

FANS, HALLYU AND BROADCAST TV: THE CASE OF THE K-DRAMA “HAPPY ENDING” PIONEERING IN BRAZIL

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Abstract: From the development and popularization of the cultural phenomenon of Hallyu, South Korea saw its own entertainment market and pop culture grow and spread to other countries through its cultural assets. K-dramas (South Korean TV dramas) were the first product that helped in spreading the pop culture from South Korea to the world. Its great notability hit Europe and America and got a space in the television grid of many Latin countries. But unlike their neighbors, the Brazilian TV, known for its domestic production of telenovelas, could not keep up with the importance and use of this media product, despite its huge fan base in the country. This article, therefore, aims to analyze the reception and impact of the first k-drama displayed in a Brazilian network TV in 2015, called Rede Brasil. By observing the movement of fans on the Internet, especially on Facebook, and an application of an online questionnaire on this social network, we intend to analyze the reactions of Brazilian fans and the meaning of a broadcast TV channel display a cultural product from another country.

Key-words: K-drama, Hallyu, Brazilian Reception.

INTRODUCTION

Over the last decades, the production of television serial fiction has grown in number and in quality, due to new ways of consuming TV, new forms of public engagement, and new economic television policies, both in the West and in the East. Through the development of the cultural phenomenon of Hallyu, or "Korean Wave", South Korea has seen its own market for entertainment and pop culture grow and spread to other countries through television, music and film productions, disseminating the South Korean lifestyle, cuisine, fashion and language (SHIM, 2006; HANAKI et al., 2007; JOO, 2011; RYOO, 2009). K-dramas (South Korean TV dramas) were the pioneering cultural force that spread South Korean pop culture throughout the world.

“K-drama” is part of the television format called TV Dramas, that embraces serial shows produced by television industries mainly from East and Southeast Asian countries. Each country that produces television dramas, ends up adding its own national data to the pre-established formula, in this way, flexing the shows’ narratives to the country’s cultural identity and audience practices. In particular, K-dramas have achieved great success and acceptance in Asia, especially because of how they mix “western-like” plots with common Asian traditions, giving it a unique way of storytelling. Its notoriety reached countries in Europe and America, and it has even been placed in television schedules from Latin American television networks. This achievement is also currently attributed to the spread of South Korean culture through the success of K-pop (South Korean pop music), that conquered a large and strong fanbase throughout Latin America, including Brazil. Unlikely neighboring countries, the Brazilian broadcast television, known for its domestic production of telenovelas, still largely resists to formally import and display these products, despite the existence of a large K-drama fan base in the country. Because of this, these fans, have had to depend of online sites, and apps that provide K-dramas.

This article proposes to analyze the reception and the impact of the first k-drama ever shown on Brazilian broadcast television (Rede Brasil Channel, September of 2015) and dubbed

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into Brazilian portuguese language: "Happy Ending – O Caminho do Destino" (해피엔딩, “Happy ending – The Destiny Way”). Through an online research on online forums and the application of an online questionnaire, we intend to analyze the reactions of Brazilian fans of South Korean culture, concerning the impact of watching a k-drama in Brazilian television and the significance of a broadcast network exhibiting this cultural product in the country. Therefore, we aim to understand the importance, for the fans, behind the recognition of Korean TV narratives by traditional broadcast television and how this newly acquired attention has met a demand from fans that crave for an official mean to enjoy their object of affection.

A BRIEF HISTORY OF BRAZILIAN TELEVISION

Since the creation of television and its adoption as a primary vehicle of communication in hundreds of countries, the society has been passing by constantly resignification processes because of the influence of the television in habits, values and ways of thinking. Its performance in Brazilian history could not be different. Inaugurated in 1950, by the TV Tupi, the television showed an adventurous and full of improvisations character, marking the learning phase of their early years (AMORIM, 2007; MATTOS, 1990). Initially, the Brazilian television used the radio structure itself, such as programming formats, technicians and even the sound specialists, since at the time had not TV experts in Brazil yet (GARCIA, 2011). As the broadcast schedule was only from 6pm to 8pm, the program grid was divided between teleteatro³ (very significant for the construction of a television dramatic language), telejournalism⁴, adaptations of musicals and foreign programs and telenovelas⁵. By the end of the 1950s, the exhibition schedule already reached much of the day, offering a wider range of programs and channels. In particular, movies and US series became massively propagated due to the low cost compared to the production of telenovelas and teleteatros.

In the 1960s, television narrowed the intimate bond with the viewer when it became one of the most important mass media, serving major political, economic and cultural events of the society (AMORIM, 2007). At the same time, the use of videotape or VT emerged, providing the opportunity to broadcasters to offer a horizontal program and to encourage the production of contents such as telenovelas (GARCIA, 2011). The viewer, then, gradually acquired the habit of turning on the TV every day, at the same time, to watch your favorite program. Thanks to the storage recordings capacity provided by the videotape, television started to negotiate its programs in greater numbers and was able to open 27 more stations in the main axis of the country influences: Rio de Janeiro - São Paulo. However, with the emergence of the channel TV Excelsior in the same decade, the most goals was to create a national network of television programming.

The audience reached by television has increased considerably in 1970, reaching more distant cities of the shaft, where there was no access to this technology. With the improvement of technical infrastructure, the technological breakthrough of the decade was the introduction of color TV. First, the broadcasters showed foreign series with colors, because they had colorful equipments just for projection of visual materials and not for production. However, already in 1972, several programs were recorded, edited and transmitted in color. A year later, the Globo TV station aired the first Brazilian telenovela completely colored, called "O Bem Amado" (AMORIM, 2007). Because of the technical improvement and development of quality content and script, the telenovela remained consumed intensively, becoming one of the most important genre on Brazilian television. Its success was observed not only in Brazil but also in more than 69 countries, which were the rights for its display sold.

In the following decades, the Brazilian television was more stable, with a more fixed program schedule. In addition to the programs and Brazilian films, the TV continued importing many foreign audiovisual products, especially those that correspond to the global axis US-Europe. Thus, some national broadcasters preferred to go in another direction of this preference

³A theater play staged at the TV studio and televised in whole or in chapters.

⁴News televised.

⁵Novel written directly or adapted (of literary, a play, etc.) for television and is exhibited in chapters.

for these international products. SBT channel (Brazilian Television System) started to show Mexican telenovelas, followed by other television networks at the time. For the national history with this genre, Mexican productions have been well accepted by the Brazilian public and, until today, still emerge in some stations programming grids. Japanese television products were also ones that had some notability in the Brazilian TV. Since the 1960s, were shown Japanese series live-action⁶ as "Jaspion", "National Kid" and "Changeman" in addition to the Japanese animated series or anime. But it was in the 1990s that anime have become very successful in the Brazilian media, such as "Saint Seiya", "Dragon Ball" and "Pokémon", which lasted until the 2000s (CORTEZ; MAZUR; VINCO, 2014). Besides these, only two other Japanese productions, TV Dramas format⁷, were displayed in the open television: "Oshin" and "Haru and Natsu: As cartas que não chegaram."

The cable TV was introduced in the late 1980s, but expanded only in the next decade. With a more variety of programs, especially foreigners, cable channels allowed the public to access new contents with different formats and languages. Even some channels have emerged especially for a niche audience, such as the case of MTV Brazil, aimed at young people, the GNT, aimed at the female audience, among others. With the arrival of the 2000s and the rise of the Internet and social networking, many channels sought to appropriate new technologies and include them to approach even more of your audience, reconfiguring the experience of watching television.

After decades of reconfigurations and new influences, the current Brazilian broadcast television has stabilized its program schedule and has no major changes. The telenovela is still the main and most important television product for domestic consumption and export. Brazil, which was the first country to show his novels in primetime television programming, while the rest of Latin America still provided them in the afternoon, gave the novels the prestige and public character of comprehensiveness, which reverberates until the days of today. Starting from the fact that this genre deals with various themes in their narratives, such as comedy, suspense, romance, action and especially melodrama, these products demonstrate variety, addressing issues related to the country everyday and reaching different audiences. Characterized by its many chapters and that are written as it airs, these productions are expensive, but can have the prodigy of uniting the country within a linguistic and social level, something impressive given that Brazil has more than 200 million inhabitants and an impressive cultural diversity because of their territorial extension (MARTEL, 2012).

The Brazilian telenovela became an exponent of the national Soft Power. According to Nye (2004), Soft Power is the ability of a political organism influence each other through cultural and ideological mechanisms, influencing diplomacy and international credibility. Brazil created an identity and became a cultural influence in the international arena through especially the success of football, carnival and soap operas, which, therefore, are regarded as instruments of Brazilian Soft Power. Novels as "O Clone", "Esperança" and "Caminho das Índias" gained great prestige and made huge success abroad, broadcasted in dozens of countries and won awards at international festivals. Hundreds of Brazilian soap operas are exported every year, an impressive feat given that the Portuguese is a language that has little penetration in the world, making Brazil into a global center of production of this kind of content. The Brazilian novel is an essential factor for the formation and maintenance of national identity.

By the fact that it has established as an influential pole in production of telenovelas and is internationally recognized, Brazilian TV does not offer a large opening for the entry of foreign productions that are outside the US-Europe axis. With the exception of the aforementioned Mexican soap operas and some Japanese animated series, other international products appear less or no way in television programming. Compared to Latin American

⁶Term used in movies, theater and television to define the jobs that are performed by live actors, unlike animations.

⁷TV drama is a generic term for the television format covering fictions serially produced by television industries arising mainly from East and Southeast Asia (Dissanayake, 2012; CORTEZ, MAZUR, VINCO, 2014). K-drama is the specific name to the South Korean production and originates from the term "Korean drama".

countries - which have low domestic production and therefore need to import content like this in large quantities, such as the South Korean drama (IADEVITO; BAVOLEO; Lee, 2010) - Brazil has some independence from import of products because its telenovelas internal market is extremely solid and renowned. In view of this, the introduction of South Korean dramas in the Brazilian TV grid proves to be quite difficult, despite the arrival of the Korean Wave and the presence of fans of these products in Brazil.

THE KOREAN WAVE IN BRAZIL

As the diplomatic, economic and immigration ties between Brazil and South Korea are recent, but highly significant, **it is also the** arrival of Hallyu in the South American country. The first Korean immigrants arrived in Brazilian lands only in 1963, and currently South Korea is Brazil's seventh largest trading partner in the world and Brazil is South Korea's main trading partner in Latin America, and both countries have recently ended their dictatorial regimes and went through intense political and economic restructuring. This proximity and the similarities indirectly helped the intense cultural contact of the experience of Korean Wave to happen in Brazil, with started in the late 2000s.

As explained earlier in this article, the entry of Japanese anime in the Brazilian TV was intense during the 1980s and 1990s, basing a loyal and passionate audience that also consumed many other cultural products in Japan. With the arrival of the 2000s, these products were gradually losing ground in Brazilian TV stations and relied especially on the emergence and growth of digital networks in the country (ALBUQUERQUE, CORTEZ, 2013). Later, this scenario was favorable to the entrance and reception of South Korean cultural products in Brazil, when they started attracting public beyond of Asia. The strength of Japanese pop culture in Brazil resulted in the tradition of Anime Events, that are spaces where fans go to exchange information and products about Japan and its culture. Over the years, these events have grown and became spaces to exchange, not only Japanese content, but pop culture in general, making room for the consumption of Hallyu. The geographical and cultural proximity between Japan and South Korea favoured Japanese pop culture's Brazilian fans to sympathize with South Korean pop culture, especially K-pop.

Before the impact of Psy's "Gangnam Style" in Brazil, which, like in the rest of the world, it influenced the increase in the K-pop consumption (JUNG, LI, 2014), the presence of Hallyu was already giving its first baby steps in Brazilian lands. Consumption was possible by the development of communication technology and Web 2.0, especially the online tool Youtube, that was and is essential for the spread of Hallyu to markets outside Asia (JIN; YOON, 2014;. KIM et al, 2014) and also by Anime Events that were important for trading and propagating K-pop in Brazil to an external environment different of the intimacy provided by the Internet. According to Youtube data through a survey provided by KOCIS (2011), in 2010 the South Korean pop music videos got over 6 million hits in Brazil, making it clear that the K-pop consumption is strong since the late 2000 and early 2010 and is directly linked to the advent of Web 2.0.

The official landing of Hallyu happened in September of 2011 through the visit of the boy group MBLAQ to São Paulo to judge a world contest of K-pop covers, called "KPOP Cover Dance Festival"⁸. This event was extremely important to begin understanding the magnitude of Hallyu's Brazilian public. First, it became clear that there is a large base of covers of this musical style in the country, which was developed through music consumption and loyalty of the brazilian fans to learn the choreography and the lyrics, and, second, the amount of people who tried to attend this event and contact MBLAQ was unexpected: the "KPOP Cover Dance Festival" was held in a small theater expecting that only a few people would attend it, but more than four thousand people packed the well-known Avenida Paulista, in São Paulo, waiting to enter the event and failed. The Avenue was packed with fans who came from all over the

⁸This event was shown by the "Cover Dance Festival K Pop Roadshow 40120" of the South Korean channel MBC.

country, but only a few got the chance to be one of the 500 people that was lucky enough to be a part of the first official K-pop event in Brazil.

After the success and surprised by the large number of fans of South Korean culture in Brazilian lands, touring shows of K-pop bands began to land in the country (KO et al., 2014). Still in 2011, by December, the United Cube Concert brought Cube Entertainment's groups (B2ST, 4Minute and solo singer G.Na), who were greeted by over 300 fans at the airport and five thousand fans at Space Of The Americas, where the concert was performed in São Paulo. After the United Cube Concert, Junsu's solo concert, a member of boyband JYJ, was held in São Paulo in September of 2012. In February of 2013, with the support of KOFICE (Korea Foundation for International Culture Exchange) and the South Korea's Ministry of Culture, Sports and Tourism, the festival "2K13 Feel Korea" brought activities related to Korean culture to Brazil, with workshops on makeup and dance inspired by K-pop, and a musical performance with solo singer Ailee, solo singer Hyunjoong (former member of SS501 group), the duo BAECHIGI and comedy group ONGALS. Also in 2013, it was held the first concert of a South Korean boyband in one unique performance (as the previous ones were concerts of various groups of the same entertainment company, solo or festival): Super Show 5 of the famous boyband Super Junior was held in April in São Paulo for 8,000 Brazilian fans. Still at the end of the same year, in December, NU'EST held its first concert in Brazil and was a milestone because it was the first band of K-pop to perform outside the state of São Paulo⁹: this time it was at Paraná, a state of the South. After the concert success, the same group returned to Brazil in September 2014, this time in the city of São Paulo.

With the proximity of the World Cup, the world's biggest football event that was held in Brazil in 2014, the Music Bank Festival was held in June at Rio de Janeiro. The list of idol groups that was part of the festival was composed by SHINee, MBLAQ, INFINITE, Ailee, B.A.P, CNBlue and M.I.B and they managed to gather around 8,000 people at the HSBC Arena. After the Music Bank Festival, in August of the same year, BTS held a fan meeting in Sao Paulo and performed some of the songs from their first mini albums. The following year, in July, they returned to Brazil, now with their tour "BTS LIVE TRILOGY 'Episode II - The Red Bullet" and caused commotion, especially in brazilian press, because their fans decided to camp out 20 days before of the concert in front of the place where BTS would perform¹⁰. The tickets sale was such a success, that the venue had to be changed to accommodate more fans. Also in 2014, the KBEE (Korea Brand & Entertainment Expo) was held in São Paulo and the boy group VIXX performed at the event. In 2015 and still at São Paulo: in February, ToppDogg landed here to perform a showcase; the boyband Boyfriend held their tour concert in May; the largest anime event in Brazil, "Anime Friends", brought CROSSGENE as one of its attractions in July; the 2015 Korean Music Fest 2015 brought Ailee, Kim Kyung Ho and Jo Sung Mo in September; and, by the end of the year, the "Asian High Society" party had rappers Basick, winner of the reality show "Show Me The Money 4" Korean Mnet channel, and O'Broject as its attractions in November. By mid-year of 2016, UNIQ held a fan meeting also in São Paulo.

Despite the concerts' success in Brazil, several others were booked and canceled at the last minute, because of lack of ticket sales or other technical problems and contract negotiation. BigBang, UKISS, Jay Park, Wa\$\$up and FTIsland were some of the K-pop idol groups that canceled their stop in Brazil. In addition to the problems linked strictly to the negotiation and sales, the issue of non-official consume of Hallyu contents in Brazil hampers the official numbers corresponding to brazilian reception of Hallyu can also be a big factor influencing these concerts cancellations.

In Brazil, it is difficult for South Korean contents get the opportunity to be part of the traditional and official media, such as television, radio and press. Hallyu ends up confined to the online environment, limiting its power of penetration and diffusion. The reason for that lies on

⁹The general preference for São Paulo to carry out the vast majority of K-pop events in Brazil is due to the strong presence of the Korean community in this city because of immigration held in the middle of last century.

¹⁰ Korean boyband BTS's fans are camping out for 20 days in São Paulo: <http://ego.globo.com/ego-teen/noticia/2015/07/fas-da-boyband-coreana-bst-estao-ha-20-dias-acampados-em-sao-paulo.html>

the large national television production, which excludes foreign content, especially those that are not American or European; the exoticity that still characterizes the Asian identity by the Brazilian point of view (ORTIZ, 2000); and the dysfunctionality of Cultural Proximity in the Brazilian case. According to Straubhaar (1991), the Cultural Proximity is the inclination of the audience to prefer products that communicate with their culture, seeking proximity and representation of their daily lives. East Asia share a cultural flow that permeates the cultures of these countries, facilitating familiarity of public consumers with the products that circulates within this regional market. This proximity is essential for public familiarity with the Hallyu content, but Brazilian identity formation does not share a lot with the Korean one, hindering this direct empathy with the Asian country products by the Brazilian people.

The involvement of the Brazilian fans are intense, they use online forums and social networks to exchange information and consume episodes of k-dramas, K-pop music videos and even classes to learn Hangul¹¹. Hallyu is a niche consumption in Brazil and it happens mostly within the Internet environment. Besides some occasional reports in some television programs about the K-pop invasion in Brazil, there is little room for this type of content on Brazilian TV. There were only a few times when South Korean contents became part of the Brazilian TV grids at a time that was suitable for consumption. For example, the first display of a k-drama in the country was in 2015 and the drama in question was "Iris" (2011), which was exhibited in a closed channel at 3 o'clock in the morning, making it difficult to access, because it was a pay channel, and the time that it was exhibited was when most people was asleep. The present situation is beginning to improve, there is an attraction about K-pop covers being displayed every Sunday in the "Programa do Raul Gil", a very traditional program in one of the most important stations of the Brazilian network TV, SBT; PlayTV cable channel also has a program in its weekly grid called "Ponto K-pop" where they display top rated K-pop MVs; and the display and redisplay of the k-drama "Happy Ending - O Caminho do Destino" at the Rede Brasil channel, which is the object of analysis of this present article.

RECEPTION OF THE K-DRAMA "HAPPY ENDING" IN BRAZIL

"Happy Ending" was chosen as the object of this research for being the first k-drama to be broadcast in an open channel of Brazilian TV. Originally produced and broadcast by the Korean station cable JTBC in 2012, the drama tells the story of Kim Doo-Soo, a householder who works as a reporter for a TV station. Kim is married and has two daughters and a son. One day, he feels bad and goes to the hospital, where he finds out he has a terminal illness. Despite the existing relationship problems, the family is exposed to emotions and questions against the times of suffering and union, consequences of the infortune news. In Brazil, the drama was called "Happy Ending – O Caminho do Destino" and was shown in 2015 by Rede Brasil (or RBTB, the symbol representing the station), channel that reaches about 500 Brazilian cities and, although is a cable channel in other parts of the country, is considered as an open channel UHF and VHF for its coverage in the national territory. "Happy Ending" occupied the television grid in the time at 22h, Monday through Friday. Before its television debut, the production was part of the "K-DRAMA Party Day" held by the Korean Cultural Center in Brazil¹², which was shown at the Space Center twice a week, with dubbed and subtitled versions.

¹¹Korean language

¹²Cultural division of the Consulate of South Korea in Brazil.

SUA NOVA NOVELA,
SUA NOVA PAIXÃO.



DE SEGUNDA À SEXTA, 22H!

HAPPY ENDING

O CAMINHO DO DESTINO



REDE BRASIL

UMA TV LIGADA EM VOCÊ!

Image: K-Drama disclosure Poster by Rede Brasil

From the observation of the k-drama debut announcement on the official channel on Facebook, as well as the movement of fans on the transmission of it through comments and shares, we decided to analyze the reception and the impact of this production on consumers of the genre in Brazil. To help in this research, we developed an online questionnaire, focusing on disclosing it in groups and pages of k-drama fans, k-pop and lovers of South Korean culture in general. Users could answer the questions in objective and discursive ways during the period of one month between June 30 and July 30 of 2016, where we obtained 235 responses in total. Whereas this is a summary analysis of all the extensive content that we receive through the answers, to a better description and viewing of the results, the data collected will follow the order they were exposed in the questionnaire.

In order to deepen the question of the k-dramas consumers in Brazil, we tried to find out the age and location of our participants. The ages ranged between 13 and 54 years, with an average of 16 to 24 years. Responses came from all five regions of the country, among them, capital and provincial towns, with most coming incidence of São Paulo and Rio de Janeiro, large circulation poles of South Korean pop products in Brazil. According to the data collected through the survey, most users found the K-dramas through sites of dramas, anime and Asian pop culture in general (37.4%), K-pop (26.4%) and indication of friends and family (24.3%). Other forms exhibited by respondents were Asian pop culture events, advertisements on the Internet, streaming platforms and video like Netflix and YouTube respectively, and the own channel Rede Brasil.

The frequency that the interlocutors watch k-dramas can vary from 2 to 4 times per month (41.7%) or 5 or more or the same period (24.3%). Other responses varied from 1 to 12 dramas per year. The means by which they are used mostly to watch them can be seen in the chart below and show a preference for two major Asian dramas streaming sites, Viki and DramaFever respectively. The famous Netflix streaming site also has a menu of South Korean dramas that is scarce in Brazil, for this reason is not positioned as a reference for k-dramas consumers, but is slowly adding new titles and expanding its catalog of this portion. The other

means mentioned by respondents are equivalent to fansubs sites¹³ and the online video viewing platforms such as Dailymotion and Vimeo. More than half of users who answered the questionnaire watch k-dramas only with subtitles in Portuguese (59.6%), however that take longer to be available online, as usually subtitling for Portuguese only starts after the disclosure of subtitles in English, and then from that starts the translation from English into Brazilian Portuguese. The second major form of consumption is subtitled in English (24.3%) and the others watch subtitled in other languages¹⁴. A significant share of 6.8% (16 people) also said that watch subtitled in Portuguese, but that would be more satisfied if he could watch the k-dramas dubbed in Portuguese.

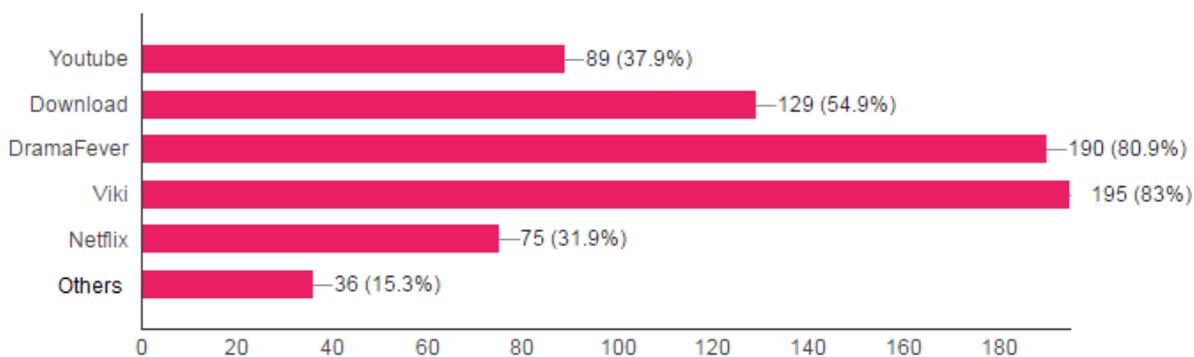


Chart 1: Means that users use to watch k-dramas

Entering more specifically on issues related to "Happy Ending", it was observed that 66% (155 responses) of respondents to the questionnaire found out about the exhibition of the drama in Rede Brasil last year and, within this portion, 80% found this information through pages and groups on South Korean content on Facebook, highlighting the importance of social networks in spreading the Hallyu in Brazil. While the remaining 20%, knew through other means, as can be seen in the chart below:

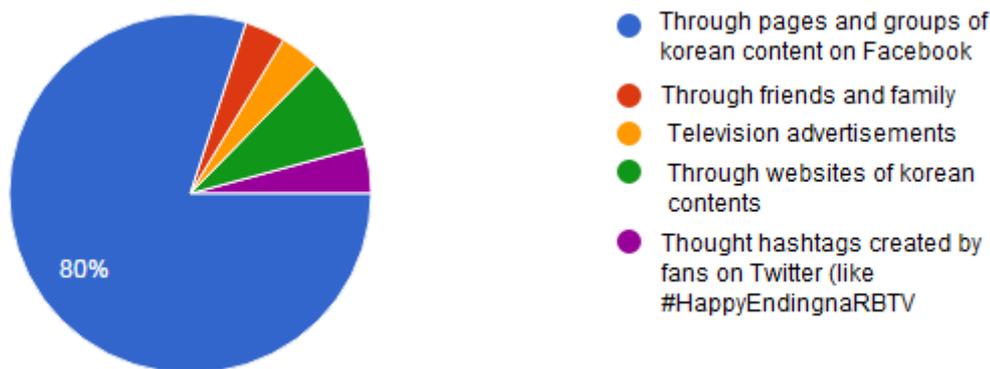


Chart 2: Forms how users found out about the display of "Happy Ending"

But even with the high percentage of those who knew about the transmission of the drama at Channel Rede Brasil, only 24.3% sought watch, but within this result 16.2% failed to see all the episodes, because the vast majority claimed to have other commitments at the time of

¹³Groups of fans that sub contents and available them on the internet to the access of other fans.

¹⁴In Spanish: 4.3% (10 people decided for this response); in Japanese, Chinese or another language: 4.7% (11 people); only 1 person said that does not rely on subtitles or dubbing because watch k-dramas directly in Korean.

display. And 51.5% chose not to watch the plot because they simply were not interested. About "Happy Ending" was chosen to be the first k-drama to be aired on Brazilian open TV, 171 respondents (72.8%) approved the choice, but believe that the station could have opted for a more famous South Korean production.

Opening a broader perspective on the use of k-dramas in Brazil, 97% of the respondents say they would like that more Korean dramas were shown on Brazilian television, and, within this percentage, 62.1% say they attend any south korean production because their purpose is to support the Hallyu in Brazil. When asked about which channels believe to be viable for the transmission of k-dramas in the future, there was a curious variety in the responses, as shown below:

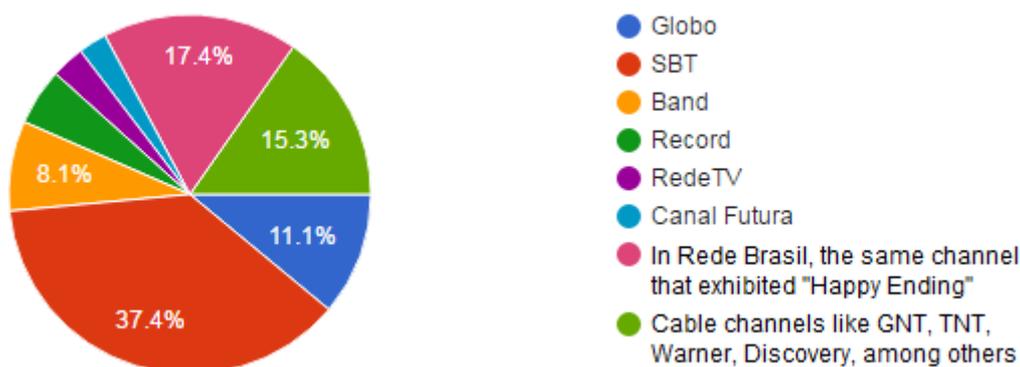


Chart 3: Brazilian channels as options for displaying the k-dramas

The first five listed channels are open TV stations. The most voted, SBT, is known for its history of foreign programming transmission, especially Mexican soap operas, and this is because the station produces little own content of television serial fiction. Second, it was the Rede Brasil channel where it was displayed "Happy Ending", and with a small difference in third place were the Brazilians cable channels, as it offer greater possibility of variety programs and stations. Starting from the fact that there are numerous channels that form the TV conglomerate paid in Brazil, broadcasters mostly import content to fill your TV grid, as was the case of k-drama "Iris", which was broadcasted by + Globosat channel, in 2015. In the questionnaire, a question was directed to the consumption of the transmission of "Iris" in this Brazilian cable channel. The fact that little disclosure made by the channel and showtimes be during the dawn, the vast majority of fans did not know or did not watch the drama (93.2%), because many do not have TV cable at home or the channel is not in your contracted package, thus making it impossible to watch the station's programming.

When asked about their opinion of why we had very few k-dramas being shown by Brazilian TV, respondents had the option to discuss a written order on the subject. Much of the answers regrets the existence of prejudice and indifference of the Brazilian public with the Asian television content, especially because of a strong tradition of national novels and extensive influence and consumption of American products. They pointed to cultural differences (*"It is difficult to introduce oriental culture in Western countries"*) and lack of interest and market view also of the stations (*"Because of the lack of research and knowledge of the stations, which probably has no idea of how many Korean culture fans exist in Brazil"*). Some consider the contents of the South Korean drama "too light" compared to Brazilian soap operas and also that South Korean culture has little influence on Brazilian society for not being an immigrant community as large as others that form the Brazilian people.

A different way of acting of the actors on the scene and the original language of the k-dramas were also considered as an obstacle factors. It was pointed out the concern of the open stations with your audience that, for this reason, they do not risk transmitting products that

could not please the public. The respondents lament the lack of knowledge of most Brazilians on the existence of these products and were critical about the fear of some fans that if the k-dramas popularize in Brazil, they'll turn into a "fad", because this behavior can hinder the circulation of content out of bounds of the Brazilian fan communities. It has been stressed several times the need to expand the dissemination of Hallyu in the country, so that not only "small" networks like Rede Brasil - which already have by nature low audience, so do not fear dare - can show such content. Still arguing about the presence (or absence) of k-dramas on Brazilian television, the question had balanced answers because, on the one hand there is great access to this content on the internet and on the other, the fans want to consume the Hallyu in vehicles officials to reaffirm their importance:

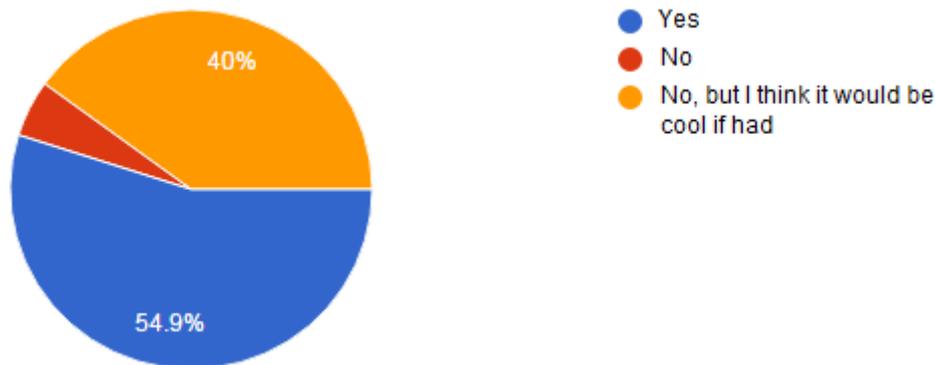


Chart 4: Answers by users if they miss k-dramas on Brazilian TV

Following the questionnaire, we asked how it was a different experience watching a K-drama in a Brazilian TV channel. Most (47.8%) responded that the big difference was felt the presence of dubbing, as 34.3% thought it was having a fixed schedule to watch the drama, since the Internet can choose the time they want to watch. Another smaller share of respondents pointed out that the duration of the episodes surprised them, because it was displayed with 30 minutes each, and originally its duration is of about 1 hour, pointing to the fact that the Brazilian broadcaster divided each episode into two. An interesting topic of this research was to understand the strong influence of K-pop, especially the spread of K-dramas within the Brazilian public. The question asked was "In addition to K-dramas, you also consume K-pop?" And 93.6% responded positively. Among those who answered yes that also consume K-pop, 107 (45.5% of total) said they found out the K-dramas by K-pop and 37.9% said the opposite, noting that met the K-pop through the K-dramas. These data confirm that the industries of music and television work in synergy for the growth of Hallyu.

Finally, we open the space so that participants could speak a little more about your experience watching the drama "Happy Ending" and the K-dramas in general, and their perception of the presence of south koreans dramas on Brazilian television. The answers showed interest to bring more "innocent" stories to the public of Brazil and that the k-dramas are considered good influences to convey important values for life in society; the distaste for dubbing into Brazilian Portuguese of the original voices (by more than a few respondents have pointed out that the dubbing facilitate the whole family watching k-dramas, as olders normally were not used to the accelerated reading caused by speed in which the subtitles appear on the screen), and as K-dramas being shown in TV could be a door to the Brazilian public to come into closer contact with the culture and hence minimize prejudice with Asian, traditions and lifestyles. It was pointed out that the shorter duration with format that is characteristic to the K-dramas (an entire work lasts mostly around 18-25 episodes) facilitate the adhesion of the public and the turnover of these productions on Brazilian television, which would be an interesting differential current the novelistic culture of the country.

As several participants have praised the plot of "Happy Ending – O caminho do Destino", there were critics about this drama as the first one to be displayed in Brazil, and about the TV station, stating that the most influential Brazilian stations and more famous k-dramas (such as "Boys Over Flowers", "Descendants of the Sun", "Kill Me, Heal Me" and "My Love from the Stars," k-dramas cited in the responses) could have been better options for the dissemination of Hallyu. While there were critical, respondents believe that "Happy Ending" was an important first step for most k-dramas to be shown officially in Brazil. Some tips have been presented in answers to help in the dissemination of dramas on Brazilian TV: 1) show k-dramas with more universal and less specific to South Korean culture themes (such as historical drama, for example, that speak directly to the Korean society in particular); 2) provide the "SAP" option with subtitles when the drama appears voiced; 3) using small comments on the screen to explain the intrinsic characteristics of Korean culture that have no dialogue with the Brazilian (as is done, for example, with medical dramas that use this resource to explain specifics of the hospital); 4) open voting on websites of the interested broadcasters to exhibit k-dramas with display possibilities, so that the public can vote and the chances that the drama make success are better; 5) Start the views of K-dramas by cable TV to be created a loyal public and only then try to expand to the broadcast TV. Another point remembered by respondents was that stations such as Globo, Band and SBT have exhibited and still exhibit Japanese anime, so this could be a gateway to other Asian content such as k-dramas.

The responses also alert to the power of the Internet to disseminate such content as a direct obstacle to their entry on television (*"The public is young and as sure will prefer to consume the k-dramas via the Internet, because the episode is displayed in Korea and 24 hours later and is available online now with English subtitles!"*), but also have the fact that the largest online platforms streaming k-dramas, DramaFever and Viki, are beginning to hamper access to its contents. The first one is in the process of putting almost all of its catalog as "Premium" (content that can only be accessed by paying a monthly fee), and the second is unavailablising various contents of Brazil. In fact, television is an instrument that would facilitate access for people who do not know the k-dramas to know them simply because they are available in the schedule. The TV is easily accessible and is part of the daily lives of people, especially the Brazilians, and can perform the miracle of transforming what is "underground" in "mainstream".

CONCLUSION

From the responses received by our research, it got clear that Hallyu has great potential for dissemination in Brazil and already possesses a strong fan base that consumes the South Korean culture. Even with the tradition of Brazilian soap operas, people are looking for new entertainment options and Korean products present itself as an alternative. The very Brazilian television industry needs to renew its production and foreign contents that are displayed on it, to get a new range that encompasses the overall diversity and encourages contact with new cultural experiences. Brazil is a country known for its diversity and abundance, but until now didn't get the chance to reflect precisely this characteristic through its own television production.

This article aimed to look for symptoms and solutions for the spread of Hallyu in the official and traditional media in Brazil, especially for the k-dramas. The scenario is improving, there are already programs on Brazilian television that address the K-pop and broadcasters that exhibit k-dramas, but these are only the first steps towards to a culture that still presents itself as distant and exotic in the eyes of the Brazilian general public. For the official entry of k-dramas in the programming grids of Brazilian TV, more attention should be paid to consumer opinions and fans, and also articulate the preferences of the general public with the intrinsic characteristics of the k-dramas, so that not only the fans get interested to consume this kind of TV content, but also new viewers are conquered along the way. The outlook is positive, as the themes of South Korean narratives are versatile and address issues that are close to the Brazilian reality, while bringing a new view of the world, but the road is still long. The Hallyu traveled

half the world to get to Brazil and still has much work ahead to finally conquer a space inside of one of the most competitive media environments in the world.

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