K-pop's global expansion has involved the integration of English lyrics. Research conducted by Jin and Ryoo (2014) recognized this occurrence as a form of cultural (in)equality arising from varying state influences between the local (Korean) and global (Western) spheres, which posed a risk to the preservation of local languages and cultures.

2.4.3 K-pop as female empowerment

In a similar vein, researchers often conceptualise K-pop as having an impact on female empowerment (Lee & Yi, 2020; Oh et al., 2023). Lee and Yi (2020), for example, discuss a K-pop performance known as 'Ssen-unni' which directly translates to 'strong sister,' but in its social context the term refers to a bold woman who embodies traits of rebellion, thereby defying conventional feminine norms. Expressing their Admiration of these Ssen-unni performances as significantly facilitating the empowerment of women, allows K-pop fans to achieve liberation not only in Korea but also globally. In another example, Oh et al. (2023) propose that the evolution of the K-pop fandom over time has naturally led to the emergence of a socially and politically conscious collective movement. This evolution began with exposing female fans to the prevalent danger of sexism, subsequently leading to the formation of communities centred around female universalism. These communities serve as guides,

steering fans toward gender emancipation and the empowerment of women. Oh et al. illustrate their point by citing the recent decision made by certain Arab countries to relax regulations on K-pop and permit K-pop concerts to take place within their borders for the first time. This decision is viewed as a triumphant achievement for female Arab fans who have actively participated in such movements.

2.4.4 K-pop as a desexualized romanticism

As Jung (2009) observes, attempts to make Korean performers more sexually alluring for the U.S. market have yielded mixed results. Interestingly, the latest promotion of K-pop in the U.S. embraces its non-sexual romanticism. Jung (2009) gave an example from 2009 with Wonder Girls, a Korean group who toured with the Jonas Brothers, and who are known for their chaste image. This image underscores the Korean Wave as a celebration of modest sexual appeal.

2.4.5 K-pop as an economic phenomenon

Many studies focus on the nature of K-pop as an economic phenomenon, one that has had a positive impact in South Korea (Choi & Maliangkay, 2014; Oh & Lee, 2014; Seo & Kim, 2020). According to Choi and Maliangkay (2014), K-pop has experienced a lengthy and uninterrupted period of favourable association with state-capital influence since the late 1990s (the symbiotic relationship between the South Korean government's support for cultural export industries and the capitalist interests of entertainment companies within the K-pop ecosystem). Choi and Maliangkay state that viewed primarily as an economic phenomenon, K-pop draws its fans to an array of cosmetic, fashion, culinary, and digital offerings. These products, intricately tied to the visual components of K-pop, gain endorsement from their K-pop idols,

ultimately enhancing their allure. Furthermore, Seo and Kim (2020) have found that the economic impact of Hallyu extends beyond the realm of simply boosting the sales of items such as Korean TV dramas, movies, music, gaming, and animation. It also includes a rise in the number of foreign visitors coming to Korea, driven by their heightened familiarity with Korea as a concept embedded in all aspects of Hallyu products. Interestingly, Oh and Lee (2014) suggest that the Korean government is proactively endorsing Hallyu and K-pop as part of a strategy to redirect the national economy towards fostering creativity, moving away from the mass production of inexpensive goods.

2.4.6 K-pop as exotic other

A number of studies also discuss K-pop as an 'exotic other.' The concept of 'exotic other' refers to the perception and portrayal of people, cultures, or practices as unfamiliar, intriguingly different, and often imbued with stereotypes, often by those from a dominant or mainstream culture (Feagin, 2013; Glynn & Kim, 2013; MacKinnon, 2013; Oh, 2017; Yoon, 2017; Yoon, 2019). On this point, several studies carried out in North America have explored the racialisation of K-pop within the context of Western fans (Oh, 2017; Yoon, 2019). Oh (2017), for instance, indicates that in comparison to other racial groups, what she refers to as 'white' fans possess a relatively greater ability to either fetishise, or dismiss K-pop. Similarly, Yoon (2019) proposes that certain 'white' fans in his research viewed K-pop as a selectable item that offers convenient consumption, whereas fans with Asian heritage understood and took pleasure in K-pop through the lens of their own ethnic identities. Feagin (2013), for example, argues that although there are multiple potential ways to define K-pop on a global level, the letter K in K-pop frequently gets simplified into a symbol of race or ethnicity, particularly within the prevailing 'white racial frame' of Western media and society. In another example provided by MacKinnon (2013), it is illustrated that the introduction of K-pop to Western

media has been connected to its country of origin, implying cultural barriers for Western audiences. K-pop was not only introduced as a musical genre but was also accompanied by sensationalized media coverage of Korean society, which included aspects such as its extravagant beauty industry. Additionally, Glynn and Kim (2013) propose that the worldwide success of K-pop star Psy's 'Gangnam Style' was linked to the enjoyment derived from the portrayal of derogatory stereotypes of Asian masculinities present in Western media discussions. A participant in Yoon's study (2017), a 29-year-old woman of Filipino-Canadian origin, highlighted the fact that K-pop often faces media and public stereotyping as a foreign entity enjoyed solely by individuals who are also fans of Japanese anime.

2.4.7 K-pop as a social movement

Numerous scholars have investigated the notion of K-pop as a social movement, in which fans regularly donate to various charitable causes encompassing social, environmental, and wildlife preservation (Gogoi, 2020; Kim & Hutt, 2021; Roberts, 2020; Zheng, 2018).

According to Zheng (2018), a considerable number of K-pop fans contribute to diverse charitable endeavours related to social, environmental, and wildlife conservation, particularly on their favourite artists' birthdays, and attribute these benevolent actions to their beloved K-pop idols. Moreover, Gogoi (2020) and Roberts (2020) indicated that K-pop fans are progressively initiating fundraising efforts for spontaneous concerns or appealing for financial assistance in response to situations such as natural calamities and humanitarian crises, often utilising social media as a platform to facilitate an immediate response. These activities indicate the social awareness of the K-pop fan community and their collective desire to alleviate global injustices and hardships. Similarly, Kim and Hutt (2021) found that the highly engaged conduct of fans and their extensive productivity (i.e., the active involvement and creative output of fans) within the realm of K-pop effortlessly transitions into civic activism. This is attributed to the

fervour motivating fans to invest time and money in their K-pop idols, which can similarly be harnessed to further champion social causes. In support of these claims, Kim and Hutt (2021) show how in the summer of 2020, K-pop enthusiasts garnered extensive media coverage due to their energetic involvement in advocating against racism and supporting the Black Lives Matter movement in the United States. As racial inequalities and instances of police brutality permeate American society, particularly following the international attention garnered by the George Floyd case, a multitude of K-pop supporters have united in combating racism through their unique and individual approaches to social activism.

2.5 This study

As indicated in this chapter, the global phenomenon of the Korean Wave, particularly the soaring popularity of K-pop, has been a subject of extensive academic scrutiny. However, most studies have predominantly focused on its impact in broad regional contexts, often overlooking the nuanced differences in specific areas. This gap in the research is particularly evident with regard to New Zealand, a nation that not only now hosts a significant Korean population, approximately 35,000 strong, but also exhibits a growing enthusiasm for K-pop among its non-Korean residents. As mentioned in the Introduction Chapter 1, as a Korean national now residing in New Zealand, and a great fan of K-pop, I have become particularly conscious of how K-pop is differently represented in the media here and have become interested in finding out more about this phenomenon. As a result, this dissertation examines how the discursive representation of K-pop in the Korean media is different to that which is found in the New Zealand media.

2.6 Conclusion

The literature discussed in this review has provided the background for this study. It started by examining the history of the Korean Wave (Hallyu). Following that, it highlighted the global influence of the Korean Wave (Hallyu) across five continents. Finally, it delved into K-pop, discussing its global influence and the different ways in which it is conceptualised. The next chapter presents the methods that will be used to carry out this analysis.

Chapter 3:

Methodology

3.0 Introduction

This study aims to investigate how K-pop is differently represented in New Zealand and Korea's media. To achieve the research aim, the study employed corpus-assisted discourse analysis (Baker, 2006; Gillings, Mautner, & Baker, 2023) to examine and compare two specialised corpora. The first involved a corpus of online news articles, magazines, and blog posts discussing K-pop collected from the New Zealand media, while the second involved a corpus of online news articles, magazines, and blog posts discussing K-pop collected from the South Korean media. This chapter provides a methodological overview of the study, predominantly focusing on an explanation of the corpus-assisted discourse analytical method used for the study. It includes an outline of the procedure for collecting the corpus data, building the two corpora, and selecting samples for analysis.

3.1 Methodological Overview

3.1.1 Corpus linguistics

According to Leech (1992), a corpus is a collection of sampled, genuine texts (whether written or spoken) that are typically indicative of a specific language or language community, and that are presented in a format that can be processed by machines. Similarly, McEnery et al. (2006)

define a corpus as a collection of (1) *machine-readable* (2) *authentic* texts (including transcriptions of spoken data) which is (3) *sampled* to be *representative* of a particular language or language variety (p. 5, original italics). Corpus analysis involves the use of specially designed software (e.g., Sketch Engine, AntConc) to analyse corpora in order to identify patterns, trends, and characteristics within the collected texts, and draw conclusions about language use. Corpus-based research also employs both quantitative and qualitative analytical methods (Baker, 2006). For example, frequency information to identify the salience of a particular word in a corpus, is usually followed by a more interpretative analysis of the functional quality of that word. While corpus linguistics was initially focused on identifying linguistic trends and patterns in language use, more recently corpus linguistics has been combined with discourse analysis to explore the social and contextual aspects of language use. This is now frequently referred to as corpus-assisted discourse analysis (Gillings et al., 2023).

3.1.2. Corpus-assisted discourse analysis (CADA)

Corpus-Assisted Discourse Analysis (CADA) is an approach to discourse analysis that combines the principles of discourse analysis with the analytical tools of corpus analysis, thus allowing researchers to draw on both the insights of traditional discourse analysis and the systematic analytical capabilities of corpora. Like traditional discourse analysis, CADA focuses on the study of language in use, examining how language constructs and conveys meaning within specific contexts. CADA researchers typically employ corpus analytical resources to examine salient lexical items, language patterns, structures, and the use of discourse markers to uncover the underlying meanings and hidden ideologies in a text (Baker, 2006; Gillings et al., 2023).

3.1.3. Research Paradigm

The use of both quantitative and qualitative research methods is often viewed as a pragmatist research paradigm (Creswell, 2013). As a paradigm, pragmatism connects the structured approach of more traditional scientific methods with the more flexible approach of contemporary methods in order to emphasise the practical consequences and utility of ideas and actions (Creswell 2013; Creswell & Clark 2011). In a Corpus-Assisted Discourse Analysis, there is often a pragmatic orientation because it is used to address practical questions related to language usage, language teaching, and language processing.

The notion of mixing qualitative and quantitative approaches has become increasingly prominent in recent decades (Greene & Caracelli, 1997; Sandelowski, 1995; Swanson, 1992; Tashakkori & Teddlie, 1998). Researchers have employed mixed-method techniques to broaden the range of their studies and enhance the depth of their insights. Furthermore, advocates of mixed-method research contend that the growing complexity of human phenomena demands more sophisticated research design.

3.2 Corpus data

3.2.1 Contents and Size

In order to compare how K-pop is discursively represented in the New Zealand and South Korean media, two specialised corpora were developed. The first, titled the New Zealand K-pop corpus, comprises online articles, magazines, and blogs focusing on K-pop collected from the New Zealand media. The second, referred to as the Korean K-pop corpus encompasses online articles, magazines, and blogs focusing on K-pop collected from the Korean media. The New Zealand K-pop corpus is therefore in English, while the Korean K-pop corpus is in Korean. The data collected were published online between 2015 to 2023.

Table 3.1 displays the composition of the NZ K-pop corpus. As well as the mainstream news and magazine articles, blogs are included in the corpus data. Blogs are now considered to play a significant role in the media landscape and widely contribute to the dissemination of information (Cha et al., 2012). Kenix (2009), for example, states that, at their ideological best, blogs can possess the potential to provide a more profound discussion of the news than mainstream media, as they can draw on a variety of sources and involve contributions from citizen commentators in a way that is not always possible through the corporate mainstream media.

Table 3.1

Data from the NZ K-pop corpus in terms of Tokens, Types, and Type-Token Ratio.

Genre	Number	Tokens	Types	Type Token Ratio
Online news articles	53	25,427	4,288	0.17/17%
Blog posts	31	20,822	3,679	0.18/18%
Magazine articles	16	15,700	3,527	0.22/22%
Total	100	62,298	7756	0.12/12%

The table shows that the NZ K-pop corpus comprises one hundred texts, consisting of 53 online news articles, 31 blog posts, and 16 magazine articles. In total, it encompasses 62,298 tokens, 7,756 types, and a Type-Token Ratio of 0.12. Type-Token Ratio (TTR) is a metric used to measure vocabulary diversity in a text or a corpus (McEnery et al., 2006). It analyses the balance between unique words (types) and the total number of words (tokens) in a given text or collection of texts. A TTR of 12 indicates a relatively low level of lexical diversity or vocabulary richness in the text. Table 3.2 displays the composition of the Korean K-pop corpus.

Table 3.2*Data from the Korean K-pop corpus in terms of Tokens, Types, and Type-Token Ratio.*

Table 3.2 shows that the corpus consists of a total of 100 data entries, including 33 online news articles, 34 blog posts, and 33 magazine articles. Overall, it contains 43,853 tokens, 19,706

Genre	Number	Tokens	Types	Type Token Ratio
Online news article	33	9,621	5,334	0.55/55%
Blog posts	34	16,457	9,064	0..55/55%
Magazine articles	33	17,208	9,125	0.53/53%
Total	100	43,853	19,706	0.45/45%

unique types, and a Type-Token Ratio of 0.45. A TTR of 45 suggests a relatively high level of lexical diversity or vocabulary richness. Korean typically has a higher TTR than English because of its complex word formation and tendency to use diverse vocabulary in various contexts, while in contrast, English has a comparatively lower TTR as historically it borrows words from various languages leading to a more extensive use of common vocabulary.

Compared to large reference corpora, which often contain millions of words, the two corpora used for this study are relatively small. However this is not uncommon in corpus-assisted discourse analyses of specific texts. Koester (2010) has indicated that for these purposes smaller, more specialized corpora can offer many benefits. Consequently, while extensive corpora are useful for offering robust statistical insights into the overall lexico-grammatical patterns of a language, more focused smaller corpora are more easily able to provide insights into how language is used in specific settings. Furthermore, Flowerdew (2004) and O'Keeffe (2007) state that, as in this study, which draws on a small corpus, the person who compiles the corpus is often the same person who analyses it. This means they develop a deep familiarity with the context of the corpus and the content of the texts. As a result, given

the greater attention paid to the discursive content of the texts, the numerical results uncovered through corpus analysis are supplemented and enhanced by qualitative findings.

3.2.2 Sample

The data gathered to form the two corpora had to satisfy a primary requirement; that is, they had to be online articles, blog posts, or magazines that had a focus on K-pop. Furthermore, the New Zealand K-pop corpus exclusively included data that had its origins in New Zealand, while the Korean K-pop corpus exclusively included data that had its origins in South Korea. Every attempt was made to incorporate as many posts as feasible within the data collection timeframe.

3.2.3 Data entry and analysis tools

Baker (2006) emphasises that in the corpus analysis process, it is crucial to clean all data to ensure it can be effectively processed by corpus software. Therefore, after gathering the data, elements such as images, videos, dates, author names, subtitles for images and videos, and links to other pages were removed. Each of the individual data items were then saved as a numbered Microsoft Word document file and then uploaded to the respective corpus in Sketch Engine (Kilgarriff et al., 2004), the online tool used for the analysis.

According to Kilgarriff (2019), the primary metric employed in Sketch Engine for identifying keywords, is termed simple maths. Simple maths involves a comparison of frequencies between the focus corpus and the reference corpus. Carrying out a keyword analysis in Sketch Engine requires setting the Focus on feature, a sliding scale that ranges from rare to common. Adjusting the slider towards one end or the other will yield either more prevalent (common) or less frequent (rare) results, represented in numerical form beneath the sliding bar (from 0.001 to 1

million) (Goulart & Veloso, 2023). For this study a measure in the midpoint between 'rare' and 'common,' (100) was used. This measure aligns with default keyword settings in other corpus tools such as AntConc. Furthermore the keywords search involved individual words rather than lemmas or lemposes.

3.3 Corpus Analysis

In order to answer the research questions, commonly employed techniques in corpus-assisted discourse analysis were applied. These encompassed frequency analysis, concordance analysis, collocation analysis, and keyword analysis.

3.3.1 Frequency analysis

Frequency analysis in corpus analysis involves examining the occurrence and distribution of specific linguistic elements, such as words or phrases, to identify patterns and trends within a large collection of texts. When people make a particular linguistic choice over another, or use particular words more frequently than other words, then this can reveal something about their intentions or values, no matter whether their language choices are conscious or unconscious (Baker, 2006). Baker (2006) identifies frequency as a key foundational concept in corpus analysis. However, frequency alone may not provide substantial insights into a corpus. This is mainly because the most common words often belong to the category of function words (i.e., prepositions, articles, and conjunctions), and in the context of discourse analysis, these words may not always offer significant information of particular interest (Baker, 2006).

3.3.2 Concordance analysis

According to Baker (2006), a concordance is a tabulated list displaying instances of a specific search term within a corpus, typically accompanied by the surrounding context, which consists of a few words to the left and right of the search term. Each individual line of text (search term and surrounding context) is known as a concordance line. Baker (2006) suggests that through concordance analysis, we can pinpoint recurring language patterns that play a role in shaping specific representations. He shows, for instance, how a set of concordance lines containing the search word *refugees* indicates that this group is often constructed in the media as having no real understanding of their particular situation or what motivates them.

3.3.3 Collocation analysis

Collocation refers to the tendency of certain words to occur together in particular contexts. (Durrant, 2014; McEnery et al., 2006). The study of collocation in a corpus can facilitate a deeper understanding of how language is used to construct meaning and convey specific discourse elements in the context from which the corpus has been compiled (Baker, 2006). As an example Baker shows that *bachelor* often collocates with positive words such as *happy*, while *spinster* often collocates with less positive words such as *elderly* or *widow*, providing insights into the perceptions and stereotypes associated with gender-specific terms. When evaluating collocation, Mutual Information (MI) is used as important statistic, as it helps filter out less significant collocates (Bednarek & Caple, 2016), including non-lexical words such as *the*, *to*, or *and*. McEnery et al. (2006) identify the MI score as an indicator of the strength of collocational relationships. A higher MI score signifies a stronger association and greater exclusivity between the two items, while an MI score closer to 0 suggests a higher likelihood of random co-occurrence. In some case, an MI score may become negative if the two items tend to avoid each other. For this study, lists of collocates are usually formed by selecting the most frequent collocates of a node word that have an MI statistic of over 4.0. The scope of the

collocates is generally set at +5 and -5; that is, only collocates that occur within five places to the left and right of the node word are considered.

3.3.4 Keyword analysis

When compared to the frequencies of the same word in a bigger reference corpus, the frequency of a word in a target corpus that is exceptionally high is referred to as a keyword (McEnery et al., 2006). Keywords can capture the overall salience or "aboutness" (Scott & Tribble, 2006, p. 55) of a corpus, because in comparison to the reference corpus, they signify distinctive and frequently occurring terms that characterise the specific content and themes within the analysed set of texts. As indicated, to carry out a keyword analysis a reference corpus is required. Baker (2006) suggests that a reference corpus, while it may not always align with the primary research focus, constitutes a valuable type of corpus for discourse analysis. It comprises an extensive collection of texts, typically encompassing millions of words from diverse sources, and it reflects a specific linguistic variation, often though not necessarily associated with a national language. Generally the analyst compares a very large reference corpus with the typically smaller target corpus. In this study, two reference corpora were used. The English Web corpus (otherwise known as the enTenTen21 corpus) was used to establish keywords for the NZ K-pop corpus, while the Korean Web corpus (otherwise known as the koTenTen18 corpus) was used to establish keywords for the Korean K-pop corpus. A keyword search can also be carried out for multiword items. The results are referred to as multiword keywords (Thomaidou & Vazirgiannis, 2011).

3.4 Sketch engine

The corpus tool used to carry out the analysis is called Sketch Engine (Kilgarriff et al., 2014). Sketch Engine is an online tool which has now been in existence for almost two decades. It is widely used for lexicography and is considered a leading tool for corpus analysis. The tool was developed by Lexical Computing Limited and facilitates the analysis of corpora in over ninety languages.

3.5 Methodological Issues

While corpus linguistics remains a valuable tool for discourse analysis, it does have its limitations. Firstly, the corpus itself does not interpret the text or suggest new ideas (Wallis, 2020). As a result, interpretations may vary depending on the researcher's experiences, background, and biases. This can influence many aspects of the research process, from selecting the particular question to investigate to deciding how to present the findings (Johnson et al., 2020). Nevertheless, unlike traditional discourse analysis, the quantitative dimension of corpus analysis does alleviate a degree of potential researcher biases. The use of corpus analysis also enables the analysis of large collections of texts, thus facilitating more robust findings than were often found in traditional discourse analyses focusing on single texts (Baker, 2006). Secondly, Bluhm (2016) suggests that while the strength of corpora is that they can provide evidence of real-world language usage rather than just theoretical possibilities, a limitation is that they do not provide evidence of all potential forms or usage. Evidence of discourses that do not appear in the corpus being analysed might be manifest in relevant texts which are not included in the study.

3.6 Conclusion

In brief, this study aims to answer the research question identified in Chapter 1. The researcher employed a corpus-assisted discourse analysis as the investigative method for this study because it is useful for revealing information about patterns, structures, strategies, and ideologies embedded in language use. It is also particularly suitable for analysing data that has been collected from online news articles, magazines, and blog posts (Baker, 2006). The corpus analytical tool called Sketch Engine (Kilgarriff et al. 2014) was used for the study due to its particular functions and features, including the ability to analyse both English and Korean. The next chapter begins with a keyword analysis of both corpora.

Chapter 4:

Keyword Analysis

4.0 Introduction

The initial phase of the analysis involved scrutinising the keyword lists of both the NZ K-pop corpus and the Korean K-pop corpus. Identifying keywords in corpora is frequently considered an advantageous initial phase in corpus analysis as it can reveal key patterns or the existence of prominent discourses within a corpus, and offer directions for the subsequent analysis (Aluthman, 2018; Baker, 2006). As a result, in the first part of this chapter, the keyword lists of the New Zealand K-pop corpus and the Korean K-pop corpus will be presented and analysed. Following this, the keywords will be semantically grouped, so as to provide a more nuanced understanding of their relationships and to assist in the identification and comparison of the salient themes occurring within each corpus. The final stage of the keyword analysis will involve the examination of multiword keywords within the NZ K-pop corpus and Korean K-pop corpus. Multiword phrases are often more specific than single word phrases and, therefore, in some instances, can be more representative of the corpus in question (Thomaidou & Vazirgiannis, 2011).

4.1 Keyword analysis

Table 4.1 shows the most frequent 30 keywords of the New Zealand K-pop corpus when referenced against English Web 2021 corpus, while Table 4.2 displays the most frequent 30

keywords of the Korean K-pop corpus when referenced against the Korean Web 2018 Corpus. The table also shows the relative frequency of each key word in its corpus (frequency per million) and the number of texts in the corpus where the keyword is found (document frequency). Words occurring in English were included in the Korean K-pop corpus's keyword list.

Table 4.1

Top 30 single Keywords in the NZ K-pop corpus (English web 2021 as reference corpus).

	Word	Freq.	Freq. per mill	Doc.freq.	Keyness
1	k-pop	675	9,289.30	99	93.0
2	korean	241	3,309.48	67	28.4
3	bts	151	2,073.58	35	21.5
4	fans	232	3,185.89	61	18.6
5	blackpink	96	1,318.30	25	14.2
6	auckland	100	1,373.23	32	13.8
7	music	310	4,257.01	72	12.3
8	zealand	106	1,455.62	35	11.8
9	korea	101	1,386.96	43	11.8
10	idols	80	1,098.58	25	11.7
11	dance	104	1,428.16	37	9.8

12	pop	74	1,016.19	37	8.1
13	group	260	3,570.40	69	8.0
14	song	105	1,441.89	40	8.0
15	rosé	50	686.62	12	7.8
16	artists	83	1,139.78	39	7.8
17	māori	48	659.15	9	7.4
18	culture	101	1,386.96	40	7.1
19	fan	69	947.53	28	6.8
20	songs	72	988.73	32	6.7
21	girl	76	1,043.66	31	6.4
22	album	77	1,057.39	26	6.3
23	groups	103	1,414.43	37	6.3
24	band	81	1,112.32	36	6.3
25	entertainment	56	769.01	30	6.1
26	concert	48	659.15	27	5.9
27	idol	38	521.83	18	5.9
28	favourite	44	604.22	20	5.7
29	kiwi	34	466.90	20	5.6
30	debut	44	604.22	25	5.4

Given that the focus of this study is K-pop, it is not surprising that the highest-ranking keyword in Table 4.1 is also *k-pop*. The keyword list also contains the names of the K-pop groups, *bts*, *blackpink*, and the group member of Blackpink *rosé*. Pop music terminology including the word *music* itself appear at the upper part of the keyword list, followed by *pop*, *song*, *songs*, and *album*.

Interestingly, the word *idols* appears in 10th position, and *idol* appears in 27th position. While, idol is commonly defined as a person or object held in high esteem, affection, or reverence, within the realm of East Asian music culture, the word idol specifically pertains to a performer in the musical genres of Cantopop, J-pop, or K-pop, whether they are a solo artist or part of a group (Oxford English Dictionary, 2023). As such, a K-pop group is usually referred to using the term idols, rather than the term artists, which has been traditionally used for popular music performers in the West. As a result, the keyword *idols* ranks higher than the keyword *artists* which sits in 16th place in Table 4.1. Other keywords of note include *auckland*, *zealand* (derived from the word New Zealand), *māori*, and *kiwi*. These all indicate that the collected data in the NZ K-pop corpus originates from New Zealand. The implications of these keywords and their semantic salience will be discussed further in Section 6.

Table 4.2 provides a list of the top 30 keywords in the Korean K-pop corpus. Each Korean keyword is followed by its English translation in parenthesis.

Table 4.2

Top 30 single Keywords in the Korean K-pop corpus (Korean Web 2018 as reference corpus).

	Word	Freq.	Freq. per mill	Doc. Freq.	Keyness
1	k-pop (케이팝)	185	3,342.31	69	34.0
2	idol (아이돌)	83	1,499.52	39	13.4
3	K-POP	69	1,246.59	22	13.3
4	BTS	42	758.79	20	8.5
5	album (앨범)	60	1,083.99	27	8.4

6	debut (데뷔)	47	849.13	25	8.0
7	member (멤버)	46	831.06	29	7.9
8	group (그룹)	60	1,083.99	35	7.8
9	music (음악)	65	1,174.32	29	7.5
10	black pink (블랙핑크)	33	596.20	17	6.9
11	solo (솔로)	37	668.46	11	6.9
12	k-pop (K팝)	29	523.93	11	6.2
13	bts (방탄소년단)	28	505.86	14	6.0
14	cover dance (커버댄스)	25	451.66	6	5.5
15	fan (팬)	28	505.86	12	5.4
16	album (음반)	27	487.80	6	5.3
17	debuted (데뷔한)	23	415.53	12	4.9
18	dance (댄스)	24	433.60	17	4.9
19	global (글로벌)	57	1,029.79	24	4.9
20	artist (아티스트)	23	415.53	17	4.8
21	korean wave (한류)	23	415.53	10	4.8
22	NCT	21	379.40	0.28	4.8
23	korea (한국)	113	2,041.52	31	4.8
24	exo (엑소)	21	379.40	8	4.7
25	billboard (빌보드)	21	379.40	10	4.7
26	stage (무대)	25	451.66	18	4.6
27	seventeen (세븐틴)	20	361.33	7	4.6
28	youtube (유튜브)	25	451.66	12	4.6

29	concert (콘서트)	22	397.46	11	4.5
30	festival (페스티벌)	21	379.40	11	4.5

At a first glance, Table 4.2 contains a similar set of keywords to Table 4.1. Firstly, both indicate that *k-pop* is the highest-ranking keyword. However, Table 4.1 only includes the single item *k-pop*, whereas in Table 4.2, K-pop is represented through the three forms used in Korean, 케이팝 (*k-pop*), *k-pop*, and K팝 (*k-pop*), respectively located in 1st, 3rd and 12th position. Secondly, while both tables include the K-pop groups *BTS* and *Blackpink* among the top 30 keywords, Table 4.2 also includes the groups *NCT*, 엑소 (*exo*), and 세븐틴 (*seventeen*), potentially indicating that the Korean media exhibits a key interest in a greater number of K-pop groups than the New Zealand media, which tends to target specific groups. It is also of interest that while Table 4.1 indicates that the words *song* and *songs* are key in the NZ K-pop corpus, these do not appear as key words in the Korean K-pop corpus. Instead, it would appear that the Korean media tends to focus more on the discussion of albums, as *album*, represented by both 음반 and 앨범, the latter which is the 5th highest keyword, are found in Table 4.2. Like Table 4.1, Table 4.2 also indicates that *idols* (keyness = 13.4) has a higher level of keyness than *artists* (keyness = 4.8).

Another area of note in Table 4.2 is the prevalence of English loanwords. Of the top 30 keywords, the Korean form of 19 keywords is based on the word's English pronunciation.

These are 케이팝 (*k-pop*), 아이돌 (*idol*), 앨범 (*album*), 데뷔 (*debut*), 멤버 (*member*), 그룹 (*group*), 블랙핑크 (*black pink*), 솔로 (*solo*), 커버댄스 (*cover dance*), 팬 (*fan*), 댄스 (*dance*), 글로벌 (*global*), 아티스트 (*artist*), 엑소 (*exo*), 빌보드 (*Billboard*), 세븐틴 (*Seventeen*), 유튜브 (*youtube*), 콘서트 (*concert*) and 페스티벌 (*festival*).

Korean words can be classified into Native Korean words (Hangeul), Sino-Korean words (Hanja), and loanwords. English became the most common foreign language used by Koreans

in the mid-1960s and is now viewed as the most crucial foreign language to learn. As a result, there has been a marked increase over time of English vocabulary in Korean. According to one estimate, about 90% of the loanwords used in South Korea are derived from English (Song, 2005). This is also why, as indicated above, Table 4.2 includes different representations of the Korean words for K-pop and album. 케이팝 (*k-pop*), which is the highest-ranking keyword (keyness =34.0), is written to reflect the pronunciation of *k-pop*, *K-POP* is the English form, while *K팝*, is a combination of English letters and Korean words.

In order to examine their significance in more detail and following the approach of Csomay and Young (2021), the next section organises the keywords into semantic categories. This approach often provides a more accessible way to establish the salience of a corpora.

4.2 Keywords grouped into semantic categories.

Table 4.3 shows the top 30 keywords of the NZ K-pop corpus organised into semantic categories.

Table 4.3

Top 30 Keywords of the NZ K-pop corpus organised into semantic categories.

Category	Keyword
artists	bts, blackpink, idols, group, rosé,
	artists, girl, groups, band, idol,
music	k-pop, music, pop, song, songs,
	album
performance	dance, concert, debut, entertainment

New Zealand	auckland, zealand, māori, Kiwi
fans	fans, fan, favourite
Korea	korean, korea, culture

The six semantic categories in the table are artists, music, performance, New Zealand, fans, and Korea. These are sequentially arranged in the table according to the number of keywords in each semantic grouping. In the artists category, keywords include those such as *BTS*, *Blackpink*, and *Rosé*, which are the names used to refer to either a group or solo artists, as well as words used to describe the artists, i.e., *group*, *girl*, *groups*, *band*, and *idol*. In the music category, the keywords focus more on references to the music and its products, i.e., *k-pop*, *pop*, *music*, *song*, *songs*, *album* and *debut*. The performance category contains words related to the performance of K-pop music, i.e., *dance* and *concert*. The keyword *entertainment* fits in this category because in the New Zealand K-pop corpus, it refers to K-pop entertainment companies who organise the performances. According to SEOULSPACE (2023), the top four K-pop entertainment companies are HYBE (Formerly Big Hit Entertainment), SM Entertainment, YG Entertainment, and JYP Entertainment.

There is also a New Zealand category in Table 4.3, which contains words specifically related to New Zealand. These include *Auckland*, the largest city in New Zealand, *Zealand*, as well as *Māori* and *Kiwi*, the indigenous people of new Zealand and informal term for New Zealander (also a well-known New Zealand bird) respectively. The fans category includes the keywords *fan*, *fans* and *favourite*, while the Korea category, includes the keywords *korean*, *korea*, and *culture*. The keyword *culture* appears here as it mostly collocates with the words *korean* or *korean pop* in the New Zealand K-pop corpus.

Table 4.4 displays the top 30 keywords from the Korean K-pop corpus, organized into five

semantic categories: artists, promotion, music, performance, and fans.

Table 4.4

Top 30 Keywords of the Korean K-pop corpus organised into semantic categories.

Category	Keyword
artists	idol (아이돌), BTS, group (그룹), black pink (블랙핑크), solo (솔로), BTS (방탄소년단), artist (아티스트), NCT, EXO (엑소), seventeen (세븐틴), member (멤버),
promotion	global (글로벌), korean wave (한류), Korea (한국), billboard (빌보드), youtube (유튜브), festival (페스티벌)
music	k-pop (케이팝), K-POP, album (앨범), music (음악), k-pop (K팝), album (음반)
performance	debut (데뷔), debuted (데뷔한), dance (댄스), stage (무대), concert (콘서트)
fans	cover dance (커버댄스), fan (팬)

The artists category in Table 4.4 contains 11 keywords, the highest of all categories. Most involve K-pop group names, such as *BTS*, *블랙핑크 (black pink)*, *방탄소년단 (BTS)*, *NCT*, *엑소 (EXO)*, and *세븐틴 (seventeen)*. The promotion category contains keywords associated with the promotion of K-pop. It is perhaps evident, therefore, that a salient feature of the Korean K-pop corpus is the global promotion of K-pop. This can be seen in the appearance of keywords such as *글로벌 (global)*, *한류 (Korean wave)*, and through references to media such as *빌보드 (billboard)* and *유튜브 (youtube)*. In the music category, as seen in Table 4.3, the keywords include *케이팝 (k-pop)*, *K-POP*, and *K팝 (k-pop)*, as well as *앨범 (album)*, *솔로 (solo)*, and *음반 (album)*. The keyword *솔로 (solo)* is included in music category because most of the keyword *솔로 (solo)* collocates with the word *앨범 (album)*.

The performance category encompasses keywords related to the type of performances, i.e., 데뷔 (*debut*) and 데뷔한 (*debuted*), as well components of the performance 댄스 (*dance*), 무대 (*stage*), 콘서트 (*concert*) and 페스티벌 (*festival*). The last category fans features two keywords: 커버댄스 (*cover dance*) and 팬 (*fan*). Oh (2020) defines K-pop cover dance as fan-created music videos that replicate the choreography from the idols' original music videos. From worldwide flash mobs to widely circulated cover dances on platforms like YouTube, K-pop fans engage not just in listening to, but also mimicking the performances of, K-pop.

Overall, the primary difference between Table 4.3 and 4.4 is the range of categories. While the keywords in both tables include the semantic groupings artists, music, performance, and fans, Table 4.3 includes the addition of the categories New Zealand and Korea, and Table 4.4 has the additional category promotion. This perhaps suggests that the New Zealand media tend to localise their focus on K-pop, yet at the same time draw attention to the increasing integration of Korean cultural elements in the new musical landscape, while the Korean media focus on broader promotional strategies within the music industry, possibly providing a more industry-centric discussion.

These initial findings might also be evidenced in the second important difference between Table 4.3 and 4.4, which involves the degree of specificity of the keywords found in the categories. For example, in Table 4.3, the keywords in the artists category only include two K-pop groups, one of which, Blackpink, has close links with New Zealand. One of the members of Blackpink, Rosé, is also found in this category. All other words in the category are more generally descriptive of the attributes of the K-Pop artists. In contrast, in Table 4.4, the keywords in the artists category mostly refer to a range of different K-pop groups. A

similar phenomenon can be observed in the music category. Table 4.3 provides general keywords referring to K-pop music, while Table 4.4 focuses on specific music or specific parts of the music. Differences in specificity are also evident in the category fans.

4.3 Multiword Keywords

Multiword keywords are combinations of two or more words that are used together to represent a specific concept, topic, or idea (Thomaidou & Vazirgiannis, 2011). Table 4.6 displays the highest-ranking multi-word keywords in the NZ K-pop corpus.

Table 4.5

Top 15 Multi Keywords in the NZ K-pop corpus (English web 2021 as reference corpus).

Rank	Keyword	Freq.	Freq. per mill	Doc. Freq.	Keyness
1	new zealand	85	1,167.25	32	10.5
2	girl group	56	769.01	26	8.7
3	k-pop group	55	755.28	30	8.5
4	south korea	54	741.54	28	7.8
5	k-pop star	45	617.95	23	7.2
6	music video	47	645.42	22	7.0
7	k-pop idol	37	508.1	17	6.1
8	boy band	31	425.7	20	5.2
9	k-pop fan	30	411.97	1,207	5.1
10	korean culture	25	343.31	6,096	4.4

11	cultural appropriation	23	315.84	9,384	4.1
12	light stick	22	302.11	1,514	4.0
13	k-pop academy	18	247.18	0	3.5
14	korean pop	17	233.45	3,160	3.3
15	new zealander	17	233.45	51,808	3.3

As the NZ K-pop corpus is compiled from data originating from the New Zealand context it is not surprising that the multi keywords *new zealand* and *new zealander* occupy the 1st highest position and 15th lowest positions in the ranking. There are, however, two noteworthy keywords in Table 4.5. The first keyword is *cultural appropriation*. According to Scafidi (2005), cultural appropriation involves “taking - from a culture that is not one’s own - of intellectual property, cultural expressions or artifacts, history, and ways of knowledge” (p. 9). The second keyword is *light stick*. Yang et al. (2017) have pointed out that in South Korea nearly every idol group has designated an official colour and stick. As a result, it has become a customary practice for fans to express their devotion to their favourite idols by using these official light sticks during performances.

Table 4.6 presents the top multi-keywords in the Korean K-pop corpus.

Table 4.6

Top 15 Multi Keywords in the Korean K-pop corpus (Korean Web 2018 as reference corpus).

Rank	Keyword	Freq.	Freq. per million	Doc. freq.	Keyness
1	아이돌 그룹 (idol group)	14	252.93	9	3.4
2	케이팝 커버댄스	12	216.80	5	3.2

	(k-pop cover dance)				
3	케이팝 아이돌 (k-pop idol)	11	198.73	6	3.0
4	커버댄스 페스티벌	10	180.67	4	2.8
	(cover dance festival)				
5	데뷔 앨범 (debut album)	10	180.67	4	2.7
6	케이팝 그룹 (k-pop group)	9	162.60	8	2.6
7	전 세계 (worldwide)	18	325.20	13	2.4
8	공식 유튜브 (official youtube)	8	144.53	6	2.4
9	한국 드라마 (korean drama)	7	126.47	2	2.2
10	세계 최대 (world's largest)	7	126.47	6	2.0
11	한-인도네시아 수교	5	90.33	2	1.9
	(south korea-indonesia diplomatic relations)				
12	월드 페스티벌 (world festival)	5	90.33	1	1.9
13	새만금 세계스카우트	5	90.33	2	1.9
	(saemangeum world scouts)				
14	빌보드 메인 (billboard main)	5	90.33	4	1.9
15	미국 음악 (american music)	5	90.33	3	1.9

Supporting the earlier observations that a salient feature of the Korean K-pop corpus was the global distribution and promotion of K-pop, the multi-word Korean terms 전 세계 (*worldwide*), 세계 최대의 (*world's largest*), and 빌보드 메인 (*billboard main*) are apparent in the list, as are words that refer not just to the promotion of K-pop, but also to the promotion of Korea. Other examples include 커버댄스 페스티벌 (*cover dance festival*), 공식 유튜브 (*official youtube*), and 월드 페스티벌 (*world festival*).

All these terms encompass events, platforms, and initiatives that showcase various aspects of Korean culture, entertainment, and international engagement. For instance, the K-pop Cover Dance Festival is an annual event that brings together K-pop fans from around the world to display their skills in recreating K-pop performances (Korea.net, 2023). Official YouTube videos contribute significantly to the global dissemination of K-pop (Ono & Kwon, 2013).

Table 4.6 highlights two further significant multiword keywords. The first is 한-인도네시아 수교 (*south korea-indonesia diplomatic relations*). This multiword keyword demonstrates the significance attributed to the role of K-pop and international diplomatic relations. The second keyword is 미국 음악 (*american music*). The terms 산업 (industry) and 시장 (market) typically collocate with the multiword keyword 미국 음악 (*american music*). This perhaps indicates that salient to the media's conceptualisation of K-pop is its relationship to the American music industry and market. Compared to Table 4.6, Table 4.5 provides a greater general focus on South Korea and its culture, evidenced in the occurrence of multiword keywords such as *south korea* and *korean culture*. In contrast, Table 4.6 explores more specific facets of Korean culture, for example, 케이팝 커버댄스 (*k-pop cover dance*), 커버댄스 페스티벌 (*cover dance festival*), 한국 드라마 (*korean drama*), and 월드 페스티벌 (*world festival*).

4.4 Conclusion

According to Baker (2006), a keyword analysis enables researchers to identify prominent discourses within a corpus more readily and as a result, can provide a sense of useful entry points into the corpus data for further exploration. On this point it is evident that the New

Zealand K-pop corpus places greater emphasis on keywords where aspects of K-pop including certain K-pop artists are specifically related to New Zealand, whereas the Korean K-pop corpus emphasizes keywords related to the global promotion of K-pop. As a result, the following chapters will examine the corpus in more detail to explore the way in which K-pop is discursively conceptualised as localized phenomenon in the New Zealand context, and discursively conceptualised as an economic and globalised commodity in the Korean context. By doing this, the research will also analyse how users in both datasets react to and linguistically shape their discourse about K-pop.

Chapter 5:

Construction of K-pop as a localised phenomenon in New Zealand

5.0 Introduction

The analysis of keywords in Chapter 4, indicates that the New Zealand media tends to localise their discussions of K-pop, and that this occurs in three prominent ways. Firstly references to members of K-pop groups and associated K-pop performers with a New Zealand connection are foregrounded in the media narratives produced. Examples include the New Zealand born K-pop performer Rosé Park, who was born in New Zealand, K-pop performer Jennie Kim, who briefly lived in New Zealand, as well as the K-pop dancer, Isaiah Reid, and choreographer Rina Chae, who are both New Zealanders. Secondly, references to K-pop promotional media, in particular music videos, which have a New Zealand focus, are foregrounded. Examples include videos featuring the New Zealand landscape or the Māori haka. Thirdly, the New Zealand media routinely make connections between K-pop and New Zealand culture. This largely involves references to Māori culture, but also includes references to places in New Zealand, as well as the use of terms such as Kiwi.

Taking these initial findings into account, this chapter will continue to use corpus analytical resources to further explore the localisation of K-pop in the New Zealand media. The chapter will begin by providing a definition and an overview of the concept of localisation. Following

this, and drawing upon the observations above, the chapter will then look at the way the New Zealand media localise their discussion of K-pop by referring to members of K-pop groups and associated performers who have connections to New Zealand. Subsequently, it will look at how the New Zealand media frequently reference K-pop videos that are filmed in New Zealand contexts, and finally it will examine the way that the media frequently reference New Zealand culture when discussing K-pop.

5.1 Localisation

Esselink (2000) defines localisation as the adaptation of a product to be linguistically and culturally suitable for the intended target location (which includes country/region and language), where it will be utilised and marketed. Similarly Schäler (2007) states that localisation is “the linguistic and cultural adaptation of digital content to the requirements and locale of a foreign market, and the provision of services and technologies for the management of multilingualism across the digital global information flow” (p. 157). Anastasiou and Schäler (2010) highlight the substantial advantages localisation provides, not only for industry, but for customers and governments. They state, for example, that localisation helps industries ensure global product reach, with enhanced profits resulting from products tailored to the specific needs and preferences of each locale. Simultaneously, customers are more likely to purchase products when websites and user manuals are presented in their first language. Governments can benefit from localisation both economically, through an increase in exports and the creation of jobs, and culturally through an enhanced global image, as well as the attraction of tourists and business to the country.

Localisation is also a characteristic of news reporting; that is, a news story originating in one place is often adapted into local contexts when reported by local media outlets (Orengo, 2005). Such localisation plays a crucial role in connecting global events to the lives of their local audiences. They do this by highlighting aspects of the story that are relevant to their community, providing local perspectives, and offering context that resonates with local readers or viewers (Clausen, 2004).

As indicated, the following sections will examine the way that the New Zealand media localises K-pop by highlighting certain aspects of K-pop that have direct connections to the New Zealand content and wider community by using members, music, and New Zealand culture.

5.2 Localisation using members of K-pop groups and associated performers with a New Zealand connection.

In Table 4.1 (Chapter 4), which listed the keywords of the NZ K-pop corpus, the items *blackpink* and *rosé*, were the 5th and 15th highest keywords respectively. The only other reference to a K-pop group or group member in the K-pop NZ corpus keyword list was *bts*. BTS is the most well-known K-pop group globally. In contrast, the Korean K-pop corpus keyword list contained five K-pop groups, but did not include the names of any individual members. This suggests that the focus on *blackpink* and *rosé* is particularly salient for the NZ K-pop corpus and worth investigating further, particularly within the context of localisation.

5.2.1 Blackpink

Blackpink is a South Korean K-pop girl group consisting of the members Jisoo Kim (Jisoo), Jennie Kim, Roseanne Park (Rosé), and Lalisa Manoban (Lisa) (Septia et.al, 2021). Rosé Park was born in Auckland and holds New Zealand citizenship. Jennie Kim was born in Seoul but moved to New Zealand at the age of eight, where she lived with an Auckland homestay family and attended Waikowhai Intermediate and ACG Parnell College. At 14 she returned to South Korea (Brookes, 2021). According to Tikhomirova and Kuzmina (2022), Blackpink's official debut release occurred on August 8, 2016, with the single album 'Square One'. The tracks in 'Square One' were all in the English language. Within two days of release, Square One reached number one on iTunes's album chart, and within a week topped the US World Digital Songs chart. Blackpink's following release 'Square Up' was the highest-charting album by a female K-pop group (Zellner, 2018), and their single 'How You Like That' achieved five simultaneous entries in the Guinness Book of Records, including highest views on YouTube for a music video within 24 hours and the largest audience for the premiere of a music video (1.66 million viewers) (Tikhomirova and Kuzmina, 2022).

5.2.2 The analysis of Blackpink in the NZ K-pop corpus

In order to look more closely at the ways in which the keyword *blackpink* has been used in the NZ K-pop corpus, salient patterns in the concordance lines which contained the node word *blackpink* were examined. Table 5.1 provides concordance lines with *blackpink* that include reference to the Māori-Samoan dancer Isaiah Reid, who has performed with the K-Pop group Blackpink. Although these concordance lines occur in a single text in the corpus,

they provide a strong indication of how references to individuals representing important aspects of New Zealand culture are central to the Blackpink narratives found in the corpus. Interestingly these concordance lines foreground Isaiah Reid’s identities as a Māori Samoan dancer, or as an Auckland dancer, whose imminent success (line 1: *the future is looking rosy*) would be the result of his connection with the Korean girl group.

Table 5.1

Concordances with blackpink indicating a focus on Māori-Samoan dancer Isaiah Reid.

1	doc#14	off by established groups? Māori-Samoan dancer Isaiah Reid to shake up the stage with K-pop legends	Blackpink	The future is looking rosy for Auckland dancer Isaiah Reid, who is joining K-pop queens Blackpink on
2	doc#14	Blackpink The future is looking rosy for Auckland dancer Isaiah Reid, who is joining K-pop queens	Blackpink	on their world tour as a backing dancer. At 24, Reid (Ngāti Porou-Samoan) has carved out an impressive
3	doc#14	(Ngāti Porou-Samoan) has carved out an impressive niche in the dance world. As well as appearing with	Blackpink	at Coachella earlier this year, he has also performed with Mariah Carey and Six60. He said he was proud
4	doc#14	for Pasifika and Māori. I take that job very seriously. As well as being a backing dancer for	Blackpink,	the biggest-selling K-pop girl group, Reid has also been assistant choreographer alongside dance

The focus on New Zealand culture in the NZ K-pop corpus will be discussed in more detail below, however it is of note that the word *māori* occurs 52 times in the corpus, with a significantly high relative frequency of 659.15 per million. It is also the 17th highest keyword in the corpus (keyness = 7.4).

Table 5.2 contains concordance lines with *blackpink* that include reference to member Jennie Kim. The reference to Jennie Kim serves to specifically foreground her New Zealand connection. Line 1 states that she *grew up in New Zealand*, line 2 states that she *left Auckland when she was just 14*, and lines 3 and 5 refer to her as a *Kiwi connection*. Line 4 indicates she *went to school in New Zealand*, while line 5 also indicates that she, along with member Rosé has *close ties to New Zealand*. It is also of note that line 4 specifically mentions that the two Kiwi connections in Blackpink is why the band is a fan’s favourite.

Table 5.2

Concordances with blackpink indicating a focus on Jennie Kim’s New Zealand connection.

1	doc#5	Fiesta! Blackpink star Jennie Kim says she was 'constantly' hurting herself performing in the band	Blackpink	star Jennie Kim, who grew up in New Zealand before finding mega-stardom in the K-pop band, has revealed
2	doc#28	music video, they first must put in years of gruelling work and development training. Now a member of	Blackpink	(one of K-Pop's most acclaimed groups of the moment), Jennie Kim left Auckland when she was just 14
3	doc#33	receives ample rest and stability, the statement explained. 'No longer feasible': K-pop sensation	Blackpink	snub rumoured Auckland tour date The Kiwi connection to the K-pop craze in South Korea Jennie has
4	doc#56	a class where she learnt to make a Hanbok, a traditional Korean dress. One of her favourite bands is	BlackPink	, partly because the band features a Korean New Zealander and a Korean who went to school in New Zealand.
5	doc#70	released; BlackPink's first album came out in 2016. And what is BlackPink's Kiwi connection? While	BlackPink	is a South Korean band, two of its members have close ties to New Zealand. Rosé – full name Roseanne Park –

Table 5.3 provides a list of selected concordance lines with Blackpink that make reference to Rosé (Roseanne Park), a member of Blackpink who was born in New Zealand. As indicated *rosé* occurs 50 times in the corpus, and has a significantly high relative frequency of 686.62 per million. *rosé* is also the 15th highest keyword in the corpus (keyness = 7.8).

Table 5.3

Selected concordances with blackpink indicating a focus on Rosé's New Zealand connection.

1	doc#51	will do! Inside the life and career of our incredible cover star, Kiwi global icon and member of	Blackpink	– Rosé She has set and broken world records (including having the most viewed YouTube music video in 24
2	doc#51	video in 24 hours), has garnered a whopping 67.9 million followers on Instagram, and together with her	Blackpink	bandmates, has taken K-pop to the world like no other artist before. But for New Zealander, Rosanne
3	doc#51	her voice – and there are a lot of people listening. Just like Pavlova, the lamington and Russell Crowe,	Blackpink	star Rosé (Rosanne Chaeyoung Park) is a New Zealand icon, despite our friends across the Tasman claiming her as their own.
4	doc#51	industry. Over the last seven years, Rosé has risen (alongside the other members of her girl group	Blackpink) to become a bona fide global superstar, and consequently, is one of our most successful pop-culture
5	doc#58	wins at MTV Video Music Awards, act mistakenly announced as Group of the Year Popular K-pop group	Blackpink	, which features Kiwi member Rosé, took home Best Metaverse Performance at the MTV Video Music Awards
6	doc#58	tweet read. More than three hours later fellow K-pop act BTS was announced as the winner of the award.	Blackpink	member Rosé, whose full name is Rosanne Park, was born in Auckland to Korean immigrant parents, the
7	doc#70	released; BlackPink's first album came out in 2016. And what is BlackPink's Kiwi connection? While	BlackPink	is a South Korean band, two of its members have close ties to New Zealand. Rosé – full name Roseanne Park –
8	doc#79	inspired. For starters, our new	BlackPink	on its cover and offers a corresponding

	autumn issue boasts Rosé from the record-breaking K-pop girl group		story that traces her meteoric rise from early days in New Zealand
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Table 5.3 clearly shows that when referencing Rosé in the context of Blackpink, the NZ K-pop corpus consistently and explicitly discusses her New Zealand birth. Despite having moved to Australia when she was seven years old and then relocating to Korea in 2012 at the age of 15, she is referred to as a *Kiwi global icon* and *New Zealand icon* in lines 1 and 3 respectively. She is also referred to as a *New Zealander* in line 2, and a *Kiwi member* in line 5. In line 4, the possessive pronoun *our* is used to construct Rosé as belonging to New Zealand. Two concordance lines also create a narrative of Rosé’s rise from what might be inferred to as humble New Zealand origins to super stardom (lines 4 and 8). It is also of note that Rosé’s Australian connection is rarely directly mentioned in the corpus. In line 3 for example, Australians are indirectly referred to as *friends across the Tasman* and are criticised for *claiming her as their own*. In another text (#51), she is discussed as *returning to her antipodean roots*.

Table 5.4 shows the frequency of references in the NZ K-pop corpus to the four members of Blackpink.

Table 5.4

Frequency of references in the NZ K-pop corpus to the four members of Blackpink.

Word	Total Freq.
rosé, rosé’s, rosanne, Roseanne	62
jennie, jennie’s	30
lisa, lisa’s	18
jisoo	15

It is clearly evident from the Table 5.4 that reference to the New Zealand born Rosé in the corpus occurs more than twice as often as any other member and is approximately equal to the combined frequency of the other members combined. The other member with a New Zealand connection, Jennie, has the second highest frequency, approximately twice that of Lisa and Jisoo. This contributes to the evidence that the New Zealand media, including New Zealand blogs, have a very strong tendency to localise the reporting of K-pop. The following section furthers this discussion by examining the K-pop industry's selection of international members for K-pop groups in further detail.

5.2.3 K-pop's use of international group members

Smarnmit (2020) indicates that K-pop entertainment companies intentionally approach and include foreign idols in their Korean music groups so as to specifically target the international market. They do this by organising worldwide auditions and airing live audition television shows to discover young talents from the various corners of the globe, who are then offered training to help them successfully debut as K-pop idols. According to Caruso (2023), for example, Blackpink was established in 2016 through an extensive audition process that spanned multiple countries. Rosé (Roseanne Park) became part of YG Entertainment in 2012, achieving first place among 700 contestants during an audition held in Sydney. Moreover, Lisa auditioned for YG Entertainment in 2010, participating in an open call in Thailand where there were more than 4,000 applicants (Pham, 2020). The inclusion of foreign members in K-pop groups not only facilitates the understanding of foreign cultures by the other members, but also enables them to communicate effortlessly with international fans. Huth et al.(2021) suggest that as the K-pop industry expanded globally, K-pop groups started incorporating more international idols, and that these groups began releasing music in

various languages.

At the present time, numerous Korean idol groups include members who either come from overseas or have experienced living abroad for an extended period. Examples of such groups are TWICE (with members from Japan and Taiwan), GOT7 (with members from America, Hong Kong, and Thailand), Blackpink (with members from Australia, New Zealand, and Thailand), EXO (with members from Canada and China), Stray Kids (with members from America, Australia, and Malaysia), UNIQ (with members from Brazil and China), and NCT (with members from America, Canada, China, Germany, Hong Kong, Japan, Macau, and Thailand). Huth et al. state that this non-exhaustive list underscores the global representation of K-pop idols. With members proficient in multiple languages, companies can diversify the group's target demographics to countries where those languages are spoken. This not only benefits the group in international music promotion but also enables their participation in television and radio programs, facilitating effective communication with hosts and audiences. Moreover, they possess the capacity to reach audiences at a wider local, regional, and global level by releasing songs in a variety of languages including English, Japanese, or Chinese (Huth et.al.,2021).

5.3 Localisation using music videos filmed in a New Zealand context

In Chapter 4, *music* was 7th highest keyword (keyness = 12.3) in the NZ K-pop corpus. It was also the 24th most frequent word in the corpus overall (freq. = 310), and after K-pop, the second most frequent noun. As such it warrants further investigation.

Table 5.5 provides a list of the most frequent collocates with music in the NZ K-pop corpus with an MI higher than 4.0, to avoid grammatical collocates, and to foreground those words whose relationship with *music* exhibits a greater exclusivity.

Table 5.5

Most frequent collocates with music in the NZ K-pop corpus (-5/+5, MI ≥ 4)

Rank	Word	Freq.	MI
1	videos	25	7.06
2	korean	24	4.55
3	video	24	6.29
4	pop	16	5.88
5	her	13	4.04

What is evident from the table is that the words *video* and *videos* are two of the three highest collocates with *music* in the corpus. Chapter 4 indicates that *music video* was the 6th highest multiword keyword in the NZ K-pop corpus (keyness = 7.0).

Table 5.6 contains a list of concordance lines containing *video/videos* as the node word. What is evident from the concordance lines is that the K-pop music videos discussed in the New Zealand media typically have an explicit connection with New Zealand. They are shot in New Zealand (lines 2 and 3), New Zealand (or Kiwi) performers win awards for being in them (lines 5 and 6), and questions are raised about the language used by New Zealanders in them (line 4). Line 1 references the filming of a K-pop music video for a New Zealand show titled ‘K-pop Academy’.

Table 5.6

Selected concordances with video or videos indicating a New Zealand connection.

1	doc#52	instead of travelling up to Auckland each week for a number of weeks, they crammed all the performances, music	videos	and photoshoots into two weeks, she says. Ngatahi Webster-Tarei will feature in K-pop Academy again for Season 3.
2	doc#26	revolves around acknowledging farewells as doorways to fresh beginnings. The above K-pop music	videos,	set amidst the captivating landscapes of Australia and New Zealand, serve as delightful previews of the beauty these
3	doc#26	and views that have been beautifully captured in these K-pop MVs. In this piece, we will discuss K-pop music	videos	that have chosen Australia and New Zealand as their backdrop, spotlighting the enchanting locales that these two
4	doc#29	K-pop fans support the group Blackpink after they used sacred elements of Hindu culture in a music	video?	Is it ok for a Kiwi K-pop fan to use Korean words and slang terms? In an era of heightened sensitivity to
5	doc#58	fans. New Zealand-born K-pop star of Blackpink wins at MTV	video	Music Awards, act mistakenly announced as Group of the Year Popular K-pop group Blackpink, which
6	doc#58	group Blackpink, which features Kiwi member Rosé, took home Best Metaverse Performance at the MTV	video	Music Awards on Monday (NZ time) but was wrongly announced as the Group of the Year before the ceremony

According to Koreaboo (2018), despite our association of K-pop with South Korea, it is of note that a significant portion of K-pop music videos are not actually filmed within Korea, but instead groups go abroad to film their videos in foreign countries, such as New Zealand.

As an article from Allkpop (2023) points out, two K-pop music videos were filmed in the natural environments of Australia and three in those of New Zealand. One of these is Taeyeon's solo debut music video, 'I', which has received over 200 million views and showcases the diverse landscapes of New Zealand. Another is a video for the track 'Starry Night' by girl group MAMAMOO. It was filmed in Auckland, New Zealand, and includes the region's landscapes, beaches, and cityscape. A third is a video for 'A Song Written Easily' by

ONEUS, and features the Castle Hill stone structure near Christchurch in the South Island. The inclusion of scenes from a foreign country in a K-pop video serves as a marketing strategy to connect with the audience from that region. It can foster a sense of authenticity and cultural resonance and engage international fans more effectively. It can also deepen the connection between the artist and fans and strengthen their bond. Oh et al. (2015) discovered a positive and significant correlation between participation in music videos and inbound tourism. Similarly, Wang et al. (2020) observed that depictions of locations in music videos substantially promote travel intentions. Notably, Rajaguru (2014) inferred that the presence of K-pop music in Korean films has a positive impact on the intention to visit.

Table 5.7 contains a list of concordance lines with the node word *video* from the NZ K-pop corpus that indicate a connection to the haka, a ceremonial Māori war dance or challenge.

Table 5.7

Selected concordances with video or videos referencing the haka.

1	doc#62	their fame in the early 2010s. They've since shifted their focus to solo projects. Haka in K-pop music	video	'offensive', says Māori lecturer A new K-Pop music video which opens with a traditional haka is
2	doc#62	focus to solo projects. Haka in K-pop music video 'offensive', says Māori lecturer A new K-pop music	video	which opens with a traditional haka is offensive, says a respected Māori lecturer and filmmaker.
3	doc#62	tradition in any of my work, says Rangihau. If they came to New Zealand, or if they had a Māori in that	video	doing the haka, then I think it'd be fabulous. NCT 127 is a popular 10-member group formed in 2016.
4	doc#62	can appreciate how the haka's use in their video might seem okay. I'm from Tūhoe and if I view that music	video	with that lens, then I'm offended. But if I wore my Te Arawa hat, I'll be more understanding because Te
5	doc#62	Arawa have been engaged in tourism and international cultural events for a very long time. The K-pop	video	is one of a long list of acts and media adopting Māori culture into their work. In the past the haka and

6	doc#69	other, but I just think it can be done respectfully. She referred to the sampling of haka in NCT 127's	video	as an inauthentic version of trying to adapt other culture. More research could have been done, and
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The concordance lines reference the use of the haka in a K-pop video by NCT 127. While the members stated that they incorporated haka movements into the video to express their confidence and ambition as they ventured into new realms, aiming to share this message with a wider audience (Park, 2019), the use of the haka, is undoubtedly another K-pop industry strategy to globalise the K-pop product. Arguably, this use of the haka, as with the incorporation of New Zealand scenery and the employment of foreign K-pop members, thus provides the New Zealand media with an opportunity to unconsciously reinforce the global strategies of the K-pop industry.

NCT 127's use of the haka was received negatively by some in New Zealand. According to Awarau (2018), for example, Māori lecturer and filmmaker, Karlite Rangihau, found the music video's use of the haka offensive as she viewed it as another instance of Māori culture being inappropriately utilised. It is of note that in Chapter 4, Table 4.5 indicated that *cultural appropriation* was the 11th highest multiword keyword, and can be attributed to this discussion. Nevertheless even though the resulting news reports were critical, they still drew attention to K-pop group NCT 127, potentially contributing to engagement with the.

The following section will look further at the New Zealand media's localisation of K-pop with regard to New Zealand culture.

5.4 Localisation using New Zealand culture

In Chapter 4, it was found that *auckland*, *zealand*, *māori* and *kiwi*, words specifically related to New Zealand and its culture, were among the highest 30 single Keywords in the NZ K-pop corpus. The keyness and frequency of these keywords are reproduced in Table 5.8. It is of note that *auckland* and *zealand* appear in approximately a third of all texts in the corpus, while *māori* and *kiwi* appear in one fifth and one tenth of all texts respectively. Previous sections in this chapter have already included a focus on *auckland* and (new) *zealand*, and therefore this section focuses primarily on the keywords *māori* and *kiwi*.

Table 5.8

Key New Zealand cultural words in the NZ K-pop corpus.

Rank	Word	Freq.	Freq. per mill	Doc. Freq.	Keyness
6	auckland	100	1,373.23	32	13.8
8	zealand	106	1,455.62	35	11.8
17	māori	48	659.15	9	7.4
29	kiwi	34	466.90	20	5.6

5.4.1 Kiwi

The most frequent collocates with *kiwi*, which have a Mutual Information (MI) score of over 4 can be seen in Table 5.9. While it is clear that the overall frequency of these collocates is low, the collocate *kiwi connection* is of some interest as it is used to semantically foreground a

connection between K-pop and the New Zealand Context².

Table 5.9

Most frequent collocates with kiwi in the NZ K-pop corpus (-5/+5, MI ≥ 4)

Rank	Word	Freq.	MI
1	connection	5	10.06
2	as	5	4.56
3	K-pop	5	5.42
4	African	5	10.39
5	artists	3	6.33

Concordance lines containing the node expression *kiwi connection* are presented in Table 5.10. As was discussed in the sections above, the concordances explicitly indicate the way in which K-pop has a connection to the New Zealand context. For example, the link between New Zealand and the K-pop phenomenon in South Korea (lines 1 and 4). Line 2 discusses the phenomenon of Blackpink and their association with New Zealand. Line 3 gives more information about what Blackpink's New Zealand connection entails. In addition to Blackpink's connection with New Zealand, line 5 highlights K-pop superstar Paul Kim's affiliation with New Zealand.

² In New Zealand, the word kiwi has three distinct meanings. It can refer to the bird which also serves as the country's national symbol, it can refer to the edible berry of a species of woody vine widely grown in New Zealand, or as in the NZ K-pop corpus, it can refer to a person who was born in New Zealand (Civitatis, 2023).

Table 5.10*Concordances with Kiwi*

1	doc#33	'No longer feasible': K-pop sensation Blackpink snub rumoured Auckland tour date. The	Kiwi connection	to the K-pop craze in South Korea Jennie has conveyed her regrets for not being able to stay with the fans until the end,
2	doc#70	on YouTube. Here's everything you need to know about the BlackPink phenomenon, and their	Kiwi connection	What's this about Coldplay, then? Oh yeah – the group BlackPink tied with for YouTube views is Coldplay.
3	doc#70	their first album was released; BlackPink's first album came out in 2016. And what is BlackPink's	Kiwi connection?	While BlackPink is a South Korean band, two of its members have close ties to New Zealand. Rosé – full name Roseanne Park
4	doc#73	performing 'Pink Venom' at the VMAs earlier this year. K-pop band BTS announce hiatus The	Kiwi connection	to the K-pop craze in South Korea, we put in a lot of work so we could look like superwomen, rapper Jennie told Time
5	doc#93	and so K-pop seemed like the right outlet to go down, she says.K-pop fever hits Aotearoa!	Kiwi connection	K-pop superstar Paul Kim made his debut in 2014 and he's no stranger to Aotearoa - he spent his high school years in Ōtautahi.

Of the other kiwi collocates in Table 5.10, *as* is used prepositionally (e.g., *kiwi artists such as Rosé and Jennie*), the collocates with *african* occur in an article that includes frequent reference to Kiwi African artists (doc#49), the collocate *artist* is used more generally to refer to Kiwi artists, while *K-pop* is used variously, although does include the multiword expression *kiwi k-pop star*.

5.4.2 Māori

The word *māori*, which is the 17th highest keyword in the NZ K-pop corpus, occurs 52 times in the NZ K-pop corpus (*māori* freq.=48 *maori* freq.=3). In one notable instance of the NZ media's attempt to localise K-pop and the increased interest in the Korean language, a news article (doc#86) in the corpus makes a connection between the learning of the Korean

language by New Zealand K-pop fans and the way in which the increasing use of the Māori language (te reo māori) in New Zealand popular music might encourage New Zealanders to begin learning the Māori language. This can be seen in the concordance lines in Table 5.11.

Table 5.11

Selected concordances with Māori indicating a K-pop connection with the Māori language.

1	doc#86	rumoured to make a comeback next year. We can only hope that it will happen. Making te reo	Māori	cool: What language revitalisation can learn from the ' Korean wave' Māori language revitalisation researcher Dr Rachael Ka'ai-
2	doc#86	learning Korean as a second language . It made me wonder what lessons could be learnt for the revitalisation of the	Māori	language Specifically, given the importance of teenagers in those revitalisation efforts, what can we learn from the way the so-
3	doc#86	After meeting the K-pop -loving Korean language graduate, I began to imagine what it might look like if the	Māori	language revitalisation movement tapped into that age-group: trendsetting, fandom-building teens. Challenging English language dominance The Korean wave is challenging the dominance of English as the lingua franca of pop culture.
4	doc#86	young people in Aotearoa are inspired by Korean pop culture to, it at least provides an insight into what the	Māori	language revitalisation movement can learn from the Korean wave. The Korean wave is actually the result of a hugely

As seen in Table 5.12, other concordances with Māori discuss how Māori K-pop performers view their engagement with K-pop groups as a way to increase the prominence of te reo Māori, Māori waiata (songs), as well as influence young Māori. One of these performers who also identifies as Samoan and queer (doc#14) has the same attitude towards their influence on the young Samoan and queer communities.

Table 5.12

Concordances of Māori K-pop Performers on Promoting Te Reo Māori, Waiata, and Youth Influence within K-pop Groups

1	doc#14	this year, he has also performed with Mariah Carey and Six60. He said he was proud to represent the	Māori	, Samoan and queer communities on the world stage. I hold my community and culture close to my heart and
2	doc#14	how big of an impact I could make by being a role model on stage specifically for Pasifika and	Māori	... I take that job very seriously. As well as being a backing dancer for Blackpink, the
3	doc#14	said every time he performed on the international stage, he hope to inspire young Pacific Island,	Māori	and queer people. A win for me is a win for everyone. AUCKLAND CBD BRINGING POWERFUL K-POP
4	doc#49	trend that defines New Zealand's pop culture today. Māori is mainstream The mahi to keep waiata	Māori	on the air, and in our playlists, has only strengthened. The singer Rei is on a mission to make waiata
5	doc#49	on the air, and in our playlists, has only strengthened. The singer Rei is on a mission to make waiata	Māori	sexy. He is something of a record-making machine, releasing back-to-back bilingual tracks that

Finally, as seen in Table 5.13, concordances with Māori indicate connections between the use of te reo Māori and the use of the Korean language in K-pop songs written for the K-pop Academy show, or the cultural connections made between the Māori people and Korea as a result of the strong cultural interest towards K-pop and the Korean wave (Hallyu) in New Zealand.

Table 5.13

Selected Concordances with Māori Illustrating Relationships between the Korean Language and K-pop.

1	doc#52	Academy vocal coach Turanga Merito helped create a trilingual K-Pop song in Korean , English and te reo	Māori	, in which Ngatahi rapped. Ngatahi says the process for getting into season three was the same as the
2	doc#52	a trio Ngatahi is part of in the show. She says Turanga helped her write her own rap, which included te reo	Māori.	It was very different because I'm used to singing one language and now it was three, but it was cool I
3	doc#52	I'm used to singing one language and now it was three, but it was cool I got to sing some of my lyrics in	Māori	. I wanted to show who I was and where I come from. She says it was also a way to show that there are
4	doc#93	like groups that you have to audition for. It's just for everyone, like queer people, Pasifika people,	Māori	people, people of all backgrounds who just want to dance and have fun, Whitiri says. The Korean festival begins tomorrow at 5pm at Freyburg Square beginning with the K-pop Concert.
5	doc#99	buyers not just from other Pan-Asian- Kiwi fans, but the very strong interest in Hallyu from Pasifika,	Māori	as well as Pākehā audiences. Aotearoa is missing out on valuable opportunities - both export and

5.5 Conclusion

It is clearly evident from this analysis that the New Zealand media foreground local aspects of K-pop, for example, the New Zealand members in K-pop groups, music videos filmed in a New Zealand context and with aspects of New Zealand culture, and that this in turn impacts on some of the New Zealand public, who due to these localised aspects of K-pop become interested in the musical phenomenon. As such, it could be argued that the New Zealand media uncritically support the economic and cultural strategies of the K-pop industry and the Korean government in bringing K-pop to the New Zealand audience.

Chapter 6:

The Korean media's promotion of K-pop as a global phenomenon.

6.0 Introduction

In Chapter 4 it was seen that words semantically related to K-pop as a global phenomenon were key in the media texts of the Korean K-pop corpus. The most evident of these was **글로벌** (global), the 19th highest keyword (keyness = 4.9) which appeared in almost a quarter of all texts in the corpus. However other keywords such as **빌보드** (billboard) (keyness = 4.7), referring to the Billboard American charts, also point to a Korean media focus on the global spread of K-pop. Similarly, multiword keywords in the Korean K-pop corpus include **전 세계** (worldwide), **세계 최대** (world's largest), **월드 페스티벌** (world festival), and **한-인도네시아 수교** (south korea-indonesia diplomatic relations) in 7th 10th, 12th and 11th place respectively. As was evident in Chapter 5, the keywords of the NZ K-pop corpus largely prioritised local New Zealand people and contexts, and rarely discussed K-pop as a globalised phenomenon. Following Chapter 5, this chapter will continue to use corpus analytical resources to examine how the Korean media contribute to, and reinforce, the conceptualisation of K-pop as a global phenomenon, effectively contributing to the work of the companies behind K-pop, as well as the Korean government, who play a pivotal role in promoting K-pop for economic purposes and global influence.

The chapter starts by defining and introducing the concept of globalisation. It subsequently employs corpus analysis to explore how the Korean media promote K-pop as a global phenomenon, focusing on international success, festivals, and promotion through platforms like YouTube and Billboard. Please note that as the dissertation is written in English, the English translations of phrases of interest from the Korean concordance lines will be used first, followed by the Korean in parenthesis. This is to avoid disrupting the flow of the discussion in the paragraph. However, when specific terms from the keyword analysis are referred to, they will be written in Korean first, followed by a translation in parenthesis.

6.1 Globalisation

According to Spich (1995), globalisation can be defined as the process of increasing interconnectedness and interdependence among countries, economies, and cultures on a global scale, and that regardless of whether economic activities are local, regional, or national, they should always be approached with a global and worldwide perspective. Furthermore, Cox (1999) has outlined the features of globalisation, which he states as encompassing the globalisation of production, the emergence of a new international division of labour, increased migratory movements, as well as a fresh competitive landscape that expedites these processes, and the globalisation of the state. He points out that this transformation has turned individual states or countries into active agents in the globalising world. Furthermore, Featherstone (1995) has indicated that globalisation presents two simultaneous cultural images. The first image involves the expansion of a specific culture to a global scale. In this image, diverse cultures are assimilated and merged into a prevailing culture that ultimately spans the entire world. The second image highlights the convergence of cultures, bringing previously separate elements into contact and juxtaposition. K-pop, originating in Korea, but with a worldwide fan base, exemplifies the dynamic interplay between these two cultural images in the globalisation

process. As indicated, this chapter examines how the Korean media industry has navigated and contributed to these global cultural dynamics.

6.2 The promotion of the international success and achievements of K-pop groups.

In Table 4.4 (Chapter 4), it was seen that the largest semantic grouping of keywords in the Korean K-pop corpus involved five K-pop groups, BTS, Blackpink, NCT, EXO and Seventeen. The two forms of BTS were the 4th and 13th highest keywords in the corpus, Blackpink was the 10th, NCT was the 22nd, while EXO and Seventeen were the 24th and 27th respectively. Given that they are some of the most celebrated K-pop groups, it is not surprising that these groups are key in the Korean K-pop corpus, however an examination of concordance lines that contain these group names can offer valuable insights into how the Korean media reinforces the global triumph of K-pop.

Table 6.1 displays concordance lines with BTS and 블랙핑크 (Blackpink), emphasizing the Korean media's attention to the global success of BTS. For instance, in line 1, BTS and K-pop are identified as the trendiest and most popular thing (가장 트렌디하고 인기 있는 것이에요) in the United States. In line 2, BTS is recognized as being particularly popular in Europe, especially in Germany, due to UNO BTS cards or mini dolls that resemble BTS (UNO BTS 카드나 방탄소년단을 닮은 미니 인형). Meanwhile, line 3 highlights North American students expressing their adoration for BTS and Blackpink, mentioning a roommate who used to eagerly watch award ceremonies featuring these groups, resulting in a desire to make Korean friends. Lastly, line 4 indicates that the Australian Minister for Climate made reference to Black Pink and stated that collaborating with Australians for clean air will be as captivating as

K-pop (케이팝처럼 감미로울 것).

Table 6.1

Concordance lines containing BTS, and 블랙핑크 (Blackpink), highlighting how the Korean media focuses on the global popularity of K-pop artists .

1	doc#21	한국 드라마를 좋아하는데요, 드라마가 귀엽기도 하고 배우들이 너무 잘생겼어요!	BTS,	왜 인기 있어? Sydney , Kami , Jackie , Rachel 정말 놀랍죠. 케이팝은 미국에서 가장 트렌디하고 인기 있는 것이에요.
		I love Korean dramas. They are cute, and the actors are so handsome!	BTS,	Why are they so popular? Sydney, Kami, Jackie, Rachel It's truly amazing. K-pop is the trendiest and most popular thing in the United States.
2	doc#21	특히 방탄소년단은 유럽에서도 진짜 인기 많지만 독일에서는 UNO	BTS	카드나 방탄소년단을 닮은 미니 인형 때문에 정말 인기가 많아요 !!
		Especially, BTS is really popular in Europe, but in Germany, because of UNO	BTS	cards or mini dolls that resemble BTS, it's really popular!
3	doc#21	BTS 너무 좋아한다며 흥분하면서 한국인과 친구하고 싶다던 학생들도 있었고 ,	블랙핑크	, 몬스타엑스에 폭 빠져서 그들이 나오는 시상식을 꼬박꼬박 챙겨보던 룸메이트도 있었어요 .

		BTS와		
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		Some students were excited, saying they really like BTS and expressing a desire to make Korean friends. I also had a roommate who was deeply into BTS	Blackpink,	and MONSTA X. There was a roommate who used to eagerly watch award ceremonies where these groups were featured.
4	doc#47	케이팝처럼 감미로울 것 호주 기후장관이	블랙핑크	언급한 이유 청정 에너지 협력에 한국 목소리 들을 준비돼 있다.
		The Australian Minister for Climate mentioned	Blackpink,	stating that there is readiness to hear the Korean voice in clean energy collaboration, which will be as captivating as K-pop.

Table 6.2 displays concordance lines featuring the terms 방탄소년단 (BTS), the Korean name for BTS, and 블랙핑크 (Blackpink), showcasing the global achievements of these groups as highlighted by the Korean media. For instance, Line 2 highlights BTS securing the top position on the Billboard main chart, described as the most iconic moment (가장 상징적인 사건). Line 3 notes BTS's nomination for Best Group and that it is their fifth consecutive nomination (5년 연속 후보) for Best K-pop Group at the American Music Awards (AMA). Line 4 mentions that Blackpink's song 'DDU-DU DDU-DU' has become the first K-pop idol group video to surpass 2.1 billion views (케이팝 그룹 첫 21억뷰 돌파) on YouTube. Line 5, referencing the same AMA nomination from Line 3, adds that other K-pop groups like 블랙핑크 (Blackpink), 세븐틴 (Seventeen), 투모로우바이투게더 (TOMORROW X TOGETHER) and 트와이스 (Twice) have also solidified their places among formidable K-pop artists. The Korean media also describes the international success

of BTS as having established K-pop as a cultural phenomenon (이 하나의 문화로 자리잡도록 만들었는데요) in Line 1.

Table 6.2

Concordance lines featuring the term 방탄소년단 (BTS) and 블랙핑크(Blackpink), demonstrating the Korean media's attention to the international achievements of K-pop artists.

1	doc#48	방탄소년단의 기록은 방탄소년단이 깬다! 라는 말을 들어보신 적 있으신가요 ? K-pop 의 새로운 역사를 써내려가는	방탄소년단	은 스스로의 기록을 깨며 승승장구하고 있습니다 . 방탄소년단의 성공은 K-Pop 이 일시적 유행을 지나 하나의 문화로 자리잡도록 만들었는데요.
		Have you ever heard the phrase, 'BTS breaks BTS records!?' They are scripting a new history for K-pop.	BTS	continues to break their own records, soaring to greater heights. The success of BTS has transcended the transient trend of K-pop, establishing it as a cultural phenomenon.
2	doc#52	21 세기 케이팝 산업의 역사를 통틀어 가장 상징적인 사건은 무엇일까. 대체로 싸이의 강남스타일이 뉴욕 타임스퀘어에 울려 퍼지던 순간,	방탄소년단	(BTS) 이 Dynamite 로 빌보드 메인 차트 1 위를 거머쥐던 날을 떠올릴 것이다 .

		The most iconic moment in the history of the 21st-century K-pop industry was generally the moment when Psy's Gangnam Style echoed across New York Times Square. And when	BTS	seized the top spot on the Billboard main chart with Dynamite.
3	doc#89	AMA 는 공식 홈페이지와 SNS 를 통해 올해 시상식의 수상 후보를 발표했다.	방탄소년단	은 페이보릿 팝 듀오 그룹과 올해 신설된 페이보릿 케이팝 아티스트 부문에 노미네이트 되며 5 년 연속 후보에 올랐다.
		AMA announced this year's award nominees through its official website and social media channels.	BTS	has been nominated for Favorite Pop Duo/Group and the newly established category of Favorite K-pop Artist at this year's awards, marking their fifth consecutive nomination.
4	doc#81		블랙핑크	뚜두뚜두 뮤직비디오 , 케이팝 그룹 첫 21 억뷰 돌파 걸그룹 블랙핑크의 히트곡 '뚜두뚜두'의 뮤직비디오 유튜브 조회수가 케이팝 아이돌 그룹 최초로 21 억 건을 돌파했다고

		The music video for	Blackpink	's hit song DDU-DU DDU-DU has become the first K-pop idol
				group video to surpass 2.1 billion views on YouTube.
5	doc#89	방탄소년단은 페이보릿 팝 듀오 그룹과 올해 신설된 페이보릿 케이팝 아티스트 부문에 노미네이트되며 5 년 연속 후보에 올랐다 . 그 외에도	블랙핑크	, 세븐틴 , 투모로우바이투게더 , 트와이스가 함께 이름을 올려 보기만해도 든든한 케이팝 아티스트 리스트를 빛냈다.
		BTS has been nominated for the newly established categories of Favorite Pop Duo/Group and Favorite K-pop Artist at this year's awards, marking their fifth consecutive year as nominees. Additionally,	Blackpink,	SEVENTEEN, TOMORROW X TOGETHER, and TWICE have also added their names to the formidable list of K-pop artists, making it a strong and illustrious lineup.

6.3 Festivals and the promotion of K-pop as a global phenomenon

6.3.1 페스티벌 (festival)

In Table 4.2 (Chapter 4), which displayed the keywords of the Korea K-pop corpus, the word 페스티벌 (festival) ranked as the 30th highest keyword (keyness=4.5). Furthermore, the

multiword keyword 커버댄스 페스티벌 (cover dance festival) appeared in Table 4.6 (Chapter 4) in 4th place. The word 페스티벌 (festival) will be further examined in this section.

Table 6.3 presents concordance lines containing the term 페스티벌 (festival) along with mention of K-pop idols such as 세븐틴 (Seventeen), 레드벨벳 (Red Velvet), and 뉴진스 (New Jeans). The concordance lines in Table 6.3 demonstrate that the Korean media are not solely focused on reporting festivals held in Korea, but strongly emphasise the achievements of K-pop artists in participating in festivals abroad. Line 2, for example, mentions the involvement of the K-pop group Red Velvet (레드벨벳) in a festival held in Spain (스페인), while line 4 indicates the participation of the idol group New Jeans (뉴진스) in festivals in America (미국) and Japan (일본). Line 2 also employs the phrase ‘world's largest’ (세계 최대), line 4 uses ‘substantial global’ (굵직한 글로벌), and line 3 ‘Asia's largest urban music festival’ (아시아 최대 도심형 음악 페스티벌) to convey the global nature of these festivals.

Table 6.3

Concordance lines featuring the term 페스티벌 (festival), highlighting the emphasis on K-pop idols performing internationally.

1	doc#1	< GOING SEVENTEEN > 의 엔딩송인 다음에 또 만나요 . 우리 모두 슬퍼 말아요. 다음이 더 기대되는 세븐틴	페스티벌	을 활용하여 , 마무리까지 그들의 센스가 돋보였다 . 콘서트가 끝을 향해 가고 있는데 세븐틴 공연의 시그니처라고 할 수 있는 무한 아나스 (아주 NICE) 가 빠지면 섭섭하다 .
		The lyrics convey a farewell message: Until we meet again next time. Let's not be sad. Looking forward to the next, Seventeen	Festival	, their sense stands out until the end. As the concert is heading towards its conclusion, it would be regrettable to miss out on Seventeen's signature

		Utilizing the		anthem, Very Nice.
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2	doc#31	프리마베라 사운드는 2001년부터 시작돼 매년 5월 ~ 6월에 열리는 세계 최대 음악	페스티벌	중 하나이자 스페인을 대표하는 음악 축제다. 레드벨벳은 여기에 유일한 케이팝 아티스트로 참석했다.
		Primavera Sound is one of the world's largest music festivals, which has been held annually from 2001 in May to June. It is a representative music	festival	of Spain. Red Velvet attended this festival as the sole K-pop artist.
3	doc#64	뉴진스 첫 등장과 동시에 신드롬, 열풍, 문화 현상이라는 말을 제 것으로 만든 뉴진스도 굵직한 글로벌	페스티벌	무대에 선다. 오는 8월 미국 시카고의 롤라팔루자와 일본 도쿄에서 개최되는 아시아 최대 규모의 도심형 음악 페스티벌인 서머소닉에 초청됐다.
		With New Jean's first appearance, it quickly became a sensation, trend, and cultural phenomenon, earning New Jin a significant spot on the global	festival	stage. They are invited to perform at major global events, including Lollapalooza in Chicago, USA, scheduled for August, and Summer Sonic, the largest urban music festival in Asia, held in Tokyo, Japan.

6.3.2 케이팝 커버댄스 (k-pop cover dance) and 커버댄스 페스티벌 (cover dance festival)

In Chapter 4, Table 4.6, 케이팝 커버댄스 (K-pop cover dance) was ranked as the 2nd highest multiword keyword in the Korean K-pop corpus (keyness=3.4), and 커버댄스 페스티벌 (cover dance festival) was ranked as the 4th highest multiword keyword in the corpus (keyness =2.8). A K-pop cover dance involves a fan's replication of a dance routine originally performed by a K-pop artist. According to Khiun (2013), the numerous, often parodic, cover dance performances in videos uploaded to social media platforms such as YouTube or Tik Tok, elevate the popularity of the K-pop idols and their dance routines and bring them to the forefront of the public consciousness internationally. She states that, to some extent, the widespread involvement of fans from around the world in performing cover dances of K-pop groups contributes to making these groups appear more cosmopolitan, or globally inclusive. Without this type of international fan participation, these groups might have been seen as overly crafted and artificial, but the global fan engagement adds an element of authenticity and broad appeal to them. In essence, fan cover dances make K-pop groups seem more genuine and connected to a diverse global audience. The K-pop Cover Dance Festival is a yearly competition where K-pop fans worldwide come together to showcase their talent in covering K-pop performances. This event is organized by the Seoul Shinmun Daily in collaboration with Korean Cultural Centers worldwide (Korea.net, 2023). Importantly, the K-pop Cover Dance Festival is an annual event held in 13 countries worldwide, including Korea, U.S.A, Australia, Canada, Mexico, Vietnam, Philippines, Indonesia, Türkiye, Bulgaria, Japan, Hong Kong, and Thailand (Audouin, 2023). Some of the groups that perform in the festival have prior experience working with Korean choreographers and have had the opportunity to perform in front of Korean audiences. The 2023 event showcased 104 dancers from teams

representing the 13 countries, all who were winners in the finals held in their respective countries (Audouin, 2023). The K-pop Cover Dance Festival is another example of the globalisation of K-pop which, by fostering international cultural exchange and expanding the global K-pop fanbase, has a significant impact on the Korean economy. The reporting of the festival in Korea highlights K-pop's global influence to the Korean audience and reinforces the festival's presence on the international stage.

To examine the Korean media's reporting of 커버댄스 페스티벌 (cover dance festival), Table 6.4 provides a list of concordance lines featuring the multi word term. Table 6.4 illustrates that the central participants in the festival can either be K-pop idols, as was demonstrated in Table 6.3, or the fans who take pleasure in K-pop (Korea.net , 2023). Various nations, including Bulgaria (불가리아) in lines 1 and 2, Hong Kong (홍콩) in line 3, Türkiye (튀르키예) in lines 4, 5, and 6, and Indonesia (인도네시아) in line 7, are mentioned, reflecting the fact that K-pop cover dance festivals take place in 13 countries (Karagyozov, 2023). It is noteworthy that two terms, passion (열정) and hot (뜨거운), are recurrent in Table 6.4. Specifically, passion (열정) is present in all the documents within the Korean corpus that are associated with the festival. Hot (뜨거운) is found in lines 1 and 5, and it is associated with either the performers or the audience. This indicates the enthusiasm of both performers and audiences towards the festival. Korean media underscores the adoration of K- pop fans by consistently employing the terms passion (열정) and hot (뜨거운). In line 6, there is an intriguing use of the expression eternal friend (영원한 친구) in connection with the country Türkiye (튀르키예). The term blood brother is commonly employed to describe the relationship between Korea and Türkiye, mainly due to Türkiye's dispatch of 15,000 troops to Korea during the Korean War from 1950 to 1953 (Yoon, 2017). Special relationships between South Korea and Türkiye are also evident in this Korea K-pop corpus. The statement in line 4, which mentions setting aside the pain of earthquakes and enduring 40-degree heat, illustrates how

K-pop is fostering a connection between Korea and Türkiye (지진 아픔 · 4 0도 더위도 잊고. 케이팝 , 튀르키예를 보듬다).

Table 6.4

Concordance lines featuring the term 케이팝 커버댄스 (K-pop Cover Dance Festival), emphasizing the globalisation of K-pop.

1	doc#5	소피아 , 케이팝에 흠뻑 빠지다.	케이팝 커버댄스 페스티벌	인 불가리아 성료 15 개팀 , 케이팝 맞춰 열정적인 칼군무 특식팀 우승 . 불가리아 대표로 9 월 서울 초청 팬들이 주인공 된 뜨거운 무대
		Sofia, Fully Immersed in K-pop. The	K-pop Cover Dance Festival	in Bulgaria saw success with 15 teams passionately performing synchronized K-pop dances, and the team Toxic emerged victorious. As representatives of Bulgaria, they are invited to perform in Seoul in September, where fans will take centre stage in the hot performance
2	doc#5	올해 13 회째를 맞은 케이팝 커버댄스 페스티벌은 한국 문화를 세계에 널리 알리고 한류 팬들과	케이팝 커버댄스 페스티벌	인 불가리아는 서울신문과 주불가리아 대한민국대사관이 공동

		소통하는 축제로 평가받고 있다.		주최하고
		The K-pop Cover Dance Festival, now in its 13th year, is widely recognized as a festival that promotes Korean culture globally and engages with Hallyu fans. The	K-pop Cover Dance Festival	in Bulgaria is co-hosted by The Seoul Shinmun and the Embassy of the Republic of Korea in Bulgaria, with the support of the Seoul Metropolitan Government,
3	doc#32	8 일에는 프리마베라 사운드 2023 마드리드 공연에 참석해 관객들과 또 한 번 만날 예정이다. 한여름 무더위도 물리친 K 팝 열정	K 팝 커버댄스 페스티벌	인 홍콩 성료 지난 29 일 (현지시간) 홍콩이공대학 자키클럽공연장 (Jockey Club Auditorium) 에서 열린
		On the 8th, they are scheduled to participate in the Primavera Sound 2023 concert in Madrid, where they will meet the audience once again. Defying the midsummer heat, the K-pop passion prevails. The	K-pop Cover Dance Festival	in Hong Kong achieved success on the 29th (local time) at the Hong Kong Polytechnic University Jockey Club Auditorium.
4	doc#53	지진 아픔 · 40 도 더위도 잊고 . 케이팝 , 튀르키예를 보듬다 본사 · 주튀르키예 한국문화원 주최	케이팝 커버댄스 페스티벌	인 튀르키예 공연장 뒤흔든 5000 여 관객 탄성

		Easing the pain of an earthquake and forgetting the scorching heat at 40 degrees, K-pop embraced Turkey. The	K-pop Cover Dance Festival	in Turkey, hosted by the Embassy of the Republic of Korea and the Yunus Emre Institute in Turkey, shook the venue with cheers from over
				5,000 spectators.
5	doc#53	40도에 육박하는 뜨거운 지중해 열기도 케이팝을 향한 관객들과 참가자의 열정을 이기진 못했다.	케이팝 커버댄스 페스티벌	인 튀르키예 참여곡이 공개될 때마다 무대를 메운 관객 5000여명은 뜨거운 응원의 함성을 보냈다.
		The intense Mediterranean heat nearing 40 degrees couldn't overcome the passion of the audience and participants towards K-pop. Every time a participating song for the	K-pop Cover Dance Festival	in Turkey was revealed, over 5,000 spectators filled the stage, sending hot cheers.
6	doc#53	튀르키예 공화국 건국 100주년과 튀르키예가 참전한 한국전쟁 정전 70주년을 맞아 한국과 튀르키예는 영원한 친구를 주제로 열린	케이팝 커버댄스 페스티벌	인 튀르키예는 서울신문과 주튀르키예 한국문화원이 공동 주최했다.

	<p>In celebration of the 100th anniversary of the establishment of the Republic of Turkey and the 70th anniversary of the armistice in the Korean War in which Turkey participated, the</p>	<p>K-pop Cover Dance Festival</p>	<p>in Turkey was held under the theme Korea and Turkey, Eternal Friends. The event was co-hosted by The Seoul Shinmun and the Embassy of the Republic of Korea in Turkey.</p>
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7	doc#68	매력 · 실력 뽐낸 케이팝 열정	케이팝 커버댄스 페스티벌	인 인도네시아 성료 지난 15 일 (현지시간) 인도네시아 반둥시에 위치한 CGV 파리스 반 자바 (Paris van Jawa)에서
		Showcasing charm and skills, the passion of K-pop enthusiasts. The	K-pop Cover Dance Festival	in Indonesia achieved success on the 15th (local time) at CGV Paris Van Java located in Bandung City, Indonesia.

6.4 YouTube and Billboard and the promotion of K-pop as a global phenomenon.

In Chapter 4, Table 4.2 indicated that the term 유튜브 (YouTube) was the 28th highest keyword in the Korean K-pop corpus (keyness = 4.6) and Table 4.6 indicated that 공식 유튜브 (official YouTube) was the 8th highest multiword keyword in the Korean K-pop corpus (keyness = 2.4). YouTube is a video-sharing platform where users can upload, share, and view videos. Created in 2005, it has become one of the most popular websites globally.

In Chapter 4, Table 4.2 also indicated that 빌보드 (Billboard) held the 25th position among the most significant keywords in the Korean K-pop corpus (keyness = 4.7), and Table 4.6 indicated that 빌보드 메인 (Billboard Main) was the 14th highest multiword keyword in the Korean K-pop corpus (keyness = 1.9). A closer examination of the use of these items shows that both the YouTube and Billboard platforms are routinely used by the Korean media to promote the global success of K-pop bands to their Korean readers.

Table 6.5 lists concordance lines containing the term 유튜브 (YouTube). The majority of these concordance lines centre around the record number of video views achieved. In line 1, for

example, Blackpink’s hit song is identified as surpassing 2.1 billion views on Youtube, the first K-pop group to reach this milestone (K팝 아이돌 그룹 최초로 2 1 억뷰를 돌파했다). Line 2 points to BTS’ popularity and success on YouTube (유튜브 시대 속 K- Pop의 인기와 성공) while line 3 indicates that a New Jeans video has surpassed 132.9 million views on the platform (1 3 2 9 만회를 넘겼다). Line 4 makes the point that the solo track Larisa by Blackpink’s Lisa was the most-watched YouTube video by a solo artist and received 73.6 million views (7 3 6 0 만 조회수를 기록했다), surpassing the record set by international superstar Taylor Swift.

Table 6.5

Concordance lines featuring the term 유튜브 (youtube) that indicate how the Korean media uses the platform to promote the global success of K-pop bands to their Korean readers.

1	doc#25	블랙핑크 뽀뽀뽀 MV , 케이팝 그룹 첫 2 1 억뷰 돌파 그룹 블랙핑크의 히트곡 '뽀뽀뽀' 뮤직비디오	유튜브	조회수가 K 팝 아이돌 그룹 최초로 2 1 억뷰를 돌파했다.
		The music video for BLACKPINK's hit song DDU-DU DDU-DU has surpassed 2.1 billion views on	YouTube	, marking the first K-pop idol group to achieve this milestone.
2	doc#48	방탄소년단의 성공은 K-pop 이 일시적 유행을 지나 하나의 문화로 자리잡도록 만들었는데요.	유튜브	의 시대 속 K- Pop 의 인기와 성공은 이제 시작일뿐입니다!

		BTS's success has not only transcended the temporary trend of K-pop but also established itself as a culture. The popularity and success of K-pop in the era of	YouTube	are just the beginning!
3	doc#77	뉴진스보다도 두 달이나 빨리 빌보드 싱글차트 핫 100 에 올랐다 .큐피드 공식 뮤직비디오의	유튜브	조회수는 올해 4 월 3 일 기준 132 9 만회를 넘겼다.
		It climbed the Billboard Hot 100 two months earlier than New Jeans, The official music video for Cupid has surpassed 132.9 million views on	YouTube	as of April 3rd this year.
4	doc#92	지난해 9 월 선보인 첫 솔로 앨범 타이틀곡 라리샤의 뮤직비디오가 24 시간 동안 가장 많이 본 솔로 아티스트의 유튜브 영상으로 인정받은 게 그 증거다. 뮤직비디오는 공개 24 시간 만에	유튜브	에서 7360 만 조회수를 기록했다 .동시에 2019 년 테일러 스위프트의 ME ! 뮤직비디오가 남긴 해당 부문 최고 기록 6520 만 뷰를 경신했다 .

		<p>The music video for the title track Larisa from her first solo album, released in September last year, has been recognized as the most-watched YouTube video by a solo artist in the first 24 hours. The music video recorded 73.6 million views on</p>	<p>YouTube</p>	<p>within the first 24 hours of its release. Simultaneously, it competed with the previous record set by Taylor Swift's</p>
				<p>ME! music video in 2019, surpassing the category's highest record of 65.2 million views.</p>

Table 6.6 provides concordance lines containing 공식 유튜브 (official YouTube). All of these lines involve Blackpink's official YouTube channel, and as with Table 6.5, they indicate how the Korean media use the platform to promote the global success of Blackpink to their Korean readers. For instance, in line 1, Blackpink's Official YouTube channel has amassed an impressive subscriber count of 90.3 million (채널 구독자 수는 9030만명), establishing itself as the number one global artist (전 세계 아티스트 1 위다.), as indicated in line 2. Line 3 emphasizes the success of Blackpink's official YouTube channel by employing the expression YouTube conquest accomplished (유튜브 정복 완료).

Table 6.6

Concordance lines featuring the term 공식유튜브 (official youtube) that indicate how the Korean media uses the platform to promote the global success of Blackpink to their Korean readers.

1	doc#25	세계 최대 음원 플랫폼 스포티파이에서도 6 억회 이상의 스트리밍을 기록 중이다 .블랙핑크의	공식 유튜브	채널 구독자 수는 9 0 3 0 만명으로 독보적인 유튜브 퀸이 됐다.
		As of now, the global music streaming platform Spotify has surpassed 600 million streams for BLACKPINK. Furthermore,	Official YouTube	channel has garnered an impressive 90.3 million subscribers, solidifying their

		BLACKPINK's		position as the unrivaled YouTube Queens.
2	doc#74	세계 최대 음원 플랫폼 스포티파이 스트리밍 횟수는 6 억 회 이상이다. 한편 블랙핑크의	공식 유튜브	채널 구독자 수는 약 9 0 3 0 만 명으로 케이팝을 넘어 전 세계 아티스트 1 위다 .
		The global music streaming platform Spotify has accumulated over 600 million streams. On the other hand, BLACKPINK's	official YouTube	channel boasts approximately 90.3 million subscribers, making them the top artist worldwide, surpassing not only the realm of K-pop but standing out as the number one artist globally.
3	doc#92	유튜브 정복 완료블랙핑크의	공식 유튜브	채널 구독자 수가 9 월 초 8 000 만 명을 돌파했다 .

		<p>YouTube conquest accomplished!</p> <p>BLACKPINK's</p>	<p>official</p> <p>YouTube</p>	<p>channel surpassed 80</p> <p>million subscribers in early</p> <p>September.</p>
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Table 6.7 compiles concordance lines featuring the term **빌보드** (Billboard). Similar to the previous examples, these lines demonstrate how the Korean media employ the charts to highlight the global success of K-pop idols to their Korean readers. In line 1, for instance, BTS achieved a triumphant feat by securing three major awards (3관왕을 달성했다) at the Billboard Music Awards. Line 2 highlights Jungkook's dominance, capturing the top spot on all three major Billboard charts (주요 3 대 차트를 모두 1 위를 차지하며 석권했다) in the United States.

Line 3 underscores the success of New Jeans, describing it as a remarkable feat for making a name (이름을 올리는 성과를 이뤘다) on the Billboard Hot 100 singles chart.

Line 4 suggests that Blackpink set a record as the highest-ranking K-pop girl group at that time (당시 케이팝 걸그룹 역대 최고 순위를 기록했다) on the Billboard 200 and Hot 100 charts in 200. Line 5 mentions that the girl group FIFTY FIFTY quickly rose to the top of the Billboard Hot 100 chart, surpassing the speed of New Jeans (뉴진스보다 빨리). It is also of interest how certain hyperbolic or elevated language is regularly employed in the concordance lines to elucidate the idols' achievements. These include terms such as 쾌거 (triumphant) in line 1, iconic (상징적인) in line 2, dominated (석권했다) in line 3, highest-ranking (역대 최고 순위) in line 5, and faster (빨리) in line 6.

Table 6.7

Concordance lines explore how Korean media uses 빌보드 (Billboard) charts to showcase global K-pop success.

1	doc#43	BTS ,	빌보드	뮤직 어워즈 3 관왕 . 6 년 연속 쾌거 방탄소년단 (BTS) 이 미국 3 대 음악 시상식 중 하나인 빌보드 뮤직 어워즈에서 3 관왕을 달성했다 .
		BTS achieved a triumphant feat at the Billboard Music Awards, winning three major awards for the sixth consecutive year. The South Korean group BTS secured three crowns at the prestigious	Billboard	Music Awards, one of the three major music award ceremonies in the United States.

2	doc#62	정국은 지난 25 일 첫 솔로 싱글 Seven (feat . Latto)으로 미국	빌보드	주요 3 대 차트를 모두 1위를 차지하며 석권했다.
		On the past 25th, Jungkook dominated all three major	Billboard	charts in the United States with his debut solo single Seven (feat. Latto), claiming the top spot.
3	doc#64	뉴진스의 성장세는 전례를 찾을 수 없다. 식을 줄 모르는 인기와 영향력은 국내에 국한되지 않는다. 데뷔 후 6 개월 만에	빌보드	메인 싱글 차트 핫 100에 이름을 올리는 성과를 이뤘다.
		The growth trajectory of New Jean's popularity is unprecedented. Their influence and appeal, marked by an unbounded appetite for music, extend beyond the domestic borders. Within just six months since their debut, they achieved the remarkable feat of making a name for themselves on the	Billboard	main singles chart, Hot 100.
4	doc#74	국내 차트 1 위는 물론 미국	빌보드	200 과 핫 100 에서 각각 40 위 , 55 위에 오르며 블랙핑크는 당시 케이팝 걸그룹 역대 최고 순위를 기록했다.

		Securing the top spot on domestic charts and reaching 40th and 55th positions on the U.S.	Billboard	200 and Hot 100, respectively, Blackpink set a record as the highest-ranking K-pop girl group at
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				that time.
5	doc#77	걸그룹 피프티피프티 (FIFTY FIFTY) 의 첫 싱글 큐피드는 뉴진스보다도 두 달이나 빨리	빌보드	싱글차트 핫 100 에 올랐다.
		The first single Cupid of the girl group FIFTY FIFTY rose to the top of the	Billboard	Hot 100 chart even faster than New Jeans by two months.

6.5 Conclusion

This analysis clearly reveals the Korean media's dedicated attention to promoting the globalisation of K-pop to their Korean readers. This takes place through various strategies, such as indicating the international success of a diverse array of K-pop artists, the global organisation and impact of K-pop cover dance festivals, as well as the success of the K-pop idols on YouTube and in the North American the Billboard charts. Consequently, it is evident that the Korean media invest significant effort in promoting K-pop as a global phenomenon.

Arguably, the Korean media's promotion of K-pop to their Korean readers has the effect of fostering a sense of national pride and prestige among the Korean population, contributing to a positive national identity and boosting the Korean morale. It also serves the interests of the entertainment industry by attracting more attention and investment to the Korean entertainment sector, ultimately leading to the development and promotion of new talent, shows, and music. The following chapter commences by addressing the key findings presented in Chapters 4, 5, and 6. Subsequently, it explores the study's limitations, discusses its implications for future research, and concludes with a comprehensive summary of the overall research.

Chapter 7:

Discussion

7.0 Introduction

The aim of this study was to carry out an exploratory analysis comparing the way that K-pop is differently represented in the New Zealand and South Korean media. To achieve this goal, the study used corpus-assisted discourse analysis (Baker, 2006) to examine and compare a corpus of online news articles, magazines, and blog posts discussing K-pop which were collected from the New Zealand media and a corpus of online news articles, magazines, and blog posts discussing K- Pop which were collected from the South Korean media.

This final chapter begins with a discussion of the key findings outlined in Chapters 4, 5, and 6. Next the limitations of the study are discussed, followed by a discussion of the study's implications for further research. Finally, the chapter offers an overall summary of the research. As outlined in Chapter 3, the primary objective of the study was to address the research question:

How do the media representations of K-pop differ between New Zealand and South Korea?

7.1 Main findings

7.1.1 Keyword analysis

Based on the results of the keyword analysis, it is clear that the New Zealand K-pop corpus prioritised words associated with those elements of K-pop, including specific K-pop artists, that have a close connection to the New Zealand context. In contrast, the Korean K-pop corpus placed emphasis on words linked to the global promotion and success of K-pop. For example, as illustrated in Table 4.1 (Chapter 4), a prominent keyword in the New Zealand K-pop corpus is *rosé*, which refers to the New Zealand born K-pop artist Roseanne Park. In contrast, the Korean K-pop corpus, as demonstrated in Table 4.4, includes keywords associated with the global promotion of K-pop such as *글로벌* (global), *한류* (korean, wave), *빌보드* (billboard) and *유튜브* (youtube). These key initial findings prompted further exploration into the localised and regionally contextualised representation of K-pop in the New Zealand media landscape, and the representation of K-pop's broader international influence and global impact in the Korean media landscape.

7.1.2 The Localised Representation of K-pop in New Zealand Media

Further analysis showed that the New Zealand media prioritises local elements of K-pop, such as the New Zealand backgrounds and connections of K-pop group members, K-pop music videos shot in a New Zealand setting, and associations between K-pop and key aspects of New Zealand culture. These, in turn, arguably captivate the New Zealand public, who, intrigued by such localised aspects of K-pop, are likely to develop an interest in this musical phenomenon.

The K-pop industry's inclusion of non-Korean artists, international K-pop talent contests, use of international settings or reference to local cultural in videos, is most likely underpinned by the industry's awareness that localisation is a characteristic commonly associated with news reporting (Clausen, 2004; Orengo, 2005), and is therefore able to play a crucial role in enhancing the global appeal of K-pop. In other words, the industry understands the significance of tailoring K-pop to align with the linguistic nuances, cultural preferences, and contextual sensitivities of diverse audiences worldwide, a strategic approach which acknowledges the role of localisation, not only as a fundamental aspect of effective news reporting, but also as a key driver for international success and cross-cultural connection. This strategy is acknowledged and strongly supported by the South Korean government who play a crucial role in fostering a positive environment for the K-pop industry, as economically the country benefits from the global progress of K-pop, and the wider overall spread of South Korean culture (Park, 2023).

This study shows how the New Zealand media perpetuate and become active participants in reinforcing the economic and cultural strategies of both the K-pop industry and the South Korean government. By selectively highlighting and featuring K-pop content that connects with New Zealand's unique cultural and social landscape, the media do more than just report on a global phenomenon, they actively work to shape the narrative prescribed by Korea's K-pop industry.

7.1.3 Promotion of global expanse and international success of K-pop in the Korean media

The findings clearly illustrate the Korean media's committed efforts to consistently promote the global impact of K-pop to its readers. This involves showcasing the international

successes of K-pop such as those in award ceremonies, global events such as K-pop cover dance festivals, and K-pop accomplishments on platforms such as YouTube and the Billboard charts. The Korean media's advocacy of K-pop's success solidifies K-pop's status as a substantial global phenomenon in the minds of the Korean public. It could be argued that this consequently nurtures a sense of national pride among the Korean population, constructs a positive national identity and ultimately boosts the Korean population's morale. It arguably also bolsters the entertainment industry by drawing attention and investment, and facilitates the ongoing creation of new talent, shows, and music. Furthermore, and as Reimeingam (2014) has stated, the successful promotion of Korean culture boosts the economy through increased exports of cultural products, and also enhances foreign relations.

In short, through their discursive representations of K-pop, the New Zealand media inadvertently perpetuate the K-pop industries' carefully crafted global expansion strategies, while the Korean media shape the domestic cultural landscape, and foster a sense of national pride and identity among the Korean population.

7.2 Implications

Through a close examination of language usage, this dissertation provides insights into how media discourse serves as a conduit for the dissemination of K-pop narratives, shaping the perception of the musical genre on both local and global scales. It shows that the media's role goes beyond mere reporting, in that it has the capacity to shape public opinion. (Christen & Huberty, 2007), whether by emphasising its local connections or by showcasing its global triumphs. As a result, the normative tendencies of the media open up diverse possibilities for the K-pop industry to enhance its global attractiveness (Kong, 2016) and in

doing so contribute to the construction of national and cultural identity. Ultimately, this study contributes to an understanding of how the media discursively mould public opinion, shaping how cultural products are perceived both locally and globally, constructing and reinforcing national identity, and generating economic effects.

7.3 Limitations

Perhaps the primary limitation of this study involves the size of the corpora. The New Zealand K-pop corpus comprises 62,298 tokens, while the Korean K-pop corpus consists of 43,853 tokens. These could be deemed modest considering the continuously expanding sizes of corpora in contemporary corpus research. However, as noted by Hocking (2021), smaller corpora are frequently considered suitable for the investigation of specialized language. He cites research by Bowker and Pearson (2002), who proposed that "a range from a few thousand to several hundred words has proven beneficial for LSP studies" (p. 54), primarily because it enables the analyst to become closely familiar with the contents of the corpora, and as a result make informed decisions throughout the interpretative stages that might be less manageable or robust with a much larger corpora. Vaughan and Clancy (2013) have also asserted that examining the features of a specialised language corpora can be effectively accomplished with small corpora in the range of 50,000 words.

7.4 Possibilities for future research

There are a number of possibilities for future research. First of all, the corpus size could be enlarged to incorporate a more extensive number of articles, aiming to yield more robust

results. Secondly, the data for this research is primarily sourced from online news articles, blog posts, and magazine articles in both New Zealand and South Korea. However, this study has the potential to expand its scope to various social networking sites (SNS) such as Facebook, Instagram, Twitter, and TikTok, in order to explore the localisation and globalisation of K-pop. For instance, according to Li (2023), K-pop's growing popularity has resulted in the formation of an international fanbase. In this context, social media have facilitated intermediate transculturation, assisting foreign fans in overcoming language obstacles. Additionally, Abidin and Lee (2023) have stated that K-pop content on TikTok is presented through a distinctive dance style that emphasizes upper-body movements and involves collaborations with other K-pop artists, serving as a means of communication and service for fans. Furthermore, Malik and Haidar (2020) have proposed that the K-pop stan X (formerly known as Twitter) community represents a cohesive entity formed through shared interests and distinguished by strong interpersonal relationships among its members. These different platforms all provide potential for the further analysis of the discursive, and even semiotic, representation of K-pop which is differently conceptualised across cultures. Thirdly, this study specifically concentrated on the K-pop phenomenon within the two cultures, as opposed to exploring other aspects of Korean culture such as Korean drama and foods. Subsequent research could involve comparing the diverse media representations of other cultural aspects of the Korean wave, such as Korean drama or Korean movies, not only in New Zealand and South Korea, but among other cultures. Lee (2018), for example, has stated that Western fans are drawn to the unique format and cultural aspects of K-dramas, providing a brief escape into a romantic fantasy world with themes of innocence, respect, and positive outcomes, and featuring attractive and compassionate male characters.

7.5 Conclusion

In conclusion, this study investigated how media representations of K-pop differ between New Zealand and South Korea, beginning with a focus on keywords in NZ and Korean media reports of K-pop. These initial results led to an examination of the localisation of K-pop in the New Zealand media, and the promotion of the global expanse of K-pop in the Korean media. It found that the New Zealand media inadvertently perpetuates the carefully crafted global expansion strategies of the K-pop industry, while the Korean media shapes the domestic cultural landscape and fosters a sense of national pride and identity among the Korean population. The findings contribute to the increasing number of studies focusing on the K-pop phenomenon and provide insights into how media representations of K-pop can differ between different cultures.

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