

# SOUTH KOREAN POP STYLE: THE MAIN ASPECTS OF MANIFESTATION OF HALLYU IN SOUTH AMERICA

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## ABSTRACT

This article aims to understand the appearance of hallyu in the countries of South America (Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay and Venezuela). Other countries (Guyana and Suriname) and territories (Falkland Islands, South Georgian Islands, South Sandwich Islands and French Guiana) will not be discussed due to the lack of information about this phenomenon in these regions. After understanding the appearance of hallyu in these countries, it will be possible to analyze the differences and similarities of the phenomenon among the various nations. The study of this subject is relevant because it is an attempt to understand the impact that a culture that is so different can have on the peoples of South America. To arrive at a conclusion, it was necessary to divide the article into different parts: first, an understanding of the term hallyu and its initial appearance, and second, the understanding of hallyu in South America and its development in each country for which information is available. Due to the immense amount of information, only the most important points connected with the purpose of the article will be emphasized.

**Keywords:** hallyu, phenomenon, South America, culture.

## INTRODUCTION

Recently, the drama *Pinocchio* exhibited in the fourth chapter of series a dialogue between the characters Hwang Gyo Dong (Captain), Lee Young-tak and Jo Won-gu in which the word hallyu was mentioned. This term is not common among Korean dramas, however the mention was told by journalists (characters) that are part of the press, a situation similar to the actual origin of the word hallyu.

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In this episode, YGN's Studio is in search of new reporters to compete with Studio of MSC. And as a strategy for selection, the company opted for a blind choice, i.e., candidates would not be evaluated by the curriculum, but by tests in steps.

At the time of choice, Jo Won-gu comments: '*Personnel General Manager Kim told me there is a taxi driver among the applicants this time*'<sup>1</sup>. Hwang Gyo dong (Captain) responds: '*I heard it, too. There is someone who's a sasaeng (extreme Hallyu fan) and also a second generation chaebol (conglomerate)*'<sup>2</sup>. Lee Young-tak says: '*The kids who chase around the celebrities like a stalker?*'<sup>3</sup>

Unlike fans of hallyu, sasaeng fans are so extreme that they invade and harm the privacy of idols. 'A few days ago, we reported on *JYJ* supposedly having verbally and physically abused female sasaeng fans (Extreme fans who stalk their idols and invade their privacy with questionable methods.). The allegations were based on an audio recorded file which spread like fire on online communities'<sup>4</sup>. From this perspective, sasaeng fans do not have a good image in Korea and around the world due to persecution and widespread attacks to idols. Lee Young-tak concluded the conversation by saying '*Will we be able to filter those three out?*'<sup>5</sup>

So, what would be this hallyu phenomenon that can awaken from the lowest to the highest degree of fanaticism? What is this phenomenon that aroused admiration of many people in South America? To answer these questions it is first necessary to know the origin and initial manifestation of the term.

The Korean wave (hallyu) is not only a phenomenon, but also a tool of soft power (INGYU OH, 2014)<sup>6</sup>. 'The concept of soft power was created by Joseph Nye, a Harvard University professor, which sets the capacity of a country influence international relations, carry out a role of enchantment through quality (softs), in particular, the strong and diverse cultural manifestations' (SUPLICY, 2013)<sup>7</sup>.

<sup>1</sup> Pinocchio. Direction: Jo Soo-won and Shin Seung-woo. Production: Park Chang-yong and Choi Moon-suk. Scene: 38'39''. Available in: <http://www.viki.com/videos/1055722v-pinocchio-episode-4>. Access in: January 15, 2015.

<sup>2</sup> Pinocchio. Direction: Jo Soo-won and Shin Seung-woo. Production: Park Chang-yong and Choi Moon-suk. Scene: 38'42''. Available in: <http://www.viki.com/videos/1055722v-pinocchio-episode-4>. Access in: January 15, 2015.

<sup>3</sup> Pinocchio. Direction: Jo Soo-won and Shin Seung-woo. Production: Park Chang-yong and Choi Moon-suk. Scene: 38'47''. Available in: <http://www.viki.com/videos/1055722v-pinocchio-episode-4>. Access in: January 15, 2015.

<sup>4</sup> JYJ Sasaeng Fan Involved in Audio Recorded File Speaks Up About What Really Happened. Available in: <http://www.soompi.com/2012/03/10/jyj-sasaeng-fan-involved-in-audio-recorded-file-speak-up-about-what-really-happened/>. Access in: January 15, 2015.

<sup>5</sup> Pinocchio. Direction: Jo Soo-won and Shin Seung-woo. Production: Park Chang-yong and Choi Moon-suk. Scene: 38'56''. Available in: <http://www.viki.com/videos/1055722v-pinocchio-episode-4>. Access in: January 15, 2015.

<sup>6</sup> These words were spoken by Professor Ingyu Oh in Second International Congress for Hallyu on October 31, 2014 in the National Library of Argentina, when presenting their research: 'Hallyu Soft Power in Japan'.

<sup>7</sup> O 'soft power' brasileiro. Available in: <http://www1.folha.uol.com.br/fsp/opiniao/95343-o-quotsoft-powerquot-brasileiro.shtml>. Access in: January 15, 2015.

Initially, hallyu obtained the enchantment on South Korea and Asian countries, but this situation changed when the Korean dramas were displayed in other continents. Thus, this article aims to understand about the manifestation of hallyu in the countries of South America (Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay and Venezuela). The other countries (Guyana and Suriname) and the territories (Falklands Islands, Islands South Georgia and the South Sandwich and French Guiana) are not mentioned due to the little information about the phenomenon in these regions.

After the understanding of the Korean wave in these countries, it will be possible to analyze the differences and similarities of the phenomenon among the Nations. Stuart Hall (1992) conceptualizes nation as something that produces senses, a system of cultural representation. The comparative method of this article not only identifies the similarities and differences, but it will be as a generalization tool and explanation, also emphasizing the specifications. The study on this subject is relevant because it proposes to understand the importance that a culture so different from usual can bring to the peoples of South America.

About the origin of the word hallyu it can be said that it was a term which the Chinese press (Beijing) started to use to give reference to pop South Korean culture. 'The word 'pop' is probably one of the most successful terms in the United States during the 60s and 70s and it was especially related to music preferred by young people – pop music' (LUYTEN, 2005, 7). 'The term 'Korean Wave' (*Hallyu* in Korean) was coined by the Chinese press a little more than a decade ago to refer to the popularity of Korean pop culture in China. The boom started with the export of Korean television dramas (miniseries) to China in the late 1990s. Since then, South Korea has emerged as a new center for the production of transnational pop culture, exporting a range of cultural products to neighboring Asian countries. More recently, Korean pop culture has begun spreading from its comfort zone in Asia to more global audiences in the Middle East, Africa, Europe, and the Americas' (The Korean Wave: A New Pop Culture Phenomenon, 2011, 11).

The Korean wave cannot be summarized only by the success of dramas, because the Korean pop music or Korean pop (K-pop) also managed to conquer a large audience. For this reason, this phenomenon can be divided into two phases: the first moment marked by the advent of the dramas and the second, by the success of K-idols (Korean pop idols). 'It was, above all, the development of the Korean popular cultural market and industry, together with globalization and expansion of the Asian market that made Hallyu possible' (YANG, 2012, 115). The development of media and technology brought the Korean wave for the South Americans. Before this phenomenon, a contact between Korea and countries in South America existed, mainly because of immigration. Initially Korean culture did not attract the attention of South Americans because people knew of Korea by the newspapers, there was not an artistic reference, and the colonies were very limited or reserved.

### THE FIRST KOREAN WAVE

‘...Hallyu, which literally means ‘Korean wave’, is a term that was first coined in China by Beijing journalists in the mid-1990s to describe the fast-growing popularity of Korean entertainment and culture in that country’ (K-Drama: A New TV Genre with Global Appeal, 2011,13). There is a controversy about the beginning of the term, some scholars say that the word arose through the Chinese press when there was a presentation of H.O.T band in Beijing; others claim that the word hallyu was born through the collections of Korean songs that were released at that time in China. ‘The word gained a jest to make a linguistic allusion to the term Cold Wave...’ (CASTILHO, 2014)<sup>8</sup>.

Since the late 1990s, the Korean dramas have been shown by television stations in China, being the first successful series: *What is Love?* Then, another Korean drama manages to highlight in Chinese media, such as: *Wish upon a Star*, broadcast for the first time in Phoenix TV (1999) in Hong Kong. As a result, the Korean dramas have become popular in China as well as the K-pop singers. And this impact also reached the neighboring regions such as Hong Kong and Taiwan.

Soon after the success of hallyu in China, the Korean wave reaches the Japanese public which had not much interest in Korean culture. This condition changed for the current situation when the broadcaster NHK (Japan Broadcasting Corporation) exhibited the Korean drama *Winter Sonata* in 2003.

The success was immediate mainly among middle-aged women in Japan. The character Kang Joon-sang has received most prominence among the female audience, by the way he related to his romantic pair, (Jeong Yoo-jin). Joon-sang was a true gentleman, educated, sensitive and willing to see the happiness of Yoo-jin even that couldn't stay beside his beloved. Those were the qualities that Japanese women wanted from their companions at that time.

After the initial success of hallyu, another Korean drama crosses borders farther and thus, concretizes the worldwide phenomenon: *Jewel in the Palace* (Dae Jang Geum) was broadcast in more than 90 countries and achieved record ratings. Interestingly, the protagonist of *Jewel in the Palace* (Lee Young-ae) is more recognized in Brazil to be part of the last work of the trilogy of revenge Korean director Park Chan-wook.

Each South American country has its peculiarities as the first contact with the South Korean pop culture. Being a recent phenomenon, it quickly gained massive proportions owing to the democratization of the internet. Fact that it is the second Korean wave: K-pop.

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<sup>8</sup> Culture without frontiers: The arrival and the manifestation of the Korean wave in Brazil. Available in: [http://wch2014.iwahs.org/sub/sub\\_other.asp](http://wch2014.iwahs.org/sub/sub_other.asp). Access in: January 18, 2015.



Sympathy for Lady Vengeance (2005)<sup>9</sup>.

#### THE SECOND KOREAN WAVE

In the mid-1990s, the Korean pop music has become recognized abroad when the term hallyu became popular in China with the arrival of *H.O.T* band in the country. At the end of the decade, K-pop has spread to other continents so that it is considered more than a pop phenomenon.

The Korean music is also diffused by K-dramas through the OST's (Original Soundtrack) and even by actors themselves to which many can sing. Fans want to know all about the lives of their favorite actors and so, they end up knowing the other works of his idols. 'Defining what K-Pop really is, however, can be somewhat tricky. Is it Korean pop music made by Koreans, or sung and performed by Korean artists? Can it include pop music made and sung by non-Koreans who perform in Korea? The increasing presence of global producers and composers on the K-Pop scene has blurred the criteria somewhat, but if we take into account the fact that K-Pop began receiving serious attention from the global audience in the wake of the overseas success of Korean pop groups, we may define K-Pop here as Korean pop music sung and performed by Korean artists and received positively by international fans (K-Pop: A New Force in Pop Music, 2011, 11)'.

The singer *BoA* is one of the most influential artists in the spread of K-pop. In addition, the song *Every Heart* (Minna no Kimochi) was the ending theme for anime *Inuyasha* (2000) and in this way, *BoA* was among the ten artists on the

<sup>9</sup> Image taken from website: <http://www.gopixpic.com>, by Javiera Castillo (January 20, 2015).

Oricon charts (Original Conference). This meant an important step towards world repercussion K-pop, since animes are as popular as the American animations. Other groups and K-pop artists have managed to be successful in the international media, such as: *TXQV*, *Wonder Girls*, *Big Bang*, *SHINee*, *Girls Generation*, *Super Junior*, *Rain*, *Se7ven*, *After School*, etc.

K-pop is more than a rhythm as it is considered as a South Korean style responsible for consolidating the success of hallyu, standing out of the dramas in terms of popularity. Also, the development of information and communication technologies and the 'boom' of social networks contributed to hallyu become a global phenomenon.

Today, fans using social media such as Facebook and YouTube to interact between groups, disclose information, share news of their K-idols, among other features. Websites: *Viki* and *DramaFever* offer Korean dramas subtitled into multiple languages. And other sites are specialized in giving information about the artists of hallyu, as: *Soompi*, *Wiki Drama*, *allkpop* and *Koreaboo*.

Maffesoli (2012) believes there is a surrealism that is lived in everyday use of interactive media. 'The virtual having at the same time a real effectiveness, allowing a form of real enjoyment, and elaborating a bond, setting a league, that is, in its full sense, making society. And this from two essential characteristics of our animal species: the ability to imagine and, from that, to enter into communion with the other (MAFFESOLI, 2012, 87-88)'.

Increasingly arise sites in order to promote not only hallyu, but about the entire Korean culture which is currently considered as an interesting subject. The majority of fans in South America come in contact with hallyu only through the internet, most abundant in information.

#### THE MANIFESTATION OF HALLYU IN SOUTH AMERICA

Briefly, the first inhabitants of South America are indigenous peoples, blacks and Europeans, whose hybridization of cultures is reflected in the everyday life of modern civilizations. Despite the immigration of other peoples, the countries remain with predominant culture that belongs to its beginnings. As an example, Brazil has the largest concentration of Korean colony in South America, but the customs of these immigrants were not adopted by Brazilians. There are at least two reasons: the first refers to recent immigration (1963); and the second is given by the disparity of culture.

Based on that argument, again the following question arises: have the peoples of South America begun to have interest in Korean pop culture? As was said in this article, each country has its own peculiarity with regard to the first contact with the Korean culture. However, it is inevitable to say that the internet is the key part that favored this sudden interest.

According to Stuart Hall (1992), the individual establishes different identities at different times. This is an aspect of late modernity, in particular, the changes of the process of globalization. Even those societies of the periphery have received cultural influences, although they are regarded as closed or untouched. This is the effect of globalization. 'Stuart Hall cites an argument from Anthony McGrew (1992) that globalization refers to the global-scale processes which cross national boundaries, connecting communities and organizations of space-time, making the world more interconnected reality and experience. In addition to technological advances, globalization also came through the Industrial Revolution and the mechanization of the production. This combination provided the exchange of informations, goods and services of the form efficient and quick, able to reach the whole global scale' (CASTILHO, 2014)<sup>10</sup>.

Being a recent phenomenon, globalization has reduced the national borders and proposed new identifications "global" and new identifications "locations", according to Stuart Hall (1992). Along with this process, the development of the media has brought about changes in people's behavior so that the virtual contact is as important as the real life in society. Although many scholars believe that the postmodern technology brought the distance of the individual to the social conviviality, Maffesoli (2012) argues that this is one of the reasons for the 're-enchantment of the world'. 'The influence of Internet-based networks goes beyond the number of its users: also concerns the quality of use. Economic activities, social, political, and cultural rights essential all over the planet are being structured by the Internet and around it, as by other computer networks. In fact, to be excluded from these networks is suffering one of the most damaging forms of exclusion in our economy and in our culture' (CASTELLS, 2003, 6).

Therefore, fans of hallyu can establish a union through social networks and even through events organized. Flash Mobs, e.g., is a form of fans leaving the virtual to a demonstration in public, all united for one purpose. Generally, fans of hallyu join to make the choreography of favorite bands of K-pop in a recognized or tourist site. This is an alternative of fans pay tribute their idols and also a way to promote and draw attention to K-pop bands make presentations at these sites. The countries: (Argentina, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay and Venezuela) adopted the stylish of Flash Mobs that occurs between fans of hallyu in various parts of the world. "All the arts are developed in relation to other arts, so crops lose their exclusive relationship with its territory, but gain in communication and knowledge" (CANCLINI, 2013, 348).

The fact is that the Korean pop culture is well received by the people of South America, mainly by young people. These are those who are connected and more attentive to new technologies. Also, are the ones who participate more in

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<sup>10</sup> Culture without frontiers: The arrival and the manifestation of the Korean wave in Brazil. Available in: [http://wch2014.iwahs.org/sub/sub\\_other.asp](http://wch2014.iwahs.org/sub/sub_other.asp). Access in: January 18, 2015.

groups that come together to share affinities and interests: urban tribes. Maffesoli (2012) considers the tribes post-modern as a way to share a specific taste.

The metropolis of South American countries are local that focus more groups, events and all related activities for fans of hallyu. Maffesoli (2012) claims that unlike stability induced by tribalism classic, the 'neo-tribalism' is assigned by the fluidity, by ad hoc gatherings and dispersal, so are the modern megalopolis.

Each country was manifested differently regarding the impact of the Korean wave, for example, in Peru, the people had the opportunity to meet hallyu through dramas *Star in my Heart* and *All about Eve* in the late 1990 while in Brazil, Japanese pop culture opened up space for the arrival of hallyu. 'Latin America has not been immune to the Korean Wave. In Peru, the youth are becoming fanatic over Korean pop groups like *Big Bang*, and over the numerous Korean TV Dramas. On popular file sharing sites like YouTube, Peruvian teenagers can be seen speaking Korean language and pleading with pop stars like *Rain* and others to visit their country. This phenomenon cannot easily be dismissed and frivolous teen-idol worship, but instead part of a larger Soft Power initiative that South Korea sees as having great potential in Latin America' (LEE, *et al.*, 2011, 256–257).

Then, this article will bring manifestations that hallyu brought the countries of South America. However, due to the immense amount of information, the headlines will be analyzed for the comparison between the similarities and differences between countries.

Some of the main news were found in libraries sites, newspapers and magazines that are the most accessible and popular in each country, i.e., they are sources that are freely available on the internet. Also, the main sites were analyzed (more hits) blogs and social networking sites (Facebook) created by fans of hallyu in South America. The reports made by TV programs (in each country) posted on YouTube are also among the analyzed sources, however, there is not so many news produced by this means of communication. Books and articles are also among the research references, including the author's publications Luis Antonio Vidal Pérez which brought outstanding contribution to research about hallyu in Peru. 'According to Marc Bloch, '...apply the comparative framework in the humanities is (...) to search, to explain them, the similarities and differences that have two similar nature series, taken from different social media'. Bloch speaks of social media which can be distant societies in time and space (this application of the comparative method is quite of the own history) or synchronous companies, neighbors in space and having one or more points of common origin. This approach allows us to reconcile, and on the one hand, the work of theoretical elaboration, on the other, the interest focused on the analysis of specific social processes' (SCHMITT and SCHNEIDER, 1998, 32–33).

The comparison criterion is based on the spread of hallyu in each country, i.e., seeking to know the possible origin and manifestations of the phenomenon in every nation and, consequently, understanding the reasons for which the Korean



wave caught the interest of the South American. Going further, this research provides other avenues of research, e.g., comparison of hallyu between South American and other Asian countries such as China, Japan and Taiwan. This will be possible, using the author's research Jonghoe Yang (2012) who wrote the article "The Korean Wave (Hallyu) in East Asia: A Comparison of Chinese, Japanese, and Taiwanese Audiences Who Watch Korean TV Dramas". Such approaches will be developed at the conclusion of the article.

### ARGENTINA

The first Korean immigrants in Argentina arrived between the years 1956 and 1957. They were prisoners of war who had the option to take refuge in another continent, most of these being immigrants coming from South Korea. And in 1962 there was the arrival of more Koreans coming from Bolivia and Paraguay. Nevertheless, the official immigration of Koreans in Argentina is marked in 1965 when thirteen families came to the country. These first immigrants have not adapted to work in the agricultural environment and gradually they were migrating to the cities. From the late 1990s, the Korean population in Argentina was decreasing until you reach the current average, around 22.000 across the country.

*Carabobo* and *Castañares* Avenue that are in the neighborhood of *Bajo Flores* in Argentina are localities that focus more Korean immigrants. Regarded as 'the little Korea', it is possible to find: restaurants that serve typical food of Korea, clothing stores, Korean language center and supermarkets that sell imported products from Korea. Also, there are many Buddhist temples and Christian churches, as Roman Catholic and evangelical churches.

The Korean Cultural Center in Latin America located in Buenos Aires is a government organization that provides activities, events and establishes a cultural exchange between Korea and Argentina. Many prominent events were supported by this cultural center, as: *KPOP Contest Latin America*, *Han Cine*, *Korea Day*, etc. Since its inception, the interest in the Korean language is growing increasingly.

On Facebook, the *KPOP Argentina* pages and *3,2,1 Asia* are among the ones disseminating more news about K-pop and Korean wave. This last page has a YouTube channel which has carried out a program that disseminates and informs news about K-pop.

Regarding the K-dramas, recently<sup>11</sup> the drama *Secret Garden* is on display at the cable TV channel Magazine. It is dubbed in Spanish and will be broadcast over the next four months. It was a great achievement for hallyu fans as it is the first time that a Korean drama is displayed in the highest-rated schedule. Other countries such as Paraguay and Uruguay can watch the drama by the same channel.

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<sup>11</sup> The first episode aired on January 10, 2015 - 08:00 pm (always on the weekends).

This achievement is result of the petitions from fans and the support of the Korean Cultural Center in Argentina.<sup>12</sup>

The Korean wave grows increasingly in Argentina so that in 2013, the group *Super Junior* has performed at *Luna Park* (home of events) to the happiness of the fans. The news caused the fans of Bolivia, Brazil, Paraguay, Peru and Uruguay to mark their presence at the event. In 2014, the group *SHINee* has also performed in the country, drawing the attention of news media and journalists for the event. In Argentina, the Korean pop music has great prominence within the hallyu phenomenon, since there are many groups and covers many events or parties to which young people can dance to K-pop rhythm. A majority of fans admire the whole Korean culture and want to know more about history, language, tradition, etc. Many of Argentine fans have interest and plan to travel to South Korea, especially to places that served as the filming of the drama.

#### BOLIVIA

Regarding the Korean dramas, two series have been shown in a TV station in Bolivia. The first, according to the *Wiki Drama* site is the *Secret Garden* series displayed in 2013 by *Red Uno*, one of the most watched channels in the country. The second, according to the Facebook page *KPOP Bolivia* was the drama *Queen In-hyun's Man* in 2013 also by *Red Uno*. According to the website *Mundo Fama*<sup>13</sup>, the drama *Love you Thousand Times* was sold in Ecuador, Puerto Rico, Mexico and Bolivia. The newspaper *La Razón Bolivia* claims the drama *Boys over Flowers*<sup>14</sup> and *Stairway to Heaven*<sup>15</sup> were displayed in the country. Other countries in South America have not yet had the opportunity to attend K-dramas in stations that are not cable or that are not paid.

K-pop groups: *B.A.P*, *Super Junior*, *EXO*, *SHINee*, *JYJ*, *Girl Generation*, *MBLAQ* are among the most popular in Bolivia. The great part of fans is composed of adolescents and young women whose first contact with hallyu was through the internet. The mixture of rhythms, creative dances and the beautiful appearance of the members are the features that more draw attention of admirers. This appreciation for Korean culture is not restricted by hallyu because there are many fans (known as Kpopper's) that are interested in learning the Korean language, and also in the whole culture of South Korea.

In the year 2013, there was the first *Kpop Festival in Bolivia*. An event that brought together the Korean community, fans of hallyu and also promoted cultural exchanges between Bolivia and South Korea. In addition to the performances of

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<sup>12</sup> More than 12,000 fans are manifested in social networks.

<sup>13</sup> World Fame.

<sup>14</sup> Los chicos son mejores que las flores.

<sup>15</sup> Escalera al cielo.

traditional dances, there were the presentations of covers of K-pop groups. The winning group *LFB-K* was what caught public attention because of the good execution of the dance (*Mama, EXO*).

In 2014, *Kim Hyung-jun* caught the Bolivian media attention while earning big impact on your arrival to the country. Fans were so excited that police were called to monitor the trajectory of K-idol at the airport, among other places. *Kim Hyung-jun* has a large audience in Bolivia and Peru.

For the year 2015, Bolivian fans await the presentation of the band *Boyfriend* on May 10. Each year the country is contemplated with more events involving both hallyu as the Korean culture.

### BRAZIL

‘The official Korean immigration in Brazil began on February 23, 1963. But before the official date, there are registers of Korean families that came behind opportunities in the agricultural Brazilian environment’ (CASTILHO, 2014)<sup>16</sup>. Koreans have failed to adapt agriculture and because of this, migrated to the cities, specifically for the city of *São Paulo* in order to market clothes and utensils. ‘Today, the regions of *Bom Retiro* and *Brás* that stay in the capital of *São Paulo* are known for the production and marketing of clothing made by the Koreans’ (CASTILHO, 2014)<sup>17</sup>.

The impact of hallyu in Brazil came through the Japanese influence, but its popularity occurred with the success of *PSY*. Until then, in the imagination of Brazilians, the South Korea was a country marked by political conflicts and the high technology development. ‘The media image is present from the cradle to the grave, dictating the intentions of anonymous producers or hiding in the educational awakening of the child, in the economic choices and professionals of the adolescent, in typological choices (the appearance) of each person, even the habits and customs public or private, sometimes as information sometimes watching the ideology of a propaganda, and other hiding behind a seductive advertising. The importance of iconic handling (relative to the image) is however not restless. Nevertheless, all valuations are dependent on it – the genetic manipulation, inclusive’ (DURAND, 2004, 33–34).

Several countries also believed in this image until the Korean government began to invest in hallyu as a tourism strategy. This changed the perception of foreigners over the country.

<sup>16</sup> Culture without frontiers: The arrival and the manifestation of the Korean wave in Brazil. Available in: [http://wch2014.iwahs.org/sub/sub\\_other.asp](http://wch2014.iwahs.org/sub/sub_other.asp). Access in: January 18, 2015.

<sup>17</sup> Culture without frontiers: The arrival and the manifestation of the Korean wave in Brazil. Available in: [http://wch2014.iwahs.org/sub/sub\\_other.asp](http://wch2014.iwahs.org/sub/sub_other.asp). Access in: January 18, 2015.

In Brazil, the dramas of Asian origin are known as *doramas*, regardless of country. Those who love to watch *doramas* are called *dorameiros*. Just as it is among fans of Bolivia, those who enjoy K-pop are called Kpopper's. Commonly, Korean dramas fans are also Kpopper's and vice versa. Brazilian fans still need to turn to the internet to watch Korean dramas. However, there is an alternative by signing with company Netflix or the pay channel GloboSat who went on to display the drama *Iris* in 2015.

In general, Brazilians were receptive to Japanese pop culture and this acceptance paved the way for other Asian cultures. 'What is the relationship of Japanese pop culture on the spread of the Korean Wave? Many animes and mangás<sup>18</sup> gain in Live Action versions and even become dramas. Example of that, a series of Japanese mangá 'Itazura na Kiss' won several adaptations for TV dramas, besides the view anime. Between versions, drama *Playful Kiss* (2010) starring actor and singer Kim Hyun Joong won the sympathy of many fans. Fans of Japanese pop culture started to share dramas and related Asian universe news sites for Brazilians. Generally, fans of pop Nipponese also identify themselves with the South Korean pop culture' (CASTILHO, 2014).<sup>19</sup>

Brazilian fans started to seek information about artists, songs and *doramas* Korean on the Internet. The machines of *Pump it up* that blew Korean songs have become popular. And many video games (original Korean) also attracted the attention of Brazilians to the Korean music. There was an audience that already admired the South Korean pop culture before the success of *PSY*. This artist was the first Asian to conquer the top of the charts in Brazil and it was through his hit 'Gangnam Style' that the Korean wave has become a matter to be discussed in the news.

The presentation of greater prominence in Brazil was the event *Music Bank in Brazil* that occurred on June 7, 2014, at HSBC Arena, *Rio de Janeiro*. Various artists performed, such as: *M.I.B*, *SHINee*, *Ailee*, *INFINITE*, *B.A.P*, *CNBlue*, and *MBLAQ*.

Besides the artist *PSY*, two K-pop groups achieved the popular Brazilian media. The first was the *Vixx* that performed at the TV show 'Agora é tarde'<sup>20</sup> in the open channel Band in 2014. The second was *Mr. Mr.* that performed at the program 'Domingo Legal'<sup>21</sup> in the open channel SBT in January 2015.

The Brazilian fans of hallyu receive news of their K-idols through the various sites specialized in reporting on the famous Korean wave, such as: *Sarangingayo*, *Kpop Station*, *Brazil Korea*, etc. Also, Kpopper's can receive news through the

<sup>18</sup> Mangá is the word that defines the comics and Japanese comics, which won readers worldwide, making it true a publishing phenomenon in several countries (NAGADO, 2011, 10).

<sup>19</sup> Culture without frontiers: The arrival and the manifestation of the Korean wave in Brazil. Available in: [http://wch2014.iwahs.org/sub/sub\\_other.asp](http://wch2014.iwahs.org/sub/sub_other.asp). Access in: January 18, 2015.

<sup>20</sup> It's too late.

<sup>21</sup> Cool Sunday.

magazine *Kwave Brazil* which receives support from KBS (Korean Broadcasting System) and PROBRAZIL PRODUCTIONS CULTURAL LTDA. ‘They all work with the objective of promoting Korean culture in the country, in addition to the bridge of friendship between the countries’ (CASTILHO, 2014).<sup>22</sup>

Finally, five young Brazilians are creating a new rhythm based on K-pop, but ‘*abrasileirado*’ that merges funk, hip-hop and pop, as the words of Rodrigo Kenji, member of group *Champs*. This band was created in 2012 after an audition held by JS Entertainment, which counts with a group ranging in age between 18 to 22 years. *Champs* are innovating with the new term B-pop or pop Brazil, inspired by K-pop, but with Brazilian characteristics.

### CHILE

The Korean immigration in Chile occurred in the late 1970s and their community is more concentrated at *Patronato* neighborhood. At that location, there are many factories, textile shops and unique products of Korea. There are also several stores that sell office utensils, kitchen, bathroom, etc. It is a different place where people can find both Koreans as Arabs. For this reason, the region is known for ‘*los turcos del Patronato*’<sup>23</sup>.

In this country, fans of hallyu call the Asian dramas with the name of *dorama*, as do Brazilians. In 2006 it was broadcast the Korean drama *Stairway to Heaven* in a public television broadcaster, TVN (National Television of Chile). In 2012, the drama *Boys over Flowers* was broadcast in the mornings through the private channel Mega. The series was dubbed and its name was also changed to ‘*Los Chicos son Mejores que las Flores*’. The success of dramas propelled the Mega channel to broadcast two more *doramas*: *Secret Garden*<sup>24</sup> and *Manny*. There are sources on the internet indicating that the drama *Star in my Heart*<sup>25</sup> was broadcast in 2001 by the former station Chilevisión (CHV). However, the broadcast schedule did not cooperate to the audience (01:00 am).

*Mucho Gusto* program broadcast by Mega channel exhibited in 2012 a series of news about hallyu in Chile. The report followed with the title ‘*El Kpop es la nueva tendencia musical entre los jóvenes chilenos*’<sup>26</sup> and so were made various interviews with fans and local merchants at the event. Nevertheless, journalists have managed to show that women in the age group between 30 to 40 years are also admirers of the Korean wave. According to traders polled, the best-selling

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<sup>22</sup> Culture without frontiers: The arrival and the manifestation of the Korean wave in Brazil. Available in: [http://wch2014.iwahs.org/sub/sub\\_other.asp](http://wch2014.iwahs.org/sub/sub_other.asp). Access in: January 18, 2015.

<sup>23</sup> Turks of Patronato.

<sup>24</sup> Jardín Secreto.

<sup>25</sup> Un deseo en las estrellas.

<sup>26</sup> Kpop is the new musical trend among young Chileans.

products are those related to the groups *Super Junior* and *EXO*. Also, retailers believe this 'boom' started slowly, first with the repercussions of animes and then *doramas* were being entered in festivals that include the Asian culture.

The Chilean fans of K-pop are called Kpopers, many of these fans believe that are not part of an urban tribe because of the diversity, in other words, there are many K-pop bands and each individual or group of Kpopers tends to like more than one band or K-idol. And this is due to several K-pop groups that are on the market and those who will be successful.

Kpopers Chileans believe that K-pop is a style of life and that whole phenomenon will not be passenger. They support the expansion of hallyu in your country because that way your idols will make several presentations in Chile. On the streets, K-pop is not a popular rhythm, only fans believe it is a complete style, translating in other words: artists who know to dance, sing, model and act.

As all fans of hallyu in South America, Kpopers are interested in Korean culture in general, cuisine, language and history. In addition to dancing, the lyrics capture the attention of fans. They consider the beautiful letters and that always conveys a message or lesson.

Among the many presentations of K-idols, the *Music Bank Chile* was the most outstanding event. Various artists performed, such as: *Super Junior*, *After School*, *MBLAQ*, *Davichi*, *CNBlue* and *Rania*. The event took place on November 2, 2012 at the *Quinta Vergara* with organization of the Noix Productions, supported by the Embassy of Korea and KBS. It was the first *Music Bank* in Latin America which was broadcast in more than 70 countries.

Events such as *Hallyu Festival* and *K-pop Festival in Chile* receive aid from Embassy of Korea, an opportunity to promote Korean culture and to support the initiatives of fans. Among the presentations, K-pop groups covers *Blue Boys* and *Big Crash* are the ones that attract the attention of Chilean fans. These boys have a daily routine of dedication to present the choreography in K-pop festivals.

On the internet, the site *Pawa* and *Hallyu Chile* and *Kpop Chile* pages of social network Facebook are the sources that disclose more news for fans Kpopers.

## COLOMBIA

The drama *My Fair Lady* was sold to TV stations from Bolivia, Colombia, Ecuador, Mexico and Puerto Rico (The Korean Times, 2014)<sup>27</sup>. Mauricio Navas Talero, the vice president of Fox Telecolombia demonstrated interest about the display of dramas in the country. The most popular K-dramas in Colombia are: *Boys Over Flowers*, *Personal Taste*, *Full House*, *Stairway to Heaven*, *You are Beautiful*, *Playful Kiss*, *City Hunter* and *Secret Garden*.

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<sup>27</sup> The Korea Times. Available in: [http://www.koreatimes.co.kr/www/news/culture/2014/06/386\\_151317.html](http://www.koreatimes.co.kr/www/news/culture/2014/06/386_151317.html). Access in: January 23, 2015.

According to site JWAVE, drama Kim Sam Soon<sup>28</sup> was displayed by the regional channel Canal Capital in Colombia. Moreover, according to the site *Wiki Drama*, *doramas Stairway to Heaven* was displayed in a regional channel in 2007 and in 2013 the canal RCN exhibited Kim Tak Goo. Colombian fans denominate the Korean dramas as *doramas* and many use the internet to watch the dramas, videos and also to know about the K-idols.

The Embassy of Korea in Colombia is responsible for the organization and support to various cultural events in the country, specifically in Bogotá. In 2011, the Korean film festival held in the capital exceeded expectations so that the Embassy of Korea suggested two more editions in the year 2013. Still, the Association of Korean Studies in Colombia also organizes important events, since three years ago it held conferences of Korean studies to researchers.

Like Chilean fans, Colombian Kpopers also organize groups of K-pop covers and make presentations at festivals. These fans interact and share information through the pages of the social network Facebook, such as: *K Pop Medellin, Comunidade*<sup>29</sup> *Hallyu Colombia, Kpop Bogotá* and *K-POP Colombia Official*. These are the main pages that divulge about the Korean wave promoting Korean culture.

TV show *Lo de Allá* broadcast by *Tr3ce* national channel is another source of information for fans of hallyu in Colombia. This channel has the adolescents and young as target audience. The Embassy of Korea supported the program for it to be allowed the transmission of content involving K-idols.

In Colombia, one of the most important events occurred when the band *U-KISS* performed on June 23, 2013 at the *Royal Center* (event Center) in Bogotá. According to the newspaper *El Tiempo*<sup>30</sup>, the members of the group have made Spanish classes to interact with fans. In most events and presentations, K-idols always try to learn about culture and local language. This demonstrates sensitivity and dedication of these artists, virtues that enchant all fans.

## ECUADOR

The Korean drama *Stairway to Heaven* was displayed in Ecuador for private television network Ecuavisa. There are sources that indicate that the drama was aired in 2009, other sources claim display in 2011.

Other dramas were shown on public television Ecuador TV (ECTV): *Coffee Prince*<sup>31</sup>, *Dream High*, *Queen of Reversals*<sup>32</sup>, *Boys Over Flowers*, *Winter Sonata*<sup>33</sup>, and *My Man's Woman*<sup>34</sup>.

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<sup>28</sup> Mi adorable Sam Soon.

<sup>29</sup> Community.

<sup>30</sup> The Time.

<sup>31</sup> El Príncipe del Café.

<sup>32</sup> La reina de los Reveses.

<sup>33</sup> Sonata de Invierno.

<sup>34</sup> La mujer de mi esposo.

According to the newspaper Ecuador El Telegráfo<sup>35</sup>, more dramas were displayed in the country: *Autumn Tale*<sup>36</sup>, *Spring Walt*<sup>37</sup>, *Summer Scent*<sup>38</sup>, *Shining Inheritance*<sup>39</sup>, and *Bread, Love and Dreams*<sup>40</sup>. There is no doubt that fans of hallyu in Ecuador were privileged with this diffusion of *doramas*.

In Ecuador there are over 600 members in fan clubs in: *Quito*, *Guayaquil*, *Riobamba*, *Loja* and *Cuenca*. Ecuadorian fans also come together to make groups of covers of K-pop bands. Still no records about performances of K-idols in the country, however the fans struggle to follow the presentations in neighboring countries.

The Embassy of Korea in Ecuador and the *Asociación Hallyu on Ecuador* support *Hallyu Fest* in *Quito* and *Guayaquil*. In the event, there are a variety of entertainments: dance contest, songs, typical food, traditional dances and other activities that promote the Korean culture. Other festivals and events are organized by fans, especially the birthday celebrations of groups or artists K-idols.

Fans of hallyu in Ecuador interact by social networks and receive the news of their idols through the pages on Facebook: *I wanna Kpop Ecuador* and *K-pop World Ecuador*. These are the local pages with more “likes”. Another source of news is the *EscapeEcuador* youth entertainment program which is broadcast by public television Ecuador TV, where many reports are made about K-pop and about fans of the phenomenon in the country. In addition, Ecuadorian vlogger Josabet Carchi is a different reporter, next to the reality of fans. A young girl who discloses the Korean pop culture in a unique way and fun.

## PARAGUAY

The first Korean immigrants arrived at the port of Asuncion on April 22, 1965. In 1966, the Paraguayan Government has allowed the creation of the *Asociación de Coreanos del Paraguay*. In 1992, these immigrants created the official Korean school (complete). In 2015 the 50th anniversary of Korean immigration in Paraguay will be celebrated.

The Korean wave has also reached for Paraguayans, the Korean dramas *My Fair Lady* and *Coffee Prince* were displayed in 2012 by the issuer of private channel *Red Guarani*, termed as the family channel. In 2013, the drama *Princess Hours*<sup>41</sup> was also displayed by the same channel. In this year of 2015, the *Secret*

<sup>35</sup> The Telegraph.

<sup>36</sup> Cuentos de Otoño.

<sup>37</sup> Vals de Primavera.

<sup>38</sup> Aroma de Verano.

<sup>39</sup> Sorpresas del Destino.

<sup>40</sup> Pan, Amor y Sueños.

<sup>41</sup> Educando a la Princesa.



*Garden* series is on display by the Magazine TV cable channel and its broadcast signal reaches televisions Paraguayans.

There are no records of performances of K-idols in the country, however, local festivals and events were held for fans. In 2011, fans of the band *Super Junior* organized the first K-pop event (Kpop-ELF Paraguay), the term (Ever Lasting Friend) corresponds to the official fan club of *Super Junior* or Suju.

In 2012, the Embassy of Korea in Paraguay organized the 'Primer Concurso de K-POP Canto y Baile'<sup>42</sup> K-pop lovers presented covers of K-pop groups: *MBLAQ*, *2NE1*, *SISTAR*, *Super Junior*, *Big Bang*, *U-KISS*, *BoA*, etc. There were also presentations of traditional dances and musical performances. Another important event is *Hallyu Fest Paraguay* that occurs since 2011. It is the opportunity of fans to perform dance performances, singing and to purchase products in thematic stands or *tiendas*. In addition, fans have the opportunity to experience Korean cuisine.

On the social network Facebook, the page K-pop Paraguay is the one that most receives followers and disclose more information K-idols. The Korean wave also reached the popular media, the program *El conejo*<sup>43</sup> broadcast by the channel of the public TV network Paraguayan showed a report on K-pop fever pace, using a title 'La fiebre Del kpop'<sup>44</sup>. Another TV program 'Arriba Paraguay', aired by public broadcaster Paravision, made room for the presentations of the groups of K-pop covers. Gradually, hallyu gets more featured in Paraguayan media and fans are united to draw attention with the purpose of bringing K-idols to the country.

## PERU

Mass culture and popular culture of Peruvians are different in relation to cultural Korean industry which is manifested by the K-pop. Morin (1977) states that mass culture is recent, born with industrialization and the development of mass media. 'Mass culture is therefore the product of a dialectical production and consumption, in the center of a global dialectic that is the society as a whole (MORIN, 1977, 47)'. Canclini (2013) defines 'popular' as something that is sold massively, the crowd-pleasing. However, Peru is the country that has one of the largest manifestations of hallyu in South America.

The impact of the phenomenon has not yet surpassed the popularity of American music and the existing local rhythms. According to Pérez (2013), the Korean pop music in Peru is a form of resistance of a minority on popular preferences in the country. There are different perspectives on culture: being K-pop

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<sup>42</sup> First KPOP Contest 'Song and Dance'.

<sup>43</sup> The rabbit.

<sup>44</sup> Fever from kpop.

a mass culture in Korea and in Peru, a popular culture by presenting and rescue the traditions of the Koreans in the eyes of Peruvians.

First, the approach of Kpopers with Korean pop culture came through the display of dramas. Through the K-dramas, fans knew the bands or singers of the songs that are themes of the series. Then, the influence of Japanese pop culture, as well as Brazilians and Chileans, Peruvians were knowing gradually K-idols, since these fans already sympathized with the Asian universe because of animes and J-music or Japanese music.

Since the beginning of the year 2000 hallyu has been growing in Peru, but the 'boom' came from 2010 when the local media began to notice the increasing popularity of Korean dramas and songs. In 2012, the success of the Korean wave is consolidated with the arrival of *JYJ* band. The tickets were sold quickly and many fans camped near the site of the presentation. According to the Peruvian newspaper *El Comercio*<sup>45</sup>, the group did not expect such success in the country.

Several concerts of K-idols were made in Peru, the artists are: *JYJ*, *U-KISS*, *G-Dragon*, *TOP*, *Seungri*, *Taeyang*, *Daesung*, *Kim Hyun Joong*, *Super Junior*, *NU'EST*, *Lunafly*, among others. Brazil and Peru are the countries that received K-pop groups.

Until 2008 13 Korean dramas were transmitted in Peru and they are currently being displayed in the highest-rated schedule, according to the official Yonhap News Agency. The drama *Star in my Heart* was exhibited in Peru between 1997 and 1998 on Channel 9 of Peruvian television (ATV). Then, the drama *All about Eve*<sup>46</sup> was aired on State TV network Peru and by private broadcaster Panamericana Televisión, both being among the most popular stations in the country.

It is worth noting that a few years ago Korean dramas are being displayed and therefore, the impact of hallyu in the country was large relative to other countries in South America. K-dramas that were already displayed: *Boys Over Flowers*, *Strike Love*, *Summer Scent*, *Heading to the Ground*<sup>47</sup>, *Spring Waltz*, *Autumm Tale*, *Winter Sonata*, *My Love Sam*, *Queen of Housewives*, *Phoenix*<sup>48</sup>, *Goong*<sup>49</sup>, *Cinderella Man*, *Queen of Reversals*, *Dream High*, etc.

The fans Peruvians of hallyu watch Korean dramas because of the stories which the whole family can watch, i.e., are series that do not show explicit sex scenes, violence or inappropriate behavior. K-dramas show a naive and true love, the family is valued and good behavior is a source of pride. In addition, the stories are humorous, musical themes are engaging and the actors have a flawless complexion. All these features are the aspects that most delight fans of Korean dramas all over the world.

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<sup>45</sup> The Trade.

<sup>46</sup> Todo sobre Eva.

<sup>47</sup> Sin Limites.

<sup>48</sup> El Fénix.

<sup>49</sup> Educando a la Princesa.

Peruvian Kpopers interact and receive news through the social network Facebook, being the page *KPOP Perú* and *Hallyu Manyas?* With over 30.000 followers. Among the various events, highlighted are: *1° K-Pop World Festival*, *Hansik Festival*, *Kpop Fest Ayacucho*, *Primer Festival Latinoamericano de Kpop*, *Kpop Peru Festival* and *Lima HallyuDay*.

The television program *Perú tiene talento*<sup>50</sup> transmitted by Frecuencia Latina<sup>51</sup> channel is a program which jurors choose artists according to presentations of people or groups who can sing, dance or have any other talent. Several groups of K-pop covers have already shown their choreography in this program and presentations were well received by the public, unlike in Brazil, such a situation has not yet reached programs that seek talent. Also, many programs reported about hallyu phenomenon and its impact among young people, as the *Metrópolis* on TV *Perú* and *Cinescape* by *América Televisión* channel.

#### URUGUAY

According to Uruguayan newspaper *El País Información*<sup>52</sup>: ‘Uruguay recognized the Republic of Korea on December 8, 1949. The start date of diplomatic relations between the Eastern Republic of Uruguay and the Republic of Korea was October 7, 1964. Neither the physical distance nor the alternating closures of their diplomatic missions for financial reasons interrupted the continuity of the relationship or hindered to deepen economic ties and cultural cooperation’<sup>53</sup>.

In March 1973, the Uruguayan government authorized the arrival of 18 Korean families in the country to work in the agricultural environment. However, only 10 families arrived at Uruguay in 1975. At that time, these immigrants would work for a short period of time. Later, these families were seeking other opportunities in Argentina and Paraguay so that until February 2005 there were a total of 150 Koreans residing in Uruguay.

About the Korean wave, the K-drama *Stairway to Heaven* was exhibited in 2009 by the first TV channel in Uruguay: channel 10. According to the newspaper *El País Información*, the *Secret Garden* series was broadcast in 2014 by the Uruguayan open channel, (channel 7 Maldonado). Also, the series is on display from the start of 2015 by the cable channel *Magazine TV*. Its transmission signal arrives for Argentines, Paraguayans and Uruguayans.

<sup>50</sup> Peru has talent.

<sup>51</sup> Latin Frequency.

<sup>52</sup> The Country Information.

<sup>53</sup> Montevideo y Seul festejan sus 50 años de relaciones. Available in: <http://www.elpais.com.uy/informacion/montevideo-seul-festejan-anos-relaciones.html>. Access on: January 29, 2015.

The Korean wave is a recent phenomenon in Uruguay, despite this there are many groups who admire hallyu. Fans organize parties and events that blend the rhythms of K-pop and J-pop -Japanese pop music- as the popular party *J\*K*. This shows that some fans of hallyu already sympathized with Japanese pop culture before opting for K-pop. Other prominent events are: *Kpop Festival Uruguay*, *I Love K-pop with Friends*, *Festival del Hallyu em Uruguay* and *Kpop World Festival Uruguay*. All promote Korean culture and, mainly, give opportunities for the groups of K-pop covers to make presentations.

The pages of the social network Facebook as *Korea Fans Uruguay* and *cuentoscoreanos* are the most popular pages that disseminate more news about K-idols. The social network Facebook is one of the largest networks of interaction, where fans can share news, organize events, and form discussion groups. Although there are no records of performances of K-idols in the country, fans are able to travel to neighboring countries in order to attend the presentations of their idols.

#### VENEZUELA

Venezuelans were delighted not only by the Korean dramas, but also by other *doramas* of Asian origin. According to the newspaper *El Nacional*<sup>54</sup>, *Oshin* Japanese drama aired in 1997 and in 2006 it was exhibited the Korean drama *Winter Sonata* by the issuer *La Tele*.

The influence of Japanese pop culture allowed other Asian productions could conquer space in the media. Animes, mangás, tokusatus<sup>55</sup>, J-music, among others, won the sympathy of the public, arousing the curiosity of people, especially that of adolescents and young people. In 2013, there were displayed dramas *Stairway to Heaven* in the main network of the country *Venevisión* and *Kim Tak Goo*<sup>56</sup> by *Televen*.

The Embassy of Korea in Venezuela also contributed to when Korean drama came to a local broadcaster. Through this initiative, the drama *Queen of Housewives*<sup>57</sup> aired on radio station *La Tele*.

In 2013, the Chinese drama *Symphony of Fate*<sup>58</sup> aired on *Venevisión* broadcaster and the Taiwanese drama *Starlit*<sup>59</sup> by the same television network. This shows how much Venezuelans are receptive to Asian productions.

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<sup>54</sup> The National.

<sup>55</sup> Previous to anime, it refers to films with actors (generically called – live action) but has, characteristically, the ostensible use of special effects to tell a story, often of science fiction and fantasy (NAGADO, 2011, 121).

<sup>56</sup> Pan, amor y sueños.

<sup>57</sup> Mi adorable Sam Soon or La reina de las esposas.

<sup>58</sup> Sinfonía de Amor.

<sup>59</sup> Tristeza em lãs estrelas.

According to blog *DoramaBobo* made by hallyu fans in Mexico, some Korean dramas have been dubbed into Spanish in the country of Venezuela, are these: *Manny*, *A Thousand Day's Promise*<sup>60</sup>, *Summer Scent*, *Spring Waltz*, *Flower Boy Ramyun Shop*<sup>61</sup> and *I love Lee Tae Ri*<sup>62</sup>. Still, according to the same site, the drama *My Fair Lady* received dubbing in Spanish in Bolivia and K-drama *Damo*<sup>63</sup> was voiced in Colombia.

There is no record of performances by K-idols in the country, however, *LunaFly* band made a video for Venezuelan fans, giving hope for a future presentation. Despite the conditions, fans in organized groups try to draw the attention of their idols through Flash mobs and videos on YouTube. According to the site 'Venezuela quiere Kpop'<sup>64</sup> the TV show 'Soy un boom', the canal *La Tele* made reports on K-pop and has also received support from members of the Korean Embassy in Venezuela, representatives from the *Asociación Venezolana de la Cultura Coreana (AVCC)* and *VQK* staff group (responsible for the site), for transmission.

Fans communicate and interact at Twitter of the *VQK* group and also for the social network Facebook. The most popular pages are: *KPOP Venezuela* and *Queremos que trasmitan Doramas Asiáticos en Venezuela*<sup>65</sup>. Overall, Venezuelan fans have the chance to participate in K-pop events that also promote promotion Korean culture, such as: '*Festival Hallyu Venezuela*'.

## CONCLUSION

In general it can be concluded that the manifestation of hallyu in South America is registered with more similarities than differences between countries. In reaching this conclusion it was necessary to divide the article into steps: at first, the understanding of the term and its initial manifestation; in the second instance, the understanding of hallyu in South America and its development in each country which has information. Due to the immense amount of information, there were punctuated the most important elements which cooperated with the purpose of the article.

It is important to note that the peoples of South America are closer to its natives, means, those who are part of that national identity built. Despite the existence of several admirers of hallyu, these fans still have the consciousness of belonging to the country of origin and the majority feel comfortable with the idea.

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<sup>60</sup> Mil días de Promesas.

<sup>61</sup> Eun y sus 3 chicos.

<sup>62</sup> Yo amo a Lee Taly.

<sup>63</sup> La legendaria mujer policía.

<sup>64</sup> Venezuela wants to Kpop.

<sup>65</sup> We want the transmission Doramas Asiáticos in Venezuela.

Given the information found on the Korean immigration in some countries it can be affirmed that it was a recent immigration. And practically, most of these immigrants are concentrated in the neighborhood in order to maintain the culture of the country of origin.

Among the many similarities of the manifestation of hallyu, the internet is the key part that drove the second Korean wave and that united fans for all locations. Still, there are a lot of hallyu fans who have daily access to the internet and this indicates that these people are part of or close to the middle class.

Another similar question is regarding the public which is composed of most of teenagers and young people. It is also relevant to mention that when the TV News South Americans get a report on hallyu, journalists find more girls or women to perform an interview, especially when the subject is about Korean dramas and K-idols. However, when the interview is focused on presentations of group's K-pop covers, the boys or men earn more dimensions.

The Korean pop culture is welcomed by South American peoples, especially the young. However, it is not a culture that overlays to popular culture or that culture widespread by Americans, nor it is recognized by passers-by in the cities. When the "boom" of hallyu reached the countries – around the year 2010 – these fans started to be interested in all the Korean culture: customs, language, education, history, geography, among others. Most fans want or plan to visit the sights of South Korea.

The cultural difference is not the only argument of the sudden interest in Korean culture. Hallyu phenomenon aroused people's attention by its uniqueness, since fans admired the K-idols, considered as complete artists (artists who know how to dance, sing, act and model). Another important fact is referring to the composition of songs. Many fans admire and believe that the songs (K-pop) always convey a message or lesson. A situation that does not happen in many current songs of America, where the songs do not need to make sense or give any message to become popular.

Korean dramas are also productions that are remarkable for being different from novels or American series. Fans of hallyu claim that the stories of K-dramas do not show sex scenes, violence or any immoral behavior. In addition the Korean dramas are humorous and the actors are impeccable in their appearances. These are the characteristics that South American fans admire more and which are also appreciated by other people. It is worth remembering that the American series have no modesty, once they try to stage the reality of people and it became tiring for K-drama fans.

'... parents also like this because the K-pop passes a pure image, unlike what we see on TV and in Brazilian songs that talk about sex, drugs and problems.

K-pop has a more positive side they can absorb the feelings and forward to a more correct life'<sup>66</sup>.

Under these circumstances, what is the importance of this phenomenon on the lives of these people accustomed to other habits? The answer is variable function of your personal character, however, the information found is possible to say that many fans believe that this phenomenon is not fleeting.

Some believe that they are part of an urban tribe, others disagree. For many fans, K-pop is more than a genre, corresponds to the social life of that group, where friends gather to dance and share affinities.

In all countries there are groups of K-pop covers which are highly dedicated. These groups are formed by teenagers and young people who spend hours rehearsing the choreography, preparing for the festivals so that everything is according to plan. Generally, national events receive support from embassies and associations that invest so that the festivities and cultural exchange to occur.

The influence of Japanese pop culture is something that can be also considered in common between countries. Before the Korean wave phenomenon, anime, mangá, tokusatus and J-music were already of knowledge of fans of hallyu. The Japanese productions opened a space for people to become more interested in Asian culture.

With so many similarities, what would be different among countries? There are few differences, but it is necessary to quote them. Peru and Ecuador e.g., are the countries that exhibit Korean dramas on private channel stations and open channels. While in Brazil, few *doramas* were displayed in private channel stations and there is only one dubbing record for the Portuguese language so far. In contrast, Peru has displayed Korean dramas since 1997 and until 2008 there were displayed 13 K-dramas in popular stations. This means that in Peru, there is a high likelihood of people to have their first contact with hallyu through K-dramas and not only by Japanese pop culture as in other countries that still have not had the chance to receive the display of K- dramas in open channels.

On the other hand, the countries: Brazil, Peru, Chile and Argentina are the locations that receive more presentations from K-idols. Fans of neighboring countries strive, run long way and invest their savings to realize the dream of participating in presentations. Besides the expenditure for daily internet access, these fans invest in travel to get close to their idols.

Taking stock on the productions of hallyu, it is admissible to state that the dramas: *Stairway to Heaven*, *Secret Garden*, *Boys over Flowers* and *My Fair Lady* are Korean dramas more displayed in private or open channel stations in South America. Also, these are they that have been more successful in countries. In relation to the groups and artists K-idols: *Super Junior*, *EXO*, *Big Bang*, *SHINee*,

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<sup>66</sup> Interview with Natália – one of the owners of the site *SaranInGayo*. (famous website in Brazil that publishes news about hallyu). Available in the magazine *Kwave Brasil* (2014). São Paulo: KBS & PROBRAZIL. Dezembro Vol. 5, 85.

*JYJ, MBLAQ, Girl Generation, CNBlue, BoA* and *Kim Hyung-jun* are among the most popular and are the artists who most inspire the South American fans in the formation of K-pop covers groups.

If compared the hallyu phenomenon in South America with other Asian countries, there are more differences than similarities. According to the research conducted by Jonghoe Yang (2012), due to political friction of the past, there was a fear on imports of Korean productions in China, Japan and Taiwan. And the opposite was also reciprocal, however, the South Korea has a low internal market and, as a consequence, there was a need for the government to invest for the external market. This investment includes both tangible objects, as well as the national and industrial culture.

This fear is not evident in the countries of South America, since the TV stations do not invest in Korean or Asian productions because they believe that they will have low ratings. This is due to the predominance of local and original productions of the United States. It means that the reasons are more commercial than political.

In his article, Jonghoe Yang (2012)<sup>67</sup> inserts the following quote: ‘Studies following this cultural reception approach agree mostly with the cultural proximity thesis. Simply put, it posits that culture flows more easily between culturally similar countries than between culturally different ones (Chua 2004; Son and Yang 2003; Yang 2006)’. And that is one of the reasons that facilitated the arrival of hallyu and its success in Asian countries. Unlike what happens in South America, where the Asian culture is seen as an exotic, foreign culture. ‘The first conception of culture refers to all aspects of social reality; the second refers more specifically to knowledge, ideas and beliefs of a people’ (SANTOS, 1994, 23).

According to the data in this article, it is possible to consider hallyu in South America as a too strong phenomenon among young people, a kind of tribe who prefers not to receive this title. A recent wave that caught the interest of many individuals through its considered “exotic culture”. Despite the not-so-promising market, hallyu won considerable space in view of the local and cultural circumstances.

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<sup>67</sup> (YANG, 2012, 109).



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