1. The term *Hallyu* (韓流 Hàn lưu - Korean wave), signifying the spreading of Korean cultural influence, firstly appeared in Chinese newspapers around the middle of 1999 when talking about the powerful appeal of the Chinese young people toward K’pop music bands such as Clone, H.O.T etc.. Hallyu actually began with the film *Jealousy* (忌妒, Đố Kỳ, Jiltu,) shown in Fukuoka (Japan) in 1993, which opened a new era of Korean’s conquest of Asian entertainment industry. The climax of it took place in 2003 when the film *Winter Sonata* was warmly welcomed throughout Asia [see also Phan Thu Hien 2008]. Since then, Hallyu strongly and firmly developed in both quantity and quality, becoming the important cultural flow which dominates most of the contemporary cultures in Asia - Pacific, including Vietnam.

A series of events taken place in Vietnam in recent times are considered as the lively evidences of the import and the flourishing of Hallyu in Vietnam. Central and local TV channels continuously broadcast the outstanding works K’movie and K’pop. Most Vietnamese people keep in their heart a special feeling to *Dae Jang Gum, Winter Sonata, Jumong* etc. or a enthusiastic behaviour toward the K’pop singers such as Bi Rain, Clone etc.. In the first journey to Vietnam in 1998, the actor Jang Dong Gun was really impressed when thousands of women stood to welcome him at the airport Noi Bai (Hanoi) and followed his car to his hotel. In 2004 and 2006, the artistic shows "Cookin 'Nanta"([1]) became the very attractive musical events in both Ho Chi Minh City and Hanoi [see also Phan Thu Hien 2008].

Along the East Asian countries, Korea and Vietnam both are known as the edges of Chinese civilization, both had the same Confucianism-based ideology in feudal times and shared the same historical context of wars in 20th century, but Koreans with their great power in economy has made Korea one of the key economies in the world. Korean culture has been pushed up right after the rise of economy. The Koreans were initially successful in building the good image of their country, hencely the worldwide introduction has been taking place smoothly. Phan Thu Hien [2008] concluded Korean experience through Hallyu and suggested that the attractiveness of femininity in Hallyu([2]) and the female-oriented target of K’movie, K’pop, K’fashion, K’food etc. are the basis for the success of Hanllyu in East Asia.

"Why Hallyu affects Vietnam?" and "How Hallyu influences the contemporary culture of Vietnam?" are two very common questions in current Vietnam. The answers are still controversy. In this paper, we apply the approach of cultural typology to analyze
and assess the considerable distance between the contemporary culture of Vietnam and Hallyu to confirm that the introduction of Hallyu into Vietnam is inevitable since it actively promotes the development of the modern popular culture in Vietnam.

2. When discussing the cultural relations between Vietnam and Korea, the writers usually emphasize the similarities, such as the fate of history, the ideology of traditional society, the conception of the universe and human beings; however, those remarks do not reflect appropriately the fundamental nature of these two cultures. Being observed under the perspective of cultural typology, the two cultures show up clearly their different starting points created by two different types of economic and cultural origins.

Vietnam is one of the monsoon Southeast Asian nations, deeply containing the paddy-rice cultural typology [Tran Ngoc Them 2001]. Obviously this cultural typology was more or less influenced by the foreign factors, especially from the Confucianism-based relationship with China and from the influence of Western civilization. Tran Ngoc Them [2007] after investigating the traditional culture of Vietnam has drawn in five major characteristics, including the collectivism, the interaction with harmony, yin-oriented nature, the syntheticity and the flexibility. Associated with these five key characteristics, Vietnamese culture also attaches the existences of several minor features such as the respect the harmony in communication, the respect to women in society, righteousness-counted mind, the generosity and tolerance, the respect the concept of karma - samsara, etc.. Besides, there are also the negative aspects such as the unmotivated and slowly mind toward the changes in modern world, deadly flat equality-oriented mind, the dependence, the over-sentimentalistic mind and the lack of experience of civilized way of life, etc. somewhat inhibit the development of the country.

As another Chinese Confucianism-influenced country in history, Korean started her development from the foundation of nomadic-agricultural combination in cultural typology (between the nomadic nature of Altai - Siberia origin and the import of paddy-rice agriculture from Southeast Asia). The nearly homogeneity of population (the Korean counts upto 99%) helps create the strong consensus and complete uniformity in culture such as the cognition, living ways and cultural personality etc...

While the Sinicization period in Vietnam lasts for almost 10 centuries (Christ era to 10th century), Korea paid only the three centuries for the same process. This difference reflects the fact that Chinese influence over Korea is not so deep as over Vietnam. Korea was earlier in national recovery and development after the Sinicization. The late 20th century witnessed the marvellous Korean industrialization and modernization processes, the Korean people are well prepared for facing and overcoming the challenges of modern time; therefore, Korean’s worldwide integration is more effective than Vietnam.

Both the Korean and Vietnamese emphasize the sense of collectivism but at different starting points. While the Vietnamese attach the importance to rural life of self-contained village with highlighted characteristic of rural collectivistic democracy (集体民主), the Korean focus on the importance of family or kinship, therefore, Korean people emphasize
on the social hierarchy. While the Vietnamese are born with the traditional synthetic mind which strongly associated with the paddy-rice economy, the Korean are more capable of analytical thinking and somehow the harmony between the synthetic and analytical sources. As a result, the Vietnamese are more sentimentalistic while the Korean are somewhere between sentimentalistic and rationalistic (see also Tran Ngoc Them [2010]). In regarding the cultural essence, Vietnamese society demonstrates the ambivalent relationship between horizontal (the collectivistic democracy) and vertical (the Confucianism-based hierarchy) while Korean bold in social hierarchy (vertical).

In the relationship with China, Korea and Vietnam stood at two active and passive extremes in dealing with the cultural exchanges. Confucianism as an example, the Koreans were relatively active in the receiving the whole system of the Confucian doctrine before making it Koreanized creatively, while in Vietnam, with a commonly passive attitude, absorbed only what it needed rather than received the whole [Tran Van Doan 2002: 82-88]. Consequently, the Koreans are quite active in acquiring and localizing effectively the externalities. K'pop or K'movie as the examples, it is the creative combination of the Euro-American style and the humanism-oriented Korean culture. The Vietnamese are generally quite wary and more sluggish in understanding the modern-style culture to complement her own culture, or that when the externalities have been received, the modification has often taken place but not in the systematic and creative way.

Vietnamese writer Tran Thi Thu Luong [2011] noted that "Korean culture imbued of humanity with quite outstanding characteristics: love-based, harmony with nature, sensitive and delicate." The author emphasized that "loved-based spirit is firstly the love toward one’ family" and "family means happiness", therefore “those decomposed from a family endures the worst unhappiness". The Koreans underestimate the relationship between basic family members including the members of the same generation and between generations together. Tran Ngoc Them [vanhoahoc.edu.vn] stated that "in the Korea culture, family is not simply a cell of society, but rather, it becomes a dominant factor of the whole society, it's really a "tenet" – the familism". Chinese writer Fei Xiaotong (quoted in Tran Thi Thu Luong [2011]) used the term "Society of acquaintances熟人社会" to describe the kinship-oriented society, and the "Society of acquaintances" is composed by all those who have share the same bloody system. Korea is certainly the country where the “society of acquaintances” - "the incubators" of the familism, dominates (see also Lee Kwang-kyu [2003: 133-141]). Tran Thi Thu Luong [2011: 61] added "the soul of the hierarchical culture (Korean style) does not only lay in the upper-lower or rich-poor classification or behaviour but also in the concrete regulation: there must be the complete obidence of the lower class toward the upper class, in return, the upper class are responsible for respecting and protecting the lower class”. Apparently, Korean society has been developing in the rather different mode in comparison with the Vietnamese society.
3. Along with the boom of information technology and modern goods production, the face of Korean society has fundamentally changed into the direction of modernization, however, the traditional social relationship and its moral values have been firmly maintained. It is understood as the maintenance of the traditional hierarchy, the social order built on the vertical axis, which was formed and continuously developed in its long history. Kim Jae Un [1991: 134] once remarked: "If the Japanese can sacrifice his own life for his country, a Korean tends to sacrifice himself for the happiness of his family" (see also Tran Ngoc Them: vanhoahoc.edu.vn). At current Korea, the large-scaled family tradition are being replaced by nuclear family system which focuses on the relation between of the husband and the wife. There is a significant shift from the vertical direction (between the older generations to younger generations) to the horizontal one (the same generation). This change is proven clearly in the generation who are highly embracing the influence of individualistic Western-style education, making the traditional moral relation gradually looser. However, in his article, Tran Ngoc Them [vanhoahoc.edu.vn] cited the Korean writers’ research findings to show that "in Korean society, the collectivism is still being maintained, it along with it, the individualism is still in parallel existence and development".

On the basis of the mixture between the old and the new, between the local and the Western sources, Korean people build up Hallyu which shows up the main concentration on the dynamism and attractiveness of the modern and civilized society. However, in Hallyu the inherent style of humanism is still successfully protected.

For instance, Korean film (K'movie) has got two main types (1) romantic films (melodrama such as Winter Sonata, Love Story in Paris etc.) and (2) historical films (such as Dae Jang Geum, Jumong etc.). Both are associated with normal family stories, closely relating to daily life and providing a familiar plot to Vietnamese audiences. One can easily recognize that Korean films represent a world full of warm relations between people and people in a society full of care, love and tolerance. Korean films tend to have a happy ending, good wins evil. Korean films seem to be simple but its moral values have strongly attracted Asian viewers, both residents of East Asia who share the principles of Confucius ideology and Southeast Asian residents who believe deeply in Karma – Samsara law under the influence of Buddhism and Hinduism [Phan Thu Hien 2008]. Korean films contain less violence and less sexual desires; therefore, they fit the traditional Asian values. In addition, the stories on Korean films woven into the sights bearing deeply the cultural identities (villages, homes, clothing, food, traditional medicine etc.) simultaneously with scenes from the modern Western-style life (urban life, new fashion, luxury amenities etc.) have shown Korea the country of both modern and traditional beauties. This gives Korean films the aesthetic value to attract the viewers [Phan Thu Hien 2008].

Similarly, Korean pop music (K'pop) is the re-creativity to American and Japanese pop musics, but brings more Korean-style lyrical and sensual in feature which originate from the tradition of people who love music and songs. K’pop combined both hearing and vision with the vibrant rhythms, the stylish and excited dances, the passionate,
earnest and liberal lyrics etc., so it is readily accepted by the masses, especially young people [Phan Thu Hien 2008].

Before Hallyu, the Chinese, Taiwanese and Hongkong movies and music had been popularized in Vietnam, including the romantic style of Taiwanese films, the historical style of Chinese films and the social - romantic - comedic style of Hong Kong films. However, the effects of these waves was only for short-time period by many different reasons. Chinese historical films mainly associate with the many historical figures, historical events, often show up the heroic powers with blood flowing and head falling for the sake of educating the bravery, loyalty, and heroic spirit of each citizen etc.. Those values do not have proximity or are not accessible to the young audiences in Vietnam. In addition, many historical figures in Chinese movies was recognized as "the enemy" in Vietnamese history (Han Wu Di Emperor 汉武帝, Yongle Ming Emporer 明永乐, Qianlong Emporer 乾隆, etc.); therefore, these objectionable contents are usually boycotted by the Vietnamese intellectuals. In the romantic style, Taiwanese and Hong Kong films dominated with a certain influence, the audiences were usually the middle-aged or elderly who werenot the main subject of the popular culture. Secondly, although the plots closely related to the love story and family relationships, they somehow associated with social classification (the rich and the poor), racial distinctions and prejudices, political nuances, and even religious conflicts(3), so the their impact on Vietnamese culture has been limited.

4. The contemporary Vietnamese are struggling with the questions how to deal with the relationship between culture and civilization, and which pattern should Vietnam look for her sustainable development when people can live happily in a modern society full of humanities. The presence of Hallyu partly offers us the important and meaningful foundations to answer the above-mentioned questions.

Through the modern communicative products, the Vietnamese audiences understand Korea as a close and worth emulating model. Hallyu "acts as a multidimensional stage, where the experience of Korean modernization is told and performed" [Jung Bong Choi 2004]. Hallyu has provided Vietnam a suitable method for the eye-opening to see the world. Both Korea and Vietnam are East Asian nations, perhaps in term of social and historical background, no country is like Vietnam than Korea and vice versa. Vietnamese culture is considered as rich and profound, the Vietnamese can fully learn Hallyu to introduce her beauties to the world by the similar way to Hallyu. Vietnam is possible to draw a suitable roadmap to promote the country, people and culture through the advantage of food, fashion, etc..

If Japan was once the model for Vietnam in its political and cultural development in early 20th century, Korea and Hallyu at present is seen as a mirror to contemporary Vietnam. From Hallyu, the Vietnamese consider Korea a modernized industrial country, a society of high technology information in just over four decades when "compressed modernity" was taken place. Hallyu helps shape the appropriate view and approach on civilization as well as the urban lifestyle to the beneficiary. Hallyu can
explain how traditional culture compromises and live peacefully with civilization and that civilization can help preserve and promote cultural traditions. In future, the Vietnamese will have to solve this problem, that is still to achieve the goal of harmony between cultural identities and civilization.

In the process of modernization, Korea still preserve its Asian cultural values and mobilize these values as the driving force of economic development and political reform. The Vietnamese can find in Korea the images "strange land" of the modern urban cities but at the same time the very familiar traditional ideologies. Korean style of development meets the needs both of the wealth, prosperity as well as the honors of ethical values and the flourishing of spiritual life [Phan Thu Hien 2008]. Korea expresses through Hallyu in a high humanism-based society which can offer Vietnam an absolute belief that a modern, harmonious and sustainable society must maintain or preserve and promote the unchanged values of truth, kindness and beauty, must preserve the special Asian cultural characteristics such as the hierarchy, solidarity, compassion, tolerance and so on. This model of Korea is very meaningful for Vietnam contemporary society, especially when the tendency of individualism is outbreaking.

The presence of Hallyu in Vietnam partially encourage Vietnam to eliminate the self-underestimation (自卑感Inferiority). For a long history, the historical destiny has left in the mind of part of Vietnamese people the sense of a small nation neighboring a giant neighbor, which raises the self-underestimation and that “the Chinese can attain many giant achievements because they are a giant country”. Hallyu has become a shining example to demonstrate that small country can do giant works, and is a close model for Vietnam(4).

Embracing the modernity but close feeling, Hallyu has contributed a Vietnam the necessary steps to improve the inter-cultural competence, and the final destination is a world of colorful harmony. Young Vietnamese are blown up by the new wind blow of Hallyu which inspires them to become younger, more dynamic, more active in the mainstream popular culture.

Clearly, the positive impacts of Hallyu are associated in the field of perception. After the perception, the Vietnamese will choose the appropriate actions for the national socio-economic development.

For instance, the Hallyu experience aiming the female audiences can contribute hypothermia in the traffic system in Vietnam. Once the system of modern urban transports (metro, sky train etc.) is completed, the public bus system is fully covered, the female-oriented fashion movement such as new fashioned hairstyles, multicolored umbrellas, stylish shoes etc. will encourage women to participate in new traffic system. Young women will attract the men getting involved in. Such female-focused tendency will have also contributed to promote gender equality in future Vietnam.

In the angle of multi-cultural exchanges, Hallyu has promoted the process of multilateralization in cross-cultural exchanges (mainly Vietnam - China; Vietnam - Korea, Vietnam - Europe and U.S. etc.), provided "the new style of spiritual and material
life" and enriched the cultural menu and the cultural appetite for Vietnamese people. In addition, the rise of eco-political relations between Vietnam and Korea, the mutual understanding and respect between the two nations will become more ideal. Therefore, the Vietnamese brides in South Korea will find their true happiness, and vice versa, the Korean businesses in Vietnam will see Vietnam a potential country for their business.

**Reference**

3. Tran Thi Thu Luong 2011: *Korean cultural characteristics now and then*, Ho Chi Minh City Publishing House.
17. Seo Dong-shin: “Korean Wave Waning in Asian Nations”. [http://search.hankooki.com/times/times_vie...tm&media](http://search.hankooki.com/times/times_vie...tm&media)
A type of impressive artistic show with the performing style combined between the modern Western form and the traditional Korean art Samul Nori. In Cookin’ Nanta, the simple kitchen utensils become the lovely music instruments, and the musicians appear in the image of the friendly and witty chef’s [Phan Thi Thu Hien, 2008].

The basis includes (1) high rate of female audiences and fans, (2) The female-oriented aim of Korean manufacturers, and (3) the ferminity-based Hallyu works to conquest the female customers for K’movies, K’pop, K’food, K’fashion, K’cosmetics and so on.

Many Hong Kong films contain the negative prejudices when referring to the country and people of Vietnam.

To some extent, Hallyu has helped change the concept of "Sinocentrism" existing for more than two thousand years of history in China.