Proceedings of ICEIPI 2025 Symposium: Reimagining Society: AI's Role in Cultural Transformation and Learning Environments
DOI: 10.54254/2753-7048/2025.BO25041

Decoding the Dissemination Chain of Korean Dramas in China--Analysis of the Progressive Paths of Korean Pop Culture Influence

Yuxuan Sun

School of International Economics and Politics, Liaoning University, Shenyang, China
553672950@qq.com

Abstract. Since the 1990s, Korean dramas have entered the Chinese market and have gone through stages of dissemination, including translation and introduction by TV stations, the era of new media and fan economy, resulting in a powerful dissemination body of TV stations, entertainment media companies and talent agencies. These institutional dissemination entities ensure the dissemination of content by cooperating with Chinese video platforms, while social media platforms employ diverse strategies to expand their influence. Korean dramas impact Chinese audiences at three levels: cultural awareness, emotional resonance, and behavioral transformation. They enhance Sino-Korean cultural exchanges and improve Korea's cultural soft power. At the same time, it utilizes the synergistic model of streaming media and social media to explore the potential of fan economy, and strengthens cultural communication through drama-related tourism. Finally, this study summarizes the successful experience of Korean dramas, which provides useful strategic blueprints for the development of China's cultural industry.

Keywords: Korean dramas, Dissemination channels, Cultural soft power

1. Introductory

1.1. Background of the study

In the era of rapid information dissemination, cultural soft power has become an important tool to enhance the comprehensive strength of a country. Through the strategy of "establishing a nation through culture", South Korea has built a diversified cultural industry chain including K-pop, K-drama, K-beauty and so on. Korean dramas, as its core carrier, have demonstrated a strong cultural penetration in globalization, which has profoundly affected the cultural consumption habits of the Chinese audience and their social cognition of South Korea, promoting cultural exchanges between China and Korea.

© 2025 The Authors. This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/).

DOI: 10.54254/2753-7048/2025.BO25041

1.2. Purpose and significance of the study

This study takes the communication history of Korean dramas in China as an entry point. Based on "cultural soft power theory", "five W model" and "fan culture theory", this study systematically analyze the complete chain of Korean drama's communication main body, content, channel, audience and effect, revealing its influencing path from cultural cognition, emotional resonance to behavioral transformation, aiming to build a theoretical analysis framework of Korean drama's cross-cultural communication, and to provide empirical evidence for the understanding of globalization infiltration mechanism of cultural products. At the same time, the successful experience of Korean dramas in content innovation, platform synergy, and fan economy operation will be refined to provide operational strategies for China's cultural industry to go global, reduce cultural discounts, and promote people-to-people communication under the initiative of "One Belt, One Road" and so on.

1.3. Theoretical basis and research review

1.3.1. Theoretical basis

Theory of cultural soft power

Joseph Nye proposed the concept of "soft power" in the 1990s, arguing that a country's soft power is the ability to achieve what it wants by means of attraction rather than coercion or bribery, which stems from the attractiveness of a country's culture, political concepts, and policies [1]. This study focuses on the communication phenomenon of Korean dramas in China, and the synergistic effect of cultural attraction, value resonance and narrative innovation in their communication process closely align with the core dimensions emphasized in China's cultural soft power theory, such as "value leadership," "international communication capabilities," and "cultural innovation.

"Five W Model" communication theory

American scholar H.Lasswell's "Five W Model" communication theory [2], applied to the communication of Korean dramas in China, is manifested as follows: the main body of communication (Who) is the TV station (such as KBS, MBS, SBS), production companies, actors, etc., the content of their dissemination (Says What) includes cultural connotations embedded in Korean dramas, values, lifestyles and so on, mainly through TV stations, video websites, social media platforms and other channels (In Which Channel), are delivered to Chinese audience (To Whom), thus realizing the positive impacts of enhancing the influence of Korean culture and promoting cultural exchanges between China and South Korea, and at the same time, bringing about negative effects such as the risk of cultural homogenization and the clash of values, and showing a multifaceted communication effect (With What Effect).

Fan Culture Theory

John Fiske, a professor of communication at the University of Wisconsin, considers fan culture as a special kind of popular culture, where fans explore their cultural capital from the commodities of the culture industry [3]. In the dissemination of Korean dramas in China, fan culture manifests itself in the following ways: identifying with Korean culture from symbolic resources such as clothing, language, and etiquette; creating derivative works such as fan fiction and videos around the dramas; and exchanging views through online platforms such as microblogs and Douban, as well as through offline drama-following gatherings, which embodies the audience's dual role as both consumers and producers.

DOI: 10.54254/2753-7048/2025.BO25041

1.3.2. Synthesis of research

There is a wealth of research on Korean culture, with scholars exploring its historical origins, cultural symbols, industrial model and international dissemination, laying a theoretical foundation for understanding its appeal and influence. However, when focusing on Korean drama as a subfield, there are relatively few specialized studies, despite its profound influence in the world.

Review of relevant domestic studies

Early studies focused on the narrative mode, characterization and cultural connotations of Korean dramas, exploring the reasons for their attraction to Chinese audiences. In recent years, with the development of the Korean drama market, research has gradually shifted to the transformation of its communication channels, marketing in the Chinese market, audience feedback and interaction with local culture.

Liu Yan points out that family-themed Korean dramas integrate Confucian ethics and modern life, triggering cultural resonance among Chinese viewers [4]; Pan Junnan and Mao Huiying emphasize that the transition of Korean dramas from television to the online media has expanded the scale of the audience [5], and the communication effect has surpassed that of television communication [6]; Ren Juan says that Korean dramas satisfy the cultural needs of Chinese viewers through the dissemination of new media, influencing their consumerism concepts and cultural identities [7]; Yu Juan argues that Korean dramas integrates modern fashion elements and the concept of consumerism, showing a unique narrative strategy and cultural penetration [8]; Zhang Guyue points out that Korean dramas' narrative techniques and plot contents constantly adapt to the development of the times, which promotes the development of the Korean economy and enhances Korea's international popularity [9]; Zhu Zhaoyi points out that the government's support, promotion of streaming and social media, and construction of the industrial system are the factors for the success of Korean dramas' dissemination, and the essence is that the Korean narratives show the global universal values and cross-cultural practices [10]; Kang Yuting argues that Netflix original Korean dramas combine audience orientation and market orientation, realizing the fusion of local culture and global contexts, constructing the advantages of rich and diversified contents [11].

Review of relevant foreign studies

Foreign scholars' research on Korean dramas mostly focuses on cultural communication, audience acceptance and industrial economy.

Jonghoe Yang argues that the popularity of Korean dramas in China is mainly driven by female viewers, and that young audiences have a strong interest in Korean content, and that gender and age are the keys to understanding the consumption patterns of Korean dramas [12]; S.Kim argues that the Korean cultural industry, including Korean dramas, is further penetrating the Chinese market and globalizing its dissemination through collaborations with Chinese counterparts [13]; Zeng Zisou and Lee Heeseung believe that the success of Korean dramas in the Chinese market is due to the uniqueness of cultural differences and resonance, the improvement of production standards and depth of drama, precise marketing strategies, and various channels of dissemination [14]; SunmiSon and ThongdeeKijboonchoo point out that Korean dramas significantly enhance the appeal of Korean celebrities through emotional connection, which deeply resonates with viewers and enhances their preference for related products [15]; SuYeonNo and XiYouHe found that Korean dramas influence the competitive strategies of Korean firms in international markets and help them build their brand influence, which in turn helps them to enter the luxury consumer markets, such as Shanghai [16].

Existing research on Korean dramas has three main limitations. First, the depth of longitudinal research is insufficient, and there is a lack of systematic sorting out of the iteration of themes and the transformation of narrative strategies in Korean dramas over the years; Second, there is less research

DOI: 10.54254/2753-7048/2025.BO25041

on the reconstruction of the communication chain of Korean dramas by new media technologies; Third, there is a lack of analysis on the launching of Korean dramas of different themes for different audiences.

2. Status of Korean drama dissemination in China

The spread of Korean dramas in China is not only a history of cultural importation, but also a mirror reflecting social changes. From the 1990s, when Korean dramas first appeared on Chinese screens, to the present day, when Korean dramas have swept across the Internet through streaming media and short video platforms, Korean dramas have gone through many iterations in terms of their communication methods, audience response, and social influence. This study categorizes the communication of Korean dramas in China into the following four stages:

2.1. Early introduction phase (1992-2005)

The establishment of diplomatic relations between China and South Korea in 1992 laid the political foundation for the entry of Korean dramas into China and opened the door to the spread of Korean dramas in the country. 1997 saw the beginning of the Korean Wave with the resonating narrative of intergenerational conflicts in What is Love. With its realistic themes and the shoot-as-you-broadcast model, Winter Sonata and similar dramas were aired during prime time on TV stations, achieving broad coverage of family audiences and establishing the early label of Korean dramas as "emotionally delicate". At this stage, Korean dramas were mostly introduced by the government, and their dissemination was concentrated on specific channels on TV stations, with family viewers as the main audience who watched at fixed times.

2.2. The golden age of explosion (2005-2009)

With the increase of Korean dramas on the market, viewers have gradually figured out its "formula" (i.e. Korean dramas have three treasures: car accidents, amnesia, and bad cures). In order to avoid the audience's boredom and rejection, Korean dramas began to actively change the main characters to focus on women. In 2005, "Seo Jang Geum" in the Dae Jang Geum has become an inspirational role model for women, which triggered a wave of drama; In 2006, Palace opened a new stage of the dissemination of court romance; In 2009, the inspiring story of an ordinary woman in My Name is Kim Sam Soon also won widespread affection. At this stage, Korean dramas have diversified their distribution channels, with CCTV, provincial TV stations and local TV stations introducing Korean dramas, and the genres have become richer, expanding from romantic dramas and family ethical dramas to court dramas and inspirational dramas to satisfy the needs of different viewers. Viewers' attention and enthusiasm for Korean dramas continue to rise.

2.3. The period of the rise of online platforms and policy change (2010s)

During this period, the spread of Korean dramas in China showed new features and changes. In 2013, The Heirs became a popular Korean drama due to its dramatic plot and outstanding performance of the lead actors; In 2014, My Love from the Star was simultaneously broadcast on Anhui Satellite TV and iQIYI, sparking a huge craze. The on-screen "fried chicken and beer" combo became a fashionable dietary trend, and the female lead's clothes and skincare products also turned into hot-selling items; In 2016, Descendants of the Sun became the first Korean drama broadcast simultaneously in China and South Korea, with a traffic of more than 30 million in less than 24

DOI: 10.54254/2753-7048/2025.BO25041

hours. Audiences are enthusiastic about Korean dramas, with higher aesthetic requirements. They now place greater emphasis on plot depth, actors' performances, and production quality. Additionally, fan culture is on the rise. However, the 2016 Saad incident led to the obstruction of Korean dramas, and online platforms became the main channel during the same period, with the simulcast mode and diversified themes (e.g., sci-fi, suspense) further attracting young audiences.

2.4. The era of new media and the fan economy (2020-present)

Entering the 2020s, Korean dramas have entered a new stage of dissemination. The spread of The Squid Game and The Glory has gone viral on traditional video platforms and social media. Viewers chase dramas through high-energy clip editing and commentary, while pop-up culture and CP topics have transformed drama watching into community interaction. Generation Z has become the core audience for Korean dramas. On the one hand, their enthusiasm for realistic works like The Squid Game shows they deeply care about social issues like class rigidity and oppressive systems. On the other hand, sweet dramas such as The Goddess Comes Down and The Office Blind Date still have a stable market. In terms of communication characteristics, the 30th anniversary of the establishment of diplomatic relations between China and South Korea has warmed up film and television exchanges, and the popularization of 5G and the intervention of short-video platforms have changed the mode of communication of Korean dramas, attracting users through "highlight clips" and then accurately delivering them with the help of big data on the platforms.

The data on regional film genre preference of Chinese TV drama viewers in 2024 released by AiMedia Consulting [17] shows that the preference ratio of Korean dramas is 40.47%, second only to domestic dramas (44.24%) and American dramas (43.71%), reflecting the wide influence of Korean dramas in the Chinese market as well as their high audience acceptance.

3. Components and mechanisms of Korean drama's communication chain

Based on Lasswell's "five W model" theory, this section will analyze the links and synergistic mechanisms of Korean dramas in the communication chain in China, and explain how Korean dramas can accurately attract Chinese viewers and create sustained influence.

3.1. Subjects of dissemination

Korean TV stations (KBS, MBC, SBS) cooperate with professional entertainment media companies to control all aspects of Korean drama production to ensure attractive and high-quality content. At the same time, they sign copyright agreements with Chinese video platforms to synchronize the broadcast of content. The consortium provides financial support and uses dramas to promote its brand. Entertainment agencies are responsible for artist management. The actors and actresses interpret their roles with excellent acting skills and charisma to attract viewers. They also boost Korean dramas' visibility via offline events and social media interactions. Institutions such as the Korea Culture Industry Promotion Agency (KCIPA) provide policy support and overseas promotion funds to promote the export of Korean dramas [18]. The Korean government has designated the cultural industry as a strategic industry and supports its development through policies, laws and specialized agencies.

DOI: 10.54254/2753-7048/2025.BO25041

3.2. Content of dissemination

Korean dramas are based on universal themes such as family ethics, workplace competition, and romantic love. For example, Please Answer 1988 shows the warmth of family and neighborhood; Love Landing interprets romantic love, reducing cultural discounts [19] and making it easy for Chinese viewers to relate to it; Dae Jang Geum presents Korean cuisine, stimulating viewers' interest in "Korean-style life". In terms of value output, modern women's independence, social justice and other new trends to attract young people. In addition, Korean dramas are committed to creating a variety of "god-level famous scenes", and then combined with short-video platforms to form a secondary dissemination mechanism, expanding the influence of dramas.

3.3. Channels of dissemination

Korean dramas form a synergistic network of "TV stations + video platforms + social media": TV stations are dominated by family ethical dramas (e.g., CCTV's introduction of Dae Jang Geum), video platforms (iQIYI, Tencent Video) dominate through simulcast and personalized recommendations (50.71% of film and TV information acquisition in 2024), and social media (Tik Tok, Microblog) achieve secondary dissemination through highlight clip editing (42.69% of recommendations on short video platforms) [17]. In terms of communication strategy, TV stations often choose well-produced Korean dramas that meet mainstream values and broadcast them in prime time to trigger a craze. Video platforms take advantage of technology to set up channels for Korean dramas and provide personalized recommendations. Social media attract users' attention and interaction by posting highlights, creating topics, and leveraging celebrity effects. This multi-channel strategy has helped drive Korean dramas deep into the Chinese market and meet the needs of different audiences.

3.4. Audiences of dissemination

Korean dramas in China reach audiences of different ages, genders, occupations and education levels. By accurately grasping the characteristics of different audiences, Korean dramas have maintained their popularity over time by focusing on different content and publicity to meet the needs of each group.

Thematic preferences of audiences: Chinese viewers are highly receptive to the plots of Korean dramas, which have a large number of fans, whether they are based on the theme of love or the theme of family and responsibility. In recent years, new genres such as revenge dramas and tightly plotted dramas have also gained popularity among viewers because they satisfy their demand for "emotional release". In addition, Korean dramas have added ancient costume and fantasy elements to fit the Chinese market.

Feedback mechanism of Chinese viewers on Korean dramas: Audience evaluation, word-of-mouth and fan culture are intertwined and play an important role in the spread of Korean dramas in China. Through social media platforms such as Tik Tok and Microblog, viewers actively discuss the plots and performances of Korean dramas, creating hot topics. On professional rating platforms such as Douban, viewers rate Korean dramas and write reviews, and the positive and in-depth reviews enhance the dramas' word-of-mouth. The recently aired drama I Met You in the End of Bitterness received a high score of 9.5 on Douban. The fiery comments in the rating section called it "an epic of the times written in the folds of life," reflecting that Chinese viewers' expectations of Korean dramas have gone beyond entertainment to a desire to realize the resonance of values through

DOI: 10.54254/2753-7048/2025.BO25041

dramas. Such positive and in-depth comments have greatly boosted the drama's reputation, which in turn has influenced other viewers' choices at [20].

3.5. Effects of dissemination

The influence of Korean dramas in China covers three dimensions: cultural cognition, emotion and behavior. How Korean dramas win the favor of Chinese audiences through these three dimensions will be analyzed in depth in subsequent chapters, and this chapter only outlines their multi-dimensional communication effects. In terms of cultural cognition, Korean dramas deepen Chinese audiences' understanding and recognition of Korean culture by presenting the local customs and traditional culture of Korea. In terms of emotion, the emotional expression in dramas and the protagonists' personalities cause resonance and win audience affection. In terms of behavior, Korean dramas have fueled related tourism, food, and language-learning trends, thus promoting cultural exchanges between China and Korean. However, some Korean dramas are patterned and have bad values. They need to be optimized to better suit the Chinese market.

4. The progressive path of Korean cultural influence in China

With its unique charm, Korean culture has blossomed on the global stage, and has gradually developed a very distinctive path of advancement in China. China and South Korea are located in the same cultural region of Greater East Asia, with similar historical and cultural backgrounds, which provides a common cultural premise for the spread of Korean culture in China. As an outstanding representative of the Korean culture industry and a powerful bridge for cultural dissemination, Korean dramas have added a great deal of color to the whole process of advancement. K-drama's popularity in China is no accident. It shows Korea's strong cultural soft power. This chapter will deeply analyze how Korean dramas have gradually advanced Korean culture in China from surface-level understanding to in-depth influence.

4.1. Cognitive level: changing Chinese audiences' cultural perception of Korea

The popularity of Korean dramas in China is the result of a combination of factors. At the cognitive level, Korean dramas have deepened Chinese audiences' understanding of Korea by presenting traditional Korean cultural elements as well as the vitality and fashion of modern cities. For example, Please Answer 1988 realistically reproduces the "차례(tea ceremony)" ritual scene of the Korean Mid-Autumn Festival, including the rituals of setting up an offering table and wearing Korean clothes to pay homage to one's ancestors, as well as demonstrating Korea's community culture. Dae Jang Geum, on the other hand, shows the court etiquette of the Joseon era, such as bowing with hands covering sleeves and kneeling, emphasizing the hierarchical culture of order. In modern Korean dramas like My Love from the Star, juniors use honorifics to seniors and receive items with both hands, reflecting the etiquette between seniors and juniors in Korean workplaces. The scenes of luxury apartments in Gangnam District in Love Landing present the style and appearance of high-end Korean residences, reflecting the prosperity and sophistication of the Korean city. Moreover, by showcasing South Korea's fashion, beauty, and tech, Korean dramas have further deepened Chinese audiences' understanding and interest in South Korea's modern culture.

The cultural influence of Korean dramas is not only limited to the external image display, but also goes deeper into the inner spiritual level, which strengthens the audience's impression of Korean people's "emphasis on etiquette" and "emphasis on family" [21]. The oriental moral values shown in

DOI: 10.54254/2753-7048/2025.BO25041

the dramas have aroused Chinese viewers to think about their own traditional culture, and enhanced the communication and understanding between Chinese and Korean cultures.

4.2. Emotional level: enhancing Chinese audiences' love and identification with Korean culture

Korean dramas draw closer to the psychological distance of Chinese viewers through emotional resonance. Please Answer 1988 depicts the trivial daily life of five families in Ssangmun-dong with delicate strokes. Through the details of life in the 80's, it evokes nostalgia in Chinese post-70's and 80's viewers. The drama received a high score of 9.7 on Douban, with short comments and discussion posts such as "The sentiment of this drama attracted me" and "The drama is my youth" abounding. The Glory touches on the anxiety of Chinese viewers about the realities of "education over-competition" and "class solidification" through the story of a victim of school violence who is trying to make a comeback. The female protagonist uses Go tactics to plan her revenge, which is in line with the Chinese philosophy of "plan and act", subconsciously making the audience accept and love Korean culture.

In the process of analyzing the global influence of Korean dramas, the huge fan base behind them and the cultural phenomenon derived from it cannot be ignored. John Fisk's theory of "fan productivity" is particularly evident in the fans of Korean dramas. Fans are not only the audience, but also the promoters of cultural reproduction. Dramas such as The Heirs and My Love from the Star, with their delicate emotional portrayals, beautiful visual styles, and idealized narratives, accurately present the audience's fantasies about love, family, or self-growth, prompting viewers to spontaneously gather and form communities of interest. Fans also recreate the cultural significance of Korean dramas through secondary creations such as editing videos, writing fan fiction and drawing illustrations. When Descendants of the Sun was on the air, Chinese fans spontaneously translated subtitles, made emoticons, and even organized offline viewing parties, expanding the influence of the drama while strengthening the identity among fans [22], and consolidating the communication effect of Korean dramas.

4.3. Behavioral level: promoting the consumption and dissemination of Korean cultural products among Chinese audiences

The popularity of Korean dramas has led to a boom in the consumption of related cultural products. From chasing dramas and buying idol peripherals online to imitating Korean dressing and learning the Korean language offline, Chinese consumers have promoted the proliferation of Korean cultural products in the Chinese market through diversified behaviors. For example, Hyun Bin's blue tracksuit in Secret Garden and the heroine's fishbone necklace in The Heirs have triggered a wave of imitation among Chinese viewers [23]. The same model of My Love from the Star has 81,900 products online on Taobao, far exceeding the 3,419 pieces of the same model of the Spring Festival Gala that year [24]. In addition, the influence of Korean dramas has been extended to other cultural fields such as animation, music, games and books, promoting the development of the Korean cultural industry in all aspects.

Korean dramas have also greatly contributed to the development of cultural tourism in Korea, with many Korean drama filming locations becoming popular tourist attractions. For example, Sokcho for Autumn in My Heart, Walkerhill for Love Hotel, and Gangwon Province for Winter Love Song have become famous due to the popularity of the dramas [25]. During the period of the popularity of My Love from the Star from January to March 2014, Chinese tourists applying for visit visas to South Korea have increased by 451% year-on-year, and the number of Chinese tourists

DOI: 10.54254/2753-7048/2025.BO25041

visiting South Korea is up to 1,030,000, which is a 43% increase year-on-year [26]. Korean dramas make viewers long for the scenes in the dramas by incorporating warm and beautiful daily life scenes, prompting them to experience the "world in the dramas" for themselves.

In addition, viewers spontaneously discuss Korean dramas on social media, creating word-of-mouth communication. Young audiences expanded the influence of Korean dramas through secondary creation on short-video platforms. Tourists attracted by Korean dramas further spread Korean culture by sharing their travel experiences. According to an analysis by the Korea Broadcasting Corporation (KBC), about 62% of Asian respondents said that their perception of Korea changed positively after experiencing Hallyu content.

5. Concluding remarks

Overall, the dissemination of Korean dramas in China is a complex process driven by the synergy of multiple factors. The successful spread of Korean dramas in China is not only a victory for cultural output but also highlights the significance of the cultural industry to national soft power. With a profound cultural heritage accumulated over 5,000 years, China can better promote its cultural "going global" by integrating modern communication models, building a more influential cultural dissemination system, telling China's stories of this era in a language the world understands, and ultimately achieving the transformation from a "cultural giant" to a "cultural powerhouse."

Although this study has deeply analyzed the communication phenomenon of Korean dramas in China, there are still limitations. First, insufficient attention to the differences in the communication of Korean dramas in different regions and cultural backgrounds in China. Second, weak research on the application of emerging technologies in the communication of Korean dramas. Third, insufficient reference in the excavation of cases of failure of the communication of Korean dramas in China. In the future, we can focus on the influence of regional differentiation, multidisciplinary integration, application of new technologies and analysis of failure cases, so as to provide more comprehensive reference for the development of China's cultural industry.

References

[1] Nye, J.S. (2005) Soft Power: The Means to Success in World Politics. Translated by Wu, X.H. and Qian, C. Beijing: Oriental Press, p. 2 (Foreword).
[2] Lasswell, H.D. (1948) The Structure and Function of Social Communication. In: Bryson, L., Ed., The Communication of Ideas. New York: The Institute for Religious and Social Studies.
[3] Fiske, J. (1992) The Cultural Economy of Fandom. In: Lewis, L.A., Ed., The Adoring Audience: Fan Culture and Popular Media. London: Routledge, pp. 30-49.
[4] LIU, Y. (2007) Cultural Reflection on Korean TV Dramas with Family Themes. Film Review, (20): 15-16. doi: 10.16583/j.cnki.52-1014/j.2007.20.020.
[5] PAN, J.N. (2011) Research on Online Dissemination Patterns and Effects of Korean TV Dramas in China. Master's thesis. Jilin: Jilin University. doi: 10.7666/d.J0049043.
[6] MAO, H.Y. (2014) Research on the Online Dissemination of Korean Idol Dramas in China. Master's thesis. Shandong: Liaocheng University. doi: 10.7666/d.D502498.
[7] REN, X.J. (2015) Research on the Characteristics of Cross-cultural Communication of Korean TV Dramas in China under the New Media Environment. Master's thesis. Baoding: Hebei University. doi: 10.7666/d.Y2879817.
[8] YU, J. (2016) Context, Impact and Reflection on the Communication and Consumption of Korean TV Dramas: From the Perspective of Mass Culture. Beauty & Times (Late Monthly Issue), (12): 105-109.
[9] ZHANG, G.Y. (2016) Exploring the Reasons for the Popularity of Korean TV Dramas in China's Television Market. Contemporary TV, (11): 62-64. doi: 10.16531/j.cnki.1000-8977.2016.11.035.
[10] ZHU, Z.Y. (2023) The Internationalization Mechanism of the 'Korean Wave' from the Perspective of Platform Cosmopolitanism: A Case Study of Korean TV Dramas. Modern Communication (Journal of Communication University of China), 45(2): 120-127. doi: 10.19997/j.cnki.xdcb.2023.02.007.

DOI: 10.54254/2753-7048/2025.BO25041

[11] KANG, Y.T. (2024) Research on the Communication Content of Korean TV Dramas in the Streaming Media Era. Master's thesis. Yantai: Yantai University. doi: 10.27437/d.cnki.gytdu.2024.000210.
[12] YANG, J. (2012) The Korean Wave (Hallyu) in East Asia: A Comparison of Chinese, Japanese, and Taiwanese Audiences Who Watch Korean TV Dramas. Development and Society, 41(1): 103-147.
[13] KIM, S.D. (2015) The Industrialization and Globalization of China's Musical Theater. Media Industries Journal, 1(3).
[14] Jung, J.-S. and Lee, H.-S. (2022) Analysis of Factors Influencing the Popularity of Korean Dramas in China Using Big Data: Focusing on the Case of "Squid Game". Journal of Image Technology Research, pp. 19-41.
[15] SON, S. and KIJBOONCHOO, T. (2016) The Impact of Korean Wave on the Purchase Intention of Korean Cosmetics of Thai People in Bangkok and Chonburi, Thailand. Asian Interdisciplinary and Sustainability Review, 5(2): 76-83.
[16] No, S.Y. and He, X.Y. (2013) The Analysis of the Competitive Strategies of Korean Firms Entering the Shanghai Luxury Consumer Goods Market and Its Implications. KIEP Research Paper No.World Economy Update-13-50.
[17] iiMedia Research. (2024). 2024 China TV Drama Audience Behavior Survey Data. 21st Century Business Herald. Retrieved from https: //www.21jingji.com/article/20240930/herald/4d4423b57e816dc6027a71813d4d7ded.html
[18] Ministry of Culture, Sports and Tourism, Republic of Korea. (2025) 2025 Major Business Implementation Plan: Culture for All, A Cultural Power Connecting the World [Government Report]. Retrieved from https: //www.mcst.go.kr/kor/s_policy/plan2025/plan2025.jsp?pTab=02
[19] Yan, Y.G. (2008) "Cultural Discount" and Product Strategies for China's Foreign Cultural Trade. Modern Economic Research, (02), pp. 52-55+65.
[20] Zou, S.J. (2008) Analysis of the Popularity of Korean Dramas and Audience Acceptance Psychology [Master's thesis]. Southwest University.
[21] Dai, S., Hu, J., Ning, X., et al. (2021) Korean Drama'S Influence on China'S Fashion Industry and Culture. 2021 4th International Conference on Humanities Education and Social Sciences (ICHESS 2021), pp. 610-614.
[22] Jenkins, H. (1992). Textual Poachers: Television Fans & Participatory Culture.
[23] Wu, L.J. (2015). Analysis on the Successful Marketing Strategies of Korean Dramas. Talent, (19): 308.
[24] Wang, Y.L. (2014). The Successful Mechanism of Korean Film and Television Cultural Trade and Its Implications. Journal of Shanxi Coal Management Institute for Cadres, v.27; No.109(04).
[25] Xin Jing Bao. (2006). All about Korean Dramas. CITIC Press, p.52.
[26] Zhan, M.X. (2017). The Impact of Celebrity Worship Subculture on Tourism Intention. Nanjing Normal University.