

# AL-ITQĀN

JOURNAL OF ISLAMIC SCIENCES AND COMPARATIVE STUDIES

---

**Special Issue**

**No. 2**

**November 2020**

---

## **EDITOR IN-CHIEF**

Dr. Wan Mohd Azam Mohd Amin

## **MANAGING EDITOR**

Dr. Masitoh Ahmad

## **EDITORIAL BOARD**

- Dr. Syed Arabi Aidid, IIUM.  
Dr. Hassan Basri Mat Dahan, Universiti Sains Islam Malaysia,  
Nilai, Negeri Sembilan  
Dr. Kamaruzaman Yusuff, Universiti Malaysia Sarawak,  
Kota Semarahan, Kucing.  
Dr. Kamar Oniah, IIUM.  
Dr. Mumtaz Ali, IIUM.  
Dr. Noor Amali Mohd Daud, IIUM.  
Dr. Adibah Abdul Rahim, IIUM.  
Dr. Haslina Ibrahim, IIUM.  
Dr. Siti Akmar, Universiti Institut Teknologi MARA, Shah Alam  
Dr. Thameem Ushama, IIUM.

## INTERNATIONAL ADVISORY BOARD

Dr. Muhammad Afifi al-Akiti, Oxford University, UK  
Dr. Abdullah M. al-Syarqawi, Cairo University, Egypt.  
Dr. Abdul Kabir Hussain Solihu, Kwara State University, Nigeria.  
Dr. Anis Ahmad, Riphah International University, Islamabad.  
Dr. ASM Shihabuddin, Uttara University, Dhakka, Bangladesh.  
Dr. Fatimah Abdullah, Sabahattin Zaim University, Turkey.  
Dr. Ibrahim M. Zein, Qatar Foundation, Qatar.  
Dr. Khalid Yahya, Temple University, USA.

© 2017 IIUM Press, International Islamic University Malaysia. All rights reserved.  
eISSN:26008432

### Correspondence

Managing Editor, *Al-Itqān*  
Research Management Centre, RMC  
International Islamic University Malaysia  
P.O Box 10, 50728 Kuala Lumpur, Malaysia  
Tel: +603 6196 5558  
Website: <http://journals.iium.edu.my/al-itqan/index.php/alitqan/index>  
Email: [al-itqan@iium.edu.my](mailto:al-itqan@iium.edu.my)

Published by:  
IIUM Press, International Islamic University Malaysia  
P.O. Box 10, 50728 Kuala Lumpur, Malaysia  
Phone (+603) 6196-5014, Fax: (+603) 6196-6298  
Website: <http://iiumpress.iium.edu.my/bookshop>

## Table of Contents

The Consequences of Proliferation of Islamophobia in India and Muslims' Predicaments: An Overview	5-30
<i>Thameem Ushama</i>	
Stress Alleviation – Benefitting from the Twenty-Fifth Flash Of Saïd Nursi's <i>Lem'alar</i>	31-55
<i>Che Amnah Bahari</i>	
Basic Requirements of <i>Da'wah</i> Methods in Multi-Racial and Multi-Religious Societies: A Preamble	57-79
<i>Abdul Salam Muhamad Shukri</i> <i>Nurul Aminah Mat Zain</i>	
Taşawwuf Thought of Shaykh Yusuf Al-Makassari	81-91
<i>Ismail Mamat</i>	
The Biblical Meaning of Ekklesia and Its Relevance with the Christian Church	93-108
<i>Ungaran@Rashid</i>	
The Genesis of the Phenomenon of Korean Wave ( <i>Hallyu</i> ) and its Influence on Youths in Malaysia: An Islamic Perspective	109-122
<i>Nur Sa'adah Syaiful Anwar</i> <i>Nur Suriya Mohd Nor</i>	
Religious Interaction of Muslims and Buddhists in Pasir Mas, Kelantan	123-140
<i>Zuriati Mohd Rashid</i> <i>Wan Mohd Azam Mohd Amin</i>	
The Methodological Features of Al-Ḥadīth Scholars In Studying Religions	141-166
<i>'Amr Muhammad Ahmad Hussayn</i> <i>Majdan Alias</i>	
Satan's Role in Adam's Story (In the Holy Qur`ān and the Torah)	167-195
<i>Ghassan Atef Badran</i>	

## **Author Guidelines**

Manuscript article can be either in English, Malay or Arabic using software Microsoft office (Word, and Excel), Font 12 Times New Roman. Only tables, figures and appendix can be written using Font 10, Times New Roman.

If there is a usage of Quranic verses or Hadith from Prophet P.B.U.H., it only needs to be done by translation only.

The manuscript should be in 1.5 single spacing and justified, with the margin of 2.5cm.

Article needs to have a title and author's name and second author's name along with the full address (institution's or university's address, e-mail, handphone's number, office's number, fax together with the second author's details).

Every article must include an abstract in Malay and English. The length of the abstract is no more than 150 words including 5 keywords.

The length of each article must not exceed 6000 words.

The Arabic words in manuscript should be in a transliterated form.

Reference for each article must be written according to **Chicago Manual**.

Notification Letter :

Letter of Acceptance – editorial board will send an e-mail to the author to notify that the manuscript is received.

Letter of Acceptance/Rejection for Publication – editorial board will send a letter by an e-mail to the author to notify if the manuscript judged by the panels is approved or declined to be published.

Letter of Publication – editorial board will send a letter by e-mail to the author if the article has been judged, repaired, and corrected to be published in the college's journal.

Certificate of Appreciation– editorial board will send a certificate of appreciation by mail to the authors who have sent their articles.

## **The Genesis of the Phenomenon of Korean Wave (*Hallyu*) and its Influence on Youths in Malaysia: An Islamic Perspective**

**Nur Sa'adah binti Syaiful Anwar\***  
**Nur Suriya binti Mohd Nor\*\***

### **Abstract**

The aim of this study is to discuss the genesis of the phenomenon of *Hallyu* and the impacts of this phenomenon from various perspectives. The researchers also emphasize on the impact that the Korean Wave exerts on the Muslim youth of Malaysia from an Islamic perspective. This research applies qualitative methodology, in which the researchers use non-numerical data that includes content and critical analysis on written materials such as books, articles, journals newspapers, magazines and internet sources. The findings reveal that the phenomenon of *Hallyu* brings positive impacts on the youths in Malaysia, however it also influences them negatively and against the Islamic teachings and values.

**Keywords:** *Hallyu*, Muslim, Popular Culture, Globalization, Southeast Asia

### **Introduction: The Genesis of Korean Wave (*Hallyu*)**

The phenomenon of *Hallyu* or 'Korean Wave' is seen as one of the impacts of globalization, regionalization and localization. The popularity of this phenomenon has significantly give impacts to the people around the world. The *Hallyu* sensation such as the entertainment, including Korean dramas (K-dramas), Korean movies (K-movies), Korean pop (K-pop) and even the culture is getting popular around the world, and we are seeing more and more people especially the youths are getting influenced by this phenomenon of *Hallyu*, thanks to active use of social media, such as YouTube and Instagram, in transnational media consumption.

Globalization today is playing an increasingly significant role in every aspect of life, society, and culture without exception. *Hallyu* is seen to be one of the effects of globalization, in which a phenomenon of streaming of Korean popular culture into other countries, mainly that of South-East Asia. It seems appropriate to state that *Hallyu* is the result of

---

\* Lecturer at The Academy of Contemporary Islamic Studies (ACIS), MARA University of Technology (UiTM). Email:saadah2292@gmail.com

\*\* Assistant Professor, Dr. Department of Uşūl al-Dīn and Comparative Religion, Kulliyyah of Islamic Revealed Knowledge and Human Sciences, International Islamic University Malaysia. Email: nursuriya@iium.edu.my

globalization as it is affiliated with the cross-border flow of cultural products and current globalization process in East Asia, which seen to propagates through liberalization of markets and the culture industry sector. Hallyu has raised heated debates regarding on the nature of globalization, particularly in East Asia until this day.

Hallyu refers to the overwhelming popularity of Korean pop culture through music, movies, fashion, cuisine, skincare and cosmetics, and other medium of products. The term “Korean Wave”, which is also known as “Hallyu”, was first introduced by Beijing journalists in China in mid-1999 to explain the rapid popularity of South Korean pop culture and products in China.<sup>1</sup> In recent years, the interest given to Korean popular culture has made possible for the cultural industries of South Korea to establish new markets around the world. Hallyu became increasingly popular among the young people today, who are captivated by Korean music (K-pop), drama (K-drama), movies, and fashion, food as well as beauty products.

The Hallyu Wave became popular in the modernized/industrialized East Asia where people with economic power became more interested in being the cognitive subjects of South Korea’s cultural activities. The products made by South Korea gained higher demand from the other East Asian countries, especially from China, Hong Kong, and the Philippines, then later expanded to Latin America. Therefore, we could see that Hallyu can be considered as transcultural phenomenon; it goes beyond simple acculturation or a process called “cultural power reorganization”, caused by rapid movement of people, the mass media and transnational capitals.<sup>2</sup>

The phenomenon of Hallyu is not unexpected. The term “*Hallyu*” consists of two words: *hal* (韓) and *lyu* (流). The word *lyu* here does not only specify the trend of popular culture, but also indicates a moving wave from simplistic politico-economic ideologies into more different culture/civilization patterns in post-cold war period. Globalization has also brought about an increase in connectivity, which further helps the expansion of Hallyu, and provides convenient access for the international consumers as well as opportunities for the local producers to access into international markets. Therefore, Hallyu can be considered as the platform of the growth of East Asian culture, running alongside Western popular culture.

---

<sup>1</sup> Eunhyong L. Y., Young-Ok Y., Sunny J. K., “The Effects of Hallyu (Korean Wave) on Korean Transnationals in the U.S.”, *Asian Communication Research* 3/9. (2014): 6.

<sup>2</sup> Kim, Bok-Rae, “Past, Present and Future of Hallyu (Korean Wave)”, *American International Journal of Contemporary Research*; Vol 5, No. 5, (October, 2015): 155.

The increase in interest on South Korea is extremely surprising to the world, especially after taking into consideration on how South Korea has remained on the edge of global consciousness for a long period until recently.<sup>1</sup> South Korea is considered as ‘not so cool’ as the dramas were considered ‘provincial and tedious’, highlighting the improbability that such old-fashioned and unprofitable local productions would miraculously turn out to be popular internationally.<sup>2</sup> However, the development of South Korea’s cultural industries have totally changed the global view towards the country, hence paving the way to the rise of Hallyu and bringing about admiration for the speedy progress of the country and cultural influences since the 1990s.

The genre of music practiced in South Korea in the early 20<sup>th</sup> century was influenced by Confucianism; the lyrics mainly spoke of harmony and order, though there were also moralizing lyrics on spirituality, life, family, and love. The dominant singing style stressed wmoative wails and melismatic expressions. Singers stood still when singing, preserving the parental gift and avoiding any display of flesh and skin as influenced by the Confucian practices.<sup>3</sup> Therefore, it is noted that Korean music back then was in harmony with the cultural sensibility of Korean Confucianism. It is largely through Japanese channels that urban Korean became accustomed to the Western style of music, from the classical style of music to popular genres such as ballad. South Korean and Japanese music did not merely imitate the Western form of music. However, the pentatonic scale of Western popular music continued to dominate as the lyrics were translated, created and adapted to suit local tastes.

Prior to the era of Hallyu, South Korea’s cultural industries were initially produced for the local market. In the 1980s, the Korean music industry promoted artists and singers with personalities that reflected traditional practices and preferences within the context of South Korean society. For example, Cho Young Pil, a South Korean singer with a slight plump figure wore tailored white suits and gave an aura of masculine while Lee Sun Hee, who represented the ideal image of Korean woman in the 1980s, wore more neat and modest style of clothing, which correlated to the predominant Confucian value of studiousness, decency and piety in

<sup>1</sup> Keith, Howard, “The Foundations of Hallyu– K-Pop’s Coming Age” (Paper presented at the First World Congress for Hallyu Studies, (Korea University, Seoul, October 18-19, 2013).

<sup>2</sup> Euny, Hong, *The Birth of Korean Cool* (London; Simon & Schuster, 2014), p. 100.

<sup>3</sup> Lie, John., “What is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity”, *Korea Observer*, Vol. 43, No. 3, (2012): 341.

South Korean society.<sup>1</sup> However, this genre is considered popular domestically and unlikely to have extended beyond South Korea, especially considering the differences of values and customs maintained in other countries. The lyrics written in Korean language also restricted the potential for the receptiveness towards K-pop outside of South Korea. The lack quality productions of Korean dramas struggled to attract the local audience, which compelled dramas to be exported to other countries.<sup>2</sup>

As a result of liberalization, the South Korean cultural market started to open to foreign influence. South Korea has allowed Hollywood film distributors to conduct business in the country in 1998, therefore, became the first foreign encroachment in Korea. The strained relationship between South Korea and Japan caused by political conflict between the two countries has restricted on the ban of any cultural product of both countries to enter the market. Nonetheless, the cultural products of South Korea were successfully exported into Japan by fanatic fans, especially television programs in 1998, and in early 2000s, Korean singers gained popularity in Japan.

### **The Positive and Negative Perceptions of Hallyu Wave**

When Japanese culture gained popularity in South Korea in the 1990s, critics condemned former's comic books and music, claiming that they were destroying Korean traditions and values. Today, with Hallyu expanding its popularity across Asia, traditionalists in these Asian countries are expressing similar concerns over the harmful effects of Korean television shows and Korean stars having their own societies. The birth of Hallyu began with Korean dramas such as *Winter Sonata* and the Neo-Hallyu was initiated by Korean music bands such as Big Bang and Girl's Generation.<sup>3</sup> Since then, the emergence of K-pop culture could be seen increasing remarkably in Asian countries over several years.

Hallyu's significant popularity in the mass media around the world influenced its fans. The Korean government took the full advantage of this international phenomenon and began assisting Korean media industries in the export and international expansion of K-pop culture aiming to enhance South Korea's national image and economy as the tool for public

---

<sup>1</sup> Kawakami. H., Fisher, P., "Eastern Barbarians: The Ancient Sounds of Korea," in *World Music: The Rough Guide*, ed. Simon Broughton et al. London: Rough Guides, (1994), p. 471.

<sup>2</sup> Euny Hong, "The Birth of Korean Cool", p. 100.

<sup>3</sup> Korean Culture and Information Service. "The Korean Wave: A New Pop Culture Phenomenon". Korea, Ministry of Culture, Sports and Tourism. (2011).

diplomacy.<sup>1</sup> Amusingly, even though most Asian countries initially had similar reaction towards the Hallyu wave, each later had a slightly different outlook. This caused by the phrase “every country has a different ethos, and based on this, its audiences decode and responds to cultural products in different ways.”<sup>2</sup> Apparently, the cultural product of South Korea sparked curiosity regarding on Korean culture and the country itself, and Korean dramas and K-pop has been seen as influential link for other countries to encounter Korean culture. This was seen meaningful as it has improved the unfavorable image of the country before.

The impact of Hallyu has not only infiltrated the popular culture of Korea but has also been a measure of positive lifestyle for many Asian people.<sup>3</sup> Many Asian knew little about South Korea and had been stereotype about the country. The perception towards South Korea was negative and often associated to events such as the Korean War, political instability and poverty. However, these negative images of South Korea slowly demolished as the result of its stylish entertainers, upgraded technology and modern images shown in the dramas and movies. Ryou wrote that:

“Regional cultural affinities also help explain this phenomenon in the sense that the success of the Korean wave is closely related to the ability of South Korean culture and media to translate Western or American culture to fit Asian taste.”<sup>4</sup>

K-pop culture is seen to be more readily relatable and accepted by Asian audiences. The expanding on South Korean culture has resulted in economic prospering and development of the country, which is ranked as one of the biggest economies in the world.

As mentioned above, the Hallyu wave has had a significant positive impact in many ways in regard of its relationship with other countries. Local sentiments towards South Korea was not respected in the past, but the Hallyu wave basically improved South Korea’s image in other foreign

---

<sup>1</sup> Sue Jin, Lee. “The Korean Wave: The Seoul of Asia”. *The Elon Journal of Undergraduate Research in Communications*, Vol. 2, No. 1. (Spring, 2011): 85.

<sup>2</sup> Joo-Young, Kim. “Rethinking Media Flow Under Globalization: Rising Korean Wave and Korean TV and Film Policy Since 1980s”, Warwick Research Archive Portal. Welcome to Warwick Research Archive Portal - Warwick Research Archive Portal, (2007). p.24. <http://wrap.warwick.ac.uk/1153/>. Retrieved on 28<sup>th</sup> May, 2018.

<sup>3</sup> Woong-jae, Ryou. “Globalization, or the Logic of Cultural Hybridization: The Case of the Korean Wave.” Conference Papers- International Communication Association, 1-27. Retrieved from Communication & Mass Media Complete database. (2007): 144.

<sup>4</sup> Woong-jae, Ryou. “Globalization, or the Logic of Cultural Hybridization: The Case of the Korean Wave.” p. 45.

countries, and this impact later extended more towards the economy and peninsula.<sup>1</sup> As much as there are positive impacts of Hallyu wave, there are also the negative impacts of it. It goes without saying that K-pop is an industry that places a premium on appearance, the most important being body size. With very few exceptions, K-pop artists generally conform to an “ideal body type” of being extremely slim and this perception of the so-called “perfect figure” has influenced what some K-pop fans think of as being acceptable in terms of body size. One study found a link in the relationship between media exposure and body dissatisfaction as well as idealization of certain characteristics of body type with dieting and exercise. In order to impress opposite sex or for other reasons, dissatisfied adolescents may be too preoccupied with achieving a body type that is probably unachievable. In worst cases, some might develop eating disorders and this can be threatening to health.

Plastic surgery is also very common among the Koreans, and some Koreans are internally worried that K-pop may be encouraging the growth of another trend, called teen plastic surgery. Certainly, plastic surgery in Korea in general has made headlines over the years. South Korea is the capital of plastic surgery in the world. It has reported that one in every three Korean women aged between 19 and 29 have undergone the procedure. South Korea's capital city, Seoul, has been holding the record for the greatest number of cosmetic surgeries performed per capita. People across the world fly to Seoul in order to perform various procedures such as double eyelid surgery, facial reconstruction and other minor procedures such as Botox and filler injections.<sup>2</sup> As the beauty standard is becoming more trendy and popular, many teenagers as early as middle school students are going under the knife. This might result in an obsession towards plastic surgery among the youths. Furthermore, those who do not perform plastic surgery will feel less confident about themselves and consider themselves to be ugly, and will later be discriminated in society.

Besides pornography, sexual behavior of the adolescents is being influenced by television and DVDs. It can be assured that television has become an important source of information for the youths regarding on sexuality, dating and sexual relationships. Television shows expose viewers to many verbal and visual displays of dating, intimacy, sex and

---

<sup>1</sup> Ibid

<sup>2</sup> Dator, Jim and Seo, Yong-Seok. “The Emerging Dream Society of Icons and Aesthetic Experience.” *Journal of Futures Studies*, 9(1). (August 2004): 31-44.

romantic relationships. A research finding shows that earlier maturing girls in watching sexual content in movies, television and magazines and also in listening to sexual content in music compared to later maturing girls regardless of age and race. These may result in the increase of urge in listening to music and reading magazines that contains sexual content, watch R-rated movies, and interpret the messages they absorb from the media as an encouragement to have sexual intercourse.<sup>1</sup>

There are a few studies that indicates a relationship between media and the consumption of alcohol among teenagers. Data from prospective group studies suggest that there is a connection between exposure to alcohol advertisements or promotional activity and continuous alcohol consumption among young people. These young people are exposed to alcohol advertisements shown on television, in printed media and on radio.<sup>2</sup> There are many Korean dramas that portray drinking activity. Some character who accidentally get drunk are among high school students; examples of such dramas include *Sassy Girl Chun Hyang* and *Playful Kiss*.<sup>3</sup> Increased television and music video viewing are risk factors for the onset of alcohol consumption among the youths. Attempt to prevent alcohol consumption among the youths should be including the messages on the influences of alcohol consumption in media.

### ***Hallyu* and Islam**

The impacts of *Hallyu* phenomenon as mentioned above, could not be seen as fully positive but also contain negative impacts from it. This is influenced mostly by the media to the audiences. The development of the internet and the advancement of technology have made it possible for *Hallyu* to spread to the other parts of the world, attracting youths in particular. The influence of Korean dramas, movies, music, fashion and trends have spread and are being followed by many among the youths, including Muslim youths.

Social media platform or SNSs such as Facebook, Twitter, Instagram, Tik Tok, YouTube and the like are mediums for this phenomenon to spread across the world, including to Malaysia. These mediums that can be

---

<sup>1</sup> Brown, J.D, et al. "Mass media as a sexual super peer for early maturing girls". *Journal of Adolescent Health*, Vol. 36. (2005): 426-427.

<sup>2</sup> Smith, Lesley A and David Foxcroft. "The effect of alcohol advertising, marketing and portrayal on drinking behaviour in young people: systematic review of prospective cohort studies." *BMC Public Health*. (2009): 51.

<sup>3</sup> Korean Drinking Culture and Dramas. (Published on November 17<sup>th</sup>, 2011). <http://seoulbeats.com>. Accessed on 1<sup>st</sup> may, 2018.

accessed almost anywhere and at any time have made easier for *Hallyu* fanatics to access information on *Hallyu* wave. Youths in Malaysia, especially the Muslims, are easily drawn to excessive entertainment, which contradicts with Islamic teachings. Excessive entertainment might influence these Muslim youths in term of their daily life, thus resulting in several social problems. The idolization of celebrities is seen possible to threaten their *'aqidah* and also affect their lifestyle as Muslims in this country.

The influence of *Hallyu* wave has certainly given positive impacts on Malaysia, especially in term of politics and economics. However, as much as there are positive impacts, there are also negative impacts to consider. *Hallyu* wave has influence particularly on the youths in terms of fashion and lifestyle. Today, *Koreanized* culture is visible in clothing, hairstyles, shoes, bags and cosmetics. There are numerous numbers of shops selling Korean-inspired products. While Korean fashion in general does not produce a negative effect, most Korean trends followed by the youths today are based on what they see in the dramas and endorsed by celebrities.<sup>1</sup>

Most fashion trends and styles shown in Korean dramas and music videos, especially by boy and girl bands, are improper and excessively racy. For example, Hyuna, a Korean singer, has been labelled as a sexy icon of South Korea.<sup>2</sup> Her fashion and style, as displayed in her music videos such as “Red”<sup>3</sup> and “Lip & Hip”<sup>4</sup>, are overtly risqué, yet they are emulated and idolized by her fans and other youths. This kind of fashion is considered indecent and prohibited in Islam. Islam has underlined the proper forms of clothing for men and women that one must cover certain parts of the respective human bodies *aurah*<sup>5</sup> as mentioned in the Quran in (an-Nur : 31):

“And tell the believing women to lower their gaze, and protect their private parts and not to show off their adornment except that which is apparent, and to draw their veils all over their Juyub and not to

---

<sup>1</sup> Denissa, Goh, “Riding The Korean Wave”, The Sun (Malaysia), (29th May, 2017), 1<sup>st</sup> <https://www.pressreader.com/malaysia/the-sun-malaysia/20170529/282170766101715> (accessed on 1<sup>st</sup> November, 2020).

<sup>2</sup> Maureen, N., “Hyuna, Korea’s Sexy Icon”, (28th June, 2018), <https://www.yesstyle.com/blog/2018-06-28/hyuna-koreas-sexy-icon-trendspotting/>, accessed on 1<sup>st</sup> November, 2020.

<sup>3</sup> Hyuna, “Red”, (27th July, 2014), <https://www.youtube.com/watch?v=wg4mV6CapGg>, accessed on 2<sup>nd</sup> October, 2018.

<sup>4</sup> Hyuna, “Lip & Hip”, (4<sup>th</sup> December, 2017), <https://www.youtube.com/watch?v=qWiyviL-oI>, accessed on 1<sup>st</sup> November, 2020.

<sup>5</sup> Specific parts of the human body that must be clothed according to Islamic teachings.

reveal their adornment except to their husbands, or their fathers, or their husband's fathers, or their sons, or their husband's sons, or their brothers or their brother's sons, or their sister's sons, or their women, or their right hand possessions, or the Tabi`in among men who do not have desire, or children who are not aware of the nakedness of women. And let them not stamp their feet so as to reveal what they hide of their adornment. And all of you beg Allah to forgive you all, O believers, that you may be successful.”<sup>1</sup>

There is nothing wrong with displaying fashion in Islam. However, one needs to follow the guidelines of fashion as determined by religion by covering certain parts of the human body in accordance with modesty.

Just as fashion and style, plastic surgery has its trends in South Korea and it is integrated into daily life in the country, that the country has an immense plastic surgery market. It is said that one in three South Korean women between the ages of 19 and 29 have gone under the knife, be it minor or major surgery.<sup>2</sup> Plastic surgery tourism has become popular that it accounts for approximately one in five medical to South Korea including from China, Thailand, Indonesia and even Malaysia. The revenue from plastic surgery tourists in 2017 was approximately USD213.8 million, accounting for 33.6 percent of total revenue from foreign patients.<sup>3</sup>

Discrimination based on appearance is not uncommon in certain countries and sectors. However, South Korean women are often in the receiving end, causing them to resort to more drastic measures. It is common for parents to give their children some form of plastic surgery as a “gift” after they finish their national college exam or when they become a legal adult. Some even have procedures done before going for job interview in order to improve their chances of finding better jobs. Nowadays, plastic surgery is not only limited to women as many men also undergo plastic surgery in order to ‘upgrade’ their look. The majority of Korean celebrities have had plastic surgery at least once. In order for one to become a public figure, one needs to be visually perfect for them to gain popularity. Talent

<sup>1</sup> Quran, 24:31, Tafsir Ibn Kathir, English Translation, Retrieved from Web, <http://www.recitequran.com/tafsir/en.ibn-kathir/24:31>, accessed on 2<sup>nd</sup> October, 2018.

<sup>2</sup> Choi, Ju-Eun, “The Rise of Non-Invasive Plastic Surgeries in South Korea”, (19<sup>th</sup> May, 2018), <https://www.aljazeera.com/news/asia-pacific/2018/05/rise-invasive-plastic-surgeries-south-korea-180519132009971.html>, accessed on 31<sup>st</sup> October, 2020.

<sup>3</sup> International Medical Travel Journal, “48, 849 Visited South Korea For Cosmetic Surgery”, 25<sup>th</sup> October, 2018, <https://www.imtj.com/news/korean-inbound-cosmetic-tourism/>, accessed on 1<sup>st</sup> November, 2020.

alone is not enough for a celebrity to be well known; they need to have a visually perfect appearance and body proportion.

South Korean women are driven by the music videos of K-pop groups such as Wonder Girls and Girls' Generation, which are girl groups comprising 17 to 20-year-old singers. They all have a petite face, large eyes, a tiny and sharp button nose, a V-shape chin and white skin. These celebrities have influenced Korean youths to be brought up on a diet of surgery and, consequently, the idea of having surgery in order to look like their favorite celebrities is socially acceptable. Today, plastic surgery is not only popular in South Korea, but also in other parts of the world, including Malaysia.

The influence of Hallyu wave is believed to be a factor in the progress of plastic surgery amongst Malaysians, both women and men.<sup>1</sup> Thousands of Ringgit are spent on procedures in order to achieve looks similar to that of Korean celebrities. Previously, Malaysians did not openly agree with the idea of getting plastic surgery, and some even hid the fact that they had surgery done on their face. However, nowadays, many Malaysian admit to having gone under the knife to “upgrade” their look. In Islam, it is prohibited to have Botox injections and plastic surgery apart from health purposes, as this is regarded as being ungrateful towards the creation of God. Plastic surgery that changes the creation of God in order to look beautiful is prohibited in Islam. Such surgeries are only permissible for medical purposes, such as correcting a flaw or deficiency that is caused by accident. This is mentioned in the Quran, in (an-Nisā': 119):

"Verily, I will mislead them, and surely, I will arouse in them false desires; and certainly, I will order them to slit the ears of cattle, and indeed I will order them to change the nature created by Allah." And whoever takes *Shaytan* as a *Wali* instead of Allah, has surely suffered a manifest loss."

Ahmad Dusuki, a Muslim preacher, mentioned that Islam prohibits surgery that is meant to change something that is already there.<sup>122</sup> Normal surgeries are not prohibited as they are not meant to “change” but cure a malfunction and thus “restore” one’s body to what it was meant to be. Hence, while cosmetic plastic surgery is not allowed, restorative surgery is.<sup>2</sup>

---

<sup>1</sup> Harian Metro, “Tarikan Pembedahan Kosmetik Korea Selatan”, 18th September, 2017, <https://www.pressreader.com/malaysia/berita-harian5831/20170918/281921658219249>, accessed on 23th October, 2018.

<sup>2</sup> Bishara S., Atiyeh, Mohamad, Kadry, Shady N., Hayek, Ramzi S., Musharafieh, “Aesthetic Surgery and Religion: Islamic Law Perspective”, *Aesthetic Plastic Surgery*, 32(1), (2008): 6.

Entertainment itself is not prohibited in Islam, as there are no exact verses in the Quran that prohibits it. However, entertainment today is largely dominated by Western culture while Islamic entertainment is virtually non-existent, except on a small scale. Moral decadence is portrayed by “celebrities” who are major players of that culture, particularly on television through films, drama series and variety show. As Korean entertainment today is being influenced by Western values, the social life and family values shown in Korean dramas and movies seem to contradict Islamic values. It is said that both the print and visual media, such as the magazine and television respectively, influences and affects Malaysian taste in fashion and style, regardless of age group.

The obsession of entertainment has eventually led to the obsession towards celebrities. The idolization of celebrities has negatively impacted Muslim youths in Malaysia. In 2015, the South Korean pop-group B1A4, which consists of five male performers in their 20s, performed in Malaysia in front of their fans, who are mostly girls.<sup>1</sup> The group invited a few fans onstage during their show to act out scenes from Korean drama. Some of the fans were Muslim girls wearing headscarves and these girls were hugged and kissed on the forehead by the group members during the skit. A video of this incident later went viral in Malaysia, prompting the response of the Federal Territories Islamic Religious Department, which is charged with maintaining religious moral standards. Celebrity obsessions have resulted in the degradation of moral values and dignity in Muslims, and have caused them to put aside Islam in order to practice the lifestyle promoted by *Hallyu* wave. This is seen as a threat to the ‘*aqīdah* (belief) of Muslims.<sup>2</sup>

The phenomenon of *Hallyu* surely gives benefits to a certain extent. However, it is also noteworthy that this phenomenon has given huge negative impacts to the youths, especially the Muslim youths in Malaysia who are too obsessed with Korean entertainment and celebrities, be it in terms of its fashion and trends, lifestyle as well as social effects. Therefore, it is important to be moderate and not go overboard to the extent of crossing the limitations that are underlined in Islam. There are concerns that the negative influences brought by *Hallyu* wave may affect the next generation of youths as well. Even though entertainment is not exactly prohibited in

<sup>1</sup> Chuang, C., “K-pop Debate Rages in Muslim Malaysia”, 11th May, 2015, <https://vancouversun.com/news/staff-blogs/k-pop-debate-rages-in-muslim-malaysia>, accessed on 1<sup>st</sup> November, 2018.

<sup>2</sup> Siti Fatimah Hassan, “Apa Sudah Jadi?” Sunday, 11th January 2015@3:48p.m, Harian Metro Online, <https://www.hmetro.com.my/node/23109>, accessed on 18th May, 2018.

Islam, excessive entertainment can be detrimental as it might result in obsession and ignorance towards one's responsibility as a Muslim.

## **Conclusion**

The growth of Hallyu phenomenon could be seen receiving extensive interest, and is currently expanding around the globe. The Hallyu Wave undeniably gives positive vibes to people around the world by sparking interest in getting to know South Korea. This has subsequently paved the way for the economy and cultural development of South Korea. However, as much as the positive impacts could be seen, the existence of negative impacts of Hallyu are undeniable. Today, Hallyu reflects the idolization of entertainment as entertainment is seen to give a huge impact not only towards the locals but also towards people around the world.

## **References**

- Beats, S. *Korean Drinking Culture and Dramas*. Retrieved from Seoul Beats: <http://seoulbeats.com/2011/11/korean-drinking-culture-and-dramas/>, 2011, November 17.
- Bishara S., A. M. Aesthetic Surgery and Religion: Islamic Law Perspective. *Aesthetic Plastic Surgery*, 32(1), 6. 2008.
- Brown, J. L. Mass media as a sexual super peer for early maturing girls. *Journal of Adolescent Health* 36. 2005.
- Dator, J. a.-s. The Emerging Dream Society of Icons and Aesthetic Experience. *Journal of Futures Studies*, 9(1). 2004.
- Denisse, G. *Riding The Korean Wave*. Retrieved from The Sun, Malaysia, <https://www.pressreader.com/malaysia/thesunmalaysia/20170529/282170766101715>, May 29, 2017.
- Eunkyong L. Y., Y.-O. Y. *The Effects of Hallyu (Korean Wave) on Korean Transnationals in the U.S*. Asian Communication Research 3/9. 2014.
- Euny, H. *The Birth of Korean Cool*. London: Simon & Schuster. 2014.
- Howard, K. *The Foundations of Hallyu – K-Pop's Coming Age*. Paper presented at the First World Congress for Hallyu Studies. Korea University, Seoul, 2013.
- International Medical Travel, J. 48, 849 Visited South Korea For Cosmetic Surgery. Retrieved from *International Medical Travel Journal*, <https://www.imtj.com/news/korean-inbound-cosmetic-tourism/>, October 25, 2018.
- John, L. What is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity. *Korea Observer*, Vol. 43, No. 3, 341. 2012.
- Kawakami, H., F. P. Eastern Barbarians: The Ancient Sounds of Korea. In S. B. al, *World Music*, London: Rough Guides. 1994.
- Kim, B.-R. Past, Present and Future of Hallyu (Korean Wave). *American International Journal of Contemporary Research*, Vol. 5, No. 5. 2015.
- Kim, J.-Y. Rethinking Media Flow Under Globalization: Rising Korean Wave and Korean TV and Film Policy Since 1980s. *Warwick Research Archive Portal*.

- Welcome to Warwick Research Archive Portal - Warwick Research Archive Portal. Accessed May 28, 2018. <http://wrap.warwick.ac.uk/1153/>. 2007.
- Beats, S. *Korean Drinking Culture and Dramas*. Retrieved from Seoul Beats: <http://seoulbeats.com/2011/11/korean-drinking-culture-and-dramas/>, November 17, 2011.
- Bishara S., A. M. Aesthetic Surgery and Religion: Islamic Law Perspective. *Aesthetic Plastic Surgery*, 32(1), 6. 2008.
- Brown, J. L. Mass media as a sexual super peer for early maturing girls. *Journal of Adolescent Health* 36. 2005.
- Dator, J. a.-s. The Emerging Dream Society of Icons and Aesthetic Experience. *Journal of Futures Studies*, 9(1). 2004.
- Denisse, G. *Riding The Korean Wave*. Retrieved from The Sun Malaysia, <https://www.pressreader.com/malaysia/the-sunmalaysia/20170529/282170766101715> May 29, 2017.
- Eunkyong L. Y., Y.-O. Y. *The Effects of Hallyu (Korean Wave) on Korean Transnationals in the U.S*. Asian Communication Research 3/9. 2014.
- Euny, H. *The Birth of Korean Cool*. London: Simon & Schuster. 2014.
- Howard, K. *The Foundations of Hallyu – K-Pop’s Coming Age*. Paper presented at the First World Congress for Hallyu Studies. Korea University, Seoul, 2013,
- International Medical Travel, J. 48, 849 *Visited South Korea For Cosmetic Surgery*. Retrieved from *International Medical Travel Journal*, <https://www.imtj.com/news/korean-inbound-cosmetic-tourism/>, 2018, October 25.
- John, L. What is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity. *Korea Observer*, Vol. 43, No. 3, 341. 2012.
- Kawakami, H., F. P. Eastern Barbarians: The Ancient Sounds of Korea. In S. B. al, *World Music*, London: Rough Guides, 1994.
- Kim, B.-R. Past, Present and Future of Hallyu (Korean Wave). *American International Journal of Contemporary Research*, Vol 5, No. 5. 2015.
- Kim, J.-Y. Rethinking Media Flow Under Globalization: Rising Korean Wave and Korean TV and Film Policy Since 1980s. *Warwick Research Archive Portal. Welcome to Warwick Research Archive Portal - Warwick Research Archive Portal. Accessed May 28, 2018. http://wrap.warwick.ac.uk/1153/*. 2007.
- Korean Culture, a. I. *The Korean Wave: A New Pop Culture Phenomenon*. Korea: Ministry of Culture, Sports and Tourism. 2011.
- Lee, S.-J. *The Korean Wave: The Seoul of Asia. The Elon Journal of Undergraduate Research in Communications*, Vol. 2, No. 1. 2011.
- Lie, J. The Korean Wave: The Seoul of Asi, *The Elon Journal of Undergraduate Research in Communications*, Vol. 2, No. 1. 2012.
- Maureen, N. *Hyuna, Korea’s Sexy Icon*. Retrieved from Yes Style: <https://www.yesstyle.com/blog/2018-06-28/hyuna-koreas-sexy-icon-trendspotting/>, June 28, 2018.
- Metro, H. *Tarikan Pembedahan Kosmetik Korea Selatan*. Retrieved from, Press Reader, <https://www.pressreader.com/malaysia/berita-harianmalaysia/20170918/281921658219249>, September 18, 2017.

- Ryoo, W.-j. Globalization, or the Logic of Cultural Hybridization: The Case of the Korean Wave. *Conference Papers -International Communication Association, 1-27*. Retrieved from *Communication & Mass Media Complete database*. 2007.
- Siti Fatimah, H. *Apa Sudah Jadi?* Retrieved from *Harian Metro Online*: <https://www.hmetro.com.my/node/23109>, May 18, 2018.
- Smith, L. A. The effect of alcohol advertising, marketing and portrayal on drinking behaviour in young people: systematic review of prospective cohort studies. *BMC Public Health* 9 (1). 2009.
- YouTube. *Hyuna*. Retrieved from *Red*: <https://www.youtube.com/watch?v=wg4mV6CapGg> July 27, 2014.
- YouTube. *Hyuna*. Retrieved from *Lip & Hip*: <https://www.youtube.com/watch?v=qWiyviL-oI>, December 4, 2017.

# AL-ITQĀN

JOURNAL OF ISLAMIC SCIENCES AND COMPARATIVE STUDIES

---

**Special Issue**

**No. 2**

**November 2020**

---

**EDITOR IN-CHIEF**

Dr. Wan Mohd Azam Mohd Amin

**MANAGING EDITOR**

Dr. Masitoh Ahmad

**EDITORIAL BOARD**

Dr. Muhammad Afifi al-Akiti, Oxford

Dr. Muhammad Kamal Hassan, IIUM

Dr. Syed Arabi Aidid, IIUM.

Dr. Hassan Basri Mat Dahan, Universiti Sains Islam Malaysia,  
Nilai, Negeri Sembilan.

Dr. Kamaruzaman Yusuff, Universiti Malaysia Sarawak,  
Kota Semarahan, Kucing.

Dr. Kamar Oniah, IIUM.

Dr. Mumtaz Ali, IIUM.

Dr. Siti Akmar, Universiti Institut Teknologi MARA, Shah Alam

Dr. Thameem Ushama, IIUM.