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THE ANALYSIS OF POPULAR CULTURE ON CULTURAL IMAGE: A CASE STUDY OF KOREAN WAVE FROM INDONESIA FANS

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ABSTRACT

During these years, Korean popular culture has influenced throughout the Asian countries. Every day, when we switch on the television, we can see Korean drama on every TV channel, and also Korean products, Samsung, become one of the most famous the world's smartphones trends and also, Korean cosmetics are also sharply entering into the big market in recent years. It can be said that those things are the effect of Korean popular culture and Korean drama series. The article presents how Korean Wave effect on culture image and sector in Indonesia from the perspective of Indonesia audiences. The study is based on data analysis of the survey on 150 participants in Indonesia from different age groups such as university students, military persons and government officers and so on.

Keywords: Television programs, Korean drama series, popular culture, Indonesia, Reception.

INTRODUCTION

Among the various media tools, television is the most effective form of mass media comparing to other types of media. It can be undeniable that television become the most effective tool because of its unique characteristic, which have audio-visual technology and also its ability for sending message to its audience. Moreover, it can be said that television can provide "simulated experience" which is a kind of pleasure to the audience that audience receive when watching that has a value and has never been seen before, said Senjaja (2003).

In a conceptual way, everyone consume media in various ways according to their own desire and needs. On the other word, the consumption of media is due to how an individual interprets the needs which are based on an individual's subjectivity based on the phenomenon of what they are understanding. According to Aryani (2006), the media might not be assumed that an institution or tool which has power to construct the audiences' perspective and standpoints through the messages it transmits. The real thing is that the audiences have power and rights to create a meaning, respond or react based on the meaning they produce from the media.

In society, human beings construct a society and socially formation and the result of its construction is reality. Berger mentioned reality as something that is associated with phenomenon that is out of a human's will as reality is something that has an unavoidable presence. Moreover, Berger also said that our lives is a reality that is the result of our own interpretation and the reality in life means the reality that individuals share between each other. Wood (1994) said;

"All forms of media communicate images of the sexes, many of which perpetuate unrealistic, stereotypical and limiting perceptions'. Because television exerts such as powerful influence on how we view and understand our culture, fact and fiction become entangled. When women and men are shown in stereotyped roles, whether in a factual documentary or a fictional situation comedy, these images come together as being correct, appropriate and realistic."

Media plays a key toll that can encourage the development of a culture not only by showing the development in its art forms and symbols, but also by providing the development in mood, lifestyle and behavioral norms. According to McQuail (1989), television can give more effect than other types of mass media.

The transmission and educational norms and values from one generation to another or from a group of society to its new members is regarded as the function of socialization in communication in mass media. For example; the function of our parents and teachers. To know and get assess the important news and matters in the society, the mass media such as newspapers, magazines, radio, television and films could support the mindset. That is why, the mass media play as a disseminator to the public. David Morely expressed about television as audience might criticize and provide suggestions about the programs and shows what they watch, so it can be said that television is not a passive medium.

When it is considered that television is a product that requires the cost, the selling of its shows which are the main products of it might make huge profits. So, for gaining the target, the marketing for the television programs has to be completed throughout. The Republic of the Union of Indonesia is the small country with few populations comparing to its size which is 58 million people based on over 261,228 square miles. There is not so many television stations and there are one government own television station, one military own television and two private own television stations. During these days, other media organizations already got permission for their broadcasting license and have started their programs. However, those newly broadcasting news stations are just a little child comparing to the early recognized four television stations.

Among the four television stations, they always import popular programs from other countries to get attractions from the audience and to get profits. Before two decades ago, the import television programs were from Western countries, Japan, China and Taiwan, however, nowadays, they import Korean drama series a lot. With the global measurement, starting from the end of the 1990s, the Korean cultural products (K-Pop), for example; television drama, film, pop songs and a huge number of Korea actors and actresses become so popular in the East and Southeast Asia region countries.

Although Korea was a poor country in the popular culture industry once, South Korea is one of the biggest cultural exporters in Asia in recent years. Moreover, Korea products are spreading and capable of influencing others around many Asia countries. It could be also recognized the Korean popular culture as a phenomenon in the mass media of technology era. In Korean language, it is called as "Hallyu." According to Associate Press (March 2001), the influence popular culture which once dominated such as Japan, Hollywood and so on has turned into its way of Korea Wave which include food, film, music, the shape of an eyebrow and styles in shoes as a leading trend in Asia. (Visser, 2002)

Among the Asian countries, the Korean Wave started since in 1997 with the television drama series which is called "What is Love All About" in China and that drama series was aired on China Central Television Station (CCTV) and it was a hit at that time. Since from that time, lots of Chinese audiences have been captured by the Korean drama series and Korean popular culture. Later, Korea dramas become the leading trends in most of the Asian countries such as Taiwan, Singapore, Malaysia, Thailand, Vietnam and even Indonesia. According to Lee (2003), the cost of Korean drama series is a one-fourth (1/4) of Japanese programs and a one-tenth (1/10) of Hong Kong dramas.

In the article named "A Reception Analysis: Latina Teenagers Talk about Telenovelas" by Kristin C. Moran (2002), she mentioned that young audiences can learn about cultural norms and values and also the ways of living in life from the television programs. For Filipino people, most women from Philippines commonly response the culture fondness according to the tradition, norms, story characters and so on that could reflect their own society in the 21st century.

Do Kyun Kim (2009) analyzed the standpoints and perceptions of the Japanese audiences and the effect of those perceptions on their buying behavior such as clothes, products, music albums, cosmetics and even trips programs to Korea in his article entitled "Television Drama, Narrative Engagement and Audience Buying: The Effect of Winter Sonata in Japan." In the article of "Engaging with Korean Dramas: Discourses of Gender, Media and Class Formation in Taiwan," Fah Cing Dan & Irene Yang (2008) expressed that cultural conversations become a powerful tool for understanding the communication between structures and the formation of subjectivities as long as social identities are resolved. Marline (2010) once mentioned that there are two ways of reading media texts called "dominant reading" and "oppositional reading" which the audience has after they watch the television programs.

Ines Marines Rosetika (2011) distinguished some psychological factors divided by audiences such as the preferences and their spending time on watching television drama. Moreover, she also added that an important factor in shaping the views and arguments is the social and educational background which could support an individual's opinion. According to Rosetika,

three different ways of media text readings are dominant reading, negotiated reading and oppositional reading.

Concerning Korean dramas, Lim (2007) argues that Korean drama series have been become the main factor of the explosion of Korean popular culture. Youna Kim (2013) approached Korean popular culture from the standpoint of social network media based on social network services and video-sharing websites such as Facebook, YouTube, Twitter, Instagram, and so on. Eun Mee Kim and Jiwon Ryoo (2007) found out the significant rocket consumption of South Korean cultural exports to Asia countries and the reasons why Korean popular culture become a leading trend in recent years.

The study is based on culture marginalization and hegemony which Korean Wave and popular culture impact in Indonesia. There is a limitation in discussion about the concept of ideology, hegemony and culture from the standpoints of Korean popular culture in Indonesia. Moreover, there is lack of strong data about how far Korean popular culture impact to Indonesia audience in their daily lives and activities, for instance; eating, socializing, and so on. In Indonesia, most of the citizens especially from urban area like to watch Korean drama series and consume Korea products in their daily lives. Generally, Korean popular culture become a leading trend among the youths from the age range 14 to 28 years old and some adults also like to enjoy Korean drama series. The study aims to measure the impact of Korea popular culture on Indonesia audiences based on the framework of the reception theory, which mainly suggests that the audience are the active media texts interpreter. Through the research, it can be known how the Korean drama and popular culture can shape the social activities of the audiences from Indonesia.

METHODS AND PROCEDURES

The research is based on quantitative methodology. The data are collected in a systematic way. In the research, total number of 150 respondents from Indonesia participated. The respondents are from various age group, education background and professions. In this research, those participants are targeted as research objects for the question how Korean drama and popular culture affect their daily lives. Data collected from participants was analysed using SPSS and results were drawn from the data. Survey was used as method because it is the most suitable method to understand the preferences of media use among Indonesia audiences and also to gauge the impact of such preferences of watching Korean dramas. Concerning the survey questionnaires, it includes 14 questions. Some questions are just “Yes” or “No” questions, but some are multiple-choices questions which can get more data about the participants. The questionnaires are constructed on the following hypothesis.

- (1) Korean drama series might positively change the audience’s reception of culture in their daily routines.
- (2) Korean drama series might positively affect their products in receipted countries.
- (3) Korean drama series might positively broaden their own culture and identity in the other countries.

RESULT AND DISCUSSION

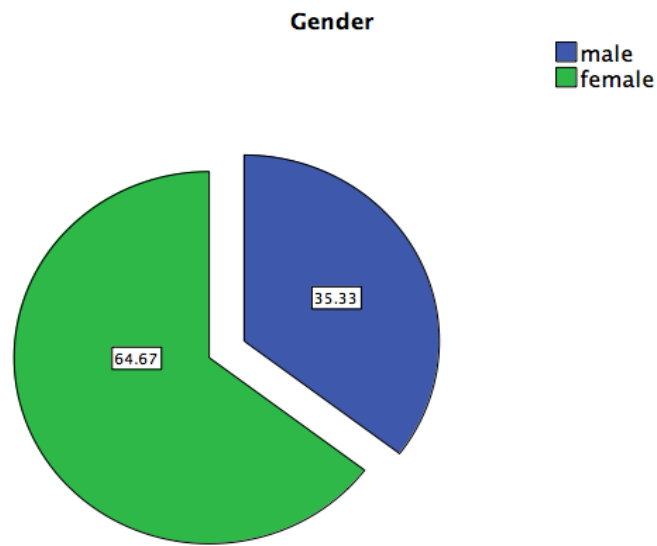


Figure 1: Gender

Concerning the participants, most of the respondents among 150 people are females with the total percentage of 64.67 % and the rest 35.33% is male respondents in the survey.

Table 1

Crosstabulation result for liking of Korean drama with respect to Gender

Gender	Liking Korea drama	
	Yes	No
Male	35	18
Female	69	28
Total	104	46

The table shows among total 97 female participants, 69 people like Korea drama and there are only 28 females who do not like Korea drama. Regarding about the likings of Korea drama among male participants, 35 people out of total 53 male respondents like Korean drama. Therefore, it can be assumed that the number of male participants who like Korean drama is double than the male numbers who do not like Korea drama among the sample public. Therefore, according to the result collected from sample population, it can be said that Korean drama series and popular culture can effect on not only female audiences but also male audiences in Indonesia.

Table 2

T-test Result for the impact of their activities due to likings and disliking Korea drama and popular culture

Activities	N	Mean	Std. Deviation	Correlation	t	Sig
Having desire to visit Korea	150	-.05333	.52822	.375	-1.237	.218
Willing to learn Korean language	150	-.19333	.56398	.318	-4.198	.000
Willing to understand Korean culture	150	-.02000	.53683	.338	-.456	.649
Willing to taste and enjoy Korean food	150	.01333	.54325	.302	.301	.764

The table shows the T-test result of the impact of Korean drama series and popular culture on the sample population based on their liking and disliking Korea drama. It is calculated with the total number of 150 participants in the survey and the result is based on their desire to visit to Korea, to learn Korean language, to try to understand Korean culture and to taste and enjoy Korean food according to impact of Korean drama series in their daily activities. The measurement is completed among the groups. It can be seen that there is no obvious significance in the sample population except the activities which participants are willing to learn Korean language. According to sample population, most participants are not willing to learn Korean language while they have desire to do some other cultural activities. It is also obvious that the test result of activities by sample population are correlating each other.

CONCLUSION

Right after the serious 1997 financial crisis in Asia, the Korean government started a new economic initiative targeting the export of Korean popular culture as the rebirth of the economic and business for the country. Therefore, President Kim Dae Jung, who informally called himself the “president of culture” implemented the Basic Law for Cultural Industry Promotion in 1999 by allocating \$148.5 million to the project to improve and export Korea popular culture. (Cai, J., 2011) In 2013, the export of Korean cultural products had reached the total amount of \$5.09 billion with an annual growth rate of 10.6 percentage. According to Youna Kim (2013), she points out that the Korea government sees the Korean wave as a way to sell a dynamic image of the nation through soft power and in such way of cultural communication among the international countries.

Not only in powerful East Asia countries, but also in most Southeast Asia countries, Korean popular culture is a big trend these days. According to the survey, the audiences of Korean drama series and popular culture in Indonesia is a huge society. It is also significant that audiences become willing to use Korea products especially after watching Korea drama series and knowing about their popular culture. One thing we can see from the survey is that for male respondents, although the number of people who like Korea drama is double higher than those who do not like Korean drama, the number of people who are willing to use Korea products are double fewer than those who are not willing to use Korea products. However, it can be seen that most of the female respondents are real fan of Korean drama series in population. From the survey, we can exactly conclude that the impact of Korea culture in Indonesia can impact their daily activities especially concerning culture.

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