

The Identification and Distancing of Filipino Korean Language Students in Watching Korean Telenovelas

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Introduction

In the 1980s, the government of the Republic of Korea promoted the “production and commodification of media and cultural content” as a defensive strategy against the pressures of an open market in the name of globalization. The Korean government also saw the potential of the media industry as a source of revenue and made it a national strategic industry in addition to heavy and light industries (Shim 2008, 17). The revision of the Motion Picture Promotion Law in 1999 resulted in the rise of independent entertainment production investors and finances (ibid.). Such reforms in the media sector in the 1990s led to the so-called *Hallyu* (Korean wave) phenomenon. Government control of the media improved the quality of movies, dramas, etc. Tax incentives were offered, and capital from the private sector, largely through the *chaebol* (e.g., Samsung, Daewoo, and Hyundai),¹ was encouraged by the government (ibid.). The commercialization of television in Korea led to competition in the production of dramas, while the exportation of Korean popular culture was facilitated by the opening of the media sector to global market. Since it started to operate in 1991, the Seoul Broadcasting System (SBS), the first private commercial television station in Korea, has competed with the two public broadcasting stations, Korea Broadcasting System (KBS) and Munhwa Broadcasting Company (MBC), for audience ratings (ibid., 23). This competition for audience ratings in television dramas eventually led to the overall improvement in the quality of television dramas as they diversify the themes and shooting locations, although the Korean press criticized the contents of these shows as “low taste” (ibid., 24). The Hallyu phenomenon first reached Korea's immediate neighbors, Japan and China, and spread to Asia, including the Philippines.

Filipino audiences had long been caught by Latin American soap operas, specifically Mexican *telenovelas*. “Telenovela” is a term used to refer to television drama series or soap opera, particularly those from Latin America. After the introduction of other imported television drama series from Taiwan and Korea, the term was appropriated to refer to Taiwanese drama series as “*Chinovela*” and to Korean drama as “*Koreanovela*.” *Chinovela* and *Koreanovela* are dubbed “*Asianovela*.” In this essay, the terms “Korean TV dramas,” “Korean telenovelas,” and “Koreanovelas” will all be used interchangeably to refer to Korean television drama series.

A number of Latin American telenovelas dubbed in Tagalog made great hits in the Philippines in the past decades, such as *Marimar*, *Rosalinda*, *Maria la del Barrio*, *Betty La Fea*, *Ruby*, *Esmeralda*, *Chabelita*, *Maria Mercedes*, *La Viuda de Blanco*, *Muñeca Brava*, to name a few. Eventually, local television networks remade some Latin American telenovelas using local actors, such as *Marimar* (GMA), *I Love Betty La Fea* (ABS-CBN), *Rosalinda* (GMA), *La Lola* (GMA), *Ruby* (ABS-CBN), *Maria la del Barrio* (ABS-CBN), and *Nasaan Ka Elisa?* (Where Are You, Elisa?) (ABS-CBN).

It was in 2003 when the Philippines witnessed the “Asian invasion,” initiated by the Taiwanese drama *Meteor Garden* shown by ABS-CBN. For the first time in years, Filipino people were offered a different type of show. Based on the Japanese manga *Hana Yori Dango*, *Meteor Garden* tells a Cinderella-like story featuring handsome lead actors who captured the attention of many Filipinos, particularly female viewers. Filipino audiences started appreciating products from other Asian countries, such as Taiwanese and Chinese dramas (*Chinovelas*/*Asianovelas*). These works feature Asian actors who physically resemble the local audience. Chinese songs were also played by radio stations, while their videos were shown by music television channels.

Local television stations started showing Korean dramas *regularly* in the same year, 2003. GMA aired the *Story of a Bright Girl*, but it was not able to compete with *Meteor Garden* in terms of ratings. It was another Korean drama, *Endless Love 1: Autumn in My Heart*, that caught the attention of Filipino audiences after the success of *Meteor Garden*. Local free TV channels must have seen it as an opening for more Korean dramas, as they had already made their way to East Asia and other Southeast Asian countries. Since then, a number of Korean dramas or *Koreanovelas* have been shown on local television, including *Endless*

Love 2: Winter Sonata, Lovers in Paris, Full House, Jewel in the Palace, and so on. This Korean drama fever has continued up to now. Local television channels show Korean dramas practically the whole day. It is interesting to note that unlike our Asian neighbors who got caught in the Korean wave because of *Endless Love 2: Winter Sonata*, Filipinos were won over by *Endless Love 1: Autumn in My Heart*. Also, local television stations have remade some Korean dramas with Filipino actors, such as *My Name Is Kim Sam Soon* (GMA), *Only You* (ABS-CBN), *My Girl* (ABS-CBN), *Full House* (GMA), *Lovers in Paris* (ABS-CBN), *Green Rose* (ABS-CBN), *Endless Love* (GMA), and *Stairway to Heaven* (GMA). It is interesting to note that—as far as I can remember—Chinovelas have not been remade by local television stations despite their popularity before the rise of Korean novels. Obviously, the consumption of Korean TV dramas in the Philippines has become part of the daily lives of the Filipino free television viewers, especially women. In fact, in January 2013, ABS-CBN and GMA allotted 90–130 hours of programming to Korean telenovelas.²

Eventually, fandom grew. Some Filipino fans visit the filming locations of the dramas in Korea and buy materials about their favorite celebrities. With the popularity of Korean dramas, many young Filipinos also started listening to Korean pop singers and groups. Korean songs are played on local radio stations, and their videos are shown on local music television channels (MTV Philippines and MYX). Korean stars have visited the country, including Rain, Daniel Henney, Super Junior, 2NE1, Big Bang, Girls Generation (SNSD), for concerts, shooting, or promotion of their products between 2010 and 2012 (Hicap 2010; Sandiego 2010; Jimenez 2011; Esperas 2011; Garcia 2012; Tuazon 2013). Correspondingly, the number of Korean language students has continuously increased in the past decade, as my data indicate.

Studies of the Hallyu phenomenon have noted that most of the consumers of Korean TV dramas are women. Ingyu Oh (2009) argues that the success of Korean dramas is largely due to women viewers' patronage. This supports my own observation as participant to the consumption of Korean popular culture products in the past decade. In this connection, this essay asks: Why do Filipino female viewers consume Korean dramas? How do Filipino female viewers identify with and distance themselves from the female characters in Korean dramas? Assuming the correlation between the rise of popularity of Korean TV dramas in the Philippines and the increase in the number of Korean language learners, this essay particularly focuses on Filipino female students of

Korean language in identifying the reasons why they like to view Korean dramas and how they relate themselves with the female characters thereof.

A survey was conducted among undergraduate students of the University of the Philippines who enrolled in Korean language in the first semester of academic year (AY) 2011–2012. The initial survey on demographic profile was conducted among 151 students. Thirty-one (twenty-four female and seven male) responded on time. The second survey on the viewers' emotional distance from/to the female drama characters was given to the twenty-four female students who had responded to the initial survey. They were asked to indicate the extent to which they agree or disagree on each of the fifty-two hypothetical reasons of their liking Korean dramas by marking the answers from the following choices: strongly agree (SA), agree (A), just alright (JA), disagree (DA), and strongly disagree (SD). Similarly, the participants were asked to indicate the extent to which they agree or disagree on the 136 hypothetical situations pertaining to identification to and distancing from female characters by choosing the answers from the same set of variables (see appendixes for the result of the surveys). In addition, supplemental information was gained through Internet searches, class discussions at graduate school, and discussions during the 2nd Philippine-Korea Partnership Forum: Strengthening People-to-People Relations (Embassy of the Republic of Korea in the Philippines, University of the Philippines Asian Center, and the Ateneo Center for Asian Studies, December 5, 2011).

“Identification” and “Distancing”: Viewers and Characters

The concepts of “identification” and “distancing” have been discussed by different scholars in explaining what happens in the process of consuming or watching television shows. In this study, the concepts are applied to understand the process of consuming Korean telenovelas.

In defining “identification,” Nancy K. Baym (2000) wrote that personalization or putting oneself in the drama and relating to the scenes, circumstances, and characters is one of the most important interpretative practices by audiences. In the process of identification, a sense of fantasy or desire is expressed such that it “bridges the gap between reality and wish” (Hinderman 1992). Angel Lin and Alvin Tong (2008) discussed that the sense of belongingness and identity is developed through a worldview or social imaginary that is generated by a set of practices called culture. Koichi Iwabuchi (2001), on the other hand, wrote that cultural proximity is not just the summation of values that people

share but also the dynamic process in which resonance is felt instantaneously in other non-Western modernities while at the same time being able to recognize the distinctions. Oh (2009) wrote that the ways people identify or relate to specific cultural symbols are largely influenced by the cultural discourses on TV dramas, shows, and movies regardless of the source of entertainment, whether it is locally produced or imported.

To define distancing, Chua Beng Huat (2008) discussed that otherness, foreignness, and difference are just always underneath the surface of identification. In fact, as soon as the characters in the drama act contrary to the outlook of individual audiences, the foreignness of the drama (such as Korea-ness) from the viewers' point of view immediately surfaces, and viewers can immediately distance themselves from what they are watching (*ibid.*, 84). The sense of "them" and "us" immediately emerges while watching TV dramas (*ibid.*, 79–80).

In Oh's (2009) study of the Korean wave, especially the Korean telenovela and its reception in East Asia, he attributes the popularity of the Korean wave among women, especially in Japan and China, to the fact that many writers of Korean dramas are women, although their producers, directors, investors, distributors, and casting agents are mostly men. Lin and Tong (2008) concluded that Korean dramas provide a space where traditional femininity is reaffirmed and modern femininity presented. Aspects of sociocultural reality, culture, and society are reflected in dramas as well as idealistic femininities desired by consumers. Cho Hae-Joang (2005) stressed that Korean pop culture helped define a new "Asian femininity." Attractiveness, softness, tenderness, and faithfulness to their loved ones are some of the qualities of the ideal woman portrayed in Korean dramas (Lin and Tong 2008). It is through consuming Korean dramas that the Asian middle-class women are able to "bond with other Asian women" (*ibid.*, 124).

Lin and Tong (2008) also emphasized that traditional femininities as shown in Korean dramas are actually complemented by nontraditional qualities exhibited by male characters. As such, it is not only femininity that is constructed through the dramas but also masculinity through the projection of the ideal man—handsome, caring, perfect, etc. (*ibid.*, 107).

Cho (2005) added that there is a widespread claim that it is the presence of family values and Confucian sensibility in Korean popular culture that invokes the assumption of a common Asian "culture" and makes it popular. The former head of the South Korean Ministry of Culture and Tourism, Kim Han-gil is cited as

having stated that the popularity of Korean culture is due to the fact that it has already been “filtered through a Confucian sensibility” so it is easier to consume (ibid.).

Chua (2008) further discussed that the cultural affinity between Koreans and East Asians makes it easier for East Asian viewers to identify with the characters in Korean dramas. Confucian values in East Asian societies are shared in watching the dramas. It is said that *Dae Jang Geum (Jewel in the Palace)* is accepted easily by East Asian viewers because of the Chinese cultural features in the drama, such as the use of Chinese script (ibid., 74–78). It is also because *Dae Jang Geum* did not require knowledge of Korean history despite being a period drama in order to understand the narrative as it focuses on the story of the main characters and not on Korean history (ibid.). Chua (2008, 77) further wrote that the similarity of facial features between the actors and the East Asian viewers also lessens the “foreignness” of the dramas from Korea.

According to the study by Lin and Tong (2008), viewers from Hong Kong and Singapore liked Korean dramas because of their subtlety and emphasis on *qing*—compassion toward family members, friends, spouses, and other relations. Some fans of Japanese dramas have shifted to Korean dramas in recent years because they observed that characters in Korean dramas are more emotional and more realistic in portraying their roles than those in Japanese dramas (ibid., 102), despite the fact that some Korean dramas are based on Japanese manga. Lin and Tong (2008) pointed out that female Chinese viewers found Japanese dramas to be too Westernized and lacking in traditional and moral values—for example, depicting openness toward sex, which is opposed to their culture.

Korean dramas construct a depiction of ideas about being human in general as well as being an Asian (Chua 2008, 83). Kim Hyun Mee (2005) argued that the popularity of Korean popular culture positively contributed to the spread of Asian cultural products in Asia. In addition, she discussed that the localization of Korean dramas provides an alternative cultural imagination that the viewers' own society fails to provide. Kim (2005, 204) added that Korean wave is a product of demands of a rising middle class in Asia to construct their identities with the notions of individuality and distinction.

The success of Korean drama in Taiwan is largely attributed to its ability to penetrate the sensibility of Taiwanese viewers and to induce their empathy (Kim 2005, 204). As such, it is important to note that the consumption of Korean pop cultural products, such as Korean dramas, varies according to the sociocultural

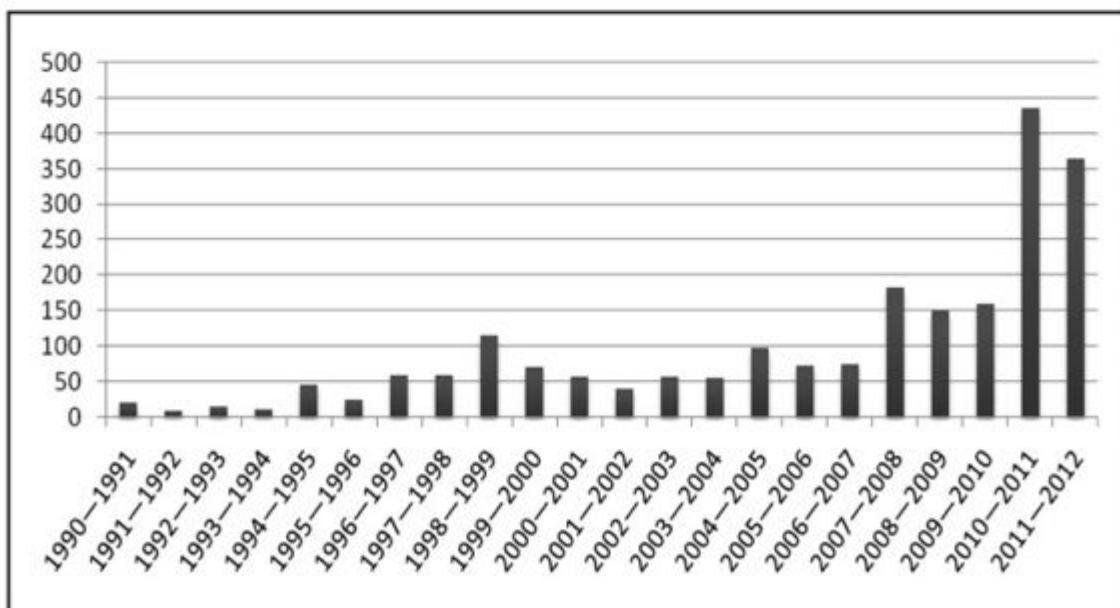
conditions of each receiving country (ibid.). The dramas are usually dubbed in the local language, or subtitled in some areas, thus the dramas are localized (Chua 2008, 76–78). Chua (2008) stressed that dubbing requires cultural adjustment of the dialogue. Thus dubbing localizes the dramas and somehow lessens the foreignness of the drama (ibid., 76–78).

Chua (2008) further suggests that with a sense of nostalgia, Japanese viewers tend to look at the rest of Asia as Japan's lost past. Viewing Asia filled with energy, vigor, and drive to succeed might allow the Japanese viewers to recover the passion that they have lost in the process of economic development (Iwabuchi 2008, 245–249). Iwabuchi (2008, 248) discussed that the popularity of Korean dramas in Japan, especially *Endless Love 2: Winter Sonata*, is due to a sense of nostalgia that they evoked in viewers, mostly middle-aged housewives; simpleminded but “pure” love, affection, and caring interpersonal relationships made viewers reminisce about their lost love and interpersonal relationships.

Korean Language Students at the University of the Philippines

The Department of Linguistics of the University of the Philippines Diliman (UP Department of Linguistics) has observed an increase in the number of students who have enrolled for the regular Korean language class since it was first offered in 1990, as seen in the graph below.

Figure 1. Number of Students Enrolled in Korean Language Courses at the UP Department of Linguistics, 1990–2012



Source: Department of Linguistics, University of the Philippines Diliman.

One hundred fifty-one students took Korean language in the first semester of AY 2011–2012 (44 male, 107 female). When the department first opened the classes in 1990, all teachers were Koreans dispatched from the Korea Foundation (KF) assisted by volunteers from the Korea International Cooperation Agency (KOICA). Eventually Filipino teachers were trained. There were also semesters when only one Filipino teacher taught. During the time of the survey, three Filipino teachers and two Korean teachers were handling the classes.

The initial survey was conducted among the 151 students, and thirty-one responded. Among thirty-one respondents (seven male and twenty-four female), eleven were linguistics majors while the rest had a diverse academic background, as seen in table 1. The age of the respondents ranges from seventeen to twenty-four years old. The majority are female, and the mode is eighteen years old (table 2). It means that majority of the student-respondents were still in grade school when Korean novels started becoming popular in 2004. Actually, twenty-eight of them were grade-school students during the start of the *Hallyu* phenomenon in the Philippines. In addition, the Department of Tourism identified a dramatic increase in arrivals of Koreans to the Philippines in 2003 when the Korean government started to loosen policies on overseas travel together with the economic development experienced in Korea (Enerio 2011). The Philippine Bureau of Immigration (2011) reports that 26,823 Koreans acquired study permit for all levels in 2010, followed by Japanese (1,041), Indians (336), and Chinese (262). As such, it is also assumed that the respondents belonged to the generation that has more interaction with Koreans in the Philippines.

Among the thirty-one respondents, only one respondent has visited Korea, twenty-one students would like to visit Korea in the future, and only one did not have any plan to go to Korea.

Thirty of them have a basic skill in Korean language. Twenty-nine students have been studying Korean for six months or less, while only two students have been studying Korean for one year. Among the thirty-one students, twenty wanted to learn Korean in order to watch the dramas in their original version, seven wanted to understand Korean songs, and seven have or wanted to have Korean friends with whom they could converse in Korean. A respondent mentioned that “there are some word puns that cannot be translated into English/Tagalog so it is sometimes difficult to analyze. For example, they are always giving apples when asking for forgiveness and it was only when I studied

Table 1. Number of Student-Respondents by Major

Major	Male	Female	Total
Business Administration and Accountancy	0	3	3
Creative Writing	0	1	1
Education	0	1	1
Electronics and Communications Engineering	0	1	1
Geography	1	0	1
Industrial Engineering	0	1	1
Library and Information Science	2	1	3
Linguistics	2	9	11
Philosophy	0	1	1
Political Science	0	2	2
Psychology	0	1	1
Speech Communication	0	1	1
Nonmajor	2	2	4
Total	7	24	31

Table 2. Student-Respondents by Age and Gender

Age	Male	Female	Total
17	1	3	4
18	1	12	13
19	2	4	6
20	1	3	4
21	1	1	2
22	0	1	1
23	0	0	0
24	1	0	1
Total	7	24	31

Korean language that I understood that in Korean apple is *sagwa* and to apologize is *sagwahada*.

Thirty respondents, with exception of one male, watch Korean dramas, and they do so on the Internet. Nineteen respondents watch also on local TV, and only nine respondents watch the dramas on cable TV. Most would like to watch the original version of the dramas.

Romantic comedies are most popular among the respondents (twenty-three out of thirty), particularly among the female respondents. Fourteen prefer drama/love story, and five like family dramas.

The respondents also engage in activities that sustain their interest in Korean telenovelas. Majority of the respondents, twenty-four out of thirty, answered that after watching Korean dramas, they listen or download songs from the dramas. The second most popular activity among the respondents is to research about the dramas (plots, actors, actresses). Seven respondents blog about dramas, four visit Korean restaurants and groceries, and four plan to visit Korea. Other activities of the respondents are the following: joining fan clubs associated with the dramas, helping in subtitling Korean dramas, chatting with friends about Korean dramas, and learning how to prepare Korean food from Korean friends.

Twenty-seven students out of thirty have watched *Boys over Flowers*. The second most watched dramas are *Full House*, *Secret Garden*, and *My Girlfriend Is a Gumiho* (twenty-one out of thirty). The third most watched dramas are *Lovers in Paris* and *My Girl* (eighteen out of thirty) (see table 3).

Reasons for Watching Korean Telenovelas

Among the twenty-four female respondents, who were given the second survey, eighteen students returned the survey. Chinovela seems to have paved the way for the consumption of Korean dramas. Among the eighteen respondents, fifteen admit that they used to watch Chinovelas before they started watching Koreanovelas. Fourteen of them prefer Koreanovelas to Chinovelas, while one respondent admits that she is more of a Chinovela fan than a Koreanovela fan.

The number of hours allotted per week to watching Korean telenovelas is quite diverse. Two respondents watch an hour a week, three watch three hours a week, and three watch five hours a week. One each watches Korean dramas from sixteen hours to twenty-four hours a week.

**Table 3. Television Dramas on Philippine Free Television Channels
Watched by Respondents**

Korean Dramas	No. of Students
<i>Boys Over Flowers</i>	27
<i>Full House</i>	21
<i>Secret Garden</i>	21
<i>My Girlfriend Is a Gumiho</i>	21
<i>Lovers in Paris</i>	18
<i>My Girl</i>	18
<i>Only You</i>	17
<i>Coffee Prince</i>	17
<i>Shining Inheritance</i>	17
<i>Endless Love 1: Autumn in My Heart</i>	16
<i>Endless Love 2: Winter Sonata</i>	16
<i>Jewel in the Palace</i>	16
<i>My Name Is Kim Sam Soon</i>	16
<i>Perfect Match</i>	16
<i>Three Dads with One Mom</i>	15
<i>The Baker King</i>	15
<i>Save the Last Dance for Me</i>	13
<i>Princess Hours</i>	13
<i>Cinderella's Sister</i>	13
<i>Temptation of a Wife</i>	13
<i>Pure Love</i>	12
<i>Dalja's Spring</i>	9
<i>Jumong</i>	7
<i>Rosy Life</i>	6
<i>Big Thing</i>	6

The respondents started watching Korean dramas for the first time because they read about it on the Internet. Also, many of the respondents first watched Korean telenovelas because the locations used in the dramas look nice. Majority of the respondents disagree that they first watched Korean dramas because the whole family was watching at home. The Internet has made the dramas accessible, and viewers are no longer limited to viewing what the family is watching on television. The Internet has paved the way to a more individualized consumption of dramas.

Many also disagree that they first watched Korean dramas in order not to be left out of the conversation. Some respondents agree that they started watching Korean dramas because their friends were doing so and they got curious.

The female language-student respondents like watching Korean dramas for various reasons: good-looking actors, entertaining features, “*kilig* factor” (with swoon-worthy moments), fairy-tale formula, stimulus to desire romance, minimal sensual scenes, family-oriented stories, “cute” mannerisms, and impressive actions and expressions of actors.

All respondents agree that the actors in Koreanovelas are handsome. Almost all of them agree that beautiful actresses make them enjoy watching them. Also, the actors and actresses in the Korean dramas are fashionable. The viewers like watching Korean dramas because of the fashion (clothing and hairstyles) presented.

All respondents agree that Korean TV dramas are entertaining. Watching Korean dramas makes the viewers feel that they are in a new world—a world different from their reality. In short, the dramas provide a temporary escape from reality.

All of the respondents also accept that the stories have “*kilig* factor,” which makes them enjoy watching Koreanovelas. This is also supported by the fact that they prefer romantic comedies. Viewers enjoy the simple plots in Korean dramas that usually contain the “fairy-tale formula.” The common love stories between a poor but beautiful heroine and a “Prince Charming” or a poor but handsome hero and a “princess” in Korean dramas seem appealing to the viewers. The most common dramas that the respondents have watched—*Boys over Flowers*, *Full House*, *Secret Garden*, and *Lovers in Paris*—have a fairy-tale formula in the story. Almost all respondents agree that a love triangle is very common in Korean TV dramas. This is evident in dramas such as *Boys over Flowers*, *Full House*, *Secret Garden*, *My Girlfriend Is a Gumiho*, *Lovers in Paris*, etc.

The respondents agree that one of the reasons they enjoy watching Korean dramas is the feeling of wanting to be in love whenever they watch them. This coincides with what Lin and Tong (2008) suggest. The good looks of the actors and actresses add in the creation of an ideal romantic story that makes Korean dramas attractive, especially to female viewers.

The respondents like watching Korean dramas because they find the characters emotional and that the actors portray the characters well.

The respondents like watching Korean dramas also because there are minimal sensual scenes in the dramas and they are wholesome, in general. Moreover, the stories are family-oriented.

Almost all of the respondents agree that they like watching Korean dramas because the characters' mannerisms are "cute" and their expressions are "memorable." However, majority of the respondents neither agree nor disagree as to whether they would like to imitate the mannerisms and expressions of the heroine in the dramas.

Majority of them concede that they enjoy watching Korean dramas because the endings are "strange." Half of the respondents think that Korean dramas do not always have good endings, and half of the respondents neither agree nor disagree that Korean dramas have "vague endings." One of the respondents specifically commented: "The storylines are indeed well-written; however, the endings are very vague. I felt disappointed when I watched a drama that I've been into for almost a month only to be dissatisfied with it at the end. But all in all, Korean dramas are addictive." Nevertheless, majority of the respondents agreed that the endings of Korean dramas are always happy—a point related to the "fairy-tale formula" of the dramas.

All of the eighteen respondents note that the quality of Korean dramas, including their cinematography, is good so they like watching them. Almost all of the respondents like watching Korean dramas because the music and songs featured in the dramas are nice and catchy. This coincides with the result of the initial survey, which revealed that the majority of the respondents listen or download songs used in the dramas. Some of them wanted to learn how to speak Korean language in order to understand Korean songs. The music and songs used in the dramas also add to the emotion that a scene is trying to evoke.

Majority of the respondents take pleasure in watching Korean dramas because they like the lifestyles of the characters in the dramas. Watching the dramas makes them want to go to Korea. Together with the lifestyle in Korea,

Korean food is promoted in the dramas as depicted in some scenes. Most of the respondents agree that they enjoy watching Korean dramas because they make them want to eat Korean food.

Majority of the respondents disagree that Korean dramas are all the same. A respondent observed though: “The love story always contains scenes such as piggyback ride, someone takes care of the drunken or sick one, the awkward one on top of the other, the unexpected first kiss, makeover shopping spree, etc.” Another respondent also remarked that those stories have become similar as time goes by.

Majority neither agree nor disagree that Korean TV dramas are overrated. In fact, while and after watching Korean dramas, almost all of the respondents admit that they would like to watch more Korean dramas and they will not get tired of watching Korean dramas.

Korean Telenovelas and Philippine Telenovelas

Almost all of the respondents concede that the stories of Korean telenovelas are “different” from those of Philippine telenovelas and that the plots are “interesting.” Most of the respondents agree that they enjoy watching Koreanovelas because the number of episodes is lesser compared with local TV dramas. In addition, Korean dramas have nice locations and show sceneries different from those seen in Philippine telenovelas.

Majority prefer Korean dramas as they contain less violence compared with local television dramas.³ Majority of the respondents also simply got tired of watching locally produced TV dramas. The respondents enjoy watching Korean TV dramas because Koreanovelas offer an attractive alternative to the too familiar local drama series.

Majority of the respondents agree that Korean TV dramas dubbed in Tagalog are funny to watch. The majority think that dubbed dramas look “awkward” with Korean characters speaking Tagalog. Half of the respondents think that the Tagalog-dubbed Korean dramas are “strange.” Half of them also think that the dramas are not dubbed well. For another respondent, some Koreanovelas are dubbed well while others are not. One respondent even specifically emphasized that the dramas are “not dubbed accurately.” The availability of Korean dramas with English subtitles allows viewers to compare the original with the dubbed version—a feature that was not available at the height of the popularity of Latin American telenovelas in the 1990s.

On the other hand, majority of the respondents think that watching Tagalog-dubbed Korean dramas is convenient because they do not have to read subtitles.

Identification and Distancing of Female Korean Language Students in Watching Korean Dramas

Points of identification

Unlike the rest of East Asia, the Philippines is said to have been influenced more by the West. Despite the lack of direct Confucian influences, Filipino respondents seem to appreciate some Confucian values incorporated into Korean dramas and seem to share common family values (e.g., respect for the elderly, etc.) with their East Asian neighbors. One of the respondents specifically commented that “the dramas contain a firm sense of culture.”

Although Korea has been massively influenced by Western culture, Confucian tradition remains underneath the modern surface. One Confucian influence on Korean society is its being patriarchal—for instance, the head of a family or a company is usually male. Most respondents agree that seeing male heads of families and companies in drama series is common because this is part of Korean culture. Majority agree that it is normal as it happens everywhere. Moreover, majority think that it is acceptable to have a male family or company head. Furthermore, Korean telenovelas commonly feature stories wherein male characters, especially from rich families, are automatically considered heir of their family-owned companies. Many respondents agree that it is a normal and common practice. The majority agree that it is acceptable. However, the majority find it unfair that male characters are automatically considered heir of their family-owned companies.

When characters in Korean TV dramas bow to each other as a form of greeting, most of the respondents think that the gesture is respectful and acceptable. The majority agree that they would like to imitate it.

Another feature of Korean society commonly depicted in dramas is the “education fever” or the strong emphasis on education. Among the eighteen respondents, almost all of them accept the high regard for education as emphasized in the dramas. Also, most of them agree that the emphasis on education is acceptable and normal. Most respondents also agree that studying is a child's duty. They think Filipinos should also give importance to education as

much as Koreans do. This emphasis on education inspires most of the respondents to study more.

Majority of the respondents neither agree nor disagree that Korean women in telenovelas are domesticated, while the rest agree on this statement. Majority of them agree on the perception that Korean women in dramas are too concerned about their men. Half of the respondents also think that the female characters in Korean dramas are too preoccupied in finding a partner. But they were divided on whether Korean women in the dramas are too dependent on their men or not. Majority of them admit that watching Korean dramas made them feel inspired to search for true love. Majority of the respondents agree that Korean TV dramas are written from a female point of view.

Almost all of the respondents agree that the women characters in Korean TV dramas are determined to reach their goals. They want to work hard to achieve their own dreams.

Further, most of the respondents perceive the women characters in the telenovelas as ideal and that women in Korean TV dramas are beautiful and fashionable. Most of the respondents also think that the Korean women portrayed in the Koreanovelas are modern, feminine, and sweet. In fact, majority of the respondents admit that they want to be girly and feminine like the heroines in the dramas. The women in Korean telenovelas are also perceived as sexy, thin, and products of plastic surgery. Hence, the respondents' concept of how a woman should look like, dress, act, etc. is affected by what is shown in the Korean telenovelas.

Most of the respondents agree that the Korean women in the telenovelas are very strong. Half of the respondents also think that the women characters in Korean dramas are like superwomen because of the many roles they play. Also, almost all agree that women characters in the telenovelas are family-oriented. Most of them agree that the women characters are obedient to their parents. Majority of them agree that Korean women in TV dramas are submissive to men.

Most of the respondents also agree that Korean women in the dramas are expressive and emotional. Majority of the respondents agree that female characters in Korean TV dramas are impulsive. However, majority of them also neither agree nor disagree that female characters in the Koreanovelas are aggressive. Half of the respondents also agree that the female characters in the Korean TV dramas are weird or strange.

Women characters who have become successful and attained their goals in the stories are often featured in the plots. Almost all of the respondents admit that they are happy about the success of women characters in the dramas. Half of the respondents think that it is more than just enjoying the story. In fact, majority admit that they can relate to the happiness and success of the female characters. Almost all agree that these female characters in Korean TV dramas inspire them to do their best to reach their own goals. Majority of the respondents neither agree nor disagree that the success of female characters makes them feel that it is their own success as well; only seven agree.

Actually, half of the respondents neither agree nor disagree that while and after watching Korean dramas they feel like they are the heroines in the drama. Likewise, half of them neither agree nor disagree that they envy the heroine while and after watching the telenovelas. Majority of the respondents admit that they can empathize with the heroine.

Half of the respondents neither agree nor disagree that the female characters in Korean dramas are worth emulating by other female viewers; less than half of them agree that they would like to be the female characters in the telenovelas. Majority of the respondents neither agree nor disagree that women in Korean dramas are similar to Filipino women. Less than half of the respondents agree that Korean women in the telenovelas are treated as inferior to men and it makes them feel thankful that they are Filipino women. They are quite divided on whether female characters in the Koreanovelas are not as empowered as Filipino women.

It is important to note that while and after watching Korean dramas, most of the respondents feel proud of being Asian. The respondents are divided on whether watching Korean telenovelas makes them wish to be Koreans.

Points of distancing

Fixed or arranged marriages are usually featured in Korean TV dramas, especially for rich characters. The majority think that to agree to an arranged marriage is a sign of obedience to one's parents; however, most disagree that they will do the same. They are divided on whether arranged marriage is an acceptable practice or whether it is quite "strange" and "awkward." They are also divided on whether it is unthinkable for them to do so in real life.

In addition, leadership among groups of friends is seen in Korean TV dramas. In *Boys over Flowers*, the richest guy is the leader of F4. Most of the respondents agree that it is part of Korean culture. Majority agree that it is a common practice, while only half of the respondents think that it is a normal practice. The majority think that it is an acceptable practice and it is not “strange.” However, they do not want to see the same practice in the Philippines. The respondents view leadership among groups of friends as portrayed in Korean telenovelas as acceptable and normal, but they do not want the practice to be part of their reality.

Since the actors are one of the driving factors for the consumption of Korean TV dramas, the respondents were asked regarding their perception of the male characters. First, the majority of the respondents agree that male characters in Korean telenovelas are ideal and “manly.” Almost all of them think that the male characters in the dramas are “strong,” good-looking, “sweet,” and “romantic.”

Majority of the respondents agree that male characters in the TV dramas are emotional, “aggressive,” and “impulsive.” However, they are divided on whether the men in Korean telenovelas are expressive of their feelings. Almost all of them agree that Korean TV dramas have stereotypical main characters—for example, the man is aggressive but romantic while the woman is feminine but strong. Or one is poor but hardworking while the other is rich and falls for a poor character. A specific comment by a respondent: “You will find clichés in each drama. The guys are always aloof and the girls are the impulsive ones and poor. The protagonists of the drama will always have a scene wherein the girl arrives when the boy leaves.”

Most respondents perceive the male characters as too fashionable, with fancy hair and modern clothes. Majority of the respondents neither agree nor disagree that Korean men in the TV dramas are effeminate or look macho. Only half of the respondents think that the male characters in the dramas are weird or strange.

Most respondents think that Korean men in the telenovelas are family-oriented. Majority agree that male characters in the dramas are obedient to their parents. Most of them think that male characters in the dramas are given more privileges and always preferred over female characters in the story. The majority perceive the male characters as dominating toward the women in the dramas. Only half of the respondents think that Korean men treat women as their inferior.

The respondents are divided on whether the male characters in Korean telenovelas are disrespectful toward women as much as Filipino men. They are also divided on whether Korean men in the TV dramas are similar to Filipino men. Nonetheless, majority of the respondents agree that male characters in Korean dramas are worth emulating by Filipino men. Most respondents admit that watching Korean dramas makes them want to meet Korean guys like the heroes in the dramas. Hence, how the male characters are presented in Koreanovelas affects the concept of how the respondents' ideal man should look, dress, act, etc.

Corporal punishment is practiced in Korea, especially by teachers and parents. About corporal punishment as seen in Korean telenovelas, only half of the respondents think that it is acceptable as a form of discipline. Half of the respondents neither agree nor disagree that it is a normal practice. To the respondents, viewing corporal punishment as a form of discipline is all right but not as a normal practice.

Characters in Korean drama series are seen getting physical with each other. Slapping the face, hitting the back of the head or the nape, and kicking people are commonly seen in Koreanovelas. Majority agree that getting physical with each other is part of Korean culture. Majority neither agree nor disagree that the practice is “strange” or that the practice is acceptable. In fact, half of the respondents disagree that it is normal behavior. Most respondents do not think that they can do the same with their peers.

Another common scene in Korean telenovelas involves characters drinking beer or alcoholic beverages. Almost all of the respondents think that getting drunk is normal for Koreans as a part of Korean culture. Most think that it is also a normal practice in the Philippines. But less than half of the respondents think that it is an acceptable practice.

Some drunken characters in Korean TV dramas are usually carried piggyback by another character. Most respondents think that it is funny, sweet, cute, and it is part of Korean culture. Only half of the respondents agree that the practice is acceptable while majority think that the practice seems interesting. On the other hand, less than half agree that it is a normal practice and that it is not strange. Majority disagree that they would want to do the same. Hence, accepting the practice as seen in the dramas is different from applying it in their own lives. The practice is perceived as funny, sweet, cute, and culture-based, but the respondents are not willing to adopt it themselves.

Divorce is practiced around the world, including Korea. But in the Philippines it has remained to be a debated issue. In Korean TV dramas, divorce is usually filed by women. Majority of the respondents agree that divorce in Korean novels is a sign of female empowerment. Majority agree that women filing for divorce is commonplace everywhere, and disagree that the practice is strange. However, half of them neither agree nor disagree whether they would want divorce to be practiced in the Philippines. As such, divorce is acceptable as a practice seen in TV dramas, but for the respondents to file for divorce in the Philippines is another matter; they seem not yet ready to take a stand on the issue.

Another subject of Korean TV dramas that is not popular in the Philippines is abortion. As a predominantly Christian country, the Philippines is opposed to legalizing abortion. Most respondents disagree that abortion is an acceptable practice, and they express discomfort when they see the subject featured in Korean novels. The majority think that abortion procedures are shocking. Half of the respondents think that it is not really part of Korean culture. Almost all disagree that it should be practiced in the Philippines. Thus, abortion is viewed negatively by the respondents.

According to the Organization for Economic Co-operation and Development (OECD 2012), South Korea has the highest suicide rate among OECD countries from 2003 to 2010—even surpassing Japan. Suicide cases of even famous actors, politicians, and officials from Korean chaebols are reported from South Korea. With this, it is not unlikely that Korean telenovelas will include suicide in the plot. Most respondents disagree that suicide is an acceptable practice. Majority admit that they feel uncomfortable seeing it in Korean TV dramas and that they are shocked whenever they see characters in the dramas committing suicide or even attempting to do it. Less than half of the respondents neither agree nor disagree that it is just part of Korean culture, while only seven agree that it is part of Korean culture. However, almost all of the respondents disagree that it should be practiced in the Philippines.

Half of the respondents also admit that seeing the plight of the characters in the dramas makes them feel fortunate to be Filipino, while less than half neither agree nor disagree. Seeing the predicament of female characters in Korean novels makes majority of the respondents feel fortunate to be a woman in the Philippines. Hence, watching the TV dramas seems to be allowing them to compare their situation in the Philippines as a woman and be grateful for being a Filipina.

Summary and Conclusion

Korean government initiative, as well as the Korean people's demand for globalization and liberalization in the media and culture, resulted in the production of better films and television dramas. The advent of independent investors and groups in producing and financing films and the commercialization of the television sector led to a more competitive environment for the production of television dramas; both contributed to the diversification of themes and the overall improvement in quality of media and cultural products in Korea.

Until the 1990s, Filipino households used to watch many Latin American telenovelas, especially those from Mexico. Nowadays, Philippine TV networks offer mostly Korean TV dramas and, to some extent, Taiwanese dramas; Latin American soap operas are no longer as common on television as they used to be.

Even with the small number of respondents used in the paper, the results tended to validate some of the findings by other researchers. Kim's (2005) findings that the Internet was largely responsible for the spread of Korean pop culture, including Korean TV dramas, are validated since most respondents watch Korean dramas on the Internet. Some of them also first started watching these dramas after reading about them on the Internet. Through the Internet, viewers do research about Korean dramas and their actors, as well as engage in different activities, such as listening to or downloading songs from the dramas, blogging about the dramas, or joining fan clubs.

Indeed, Korean telenovelas are a source of entertainment for the Filipino student-respondents in the survey. They agreed that Korean dramas, with their fewer episodes and their less violent and more wholesome content, provide an alternative to Philippine soap operas. Dubbing, as discussed in other studies, localizes the TV dramas as it uses the language and the cultural expressions of the target viewers.

Through this survey, it can be seen that the Korean government has succeeded in selling their culture through TV dramas that reflect some aspects of reality in Korea and their society. Watching Korean TV dramas makes most of the respondents want to go to Korea, eat Korean food, and even learn their language. It is also true that an Asian identity is somehow constructed through the consumption of Korean TV dramas as the respondents admit that they feel proud of being Asians. The success of Hallyu in the Philippines, specifically through Korean telenovelas, helped change the image of Korea and its people in the country.

Most respondents agree that they feel fortunate to be a Filipino, as well as a woman in the Philippines, especially considering the plight of the female characters in the dramas. For most of the respondents, the ideal qualities of men as shown through the lead male characters in the TV dramas are worth emulating by Filipino men; however, only less than half of them agree that the ideal women portrayed in the dramas are worth emulating by women like them.

The respondents also do not agree on the idea that the practice of divorce, abortion, and suicide in Korean dramas should be adopted in the Philippines. Likewise, there are practices in Korean dramas that the respondents find acceptable but they would not want to practice in their own lives, such as getting physical with others or carrying a drunk on one's back. Fixed marriages are acceptable for the respondents as a sign of obedience; however, it does not mean they also want to do it.

Philippine society may not be Confucian but it shares a high regard for family, education, and showing respect for others—some aspects of Korean telenovelas that the respondents want to adopt in their own lives, including striving hard to reach one's goals. Thus, the respondents are able to identify with values that are similar to their own while they distance themselves from those that are not. Watching Korean TV dramas allows viewers to find their identities as

Appendix A
Reasons for Watching Korean Telenovelas for the First Time

Reasons	SA	A	JA	DA	SD
1. I saw that the actors are good-looking.	10	4	2	1	1
2. I just got curious.	7	5	5	1	
3. I saw that the actresses are good-looking.	7	5	4	2	
4. I read about Korean telenovelas on the Internet .	4	8	4	2	
5. My whole family watches Korean telenovelas and I don't have a choice but to watch what they are watching .	1	2	5	8	2
6. Everyone around me are watching and I do not want to be left out whenever they talk about Korean telenovelas .		4	3	8	3

Appendix A (continued)

Reasons	SA	A	JA	DA	SD
7. My friends are watching Korean telenovelas and I want to keep up with them.	3	4	2	6	3
8. I saw that the locations look nice.	3	7	5	2	1
SA=Strongly Agree, A=Agree, JA=Just Alright, DA=Disagree, SD=Strongly Disagree					

Appendix B
Reasons Female Viewers Like Watching Korean Telenovelas

Reason	SA	A	JA	DA	SD
1. Actors are handsome.	12	6			
2. Actresses are beautiful.	10	7	1		
3. Actors and actresses are fashionable.	10	7			
4. The hairstyles of the actors and actresses are nice.	3	8	6		1
5. Korean telenovelas are simply entertaining.	12	6			
6. Watching Korean telenovelas makes me feel I am in a new world.	8	6	3	1	
7. The Korean telenovelas have "kilig factor."	11	7			
8. Plots are simple.	5	8	5		
9. Stories are interesting.	10	7	1		
10. Plots contain the "fairy-tale formula."	6	9	2	1	
11. Plots usually have a love triangle, sometimes complex.	9	8	1		
12. Stories make me want to fall in love.	9	6	2	1	
13. Characters are very emotional.	6	9	2	1	
14. Actors and actresses portray their characters very well.	6	8	4		
15. Korean telenovelas feature famous singers.	5	5	7		1
16. There are minimal sensual scenes.	9	2	7		

Appendix B (continued)

Reason	SA	A	JA	DA	SD
17. Korean telenovelas are not openly sensual.	7	4	7		
18. Korean telenovelas are wholesome.	6	5	6	1	
19. Stories and issues are family-oriented.	5	6	7		
20. Korean telenovelas have a lot of values.	7	7	4		
21. The mannerisms of the actors and actresses are "cute."	7	9	2		
22. The expressions of the actors and actresses are memorable.	8	7	3		
23. The endings are strange.	5	6	5	2	
24. Stories do not always have a good ending.		9	8	1	
25. Stories have vague endings.	1	7	9	1	
26. Endings are always happy.	3	7	5	3	
27. Quality of Korean telenovelas is good.	10	8			
28. Cinematography of Korean telenovelas is very good.	10	6	2		
29. Music and songs used in the Korean telenovelas are nice and catchy.	10	7	1		
30. The lifestyle of the characters is nice (high technology, modern, etc.).	5	7	6		
31. Watching the Korean telenovelas makes me want to go to Korea.	12	4	2		
32. Watching the Korean telenovelas makes me want to eat Korean food.	8	5	4	1	
33. Korean telenovelas are all the same.	2	2	3	9	2
34. The stories are different from those of Philippine TV dramas.	11	6	1		

Appendix B (continued)

Reason	SA	A	JA	DA	SD
35. The number of episodes are fewer compared to Philippine TV dramas.	9	5	3	1	
36. The locations are different from what those that are seen in the Philippines.	6	7	5		
37. Korean telenovelas are not as violent as Philippine TV dramas.	3	7	8		
38. Simply got tired of watching telenovelas aired by Philippine free TV stations, especially Philippines TV dramas.	7	4	5	2	
39. Korean telenovelas dubbed in Tagalog are funny to watch.	4	7	3	4	
40. Korean telenovelas dubbed in Tagalog look awkward.	3	7	5	3	
41. Korean telenovelas dubbed in Tagalog look strange.	1	8	6	3	
42. Korean telenovelas dubbed in Tagalog are not dubbed very well.	5	4	9		
43. Korean telenovelas dubbed in Tagalog look natural.	2	3	7	5	1
44. Korean telenovelas dubbed in Tagalog are convenient to watch.	5	5	4	4	
SA=Strongly Agree, A=Agree, JA=Just Alright, DA=Disagree, SD=Strongly Disagree					

Appendix C

Points of Identification and Distancing

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
1. I want to imitate the mannerisms of the heroine in the Korean telenovelas.		6	10	2	
2. I want to imitate the expressions of the heroine in the Korean telenovelas.	1	5	10	2	

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
3. I want to go to Korea while and after watching Korean telenovelas.	12	4	2		
4. I want to eat Korean food while and after watching Korean telenovelas.	9	4	3	2	
5. I want to watch more Korean telenovelas while and after watching.	12	5			1
6. I will not get tired of watching Korean telenovelas while and after watching.	9	6	1	1	1
7. I think male characters in Korean telenovelas are very ideal.	8	5	5		
8. I think male characters in Korean telenovelas are strong.	9	7	1	1	
9. I think male characters in Korean telenovelas are very good-looking.	12	3	3		
10. I think male characters in Korean telenovelas are too fashionable.	8	6	4		
11. I think male characters in Korean telenovelas are styled fancily.	8	6	3		1
12. I think male characters in Korean telenovelas are very modern.	7	6	4	1	
13. I think male characters in Korean telenovelas are effeminate.	1	7	10		
14. I think male characters in Korean telenovelas look macho.	3	4	10	1	
15. I think male characters in Korean telenovelas look weird or strange.	2	7	3	6	
16. I think male characters in Korean telenovelas are very manly.	4	9	4	1	

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
17. I think male characters in Korean telenovelas are very sweet and romantic.	5	10	3		
18. I think male characters in Korean telenovelas are very emotional.	3	9	5	1	
19. I think male characters in Korean telenovelas are very aggressive.	3	9	5	1	
20. I think male characters in Korea telenovelas are impulsive.	4	6	8		
21. I think male characters in Korea telenovelas are expressive of their feelings.	2	6	8	2	
22. I think male characters in Korean telenovelas are family-oriented.	5	9	4		
23. I think male characters in Korean telenovelas are obedient to their parents.	5	5	5	3	
24. I think male characters in Korean telenovelas are given more privileges than female characters.	4	10	3	1	
25. I think male characters in Korean telenovelas are dominating toward women characters.	2	8	8		
26. I think Korean telenovelas have stereotypical main characters.	6	9	3		
27. I think male characters in Korean telenovelas are treating women lower than men.	4	5	7	2	
28. I think male characters in Korean telenovelas are submissive to female characters.	2	5	7	4	
29. I think male characters in Korean telenovelas are not respectful toward women as much as Filipino men.	2	3	6	6	1
30. I think male characters in Korean telenovelas are similar to Filipino men.	2	3	9	4	

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
31. I think male characters in Korean telenovelas are worth emulating by Filipino men.	5	6	4	3	
32. I want to meet a Korean guy resembling the main character in the Korean telenovelas while and after watching them.	7	7	4		
33. I think having male heads of families or companies as in Korean telenovelas is just part of Korean culture.	5	10	2		1
34. I think the practice of having male heads of families or companies as in Korean telenovelas is just common.	7	8	3		
35. I think the practice of having male heads of families or companies as in Korean telenovelas is normal as it happens everywhere.	6	7	4	1	
36. I think it is acceptable to have male heads of families or companies as in Korean telenovelas.	4	7	7		
37. I think it is odd to have male heads of families or companies as in Korean telenovelas.			7	10	1
38. I think having male characters automatically considered as heir to their family-owned companies as in Korean telenovelas is just normal.	7	7	4		
39. I think having male characters automatically considered as heir to their family-owned companies as in Korean telenovelas is a common practice.	6	8	2	2	
40. I think having male characters automatically considered as heir of their family-owned companies as in Korean telenovelas is acceptable.	3	8	4	3	
41. I think having male characters automatically considered as heir to their family-owned companies as in Korean telenovelas is unfair.	2	8	3	4	1

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
42. I think leadership among groups of friends as in Korean telenovelas is just part of Korean culture.	1	12	4		1
43. I think leadership among groups of friends as in Korean telenovelas is a common practice.	5	6	5	2	
44. I think leadership among groups of friends as in Korean telenovelas is a normal practice.	5	4	8	1	
45. I think leadership among groups of friends as in Korean telenovelas is an acceptable practice.	3	7	7	1	
46. I think leadership among groups of friends as in Korean telenovelas is strange.		4	4	9	1
47. I do not want to see the same leadership among groups of friends in the Philippines like in Korean telenovelas.	1	3	4	9	1
48. I think bowing as a form of greeting as in Korean telenovelas is very respectful.	12	3	3		
49. I think bowing as a form of greeting as in Korean telenovelas is acceptable.	8	7	3		
50. I think bowing as a form of greeting as in Korean telenovelas is awkward.			5	7	6
51. I think bowing as a form of greeting as in Korean telenovelas is odd.			6	4	8
52. I think I want to imitate bowing as a form of greeting as in Korean telenovelas.	4	6	3	5	
53. I think corporal punishment as in Korean telenovelas is just alright as a form of discipline.	2	5	9	1	1
54. I think corporal punishment as in Korean telenovelas is just a normal practice.	2	3	9	3	1

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
55. I think seeing the characters in Korean telenovelas being physical with each other (slapping each other on the face, hitting the back of the nape, kicking people, etc.) is acceptable.		1	10	6	1
56. I think seeing the characters in Korean telenovelas being physical with each other (slapping each other on the face, hitting the back of the nape, kicking people, etc.) is just part of Korean culture.	7	3	4	4	
57. I think seeing the characters in Korean telenovelas being physical with each other (slapping each other on the face, hitting the back of the nape, kicking people, etc.) is a normal behavior.		2	7	8	1
58. I can be physical with my friends (slapping each other on the face, hitting the back of the nape, kicking people, etc.) like the characters in Korean telenovelas.		3	2	6	7
59. I think getting drunk like the characters in Korean telenovelas is just normal for Koreans.	8	8	2		
60. I think getting drunk like the characters in Korean telenovelas is just part of Korean culture.	1	11	5	1	
61. I think getting drunk like the characters in Korean telenovelas is an acceptable practice.		8	8	2	
62. I think getting drunk like the characters in Korean telenovelas is normally practiced even in the Philippines.	6	8	3	1	
63. I think carrying a drunken character on the back (piggyback ride) in Korean telenovelas is funny.	3	9	4	2	
64. I think carrying a drunken character on the back (piggyback ride) in Korean telenovelas is sweet.	3	9	5		1
65. I think carrying a drunken character on the back (piggyback ride) in Korean telenovelas is cute.	1	11	4	1	1

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
66. I think carrying a drunken character on the back (piggyback ride) in Korean telenovelas is interesting.	4	6	5	2	1
67. I think carrying a drunken character on the back (piggyback ride) in Korean telenovelas is acceptable.		9	8	1	
68. I think carrying a drunken character on the back (piggyback ride) in Korean telenovelas is just part of Korean culture.	3	9	5	1	
69. I would carry a drunken person on my back the way they do in Korean telenovelas.		3	4	8	3
70. I think education as emphasized in Korean telenovelas is really important.		10	1		
71. I think putting emphasis on education as in Korean telenovelas is acceptable.	8	7	3		
72. I think putting emphasis on education as in Korean telenovelas is just normal.	8	6	4		
73. I think studying hard is the duty of the children as in Korean telenovelas.	7	7	4		
74. I think putting emphasis on education as in Korean telenovelas is exaggerated.		1	8	9	
75. I think Filipinos should also give importance to education as much as they do in Korean telenovelas.	10	4	3	1	
76. I think the fixed or arranged marriage in Korean telenovelas is a sign of obedience to their parents.	4	8	3	3	
77. I think the fixed or arranged marriage in Korean telenovelas is an acceptable practice.	1	6	5	4	2
78. I think the fixed or arranged marriage in Korean telenovelas is quite strange.	2	6	6	4	

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
79. I think the fixed or arranged marriage in Korean telenovelas is awkward.	3	4	5	5	1
80. I think I am willing to undergo fixed or arranged marriage as in Korean telenovelas.			3	8	7
81. I think women filing for divorce in Korean telenovelas is a sign of women empowerment.	4	8	2	3	1
82. I think women filing for divorce in Korean telenovelas is normally practiced everywhere.	5	5	7	1	
83. I think women filing for divorce in Korean telenovelas is strange.		1	6	11	
84. I think women filing for divorce in Korean telenovelas should also be practiced in the Philippines.	2	3	9	2	2
85. I think abortion as seen in Korean telenovelas is an acceptable practice.	2	1	1	10	4
86. I think abortion as seen in Korean telenovelas is a normal practice as it happens everywhere.	3	1	8	4	1
87. I feel uncomfortable whenever abortion is tackled in Korean telenovelas.	9	5	3	1	
88. I feel shocked whenever I see characters in Korean telenovelas undergo abortion procedures.	6	5	3	4	
89. I think abortion in Korean telenovelas is part of Korean culture.	1	2	6	8	1
90. I think abortion as seen in Korean telenovelas should be practiced in the Philippines.	1	2		8	7
91. I am inspired to study more with the emphasis on education as in Korean telenovelas.	5	8	4	1	
92. I think women in Korean telenovelas are ideal.	6	8	4		

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
93. I think women in Korean telenovelas are very beautiful.	9	7	2		
94. I think women in Korean telenovelas are sexy.	4	8	4	2	
95. I think women in Korean telenovelas are very thin.	4	6	8		
96. I think women in Korean telenovelas are products of plastic surgery.	4	5	6	3	
97. I think women in Korean telenovelas are very fashionable.	8	8	1	1	
98. I think women in Korean telenovelas are very modern.	4	11	3		
99. I think women in Korean telenovelas are very feminine.	6	8	4		
100. I think women in Korean telenovelas are very sweet.	4	10	3		
101. I want to be girly and feminine like the heroine while and after watching Korean telenovelas.	4	6	6	2	
102. I think women in Korean telenovelas are domesticated.	2	6	10		
103. I think women in Korean telenovelas are family-oriented.	7	10	1		
104. I think women in Korean telenovelas are obedient to their parents.	2	11	5		
105. I think women in Korean telenovelas are very strong.	6	8	4		
106. I think women in Korean telenovelas are like superwomen.	3	6	7	2	
107. I think women in Korean telenovelas are too concerned about their men.	2	8	6	2	
108. I think women in Korean telenovelas are too preoccupied to find a partner.	3	6	7		

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
109. I think women in Korean telenovelas are too dependent on their men.	1	4	7	6	
110. I think women in Korean telenovelas are submissive to men.	1	9	6	2	
111. I think women in Korean telenovelas are expressive of their feelings.	6	7	3	2	
112. I think women in Korean telenovelas are very emotional.	4	9	4	1	
113. I think women in Korean telenovelas are very impulsive.	2	8	6	2	
114. I think women in Korean telenovelas are aggressive.	2	4	10	2	
115. I think women in Korean telenovelas are weird or strange.	6	3	5	4	
116. I think women in Korean telenovelas are worth emulating by other girls like me.	1	7	9	1	
117. I think women in Korean telenovelas are similar to Filipino women.		5	12	1	1
118. I think women in Korean telenovelas are treated lower than men and it makes me feel thankful that I am a Filipino woman.		8	7	2	1
119. I think women in Korean telenovelas are not as empowered as Filipino women.	1	5	7	4	1
120. I feel inspired to search for true love while and after watching Korean telenovelas.	6	5	7		
121. I think Korean telenovelas are written from a female point of view.	4	6	8		
122. I think heroines in Korean telenovelas are very determined to reach their goals.	10	7	1		

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
123. I am happy for the heroine when she becomes successful and attains her goals just while watching Korean telenovelas.	8	9	1		
124. I think the heroine in Korean telenovelas becoming successful and attaining her goals is just a story.	2	4	3	7	2
125. I can relate to the happiness of the heroine in Korean telenovelas as she becomes successful and attains her goals.	6	6	6		
126. I am inspired to do my best to reach my own goals when I see the heroines in Korean telenovelas become successful and reach their goals.	8	8	2		
127. I want to work hard to achieve my dreams while and after watching Korean telenovelas.	12	5	1		
128. I feel that the success and achievement of the heroine in Korean telenovelas is also my success and achievement.	3	4	11		
129. I feel like I am the heroine in Korean telenovelas while and after I watch them.	2	5	9	2	
130. I envy the heroine in Korean telenovelas while and after I watch them.	2	5	9	2	
131. I can empathize with the heroine in Korean telenovelas while and after I watch them.	2	9	7		
132. I want to become like the heroine in Korean telenovelas.	1	7	9	1	
133. I feel proud to be an Asian while and after watching Korean telenovelas.	6	8	4		
134. I want to become a Korean while and after watching Korean telenovelas.	3	3	6	4	2

Appendix C (continued)

Reactions While and After Watching Korean Telenovelas	SA	A	JA	DA	SD
135. I feel fortunate to be a Filipino while and after watching Korean telenovelas.	3	6	8		1
136. I feel fortunate to be a woman in the Philippines while and after watching Korean telenovelas.	3	8	6		1
SA=Strongly Agree, A=Agree, JA=Just Alright, DA=Disagree, SD=Strongly Disagree					

Notes

1. A “chaebol” is a group of large private Korean conglomerate—a broad group of companies characterized by the ownership of a single family or clan, which is patterned after the *zaibatsu* in Japan.
2. As of January 21, 2013, ABS-CBN and GMA were airing three Korean TV dramas each, from Monday to Friday. On ABS-CBN, the following Korean TV dramas were then airing: *You're Still the One* (10 a.m.), *A Gentleman's Dignity* (4:15 p.m.), and *Rooftop Prince* (5 p.m.) (<http://www.abs-cbn.com/schedules.aspx>). On GMA the following Korean TV dramas were then airing: *Smile Dong Hae* (4:15 p.m.), *The Princess's Man* (10:05 p.m.), and *Lee San* (12:00 midnight) (<http://www.Gmanetwork.com/entertainment>).
3. However, it is noted that dramas shown on local TV are strictly filtered by TV stations. Therefore it is rare that those with a number of fight scenes are shown on local TV (e.g., “*Gumiho*” on ABS-CBN in 2006 and *Fugitive: Plan B* on TV5 in 2010). In fact, it took a long time for *IRIS*, featuring Lee Byung Hun, to be shown on local TV. It was also given a late time slot (after the late-night news program) unlike other popular Korean telenovelas, even if it enjoyed high audience share in Korea and had been aired in other Asian countries.

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