

A perspective of the Cultural and Social Influences between South Korea and the Republic of the Philippines

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Abstract: Korean wave, a term that is famous for defining how well the Korean culture has spread across the world. This came in a form of an explosive spread orchestrated by the media which gave rise to a ripple effect all around the world. This phenomenon prompted the Korean government to use it as a vantage point in the spreading and exporting of the Korean culture. One of such countries that has had a strong exposure to this Korean wave over the past years is the Philippines. Bilateral cooperation between Korea and Philippines has seen the immigration and emigration of Koreans and Filipinos into these respective countries creating an awareness and appreciation for each other's culture. This paper examined a comparative perspective of the various aspects culture between Korea and the Philippines. It examined researchers and how the Korean wave popularly known as hallyu has influenced the people of the Philippines.

Keywords: family culture, marriage, culinary, arts and music, hallyu wave.

1. INTRODUCTION

South Korean modern culture curtailed from the traditional Korean cultural beliefs, practices, and values prevalent in the early nomadic tribes of the Korean peninsula. The modern-day culture is set in contradiction of the backdrop of Buddhism, Confucianism, and Shamanism. Korea, historically-speaking, is a part of the Chinese cultural realm as it has been sturdily influenced by China principally after the Three Kingdoms era. The foreign influences, nevertheless, were given a special Korean imprint (Hahn, Lew, Lee, Im, & Yu, 2017).

Starting from World War II, and predominantly at the end of the Korean War which divided the peninsula into two nations, South Korea swerved on its own track of cultural development away from North Korea. Globalization leading to the industrialization, urbanization, and westernization of the country, particularly its capital Seoul, together with swift socio-politico-economic developments are the factors affecting the cultural shift. Under the surface, though, the ancient traditions still play an significant role (Hahn, Lew, Lee, Im, & Yu, 2017).

Even though both countries are situated in what was then usually called as the Far East, the cultural development of the Philippines varies with that of South Korea. Diversity and homogeneity characterizes Philippine culture as it is a merger of both Eastern and Western cultures. The archipelagic nation, despite being geographically belonging to Southeast Asia, is strongly Euro- American in culture. Notwithstanding the varying influences, the Philippines was able to reinforce its heritage as an Asian nation without forgoing the Western cultural acquisitions (Cullinane, Hernandez, & Borlaza, 2017).

Numerous assimilative forces have strived to overcome cultural differences among the ethno-linguistic groups scattered across the archipelago, with some isolated to a sure extent. Centuries-long Western rule, though, greatly influenced the cultural development of the Philippines. It aided as the channel for the introduction of foreign cultural from the West, which later on laid the foundations for the development of a sense of Philippine cultural and socio-political unity (Cullinane, Hernandez, & Borlaza, 2017).

The Austronesians, who were amongst the early settlers in the Philippine islands, were keenly involved in trade with other Austronesians especially in the neighboring places of Brunei, Indonesia, and Malaysia. Moreover, trade also existed with the peoples of mainland East Asia including China, Japan, and Korea, as well as of the Indian subcontinent and Arabia. Consequently, some of the aforementioned cultures also embedded their influences on Philippine cultural beliefs, practices, and values (Rodell, 2002).

2. A PERSPECTIVE ON THE FAMILY CULTURE

Within Korean families, fathers and grandfathers are the chief authority figures, reflecting the patriarchal society characteristic of East Asian culture. This stems from the emphasis on respect for ancestors, age, and seniority became widespread with the official adoption of neo-Confucianism as state philosophy (Hahn, Lew, Lee, Im, & Yu, 2017). The philosophy teaches what is famously known as the “five relationships” ruler/subject, father/son, older/younger, husband/wife, friend/friend – places the responsibility on the men for their wives and children. In the meantime, in return, children exercise what is called in Korean as *hyo* (filial piety). It is based on the idea that people are indebted to their parents who provide for them. The honorifics present in the Korean language itself testify to the pervasiveness of filial piety in their culture (Clark, 2000).

Filipino families, meanwhile, is central to the lives of its members, and play a greater role in the society than do families in other cultures. As a matter of fact, the State, through the Constitution, recognizes the importance of family as the basic unit of the society. Generally, Filipino lives revolve around the extended family, which include the parents, children, grandparents, aunts, uncles, cousins, and even distant relatives. Members of the extended family gather for typical life events such as baptisms and marriages, and even during the holidays. The nature of Filipino kinship is egalitarian as evidenced by the gender-neutral terms such as the Filipino word for spouse (*asawa*), son or daughter (*anak*), and so forth (Rodell, 2002).

3. A PERSPECTIVE ON MARRIAGE AND COURTING

Traditionally, Korean families have arranged marriages, as young people were not in the position to decide about such matters. The adults take into consideration various factors before finalizing the marriage of a young couple. With shorter life expectancy back then, people married at a much younger age, generally in their teens. In some cases, they were betrothed even before puberty. It was the custom then for the bride and groom not to see each other until the marriage ceremony (Clark, 2000). However, much has changed in recent decades, with young people marrying much later and having completed their education before getting engaged. Moreover, the new situations created by modernizations have enabled young people to get to know each other in universities, churches, sports events and the like before they get to choose a lifetime partner (Clark, 2000).

In the traditional Korean wedding ceremony, there are three phases which takes place over a period of time. The first is the betrothal, which is sort of an engagement sealed by an exchange of gifts. The next phase would be the actual day of the wedding in which the groom, accompanied by male relatives and servants would arrive at the bride’s home with several gifts, one of which is a wild goose, either real or wooden. The final phase would be the bride’s move to the groom’s house (Clark, 2000).

Modern weddings, meanwhile, have become more elaborate and expensive than those in traditional times. There are still engagement ceremonies wherein the feast and gift exchanges are major parts. On the wedding day itself, the wedding guests have prepared cash gifts for the couple. Generally, the attire of the bride and groom are also akin to that of Western cultures. Moreover, unlike before, the newlyweds go on a honeymoon, which has grown more extravagant with Korean’s rising incomes (Clark, 2000).

On the other hand, the increasingly modern Filipino practices in courtship appear to be strongly similar to the American model. The perception may be due to the fact that popular culture portrays that a person’s romantic life and choice in marriage is influenced only by affairs of the heart. However, despite such impression, there are also a number of traditional considerations such as influence of family which play an important role in the choice of lifetime partners (Rodell, 2002).

In the past and especially in rural areas, serious courtship starts at adolescence. However, more and more young people are delaying marriage because of the necessity to advance their education in order to improve the social and economic

status of their families and themselves. Additionally, many traditional courtship practices have disappeared in urbanized areas and receded to relatively rural areas. One example would be harana, an evening serenade of the young woman by her suitor and his friends (Rodell, 2002).

When a courting couple decides to marry and become engaged, the traditional family system is in full force. The engagement period varies depending on various factors, and usually follows the pamanhikan in which the parents and sometimes other family members of both parties meet and agree upon certain obligations. Generally, it is the parents of the groom who covers the expenses of the wedding ceremony (Rodell, 2002).

The most common and the mostly considered as the only valid type of marriage ceremony is a religious one, owing to the vast influence of religion among Filipinos. A civil ceremony is usually considered as not having strong enough connotations. However, while Filipinos are tolerant of differing religious views, most are opposed to marrying someone with a different religious affiliation and usually they must convert to the religion first (Rodell, 2002).

4. A PERSPECTIVE ON THE FOOD CULTURE

Culinary tradition forms an important part of Korean cultural identity. As with other East Asian nations, rice continues to occupy a dominant role in the table, even as other foreign dishes have become part of the diets of most urban dwellers. Generally, a Korean meal, whether breakfast, lunch, or supper, is made up of a bowl of rice, soup, and a few side dishes to add flavor such as kimchi, or pickled vegetables. A cup of tea may also be present (Hahn, Lew, Lee, Im, & Yu, 2017).

Likewise, rice is also the central element in Filipino meals. It may either be steamed or formed into noodles. Cooked meat, fish, or vegetables provide flavor to complement the rice or noodle core. Rice may also be in the form of a porridge, or when ground into flour, baked into cakes. The glutinous rice varieties, meanwhile, are made into desserts (Rodell, 2002).

As with most cultures, important occasions are complemented with a celebratory meal or feast, and a feast usually is with the presence of wine. Both the Philippines and South Korea have adapted the Western-style wine from grapes, but traditional wines from both countries have always been made from locally-available ingredients. Moreover, in both cultures, drinking is a form of social interaction as it is a way to trade stories and enjoy each other's company (Clark, 2000).

The lowliest wine available in Korean village wine shops is a brew called makkoli, which is made from rice mash, sour in taste and with a coarse, milky-white texture akin to soup. T'akju and yakju, are wheat-based wines made from husks of grains. Both may be served warm to increase their effect. Soju, meanwhile, is the most potent of village fermented drinks. It is made from rice mash but strained thoroughly and fermented in such a way that it is similar to vodka. It is also brewed commercially (Clark, 2000).

Because of the tropical climate in the Philippines, there are a wide variety of fruit sources for wine. One of the most popular is tuba, which is made from coconut, and the basis for other stronger drinks such as lambanog. The Ilocos region is also well known for its sugar cane alcoholic drink called basi (Rodell, 2002).

5. A PERSPECTIVE ON CLOTHING

For centuries before Western influence entered Korea, the everyday wear is a loose-fitting garment called hanbok. At present, Western fashion replaced the hanbok almost everywhere; nevertheless, it is still worn on special occasions (Hahn, Lew, Lee, Im, & Yu, 2017).

Women's formal hanbok comprises of several undergarment layers under a long flowing skirt called chima and a short jacket called chogori, which is fastened by a wide elegant ribbon on the front. On the other hand, the men's version consists of a full-legged pants called paji, which are tied at the ankles, and a long, wide-sleeved jacket fastened with buttons or small ribbons, with pockets reaching below the waist (Clark, 2000).

The traditional costume has many variations depending on the weather, season, and the social status of the wearer. Moreover, there are special hanbok for certain special occasions such as weddings, birthdays, and funerals (Hahn, Lew, Lee, Im, & Yu, 2017). Filipinos, meanwhile, have earlier welcomed the slacks, shirts, skirts, and dresses based on European designs, such that by the early nineteenth century, only a few traditional clothing have remained in common use. Nevertheless, the ladies' terno, and the men's barong tagalog are still used in many different formal occasions, with the designs modified to contemporary times (Cullinane, Hernandez, & Borlaza, 2017).

The present-day terno is a long dress adorned with intricate embroidery. Its defining feature is the broad “butterfly” sleeves which makes it distinct from Western evening gowns. The contemporary version of the dress was an evolution from the combinations of the saya, an older European-style skirt; tapis, a pre-Hispanic style dress; and camisa or baro, a blouse topped with a panuelo, an embellished drape akin to a kerchief (Rodell, 2002).

The barong tagalog, on the other hand, was born out of a dress code prohibiting natives to tuck in their shirts, as the practice was a manner of dress reserved for the Spaniards. Originally, the baro was a loose-fitting shirt with short sleeves, which over time was decorated with embellishments. The discriminatory regulation transformed the lowly baro to a symbol of nationalism, and it is now known as the barong tagalog (Rodell, 2002).

There are also some garments that are unique to a particular group or region in the Philippines. From the north to the south, there are various weaving traditions. For example, the colorful woven tube of cloth called malong, which is from Muslim communities in Mindanao, can be worn by both men and women in different ways (Cullinane, Hernandez, & Borlaza, 2017).

6. A PERSPECTIVE ON RELIGION

South Korea is home to many religions and belief systems that may be categorized as established, newly-rising or popular. Buddhism, Confucianism, and Christianity all fall under the established religion category. Newly-rising religions, meanwhile, include some sects derived from Christianity. Lastly, popular religions include shamanism, which is a modern-day form of ancient spirit worship (Clark, 2000).

Buddhism is the largest religion in the country, followed by Protestant Christianity. Although Protestant Christians are scattered all throughout Asia, it is in South Korea that the most spectacular and significant Protestant expansion was seen as evidenced by its rise to prominence alongside Eastern religions. This phenomenon may be due to the fact that most Koreans have combined.

Western religions with their own identity, with some much less likely to be aware that they are guided by Buddhist and Confucian thought (Kim, 2000).

The Philippines, meanwhile, from a casual observer’s point of view, is an overwhelmingly Christian country. However, this apparent homogeneity does not give justice to the complexity and novelty of religious life in the country. Although majority belongs to the Roman Catholic Church, the diversity in religions of the Philippines include two major home-grown Christian churches, Islam in the south, and folk religions of minorities scattered throughout the entire nation (Rodell, 2002).

Despite the dominance of Roman Catholicism, two major indigenous Christian churches emerged in the country, namely the Iglesia Filipina Independiente (Philippine Independent Church), and offshoot of Roman Catholicism, and the Iglesia ni Cristo (Church of Christ). Moreover, there are also Filipinos who are members of major Protestant churches and the Mormon Church, as well as Born Again Christian churches akin to evangelical and charismatic Christian movements in the United States (Rodell, 2002).

7. A PERSPECTIVE ON ARTS AND MUSIC

The mural paintings in the royal tombs of Koguryo are one of the earliest examples of Korean paintings (Hahn, Lew, Lee, Im, & Yu, 2017). Also present are a variety of folk paintings known as minhwa, translated as “people’s paintings” as they are produced by common people. Minhwa are commonly humorous or satirical and some of the favorite themes include tigers, birds such as the magpie, longevity symbols such as pine trees, among others (Clark, 2000). Art which makes use of ceramics flourished during the Koryo period during which some of the most distinguished examples of fine celadon wares were produced and diffused to Japan. The practice continues until present day as every province has its unique ceramic wares (Hahn, Lew, Lee, Im, & Yu, 2017).

Korean architecture, meanwhile, exhibits an influence from China. However, it has been adapted locally to take into account the abundance of wood and granite as building materials. Despite the entry of modern Western-style architecture in the 1970s, some traditional wooden houses called hanok still exist in the countryside and even in urbanized areas such as Seoul (Hahn, Lew, Lee, Im, & Yu, 2017). Korean houses have a novel heating system for use during wintertime. The kitchen is built lower than other rooms in the house, and the smoke and hot air from cooking are fed to channels beneath the solid rock, mud and mortar floors which retain the heat. These kind of floors, called ondol, are still used, in principle, even in modern day residences (Clark, 2000).

Traditional Korean folk dances have survived with several earning the support and recognition of the government. These include choyongmu, the masked dance of the Silla kingdom; ch'unaengjon, the dance of the spring nightingale; and hakch'um, the crane dance of the Koryo. Various instruments, including a 12-stringed zither called kayagum, and an hourglass-shaped percussion called changgo, accompany folk music which has been revived and is now performed at ceremonies and festivities (Hahn, Lew, Lee, Im, & Yu, 2017).

Philippine art, on the other hand, is a merger of indigenous and contemporary folk art with influence from Western traditions (Rodell, 2002). The earliest examples of art are evident in the wood carvings of anitos (demigods) and ancestors by the early Filipinos. Also present were a variety of stringed and percussion instruments which were used to produce instrumental music to accompany songs and dances in seasonal celebrations and rituals. For example, an ensemble consisting of horizontally- and vertically-suspended gongs called the kulintang is still heard at festive events in some Muslim communities of Mindanao (Cullinane, Hernandez, & Borlaza, 2017).

Among Filipino painters, Juan Luna, known for his works inspiring Filipino nationalism; and Fernando Amorsolo, famous for his rural scenes, are among the most prominent. Well-known muralists include Carlos V. Francisco and Vicente Manansala, while modernists include Victorio Edades and Arturo Rogerio Cruz. Meanwhile, Guillermo Tolentino and Napoleon Abueva are renowned in the field of sculpture. The town of Paete on the eastern shore of Laguna de Bay is noted for its wood carvings, while the province of Romblon is known for its marble sculptures (Cullinane, Hernandez, & Borlaza, 2017).

In rural areas in the Philippines, most of the population reside in a bahay kubo (nipa hut), which has existed even before the arrival of the Spaniards and attend mass in Spanish-style churches commonly located in town plazas. In recent years, the conduct of businesses has been done in much American-style buildings (Rodell, 2002). Distinguished Filipino architects include Juan F. Nakpil, Leandro Locsin, and Tomas Mapua (Cullinane, Hernandez, & Borlaza, 2017).

8. THE KOREAN WAVE (HALLYU)

The Korean wave defines the growing popularity of the Korean culture across the world especially within the Asian community. The Korean wave is commonly referred to as hallyu, in the Korean language. The term was devised in China in the 1999's by Beijing journalists astonished by how Korean entertainment and culture was gaining fame in China (Kim, 2007, p. 15). Generally speaking, Korean pop music and television soap operas in China and Taiwan influenced the explosion of the Korean wave all over the world. The eruption of hallyu could be tracked way back to 1997, when the famous Korean TV drama, 'What Is Love All About', was aired on government-run Chinese television. This set the pace for the hallyu wave. It was preceded by an MBC-TV drama, Jealous, which was introduced as the first prevalent cultural product from South Korea in 1993 (Kim, 2007, p. 15). Subsequently, the flourishing of Korean popular culture in the neighboring Asian countries became extraordinarily increased and ominously spread out with the past decades. From the year 2000 until 2002, the Korean wave moved forward to various parts of Asia, as well as Southeast and Central Asia which updated it into a more active spread out stage (Hyejung, 2007, p. 6). Surprisingly, even though each individual country within Asia had a similar reaction to the Korean wave at first, each of these countries still differed somehow in the perception towards it. This was so due to the fact that each of these Asian countries had diverse beliefs. Consequently, its viewers interpreted and responded to the Korean cultural products in different ways (Kim, 2007, p. 24). For instance, in Taiwan, Daejangguem received the best welcome of any Korean drama, while in Japan, Korea Herald was the most famous (Kim, 2007, p. 24). This trend soon spread out from the mainland of China to Taiwan, Hong Kong, influencing ethnic Chinese in other Asian countries and in time Japan. This led to the great fascination of Korean food and fashion as well as its k-pop music and drama across Asia.

Consequently, Korean cultural products became a promoter for inquisitiveness on Korean culture and Korea itself. Korean dramas in particular have served as an important bridge for the different countries to encounter Korean culture. The appeal of Korean pop culture to Asians is especially meaningful for the Korean government "since the country's national image has not always been positive in neighboring countries" (Doobo, 2006, p. 6). Many Asian countries have been distant from their closest neighbors in terms of cultural understanding and exchanges, and instead "have had a tendency to link more closely to the former colonial empires or advanced Western countries than with neighbors sharing borders" (Ryoo, 2007, p. 144).

The Korean wave did not just mix with other popular cultures but also influenced the way the lifestyles of a majority of Asians are measured positively (Ryoo, 2007, p. 144). The majority of Asians were not aware of South Korea and probably on had a little knowledge on who Koreans were, often stereotyping Koreans with the perspective of the negative outcomes of the Korean War, the persistent presence of poverty and political instability in Korea (Lee, 2009, p. 29). These negative assumptions reduced considerably due to the emergence of famous and trendy entertainment, technological development and the showcased image of modern Korean people through K-dramas and movies. Ryoo(2007,p. 45) stated that the success of the Korean wave was amplified by the fact that it had the ability to translate the Korean culture to fit Western and Asian culture and taste. It proved me permeable than Western culture which has a lower probability of success due to some aspects of it that are non-negotiable as presumed by Rhoo(2007, p.45). The Fame of the Korean culture is much more readily applicable and putative to Asian viewers.

The cultural similarity between South Korea and its neighbors in Asia is likely to work as an efficient link between Asia and Western countries (Ryoo, 2007, p. 145). The movies and shows broadcasted by South Korean media portrays elements and themes that Asian audiences can connect to compared to those from the Western media. This is because these Korean movies and drama touch on subjects pertaining to love, devotional piety and family issues that occur in this era of changing technology, reinforcing the traditional values and customs of Confucianism (Ryoo, 2007). From the perspective of viewers, this cultural similarity or affinity is characteristically due to the popularity of the South Korean media shows, movies and artist coupled with South Korea's high income levels (Ryoo, 2007). This together with other economic reasons has boosted South Korea to be the twelfth biggest economy in the world especially since its movie and media companies are able to fund shows and movies with very high production cost compared to other production companies in other parts of Asia (Ryoo, 2007, p. 140).

As seen above, the Korean wave has had a marked impact in various ways regarding transaction with other countries. Local sentiment towards Korea has not been respectable in the past, but the Korean wave has fundamentally changed the national image of Korea in a positive way. The Korean wave ultimately improved Korea's image in foreign countries, which in turn created a ripple effect that has extended much farther than just the Korean economy or peninsula. Such a fast change in the economic and cultural status of Korea raises important questions regarding the Korean wave and how it is covered in the media.

It seems that Korean Hallyu finds no difficulty in entering the global arena. We can say that it has a position already in the field of popular culture and media blitz. The mere fact that it was accepted by means of following its production, technicalities, story and plot and most importantly, the artists and their fashion and personality, then there is already a stance of welcoming this phenomenal culture of Korea. Though Korea is still considered as a striving country, aiming to lift its beautiful heritage and remnant of historicity, time and revolution, it already finds itself in the position of finding its contribution to the competitiveness of globalization. Most research on the Korean pop culture has had a tendency to emphasize the universal superiority of Korean culture or the economic effect of the phenomenon based on echoism...the popularity of the Korean drama can be understood in the context of the specific reprocessing and consumption system in Taiwan to reduce the high economic risk of the business.

One way of adapting that has been developed to maximize profits and minimize the risks of the cultural industry is the accompaniment of various localization processes. The localization processes sometimes entail the hybridity of the Korean drama's text as well. (Mee, 2005). It is indeed evident that perhaps commercialism heights have a clear participation in the emergence of Korean Hallyu that is creating its part in the global acceptance. Ideally, when we say global acceptance, we are not talking of the industrial, educational and economic aspects of a country. Such as the emergence of Hallyu, global acceptance may be realized by means of history, civilization, language and the most important of all, the kaleidoscopic culture. Cultural revolution is the start of Hallyu. It is a matter of being tough with the preserved culture that was never been known and the worst, appreciated for the longest time. For a country like Korea, in which the division of state created a catastrophe and friction among political interest, issues about economic fluctuation, heinous crimes, war and other communal plaque that ruins one's life, culture is a survival aspect of a country's identity.

The unique mark of a country that was prolonged in agony is not economy or industry but the culture and heritage left by the vestige of war and other devastations of humanity. It so happened that Korea was tremendously a product of ideology, political poverty and extremities. Appreciation of Hallyu is not just appreciating Korea as it is. Appreciation of Hallyu is appreciating some artistic principle of songs, fashion, dance, material things, places and avenues of abandoned but conserved civilization. It speaks of culture and history, religion, art, drama and comedy, theatre, technology and the

pragmatics of life. Korean Hallyu is not just a cultural promotion but rather it is a way to uplift the cultural degree of Korea relating to its identity and position in the demanding world we have. Each country must appreciate the emergence of a new cultural dimension penetrated their boundary.

It is as a propagator of change; it is a matter of perceiving how a person value not only one's native culture but also the appreciation of other's culture. Globalization is a matter of change. It is a matter of accepting the coming of changes not only in terms of culture but also through other perspectives of what makes a country been known for its identity, for its worth being the cradle of a civilization that has been appreciated by a demanding world. The globalization process is widely perceived as having the force of inevitability behind it; those who oppose it accept its existence as much as those who see it as necessary or even desirable consequence of development. But its meaning varies considerably: indeed, for some writers, globalization is seen an opportunity for change, for the creation of new ideas and new identities (Nam, 2008). New identity or simply acknowledging the changes of the demand of situation, in all aspects is a matter of accepting the fact that indeed there is also other culture that would be helpful for interaction in another culture.

Korean Hallyu is a matter of presenting the cultural manifestation of the beautiful and colorful Korea to those who, in a way fail to appreciate it. Thus the formation of national identity is, then, the result of social action, but its specific outcome is not the same as nationalism. Nationalism is a particular kind of doctrine with an emphasis on mobilization and the active pursuit of a collective interest. Within this, national identity can be invoked as a reference point and certainly nationalism and national identities often come together, when, for example patriotic ceremonies are used to strengthen a sense of national identity. (Nam, 2008). Korean Hallyu is still in its finest. You can still feel and watch it throughout the Asian archipelago and nearby continents. It is a clear indication that since its emergence, you can still catch, watch, eat, asleep, get hurt and fall in love at the same time.

Korean Hallyu may see the pressures of globalization and change at the same time. But Korean Hallyu itself is already a manifestation of globalization and already started because of change. It may be pressured because of change but it will still exist all because of change. Under the pressure of increasing globalization of business, transnational media firms are expanding and targeting much of the world as their market. Global media conglomerates once content with only a limited international presence outside of their own countries, now adopt worldwide strategies. (Nam, 2008). As long as there are followers who provide support, who has the access and the comprehension of the product being introduced and produced to them and with them and at the same time as long as there is the Korean production who keeps on bringing light and feel good movies, television shows, who never fail to let us feel that indeed there is jeers and happiness in living because of the outstanding fashion, dresses and colors of the world, the prime of Korean Hallyu will still continue.

People from all walks of life especially the majority audience, the masses are the ardent follower of mass media can still don't deny the fact that they will continually support, appreciate and follow Korean Hallyu. It took a long time when Korea, in its glory has proven to the world, in spite and despite of the pressures of Western influence have created its path going to the ladder of mass popularity. Through mass popularity, no can deny the fact that it is already in the forefront of being a magnet to the commercial appreciation. Once a cultural manifestation has been appreciated and well-followed, it means that country has successfully relayed and adapted the culture of that country. In the context of Korean Hallyu, it can easily grasp because the culture itself is not complex and not difficult to understand, to adapt and to relate to the original native culture. The outbreak of Hallyu can be traced back to 1997, when the Korean TV drama, *What Is Love All About*, broadcast on state-run Chinese television, CCTV, set the stage for Hallyu in China, following an MBC-TV drama, *Jealous*, which was imported as the first popular cultural product from South Korea in 1993 (Kim, 2007, p. 15). Since then, the boom of Korean popular culture in the neighboring Asian countries has remarkably increased and significantly penetrated them over the past several years, and in the years 2000 through 2002, according to one source, "the Korean wave moved forward to diverse parts of Asia, including Southeast and Central Asia, and therefore this wave reached an active penetration stage" (Hyejung, 2007, p. 6).

Fascinatingly, though every country in Asia had a shared reaction toward the Korean wave at first, each had a somewhat different outlook. This is for the reason of each of the Asian countries has a different ethos, and based on this, its audience decodes and responds to cultural products in different ways" (Kim, 2007, p. 24). For example, in Taiwan, *Daejangguem* had the best reception of any Korean drama, whereas in Japan, *Korea Herald* was most popular (Kim, 2007, p. 24). The trend soon spread out from the mainland to Taiwan, Hong Kong, affecting ethnic Chinese in other Asian countries and eventually Japan, leading all these Asian peoples to be fascinated by not only Korean music and drama, but also its films, food and fashion.

For that reason, Korean cultural products have become a catalyst for the curiosity about Korean culture and Korea itself. Korean dramas to be precise have served as a significant bridge for the different countries to know and appreciation Korean culture. The attraction of Korean pop culture to Asians is particularly significant for the Korean government particularly when the country's national image has not always been constructive in neighboring countries (Doobo, 2006, p. 6). A lot of Asian countries have been distant from their immediate neighbors in terms of cultural understanding and exchanges, and have hence had a tendency to connect more closely to the past colonial masters (Ryoo, 2007, p. 144). The impact of the Korean wave has not only infiltrated famous culture but is also a measure of positive lifestyle for many Asian people (Ryoo, 2008, p. 144).

Currently Filipinos go wild and crazy, not only because of the new genre of drama showing but also because of the new culture being presented to them. Filipinos are enthralled by the new cultural explosion after the Chinese and Japanese attack coupled with Mexican telenovela. The Hallyu has been felt due to the plainness of the stories behind each drama. Apart from the fact that most of Korean drama essentially displays the Korean cultural heritage and physical setting with cultural and historical value, viewers were also amazed by not only watching a drama in which they could connect with but also a drama in which they were in a tour that though they are not there, they are still there since it was emphasized as if there was a tour guide present showing them around. Filipinos are very easy to delight; consequently, the theme of the Korean drama inspired their hearts easily. They were able to connect with the story and as well as watching and getting familiar with the palpable cultural expressions of Koreans. This is a type of lingual translation. This approach became a technical component in perceiving a foreign drama as a tool or bridge to influence the understanding of the Filipino people. It helps them increase their attraction to a drama that presents something new as well as something educational which is pleasing to their awareness. (Jaworski, 2004).

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