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Evaluation of Hallyu Fanship Among Youngters in Turkey *Türkiye'de Gençler Arasında K-Pop Hayranlığının Değerlendirilmesi*

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Abstract

The study was conducted to investigate the effects of K-pop (Korean Pop) fanship on young people in Turkey. Turkish youth compare Korean culture and music to their own culture. Domestic relations, gender perception, pressures against women, exist in both Turkish culture and Korean culture. This sense of closeness has also affected the passion for music. In Turkey, where traditional values are of great importance in the community, the revealed fact of high level of fanship for K-Pop music can be considered as an important contribution of the current study to the relevant scientific field. In this study, 287 young people who filled out interview forms with semi-structured questions via electronic channels, participated in the research. Developed by Reysen & Branscombe (2010) "Fanship Scale" was used. During the analysis phase, we firstly examined whether the data set met the basic criteria required for parametric tests. As the family income level increases, the desire to be emotionally connected to K-Pop music, to identify oneself with music and to be friends with those who are also fans increase respectively. It is also observed that the mean ranks of the Fanship Scale of the participants who are 20 years old and younger are found to be higher than the other participants. It was observed that as the ages of the participants increased, their scores on the admiration scale decreased. As a result of one-way analysis of variance (ANOVA) to determine whether the mean scores of the Fanship Scale of the participants differ according to the K-Pop listening time variable, it has been revealed a significant difference; another significant difference has also been found between the mean scores [$F(2-234) = 11,246; p < .05$] of the Fanship Scale. This difference refers to the fact that those who have listened K-Pop 4-10 years or over have a higher levels of fanship than those who have listened to it less than 1 year.

Keywords: Hallyu, Korean Popular Music, Korean Wave, Korean Music in Turkey, Youngters in Turkey

Öz

Arařtırma, K-pop hayranlığının Türkiye'deki gençler üzerindeki etkilerini arařtırmak için yapılmıřtır. Türk gençleri, Kore kültürünü ve müziğini kendi kültürleriyle karřılařtırmaktadır. Genellikle aile içi iliřkiler, cinsiyet algısı, kadına yönelik baskılar gibi konular hem Türk kültüründe hem de Kore kültüründe benzer şekilde bulunmaktadır. Kültürel anlamdaki bu yakınlık duygusu müzik tutkusunu da etkilemektedir. Toplumda geleneksel değerlerin büyük önem taşıdığı Türkiye'de, K-Pop müziğine yüksek düzeyde hayranlığın olduđu ortaya konmuş ve demografik deęiřkenlerle iliřkisi incelenmiřtir. Bu arařtırmada yarı yapılandırılmış sorular içeren görüşme formlarını elektronik kanallardan dolduran 287 genç arařtırmaya katılmıştır. Veri toplamak amacıyla Reysen & Branscombe (2010) tarafından geliřtirilen "Hayranlık Ölçeđi" kullanılmıştır. Analiz aşamasında öncelikle veri setinin parametrik testler için gerekli temel kriterleri karřılıyıp karřılamadığı incelenip analizler yapılmıştır. Ailenin gelir seviyesi arttıkça K-Pop müziğine duygusal olarak bağlanma, kendini müzikle özdeşleştirme ve hayran olanlarla arkadař olma arzusu artmaktadır. 20 yař ve altı katılımcıların Hayranlık Ölçeđi ortalamalarının diđer katılımcılardan daha yüksek olduđu belirlenmiştir. Katılımcıların yařları arttıkça hayranlık ölçeđindeki puanları azalmaktadır. Katılımcıların Hayranlık Ölçeđi puan ortalamalarının K-Pop dinleme süresi deęiřkenine göre farklılařıp farklılařmadığını belirlemek için tek yönlü varyans analizi (ANOVA) sonucunda anlamlı bir farklılık ortaya çıkmıştır; ortalama puanlar arasında başka bir önemli fark bulunmuştur [$F(2-234) = 11,246; p < .05$]. Bu fark, 4-10 yıl ve üzeri K-Pop dinleyenlerin, onu 1 yıldan az dinleyenlere göre daha yüksek seviyede hayranlığa sahip olduğunu göstermektedir.

Anahtar Kelimeler: K-Pop Hayranlığı, Kore Popüler Müziđi, Kore Dalgası, Türkiye'de Kore Müziđi, Türkiye'deki Gençler, Hallyu, Müzik Sosyolojisi

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1. INTRODUCTION

Towards the end of 1990, South Korea boomed the movement called as "Korean Wave" (Hallyu), which included domains such as TV series, movies, music, digital games and animation (Hubinette, 2012: 504). The genre, where the Korean Wave is the most known and most influential, is a type of music called K-Pop. K-Pop, where music types such as dance, ballad, electronic, R&B, and hip-hop are used in sole or blended ways with each other in Korean words, are considered as a subculture where visuality emerges at the forefront (Khan, 2020).

Hallyu consists of two phases. The first stage is series and movies. While the first Korean Wave was limited to East Asian countries, the second wave reached wider audiences. The second wave consisted of music, digital games and animations (Lie, 2012: 341; Orregocarmona and Lee, 2017). Thanks to social media services (Facebook, Instagram, Twitter etc.), forums and blogs, South Korea has grown the fan-based popular culture products in the world over time. For foreign Korean pop (K-Pop) fans, K-Pop, including fandoms (fan groups), creates an environment to adapt to new friends and peers (Min, Dal Yong and Hall, 2018) There are some studies on this subject. According to Reysen and Branscombe (2010), similarities and differences between a specific type of fans and other types of fans in terms of identification with the fan interest are called "fanship", whereas "fandom" refers to a typical identification with other fans. That is, one can term the individual's sense of connection to a sports team as "fanship," and the individual's connection to other fans of the team "fandom." Stated differently, fanship is identification with the object itself, while fandom is identification with others who share a connection with the object.

Nowadays, when it comes to "Hallyu", Korean movies, series and music seem to be rising to the forefront (Arvidsson, 2015: 501; Nissim and Lyan, 2013: 72). One of the most important reasons for Hallyu to grow more and more is the support given by the Korean Government to Korean fans. Korean authorities have developed various policies to revive and spread the traditional image of Korea by means of the Korean Wave (Kim, 2011: 166). After the regulations made by the Korean government to realize the importance of popular culture and make it more widespread, Korea deflected its direction to the entertainment sector and started to work hard for higher-quality productions (Lyan and Alon, 2015: 9).

South Korean popular culture took an international leap forward in the early 90s. It spread primarily in Asia, then in America, Latin America, the Middle East and parts of Europe. Because Hallyu is composed of traditional values, it is easily adopted by Asian audiences. Hallyu; It was comforting and cheerful for Americans. For Europeans; it was simple and romantic. On the other hand, according to Middle Easterners, Hallyu was attractive because it was not sexual. Muslim countries generally refer to Hallyu as 'safe' evaluated.

Turkey is one of the countries where one can find a great number of fans for the Korean Wave (Balta, 2019). Hallyu increased its popularity in Turkey, because it has provided an opportunity to meet new people, to learn new hobbies, and to get along with people who have similar tastes from different cultures around the world. (Balta, 2019; Firat, 2017: 69). As South Korea achieved the blending of Hallyu contents, Turkish fans have identified themselves with them and felt close to such contents. Thus, it has become an easy form for Turks to accept and adopt the Korean Wave (Firat, 2017: 71). Turkish youth shifted their attention to the East during and after the popularization of Hallyu (Umit, 2018: 321). According to the research published by the Korea Foundation in 2019, Hallyu wave swept through European continent for many years from 2014 to 2019. The European continent was ranked as the region with the highest number of fan clubs in the world. In addition, Turkey is ranked in the 5th place having one of the most prevalent fan clubs in the European continent. In the light of these fan clubs, Jang Keun Suk fan page comes with +225.000 fan clubs, followed by the fan clubs of Exo, BigBang, SongJong Ki, SHINee and Korean training pages (Korea Foundation, 2019). Considering this data, one can also claim that Turkey has the highest number of Hallyu fans ranked in the first 5 countries in Europe. Based on these high number of fans included, we may conclude that Hallyu wave has been adapted accomplishedly and adopted by people in Turkey, which seemed to have been achieved through this wave of love. Another conclusion that can be drawn from this data is that Hallyu fans have drawn attention not only with of Hallyu (music, series, etc.) but also partially with their wide-ranging interests.

Hallyu to be effective in Turkey, it explained by historical ties and good relations established between the two countries. Turkey, during the Korean War in 1950, has sent troops to the peninsula. Many Turkish youth have been martyred. Relations between the two countries are sound and set on a positive basis. Friendship relations based on the Korean War have been adopted by both peoples. South

Korea, although there are 8 thousand kilometers away from Turkey, the Turkish people are among the country's most sympathy. So much so that South Koreans define Turks as "blood brothers" (Firat, 2017: 72). At the same time, there are close cultural values between the two countries. These values cause the two countries to have strong relations. The attention of the Turkish youth has shifted from the West to the East, thanks to the South Korean series, movies and music. The Turkish audience has established similarities between him and Korean culture. Thus, in Turkey, the Korean Wave was accepted easily (Umit, 2018: 322).

Turkish youth compare Korean culture and music to their own culture. This sense of closeness has also affected the passion for music. Japanese or Chinese music is not close to the mental perception of the Turks. However, Korean music affects Turkish youth more (Akin and Akin, 2017: 112; Firat, 2017: 72).

In Turkey, Korean Wave appeared with *Haesin* (2004), the first Korean drama was broadcasted on a Turkish national TV channel TRT (Turkey Radio and Television Corporation) in 2006 (Kaptan and Tutucu, 2019). Nevertheless, *DaeJang-Geum* (2003), which was broadcasted on TRT in January 2008 also became quite popular. A great number of Turkish youngsters enjoy watching Hallyu series, listening to its music and prefer seeing the movies (Cakmak, 2016: 156). The fact that Korean Hallyu is so effective and prevalent in Turkey can be explained by the historical bond and good relations which were previously established between the two countries (Firat, 2017). Turkey's cordially sending troops to the Korean War in 1950 and having had lots of martyrs led to positive developments in the relationship between the two countries. Thus, the positive attitude of relations was reinforced during and after the match between Turkish National Team and South Korea football team in Daegu in the 2002 World Cup. At the same time, close cultural values can be regarded as the factors that have brought about these two countries to have strong relations (Khan, 2020). Within the framework of the grant program for the Korean wave, Korean embassy in Turkey triggered to enhance the activities of Korean fans; both Korean Embassy and Korean Cultural Center organized a variety of events, supported by awards. The branches of the King Sejong Institutes were opened in Ankara in 2010 and in Istanbul in 2011 including the one in Ankara University. The interaction of the fans has enhanced and the King Sejong Institute has also had the opportunity to appeal to a wide variety of groups (Korean Cultural Center, 2020).

Some on-line websites in Turkish were created such as Korea-Fans.com and koreanturk.com, with high click rates by fans in Turkey. At the Korea-Fans website, one can find some South Korea-based information through series, music, cinema, politics, art, tradition, cuisine, etc. In addition, some other information is also shared about K-Pop as well as about Korea's history, events, music, video, emoji, and poetry by fans (Balta, 2019: 27; Khan, 2020).

Many articles and theses have been published on how K-pop has spread around the world and on how Korean culture has got around from music to food and from television programs to beauty products (Cho, 2011: 387; Han, 2017: 2256; Hogarth, 2013; Jin and Yoon, 2016: 1278; Schulze, 2013: 371). When these studies are examined, we may observe that most of them are made up of review studies. Then, one can see research papers and research theses. While the researchers have worked on their articles and theses via using qualitative methods, they have also set up their samples on small groups by providing with studying in-depth interviews. Another finding encountered in the literature review is that they have mostly concentrated on the effects of Korean culture and popular series as well as the evaluation of such effects (Han, 2017 2256; Schulze, 2013: 372). Furthermore, studies on the growth of the Korean Wave around the world mostly focused on Asia, Latin America, Canada, South America and Western Europe. However, a small number of studies have centered upon Middle Eastern and Arab countries such as Tunisia and Jordan (Kim and Jin, 2016: 5516; Nissim and Lyan, 2013: 69).

Many Turkish youngsters prefer to watch Korean TV series, listen to Korean music and watch Korean movies (Firat, 2017). There are a large number of followers of the K-pop music on the websites published by Turkish fans in Turkey. These websites generally provide with activities such as creating information repository for K-Pop music world, sharing fandom information and socializing with each other. On the other hand, it is possible to talk about the current activities initiated and carried out by the fans through social media channels where the relations among the fans seem to have been observed more closely (Kaptan and Tutucu, 2019: 221; Khan, 2020).

A great number of K-Pop fanship created by the university students in Turkey has been a major factor in determining the aim of this study. As a result of the literature review, the lack of data has been observed in this field. We have also deduced that there is no research that has measured the devotion or fanship of university students on K-Pop. Research on admiration has not been actively conducted, and

some theses have been studied on the phenomenon of admiration. This is a research study with a focus on fans compared to other areas. The value of such studies is not recognized as a subject of research (Dumont and Provost, 1999).

Other studies does not seem to have represented the universe involved. For these reasons, the purpose of this research is to identify the fanship situation of university students for K-Pop and to present suggestions by revealing similar results. We hope that our study will have a guiding perspective for the prospective scientific studies regarding the impact of Korean fanship on young people in Turkey, particularly for researchers adopting the ethnographic orientation method. This study is also of importance in terms of focusing on Korean music and other Hallyu products that come up with such fanship as well as the aspects that have not been studied before about the youth fanship specifically.

The questions that will guide our research and relevant answers sought are as follows:

- What is the level of K-Pop fanship on young people in Turkey?
- Does the fanship K-Pop differ according to the level of education, income status, living in the city or rural area and the duration of K-Pop listening backgrounds?
- What is the desirability of young people with K-Pop fanship to get along well with each other and identification levels with K-Pop music?

2.METHOD

The study was conducted to investigate the effects of K-pop fanship on young people in Turkey. The research has been designed as a relational screening model to determine the relationship between fanship levels of young people and their demographic characteristics. During the data collection phase of the research, the interview forms with semi-structured questions were applied to the participants. A broader sample of participants was reached through social media and forums regarding the effects and results of Hallyu on young people; and the findings of young people from different regions were assessed respectively. By participating in the same fandom culture, the questions for the participants, whose tastes, habits and excitements are the same, enabled to reach more and more diverse findings than in-depth interviews. While online learning environments cater for grounds for innovative educational chances today, they also provide with a wider audience to the research procedure with different options offered (Tekin Poyraz and Ozkul, 2019: 9).

2.1. Study group

The population of the study comprises of the young people who are involved in the global Hallyu fanship in Turkey. 287 young people, who filled out interview forms with semi-structured questions via electronic channels, participated in the research. Snowball technique was used in detecting the participants; thus an electronic form link was sent to the young people who listened to Korean music or who were fans of Korean culture, and they answered questions; the form link was also delivered via Whatsapp and sent to various Korean fan pages on Instagram, which all enabled reaching a large target study group as quickly as possible.

2.2. Data collection tools

In the questions prepared for the participants, we tried to find out data regarding the variation states according to their educational levels of the K-Pop fanship, income status, living in the city or rural area and the duration of the K-Pop listening by that time. During the creation stage of the questions, resources were searched in the library, in the professional internet databases within the fields of media, communication, and music culture by using the method of documentation for the relevant conceptual backgrounds. Internet databases in Turkish, English and Korean were used to access the international Hallyu literature. In order to determine the appropriate questions for the aims of the research and to detect the fanship examples of K-pop in Turkey, we also looked through the accounts of social media websites and news of various newspapers.

Fanship Scale: Developed by Reysen and Branscombe (2010), the scale was adapted to Turkish with its validity and reliability tests by Akin et al. (2015). The research was carried out with 293 university students. The one-dimensional scale consists of 11 items. The scale was designed as a 9-point Likert-type rating (1-Strongly disagree, 9-Strongly agree). In the scale, the item 4 was reverse coded. Rising scores indicate that the fanship level of individuals has increased. The lowest score from the scale is 11, the highest score is 99. As a result of the analysis, the corrected item based total correlation

coefficients of the scale were listed between .37 and .73. Cronbach alpha internal consistency reliability coefficient of the scale was calculated as .84.

We have investigated the perceptions of the participants such as the situation of identifying themselves with K-Pop with the Fanship Scale, feeling themselves bad when they cannot listen to K-Pop, their desire to be friends with those who are also fans, their emotional connection to K-Pop fan groups and their spending habits on K-Pop music.

2.3. Assessment of the data

The data obtained at the end of this research were transferred to the SPSS program and analyzes were made using summary tables. During the analysis phase, we firstly examined whether the data set met the basic criteria required for parametric tests. As the assumption of normality was a prerequisite for the use of tests, Kurtosis and Skewness values were analyzed to check the availability of extreme values. Kolmogorov-Smirnov normality test was performed, and we found out that the data set was normally distributed. The frequency and percentages of the categories obtained were created respectively. The data obtained from the study were assessed via t-tests, variance analysis and correlation coefficients with significance test analysis.

3. RESULTS

The data regarding the demographic characteristics of the study group are given in Table 1.

Table 1. Demographic characteristics of the study group (N = 287)

Variables	Groups	n	%
Age	20 years and under	116	40,4
	21-22	108	37,6
	23 and over	63	21,9
Educational status	Associate degree	38	13,2
	Graduate degree	233	81,1
	Postgraduate degree	16	5,5
Income status	Low	32	11,1
	Average	235	81,9
	High	20	7
Duration of K-pop Listening	0-1years	37	12,9
	2-3 years	112	39
	4-10 years	125	43,6
	10 years and over	13	4,5

When Table 1 is examined, one can see that 40.4% of the participants in the study group are under 20 years old. 81.1% of them study at the undergraduate levels. 81.9% of them regard their income states at average levels. Participants who think they are at a high-income level are at the lowest level with 7%. 43.6% of them have pointed out that they have listened to K-Pop music for 4-10 years. The number of people listening to Korean music for more than 10 years is at least 4.5%.

In the selection of the analysis to be used in testing the research questions, we have examined the suitability of the data in terms of the normal distribution and the relationship of the groups with each other. The most widely used distribution in statistical studies is the symmetrical normal distribution. Whether the dataset shows normal distribution has been identified with kurtosis and skewness measures. In case of complete symmetry, the skewness and kurtosis coefficient are assumed to be zero (Kalaycı, 2008). Regarding the data on the level of K-Pop admiration in young people, Kolmogorov-Smirnov and Shapiro Wilk tests have been examined and the relevant test results are shown in Table 2.

Table 2. Test for normality

Fanship level	Kolmogorov-Smirnov			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
	,380	287	,000	,690	287	,000

a. Lilliefors Significance Correction

According to the test results of normality, Skewness and Kurtosis values have shown a normal distribution since the values have been found at 0 or close to 0. We have revealed that the data is

distributed close to normal since it is more than the significance level of 0.05. Thus, we have assumed that a study group representing the universe has been included in the scope of the study.

Within the scope of the study, whether there is a relationship between the characteristics of K-Pop music fanship and some demographic features has been examined via the Pearson Correlation test. The results are presented in Table 3.

Table 3. Pearson correlation results showing the relationship between K-Pop music fanship and some other demographic characteristics

		Age	Family income status	Residential area	K-Pop listening duration	I am emotionally connected to this music	I identify with the music I admire.	I want to be friends with those who are also fans.
Age	Pearson Correlation Sig. (2-tailed)	1	,113 ,056	-,112 ,057	-,034 ,057	-,005 ,926	-,032 ,595	-,095 ,108
Family income status	Pearson Correlation Sig. (2-tailed)	,113 ,056	1	-,153** ,009	,045 ,45	-,123* ,512	-,190** ,001	-,157** ,008
Residential area	Pearson Correlation Sig. (2-tailed)	-,112 ,057	-,153** ,009	1	-,052 ,384	-,039 ,512	,024 ,685	-,011 ,853
K-Pop listening duration	Pearson Correlation Sig. (2-tailed)	-,034 ,570	,045 ,450	-,052 ,384	1	,022 ,712	-,035 ,554	,031 ,599
I am emotionally connected to this music	Pearson Correlation Sig. (2-tailed)	-,005 ,926	-,123* ,038	-,039 ,512	,022 ,712	1	,510** ,000	,427** ,000
I identify with the music I admire.	Pearson Correlation Sig. (2-tailed)	-,032 ,595	-,190** ,001	,024 ,685	-,035 ,554	,510** ,000	1	,562** ,000
I want to be friends with those who are also fans.	Pearson Correlation Sig. (2-tailed)	-,095 ,108	-,157** ,008	-,011 ,853	,031 ,599	,427** ,000	,562** ,000	1

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

When Table 3 is examined, one can see that there is a relationship between the values whose significant values are at 0,01 and less than 0,05. In this case, as the family income level increases, the desire to be emotionally connected to K-Pop music, to identify oneself with music and to be friends with those who are also fans increase respectively. Similarly, as the number of those who are fans of K-Pop music increase, the number of those identified with music and the desire to be friends with those who are also fans appear to have increased correlatively. The proportion of those who admire K-Pop music and those who are connected to music emotionally also rise in parallel with each other. Thus, a significant correlation has been found between each of these values ($p < 0.05$).

When the other questions of the questionnaire are investigated, it has been revealed that there is no significant relationship between with any of the items. In these questions, they have been asked to grade whether they schedule their plans to accommodate to their interests, whether they spend considerable amount of money on such issues, whether they know about their connection levels, whether they want to devote all their time, and if the music band they are fans of is an important part of themselves personally.

Mann Whitney U test has been performed in order to determine whether there is a difference between the Fanship Scale mean ranks according to the age of the young people participating in the research.

Table 4. Distribution of Fanship Scale Means by the ages of Participants

		n	Mean ranks	U	p
Fanship Scale	20 years and under	116	101,02	1103,2	0,001*
	21-22	108	82,6		
	23 and over	63	48,7		

When Table 4 is examined, one can see that there is a statistically significant difference in the mean ranking points of the Fanship Scale applied to the participants by their ages ($p < 0.05$). It is also observed that the mean ranks of the Fanship Scale of the participants who are 20 years old and younger are found to be higher than the other participants. It was observed that as the ages of the participants increased, their scores on the admiration scale decreased. In the score ranking of the Admiration Scale, the minimum score was obtained from participants over 23 years old.

One-way analysis of variance has been performed to detect whether the participants show a significant difference with the Fanship Scale and the K-Pop listening duration variable, and the results are presented in Table 5.

Table 5. One-Way Variance Analysis (ANOVA) Results According to the Fanship Scale and K-Pop Listening Duration Variable

f, X and ss values	ANOVA Results								
	N	X	ss	SV	SS	Sd	MS	F	p
Group				Between	7,12	2	3,56		
0-1 year	37	1,48	,42	Groups					
2-3 years	112	1,64	,64	Within	74,11	285	,32	11,246	,000
4-10 years and over	138	2,04	,62	Total	81,23	287			

As shown in Table 5, as a result of one-way analysis of variance (ANOVA) to determine whether the mean scores of the Fanship Scale of the participants differ according to the K-Pop listening time variable, it has been revealed a significant difference; another significant difference has also been found between the mean scores [$F_{(2,234)} = 11,246$; $p < ,05$] of the Fanship Scale. This difference refers to the fact that those who have listened K-Pop 4-10 years or over have a higher levels of fanship than those who have listened to it less than 1 year.

4.DISCUSSION

In the study, which has been conducted to evaluate the effects of K-Pop fanship on young people in Turkey, 40.4% of the participants have been found to be under the age of 20. The data obtained show that the majority of Korean music fans in Turkey are younger than 20 years of age. Min et al (2018) also found similar results in Latin America and the United States. Yang (2012) states that the series referring to fanship, containing Korean music and romantic comedy are very common among girls in adolescence and women in their 30s in China, Japan and Taiwan.

In Turkey, 64% of the population are social media users; the internet users on average spend 7.5 hours on the Internet every day, and the prevalent use of social media by young people under the age of 20 in Turkey is ranked as 76.7% (Gorgun Baran et al, 2020). In Turkey, 72% of young people listen to music through the internet services. Especially through social networks and websites, youngsters follow up the Korean-made series and K-pop music frequently and this trend shows increasing prevalence in Turkey (Firat, 2017: 68). One can consider that the high-level use of the Internet and social media seems

to have had K-pop video fanship enhanced due to the ease of access to such videos. According to Kim and Jin (2016) thanks to the internet interaction, fans not only listen to music but also upload and share photos and videos of their favorite artists. In this way, interaction increases, and more people are reached. Accordingly, moving the second Hallyu wave to online environments has also made it easier for K-Pop to reach more fans and spread over the world.

The data obtained in the study of ours manifest that the majority of the fans of Korean popular music and culture (81.1%) are undergraduate students with four years of education. When the level of education compared with the age group, the results reveal that all of the fans are young people going to university, and that Korean fanship of theirs has continued since their middle and high school years. Similarly, in Khan's (2020) thesis study comparing Turkish and Korean TV series, the fans of Korea were found to be mostly students, housewives and accountants as well as the fans of Korean music from different backgrounds, such as teachers, engineers, waiters, cooks, music teachers, lawyers, tailors and nurses.

43.6% of the participants in our study stated that they had previously listened to K-Pop music, which ranged from 4 to 10 years. Ma (2019) found the average K-Pop fanship duration of the fans as 8.4 years. In our study, it was revealed that as the family income level increased, the desire to be emotionally connected to K-Pop music, to identify oneself with music and to be friends with those who are also fans also increased respectively. From the perspective of the Turkish fans, we may claim that Turkish viewers tend to have the infrastructure to make more than one choice. In their thesis study comparing Turkish and Korean television series, Khan (2020) found that 75% of the participants preferred to watch romantic Korean TV series in a widespread manner.

In the questionnaire presented in our study, the participants were asked the names of the three favorite Korean music singers or bands that they followed or listened to before. A comprehensive list of Korean music emerges from the answers given. This situation shows how commonly Korean music is followed by Turkish audience groups. When looking at the music lists, it was understood that most male groups were followed. Some other factors also play a significant role in transforming the scene of K-pop stars into augmented entertainment such as the clothes of the singers and dancers, choreography of the dances, planning the use of the scene with the dancers and cameramen, preparation of the visual effects, lighting and screen contents to be applied during the concert, participation of the audience with the searchlights etc (Binark, 2018: 44). An Internet-based survey was conducted by Korea Communications Commission about the Korean Wave in Turkey, Saudi Arabia, Jordan and the United Arab Emirates and in some Middle Eastern countries. In the study it was stated that Turks had been more active than other countries in the comment sections of the videos (Khan, 2020).

In our study when asked about the K-Pop celebrities they were fans of, the participants expressed that they mostly followed the Korean pop stars and bands such as BTS, EXO, Blackpink and Ailee. The number of fans of K-Pop stars mentioned above is rather high especially in the blog sites created by Korean fans. Internet forums are also an open platform for fans to share their views, experiences and tastes which reflect their relevant behavior and attitudes. There are different blogs for the fans of Korea K-drama and K-pop created in Turkey as well. In these blogs, fans share their excitement and opinions about Korean main characters and their idols. In Turkey, there are many blogs reserved for the Korean television series, movies and K-pop. (Gorgun Baran, 2020: 11; Kaptan and Tutucu, 2019). In addition to these blogs, Korean fan magazines sold are also available in Turkey. "K-POP" and "KoreKolik" are the examples of such magazines. KoreKolik magazine ended its publication procedure in March-April 2012 due to various difficulties. KoreKolik magazine used to share information about Korean culture, series and music. K-POP magazine started to be published in 2018. It is still one of the widest form of magazines reaching all parts of Turkey. The magazine has shares about Korean music. When we look at the contents of the magazine, it has been seen that, over the years, fans have been directed their attention to Korean culture, from their series to Korean music. When the number of magazines is analyzed, one can see that the music bands with the most publication are "BTS", "EXO", "Blackpink" and "GOT7" (Min vd, 2018: 8). In our study, it was revealed that the mostly admired bands and the ones that found the most places in the magazines were the same as the study mentioned above. When looking at the characteristics of the most broadcast groups, it was noted that all the groups achieved intense successes and that there were many fans around the world. It was observed that the group members not only performed singing but also acted in the series, hosted entertainment programs, and volunteer help.

According to the findings obtained within our study, it has been determined that the more people who admire K-Pop music increase, the number of people identified with music and the desire to be friendly with those who are also fans increase correspondingly. The proportion of those who admire K-Pop music and those who are emotionally connected to music also increase in parallel with each other. The result of our research is line with the result of Lee (2015). In the Lee's study, it was revealed that the participants spent a great deal of money for the products of the bands they were fans of. It was also pointed out that meeting the people of the same interests made the participants happy; and they seemed to be satisfied with this situation. In addition, it was stated that young people who were emotionally connected to K-pop bands felt better by getting support from fan friends and from the groups they were involved in when they were emotionally worn out.

When the reasons for the growing fanship of K-pop music in Turkey investigated, the fact that Turks see themselves bound with Korea culturally and that they identify with the culture appear to be the most fundamental cause of such fanship. In addition to family-friendly values such as the respect for the elderly in the Korean TV series, being kind to each other, and being hospitable to foreigners, the common characteristics similar to the Islamic culture also appeared to have increased the Korean fanship and thus the K-Pop fanship (Kaptan and Tutucu, 2019). In the satellite network, Turkish national channels such as TRT1, Ege Tv, FoxTv, Meltem Tv, Olay Tv, Mesaj Tv and Kadirga Tv broadcast Korean series and K-Pop music clips. Similarly, these channels broadcast the Turkish adaptations of the Korean series as well (Kaptan and Tutucu, 2019; Khan, 2020). Some of the Korean TV series watched by young people were adapted as Turkish TV series. For example, the series "Can Love Become Money (2012)" is a Korean drama in Turkey adapted as "Safe Love (2015)"; "Roof top Prince (2012)" series were adapted as "Ottoman slap (2013)"; the series called as "She was pretty (2015)" became "Loves me loves me not (2016)" in Turkey (Khan, 2020). The reason for the adoption of Korean popular cultural music by Middle Eastern fans is the cultural similarities (cultural affinity), socio-cultural environment, lack of media content in the Middle East, the development of information and communication technology, as well as the support of the Korean Government in the pop culture (Binark, 2018: 44; Nissim and Lyan , 2013: 73).

As a result of the survey, conducted with 12,000 K-pop fans in 78 countries through KBS World YouTube, K-Pop's biggest attraction was found to be the fact that singing could be performed easily. (KBS special, June 24, 2011). Thus, it can be claimed that such a situation can be a facilitating factor for K-Pop to reach more audiences. In other words, K-Pop has provided a universal introduction to attain a transnational diversity with a fusion of Western music and an easy form of melody that matches the Eastern sense (Seo, 2013).

Madrigal (1995) argues that sports fans tend to be extremely determined and regard the group they support as part of their augmented identities. Other empirical studies also agree on the close link between fandom and self-identity creation (Lee and Jung, 2018: 39). In our study, as the number of people who feel fandom for the K-Pop music increases, the number of those identified with music and the desire to be friends with those who are also fans seem to be increasing; that is, the data obtained can be said to be valid for both K-Pop fans and sports fans.

Although it was not possible to obtain a meaningful result when asked about the time, energy and money spending situations, which were the aspects they admired in the questionnaire, the results of Ma's (2019) study were contrasted in these findings. Ma stated in their study that all K-Pop fans participated in "Fanship events". In their research, fanship events were included as going to a concert, buying the special promotional products of the stars they were fond of, going to the autograph sessions, participating in online activities and etc. Hence, it can be argued that fanship events have an important factor in the daily life of the fans and the money they spend. Considering that Ma has carried out their study on Korean teens in their 20s, it seems normal for fans to spend money, time, and energy on their favorite Korean bands. The reason for the lack of a significant difference in our study is considered to be the fact that university students tend to be busy with their school issues. Another reason has been interpreted that the emotional connection of the fans do not need to be going to the materialistic elements or that they cannot afford to spend on such issues due to the costly differences in the dollar-lira exchange rates. So too often conceived as not taking part in physical activity in addition to the inability to contradictory results because of the physical distance of achieving the Korea Mai's work and the artist often came to Turkey. The fact that Turkish fans lack physical activities makes them more connected to the Internet.

We have also revealed that there is a significant relationship between emotional connection and identification with K-Pop music. In 2013, a study conducted by Lee So-Young et al. have found a meaningful intimacy by the fans. But Ma (2019) has not found such a significant difference in their study. When the Korean lyrics were analyzed, it was understood that K-Pop bands had songs that they devoted to their fans, made them feel that they valued them, and in general the lyrics were songs that fans could find something from themselves. According to the thesis study by Cho in 2011, the biggest reason for the participants to love K-Pop is the dances, their unique styles, and music. In the continuation of the research, Cho revealed that the participants love K-Pop even though they do not know Korean and that they spend their time with him by connecting to K-pop and even memorized their dance (Cho, 2011).

5.CONCLUSION AND RECOMMENDATIONS

In the study, conducted to evaluate the effects of K-Pop fanship on young people in Turkey, 40.4% of the participants were found to be under the age of 20. On the other hand, 9% of the participants regarded their income levels at a medium level. Furthermore, 43.6% of them stated that they had listened to K-Pop music for more than 10 years. In our study, it was also revealed that as the family income level increased, the desire to be emotionally connected to K-Pop music, to identify with music and to be fan friends like themselves were found to have increased accordingly. Similarly, as those who admired K-Pop music increased, the number of those identified with music and the desire to make friends with those who were also fans appeared to increase respectively. The proportion of those who admired K-Pop music and those who were connected to music emotionally rose in parallel with each other. However, it turns out that fans' energy, money and time spending habits do not make a significant difference. For future studies, investigating the reasons of this situation depending on variables such as age, education, income level will be useful for understanding the mentality of the fans.

In this study, we have aimed to contribute to relevant background knowledge about the situation of youth fanship of K-Pop in Turkey. Studies on Korean music and culture usually focus on findings related with the prevalence of this music. At the same time, a great number of qualitative studies make it difficult to reach a generalization towards the relevant universe, whereas compilation studies make it challenging to obtain information about the currently active K-Pop fans. In Turkey, where traditional values are of great importance in the community, the revealed fact of high level of fanship for K-Pop music can be considered as an important contribution of the study to the scientific field. These data may be used while conducting research on K-Pop music in the future.

The sample numbers can be raised by including different age groups in the prospective studies as well as carrying out research by covering various provinces. The reasons why fans spend little energy, money and time on K-pop can also be investigated respectively. The results of this study can be compared in other age groups by expanding the scope of the study, which has especially been carried out on university students. International studies have revealed that fans are connected to many aspects of the Hallyu Wave. Investigating the situation in Turkey or in another country may help us understand the youth of Turkish or youth in another society, which may also make the scope of this study more comprehensive. In this study, fanship status of young people towards K-Pop music has been examined with variables such as age, education, income status, residential area and K-Pop music listening duration. Further contribution to the field can be fulfilled by using different variables related to the concepts we have investigated as well as the other variables outside the scope of the study. In addition, a comprehensive study can also be conducted by incorporating dependent and independent variables which may be more useful for the prospective studies.

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