

# The Role of Cultural Diplomacy in Preserving Oriental Identity in the Context of Digital Transformation

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## Abstract

Cultural diplomacy is a special form of cultural application to improve diplomatic effectiveness, create, and promote national culture. Since the Cold War until now, South Korea, Japan, and India have been continuously promoting cultural diplomacy based on the dissemination of increasingly interconnected literary and cinematic publications. Cultural diplomacy with Vietnam has also helped South Korea, Japan, and India maximize their role as responsible powers for a typical Southeast Asian country, Vietnam. Through three typical cases in promoting the role of cultural diplomacy to preserve Oriental cultural identity: Japan, India, and South Korea, by using systemic and interdisciplinary methods, the article focuses on four main characteristics that demonstrate the role of cultural diplomacy in preserving Oriental cultural identity in these countries, the quantity, content, implementation situation, and economic - political - social role of cultural products are utilized and promoted in cultural diplomacy of South Korea, Japan, and India. The article shows that cultural diplomacy not only spreads Oriental cultural values, contributing to maintaining economic growth of the Asian countries mentioned in the article, but also helps improve national brand image, enhance the position and national potential in the international stage.

**Keywords:** cultural diplomacy, digital transformation, Oriental identity, responsible powers.

The world after the Cold War witnessed fundamental and profound changes. In today's international cooperation, along with economic cooperation are cultural contacts that have a profound impact on the development of international cooperation relations. Therefore, the cultural aspect of international relations, including the issue of building and promoting national soft power, is increasingly respected. Joseph Nye introduced the concept of "soft power" as the ability to make others want what

you want (Joseph Nye, 2002, p.09). According to Nye, soft power is the ability to attract other entities to voluntarily comply, towards a desired goal through persuasion or attraction. Soft power can also be understood as the ability to attract people without forcing them to do what you want [14]. Soft power can be used to supplement hard power appropriately when necessary. According to the above understanding, three important issues can be deduced: First, the ability to persuade and influence external subjects through

the inherent social, cultural and institutional attractiveness of a country [20]; Second, it attracts others to a set of values and shares equity and the obligation to contribute to that value chain; Third, soft power captures and dominates both the hearts and minds of the people of the dominated countries even in the information age [15]. Michael Deane continues to develop the concept of soft power as the power of attraction through cultural values or non-military, non-confrontational measures [26]. Culture can create similarities that promote understanding between peoples as a means of peaceful interaction [3].

According to Alexei Pilko (2012), soft power can come from the cultural, ideological, and religious heritage of the national organizational system. In general, any country, organization or individual that wants to achieve benefits must rely on the combination of skillful use of soft power to properly complement hard power. To do that, cultural values must be consistent with the common moral and spiritual standards of humanity, and policies must build persuasion and trust in other countries, organizations, and individuals, and institutions must be organized together to create conditions for the vast majority of countries, organizations and individuals to have access. With cultural resources, Nye divided into two groups: academic culture and popular culture. Academic culture is a culture for the elite class of society. are products considered worthy of research in an academy [34]. On the contrary, popular culture is a form of culture of the masses, for the masses, created by marginalized social groups to serve the tastes and needs of the masses that are not recognized by the dominant elite culture in society [39]. This is a large group of people in society. Although they do not directly participate in social planning, they contribute greatly to the dissemination of national culture. The more popular and loved a national culture is, the greater its appeal, the higher the likelihood of achieving that country's desires. Therefore, popular culture is a source of soft power. Among them, movies are a highly

influential factor because they affect many classes. From the experience of deploying soft power through Japanese popular cultural products, Vietnam can learn to improve human resource development policies in promoting popular cultural products, creating conditions for these policies are easier to approach with policies.

Simeo Adebolu has introduced the concept of "cultural diplomacy" as a form of cultural application that specifically emphasizes culture as the basis of dialogue and mutual understanding to both do good diplomatic work and protect and honor culture [40]. This is done through the exchange of ideas, arts, and beliefs [27], contributing to supporting the effectiveness of political diplomacy and economic diplomacy, improving international cooperation, creating and promoting the nation's language and culture [46]. "Historically, cultural diplomacy was understood as a country's policy to promote the export of its cultural characteristics" [9]. Any country wants their culture to spread. Indian culture has continuously flowed and spread for thousands of years. "That influence is not only in the breadth of space but also in the length of time and in the depth of cultural history" [43]. Focusing on exploiting cultural values in foreign affairs has become an advantage in promoting India's soft power. "Clear as a cloudless sky" is the most important characteristic in Vietnam-India relations [10]. As the first Southeast Asian country to establish a comprehensive strategic partnership with India, Vietnam has helped this country integrate deeper and increase its counterbalance to China in Southeast Asia [8]. In Vietnam - India relations, cultural diplomacy has always been focused on developing. The 21st century intertwines competition and cooperation. Diplomacy in the era of globalization will focus on economics and culture, so Korea needs to continue expanding trade, investment, tourism and cultural exchange to enter an era of unlimited competition [17]. From that perspective, focusing on the cultural aspect in the Vietnam - Korea relationship is inevitable from both Korea

and Vietnam. As Korea's third largest partner after the US and China, and the country that accounts for more than half of Korea's investment and development aid to Southeast Asia, Vietnam is a key partner connecting Korea with Southeast Asia [37].

## Literature review

Research on Japan's soft power has also been conducted by authors Kurlantzick, Ruth Benedict, Robert Putnam, Fukuda, Koizumi, Yoshihide, Hoang Minh Loi, and Tran Nguyen Khang. In particular, Hoang Minh Loi (2013) did an overview of how to use soft power through diplomatic forms of Northeast Asian countries. Meanwhile, Yoshihide (2009) believes that the collapse of socialist forces and the rejection of nationalist forces against post-war policies in the Japanese political system are the starting context for the adjustment of Japan's foreign and diplomatic policies with Northeast Asia since Abe Shinzo's tenure. While Ho Ngoc Diem Thanh (2016) believes that cultural diplomacy is a tool to deploy India's soft power, with three main activities: cinema export, Buddhist diplomacy, and Yoga diplomacy; Tran Nam Tien (2016) focuses on clarifying the role and importance of moves to deploy Buddhist diplomacy in Southeast Asia for India to win the goodwill and sympathy of Southeast Asian residents under Narendra Modi's reign; Le Nguyen Hai Van (2019) focuses on 3 advantages (historical roots, state nature, relationship with Tibet) and 2 disadvantages (internal politics and the rise of Hindu nationalism) to Narendra Modi's Buddhist diplomacy.

In the works of previous authors researching cultural diplomatic relations between Vietnam and Korea from the perspective of soft power, international relations, history and cultural studies, there are 31 documents in the field of natural sciences, 118 documents in the field of science and technology, 25 documents in the field of medical science and pharmacy, 121 documents in the field of agricultural science and

1163 documents in the field of social sciences and humanities on the national database on science and technology publications of the Ministry of Science and Technology of Vietnam; 27 documents in the form of paper books, 41 documents in the form of theses and dissertations, 185 documents in the form of scientific articles, 3 documents in the form of textbooks, 7 documents in the form of movies, 21 scientific research topics for school-level students and 21 scientific research topics for lecturers on the endogenous database website of the University of Social Sciences and Humanities - Ho Chi Minh City National University. Although the amount of documents is diverse and rich, the cultural diplomacy between Vietnam and Korea only stopped at the 2019 timeline. Meanwhile, works and articles on topics indirectly related to Cultural diplomacy between Vietnam - Korea, including the Korean wave and Korean cultural soft power, is continuously being researched and published until 2022. Besides, most research on Vietnam - Korea cultural diplomacy only focuses on cinema and music diplomacy, and a few rare studies focusing on the fields of cuisine and literature.

## Results and Discussions

3.1 Vietnam - India cultural diplomacy: converges on similarities and like-minded

The natural geographical conditions of Oriental countries are generally favorable for agricultural development. The most obvious manifestation of these conditions is the presence of large rivers: the Indus River (Hindus), the Ganges River (Gangga) in India; Mekong River in Indochina Peninsula, Menam River in Thailand, Red River in Vietnam. These river basins create vast plains, the granary of the Orient. And from those rivers, ancient states - Oriental cultures and civilizations - emerged. It is clearly not by chance that people come up with phrases like "Red River civilization", "Ma River civilization", "Indus - Ganges River

civilization". It can be said that from the beginning, Oriental culture and civilization was an agricultural culture and civilization. And this characteristic "persists" in Oriental culture until today (Mai Ngoc Chu, 2008). Therefore, in just a short time from 1991 until now, dozens of art photo exhibitions introducing India (Annual exhibition celebrating India's Independence Day, exhibition of Indian Cultural Heritage and the journey towards prosperity in the 3rd millennium), and dozens of Indian television series (Three Idiots, Slumdog Millionaire, Special Boy, 8 Year Old Bride, Can't Be Separated, Conspiracy and Love, Strange Love, Beauty's Heart, Together Forever, Love and fate, My wife is a police officer, Fate, Khan family secrets, Beauty curse, Forever together, Hidden plots, Fortitude, Wake up Sid) have had a strong influence on a large number of Vietnamese people, and are popular among all ages of Vietnamese people [23]. India's film system is even highly appreciated by Vietnamese people as India's education system [30]. In addition, Swami Vivekananda Cultural Center has also contributed to affirming and strengthening the image appeal of the long-standing philosophical tradition and comprehensive traditional relationship between Vietnam and India with 29 events related to Yoga, 28 events related to Indian arts, 26 events related to literature and cinema, 23 events related to Hindi, Hinduism, and Hinduist nationalism, 17 events related to Buddhism, and 14 events related to Indian holidays (ICCR in Vietnam, August 2021). Overall, the pervasiveness of Bollywood has significantly increased India's influence [25]. The similarity of agricultural and rural identities has also bridged Indian literary works (Epic Ramayana, Tagore poem number 28, Tagore poem number 31, Godan novel, Boundless soul, Paper boat, The Shroud, Talking to the Birds, Waiting, God is Labor) were translated into Vietnamese and included in high school textbooks in Vietnam [23]. The Indian government has also regularly deployed cultural diplomacy in the field of literature through

organizing trips to study, research, collect, and translate Sanskrit and English literature for young Vietnamese researchers [32]. In addition, the Indian Council for Cultural Exchange has also awarded many scholarships at undergraduate, master's and doctoral levels to Vietnamese students within the framework of the Educational Exchange Program (EEP), Cultural Exchange Program (CEP), Cultural Scholarship program (GCSS), Indian Cultural Scholarship program (SSIC), Ustad Ghulam Mustafa scholarship in music, Pandit Bhimsen Joshi scholarship in Indian music, Buddha's Art of Living course, Buddha's sayings and teachings course, Buddha's Journey to freedom course. In 2021, Vietnam also has nearly 200 monks and nuns studying at Gautam Buddha University, and about more than 40 monks and nuns studying at Delhi, Nagarjuna, Subharti, and Bodhgaya schools [4]. "Buddhism's presence across Asia and its important role in the national identities of many countries in the region, combined with its image as a peaceful religion, make it an ideal resource for cultural diplomacy." [19]. According to a report by the Indian Tourism Office, India welcomed about 10.56 million foreign visitors in 2018, an increase of 5.2% compared to 2017, including 31,427 visitors from Vietnam in 2018 with an increase of 32.21% over the same period in 2017 [6]. On the basis that Buddhism is one of the three major religions of Vietnam, Vietnam and India signed a memorandum of understanding on the establishment of Nalanda University in Vietnam as a symbol of the Buddhist heritage that Vietnam and India share [45]. In general, by taking advantage of and promoting similar cultural traditions, cultural diplomacy has helped India make an important contribution to ensuring the security of Southeast Asia, and engage more effectively in the Southeast Asia region [42], and has created a superior influence in the eyes of Southeast Asian countries compared to China [1].

Cultural diplomacy between Vietnam and Japan: preserves and promotes fine traditions

Japan's current success in promoting soft power stems entirely from the government's shift from "political diplomacy" to "public diplomacy" under Foreign Minister Taro Aso. Prime Minister Shinzo Abe soon determined that the government's goal is to create a country with cultural, traditional and historical values, a reliable partner, respectful of other countries but still demonstrate its leadership role [36]. In 2018, Japan achieved 5th place according to Portland's assessment thanks to political stability, economic growth and active participation in international affairs, being the second largest contributor to the United Nations budget, is a country with a high labor efficiency index and the most advanced technology industries [38]. Japanese people's active participation in culture (hospitality), economics (the miracle of the human factor) in sustainable development have also become friendly images in the eyes of the international community [12].

Anime are Japanese-style animated films in the animation production industry in Japan. Since 1911, American and European comics were introduced to Japan and quickly absorbed by Japanese cartoonists. By 1917, the first Anime film was born and premiered, the work Namakura Gatana by artist Kouichi Junichi. After that, through many events, it was not until 1980 that anime was more accepted in the Japanese market. Marking the journey of anime beyond the borders of Japan is thanks to the works "Peach Boy"; "Grave of the Fireflies"; "Innocent Ghost"; "Land of Spirits"; "Panda War"; "5 centimeters per second"; "The Girl Who Leapt Through Time"; "The Hill of English Roses"; "Doremon robot cat".

On December 31, 1940, the film Japanese Overseas News became the first Japanese film to be screened in Vietnam at Saigon's Eden Cinema. To improve the disadvantage of needing a translator for viewers, production requirements for Chinese, Vietnamese, and French versions have increased. The French version was produced in Japan and sent to Vietnam for screening twice a month. The next four feature

films were selected by the Southern Film Selection Committee, the Information Bureau, the Tourism Bureau, and the Japan International Cultural Revival Association: Country Symphony, Warm Water, Chinese Night, Tank Commander Nishizumi. However, due to French censorship in Vietnam, the four films could not be released. It was not until the Nam Duong Cinema Association established a branch in Saigon in late 1941 and early 1942 that these four films along with the film Nam Hai Bouquet were shown one after another at the Eden theater system in Saigon. Chinese Night has set sales records since Eden Theater opened. During the three-day anniversary of the 1st anniversary of the Pacific War, the Saigon branch of the Movie Supply Company organized screenings of the films Malay War, Records of the Imperial Navy's Victory, God of War in the Sky, General - staff and soldiers, Naval battle of Hawaiian and Malay Gulf, Japan industrial nation, Steel smelting, Japanese Navy, Sun Wukong, Northern Lights, New Snow at Eden Theater, Saigon City Theater, Chinese theater in Cho Lon for soldiers, mandarins and expatriates.

In the 90s of the twentieth century, the introduction of Japanese comics and television series into Vietnam created a "fever" in the film and comic book market. This was the period of the collapse of socialism in the Soviet Union and Eastern Europe, so film sources were no longer sponsored. At this time, domestic and foreign films shown in prime time on central and local television channels had great appeal, including Japanese television series. The appearance of Japanese television dramas increases the cohesion in each Vietnamese family and village, creating a habit in daily activities when family members eagerly wait for the end of the day, when work ends, they look forward to coming home to gather around the dinner table, watching and commenting on movies shown on TV [7]. According to Pettus Ashley (2000), Oshin embodied the qualities of a woman of endurance, simplicity, and hard work, and entered everyday conversation about women's roles. "Oshin" has

become a shorthand for hard-working female domestic workers in Vietnam. Oshin's story caters to an era where most countries desire upward socioeconomic mobility and work hard to improve their gross national product. As an effective means to promote Japan's soft power in Vietnam, Japanese television drama programs shown in Vietnam have also contributed to meeting the needs of the Vietnamese people after Doi Moi, creating cultural values consistent with the standards of traditional Asian culture and the needs of the majority of classes. It is that closeness to real life that has helped create crazes and cultural phenomena in Vietnam such as the creation of the noun *Osin* to refer to a profession in Vietnam, or the appearance of the catchphrase *I swear! I promise! I guarantee!* Or even the tradition of singing the song *Arigatou*, March 9 on Vietnam's graduation day. In November 2019, the Japanese Ministry of Foreign Affairs conducted a survey with more than 3,000 people between the ages of 18 and 59 in ASEAN to collect the opinions of the people of these countries about the image of Japan. The survey showed very positive responses, further proving Japan's role and position in the region. Up to 93% of people in ASEAN countries evaluate the level of relations between their country and Japan as good or very good, 93% admit that Japan is a trustworthy country, 90% believe that Japan loves peace [28]. It can be seen that for the film industry, the love and popularity of films both inside and outside Japan have greatly contributed to the development of Japan's film industry. The development of the overseas television drama industry has also had a very positive impact on the growth of the country's tourism industry. Television shows and movies with impressive footage of local cities in Japan also create very good effects in attracting domestic audiences as well as foreign audiences to travel to Japan [29].

Vietnam - Korea cultural diplomacy: transmitting and spreading the rhythm of family and youth life

In the field of cinema, the Korean cultural wave has penetrated Vietnam strongly since the

movie *Dream to Reach the Stars* and the movie *Doctor Brothers* were shown consecutively on television channels in Ho Chi Minh City, Dong Nai, Ba Ria Vung Tau, Kien Giang [41]. Korean dramas and movies have massively penetrated Vietnam with dramas such as *Yesterday* (1999), *Innocence*, *Love*, *Sunflowers*, *General Hospital*, *Hourglass*, *Wedding Dress*, *Model*, *Fire Flower*, *Autumn in My Heart* (2001), *Winter Sonata* (2002), *Stairway to Heaven* (2004), *Glass Shoes* (2004), *Paris Love Story*, *Harvard Love Story*, *Timeless Love Story*, *Golden Handkerchief*, *Happy Home*, *Dae Jang Geum* (2005), *Golden Bride* (2007), *The smell of coriander* (2007), *You are so handsome* (2012), *Banquet of the Gods* (2013), *Cinderella Saigon* (2013), *Queen Seon Deok* (2013), *Hero's Mask* (2013), *Beautiful Female Pilot* (2013), *Youth* (2014), *Hello Thuy* (2014), *The Star Brings You* (2014), *You are my grandmother* (2015), *Kimchi family* (2015). Stemming from cultural similarities, not only are more and more Korean films being copyrighted to be remade in Vietnam (*Sticky Rice*, *Family is Number 1*, *King of Bread*, *Apple Tree in Bloom*, *Let Me Think Tomorrow*, *You are my grandmother*), but the image of Vietnamese people in Korean films is also exploited in a new and more interesting way (previously only seen in war-related films). The fact that both of the largest cinema systems in Vietnam today are under the management of two Korean businesses is also a driving condition that makes Korean film export sales in Vietnam in 2018 rank 7th among the countries and territories that import Korean films, accounting for 2.7% of the entire Korean film market share across countries and territories [13].

Since the late 90s of the 20th century, with the orientation of spreading Korean cultural industry in Asia, the process of exporting Korean dramas to ASEAN quickly started from Vietnam, Thailand, Malaysia, Indonesia. By 2002 and 2003, 1,300 and 2,262 television dramas were introduced into ASEAN countries, respectively [5]. Export markets also include Mongolia, Indonesia, Malaysia, Vietnam,

Uzbekistan, Iran and Egypt, Kenya, Zimbabwe, Sudan and Tanzania. In terms of export value, Japan has an overwhelming proportion. South Korea's total television program exports in US dollar terms over the 11 years (2001-2011) increased more than 16 times from \$10.9 million to \$168.9 million. Television shows include not only dramas but also documentaries, cartoons, and TV shows. The interesting thing about this number is that the peak year of October 2005 coincided with the time when the TV series "Jewel in the Palace (Tae jang gum)" was famous throughout Asia. Through Korean companies investing in markets, countries access Korean popular culture products in the form of gifts, donations, or use for advertising through television stations. Successful Korean television dramas have attracted the attention and love of other countries, creating an increasing demand for other Korean cultural products. Thanks to the penetration of Korean films on Vietnamese television stations, LG Group with advertisements by actress Lee Young Ae has occupied the leading position in the air conditioner market in Vietnam for four consecutive years. The admiration for actor Kim Nam Joo also brought LG products to the highest level in 2000 [33]. In general, K-drama is a special popular culture product that has the power to spread throughout countries not only thanks to its close family cultural value system, promoting silent work in the family as well as praising resilient women of all times, but also because of the non-local, cross-border nature of the characteristics embedded in Korean dramas. Costumes and cosmetics appearing in television dramas are also sought after by Vietnamese users. However, it seems that Vietnamese fans are still quite rational in only participating in free events, sales promoted by Korean idols must include promotions, and paid events or products without deep promotions are often left open by Vietnamese fans, with little deep interest. Therefore, the number of Vietnamese fans is quite large and is increasing day by day, but fans are passionate to the extreme, excessive, willing

to pay for cultural products with images of idols such as Japanese and Thai fans do not account for a significant number. That is also the reason why the number of Vietnamese supporters learning lessons from Hallyu still predominates, more numerous than in current Vietnamese society, compared to the number of people who are confused, worried, and frightened about the risk of cultural and educational loss among Vietnamese youth and children when following trends, Korean idols, singers, and actors [21].

Vietnam is a country with a culture and historical development that is relatively close and similar to Korea, especially the least different among Southeast Asian countries, and was even considered to be countries of the same race and culture. During the period 2000-2018, there were 129 Korean literary works including 21 folk - medieval literary works, 13 modern literary works and 95 modern literary works translated into Vietnamese. Meanwhile, in the period 2000-2018, there were 39 Vietnamese literary works including 8 folk - medieval literary works, 5 modern literary works and 26 modern literary works translated into Korean [18]. Research articles printed in scientific conference proceedings or specialized journals focus on three periods of Korean literature: folk literature, traditional written literature, and modern literature. Regarding folk literature, the articles rarely go into genres but are often compared with Vietnamese folk literature. The above articles are an initial introduction to some genres of folk literature, especially folk tales in comparison with Vietnamese folk tales. In the field of medieval literature, Vietnamese authors focused their pens on literary masterpieces and great novels such as Xuan Huong Tale. In addition to the series of articles about the story of Xuan Huong, there have been many articles about the typical historical novel genre in the region. The articles continue to compare the similarities and differences in the legend genre of three countries: Korea, China and Vietnam, thereby confirming that the beginning of novels written in Chinese characters in Korea belongs to

Kim Ngao new voice. In addition, there are a number of articles focusing on comparing Korean and Vietnamese sleepwalking novels. Associate Professor, PhD. Nguyen Huu Son, in addition to the research article "Korean Zen master's novel", also has a quite profound research article "Initially comparing the story of people lost in the fairyland in Vietnamese literature with the Korean novel *Nine Cloud Dreams*" points out the similarities in the model of sleepwalkers appearing quite commonly in Vietnamese and Korean medieval prose, both influenced by Han culture whose ideological nucleus is Confucianism - Buddhism - Taoism [44]. Korea's New Southern Policy and Vietnam's multilateral and diversified foreign policy have met at the point of respecting the spirit of peaceful coexistence, compliance with international law, and joint efforts to resolve socio-political problems left by historical consequences through peaceful means. Vietnam is also a rare country with a large number of people living and working in Korea equivalent to the number of overseas Koreans who are also constantly growing in Vietnam.

Not only through cinema, music, fashion, cuisine, marriage, Korean-Vietnamese cultural diplomacy is also promoted by the third largest number of Vietnamese international students studying and taking the TOPIK exam after China and Japan [41]. It can be said that education is also an important means to promote Korean - Vietnamese cultural exchanges in the fields of cinema, music, and cuisine in depth. Because when Korean scholars come to Vietnam to teach, they also have a need for entertainment, watching Korean movies, listening to Korean music, eating Korean food, and the students themselves are guided by them and after listening to them talk about Korean culture, they are also interested in searching. Korean movies, songs, and dishes to experience in real life right in Vietnam. Regarding scientific activities related to education - training, research and teaching Korean Studies in Vietnam, the University of Foreign Languages and the

University of Social Sciences and Humanities under Hanoi National University have organized 6 conferences related to Korean language, Vietnam - Korea relations, and Korean studies in 1994, 1996, 1998, 2008, 2012, and 2015. Meanwhile, universities in Ho Chi Minh City also organized 12 conferences related to Korean studies in 2000, 2001, 2010, 2011, 2012, 2014, 2015, and 2017. Besides, Korean associations, research centers and universities also co-chaired a workshop with units in Vietnam on cooperation strategies and research and training development.

Korean cultural diplomacy with Vietnam not only includes the participation of singers, actors, expatriates, and immigrant workers from the two countries, but also includes researchers, businesses, entrepreneurs, and Non-governmental organizations. This shows the strong efforts of both countries to promote cultural and educational exchanges as a long-term, sustainable strategy to help strengthen and strengthen economic and political relations between the two countries [31].

## Conclusion

Cultural diplomacy is an effective soft power deployment tool for India, Japan, and South Korea thanks to flexibly taking advantage of long-standing cultural similarities in relations with Vietnam. At the same time, the cultural diplomacy of India, Japan, and Korea with Vietnam has also contributed to improving the image of these countries towards Southeast Asia in general. Thereby, the process of involvement of India, Japan, and Korea integrating into Southeast Asia becomes more extensive, stronger, comprehensive, and effective. Vietnam can also learn three lessons from India, Japan, and South Korea in implementing cultural diplomacy to integrate more effectively in relations with the ASEAN countries. That is, we must take advantage of inheriting similar cultural traditions that have existed for a long time in history; Take advantage of conveying messages



about the cultural values of Southeast Asia's agricultural and rural identity in literary, cinematic, and musical products exchanged with Southeast Asian countries; and finally, enlist the power and dynamism of young people, music idols, actors, and celebrities to promote the process of implementing cultural diplomacy more effectively.

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