

INTERCULTURAL RESPONSES TO KOREAN DRAMA SERIES ON PART OF UNIVERSITY STUDENTS IN INDONESIA

Rizki Briandana
School of Communication
Universiti Sains Malaysia
rizki.briandana@gmail.com

ABSTRACT

At the end of 1990s, the increasing number of Korean cultural products (K-Pop), including television dramas, movies and songs have gained popularity in the East and Southeast Asian region. In addition to that, the Asian economic crisis in the 1990s led to a situation in which had marked an influence on Asian buyers to consume Korean cultural products. In Indonesia, Korean drama series gain a promising reception from a huge number of fans. This is shown by the increasing number of Korean dramas being shown on various television stations in Indonesia.

This study is based on the framework of reception theory, that specifically suggests that the audience are the active media texts interpreter. This theory opens up a broader conception of what audiences might do with texts, in order to allow for the ritual uses of communications as well as the transmission of media contents from producers to the audience.

As a result of two methods that are used in this research which are textual analysis and focus group discussion. The analysis of this research shows that social values of materialism, patriarchy, and class differences are prominent in the series like *Princess Hours* and *Secret Garden*. The leading male characters are portrayed as proud and selfish. Resembling the typical characteristic of soap opera genre, most Korean dramas will end in a constructive way where the protagonist eventually changes and adapts the positive values. The respondents who are involved in this research seem to enjoy watching *Princess Hours* and *Secret Garden* because of the diversified ways of connecting to the audience's emotion by portraying attractive protagonists, compelling theme songs and dramatic storylines. The findings support Ien Ang's (1985) 'melodramatic realism' by looking at the position of explaining the emotional realism of tragic structure of feeling, which is represented in the drama – which in the case of Korean dramas, is translated through the rise and fall of the story with the depiction of excessive emotion and deep feeling.

Keywords: Korean Drama, reception theory, melodramatic realism, audience

INTRODUCTION

Television is a form of mass media that is the most effective compared to other mediums. This is because of its unique characteristic that is audio-visual and its ability to send a message to the audience. It has also been said that television may give a certain pleasure to the audience called the *simulated experience*, which is the experience that the audience receive while watching that has a value and has never been seen before (Senjaja, 2003 : 331).

Conceptually, every individual consume media in different ways based on their own needs. This is according to how an individual interprets which is based on an individual's subjectivity (meaning-construction) which is also according to how they understand a phenomenon.

The media is not an institution that has the power to construct the audience's perspective through the messages it conveys. It is the audience that have the power to create a meaning, respond or react according to the meaning they produce from the media (Aryani, 2006 : 7). Studies regarding media reception should emphasize about audience as a part of the interpretative communities.

Humans construct a society, and reality is formed socially and is the result of a social construction. Berger defines reality as something that is associated with phenomenon that is out of a human's will because reality is something that has an unavoidable presence. Our everyday lives is a reality that is the result of our own interpretation. The reality in life is the reality that individuals share between each other. (Berger, 1992: 81).

Wood (1994 :233-234), all forms of media communicate images of the sexes, many of which perpetuate unrealistic, stereotypical and limiting perceptions'. Because television exerts such a 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 (Lindsey, 1990 : 242)

Media acts as a tool that follows the development of a culture. Not only does it shows the development in its art forms and symbols but also in terms of the development in ordinances, mood, lifestyle and behavioral norms. In this case, the influence that television gives is more effective compared to the other mass mediums (McQuail, 1989 : 37).

The function of socialization in communication in mass media refers to the transmission and educational values with norms from one generation to another or from a group of society to its new members. Its' like the function of our parents and teachers in school. In this case, the mass media such as newspapers, magazines, radio, television and films gives a mindset which is important to the society. This is where the important transmission of values and social norms happens in life. Therefore, the mass media may function as a disseminator of values to the audience.

According to David Morely, audience gives different opinions about a show. Instead of judging the activity of watching television is passive, audience tend to criticize and give opinions about the shows that they watch.

Audience are said to be active in using the media, however they do not have the freedom to interpret text. This means that the audience is still limited in the context of a society which is also politically and economically limited in its environment.

Considering that television is a product that requires substantial cost, the selling of its shows are expected to reap huge profits. Therefore, the marketing for the television programs has to be done widely in order to gain the desired target.

Indonesia, a country which ranks the fourth largest population in the world after America has its own social problems within its society (<http://headline.lensaindonesia.com/2011/09/28> : Oct 2011). One of them is the large amount of television stations that competes in gaining large audiences. Today, over 169 television stations (local and commercial) has a broadcast license in Indonesia. As a result, production houses and television produces programmes with low quality and seeks high ratings in order to reap big profits.

One of the strategies that are used to gain high ratings is to import popular programs from other countries. One of those countries is Korea. Many television stations import Korean dramas. Starting from the end of the 1990s, the increase of Korean cultural products (K-Pop) such as television drama, film, pop songs and a number of actors and actresses has gained a huge popularity in the East and South East Asia country region. A century ago, South Korea was a country in the marginal position which gave no influence in the popular culture industry. Today, South Korea is one of the most leading cultural exporter countries in Asia. Korea became a country where its cultural industry and products is spread and capable of influencing others. The emergence of the Korean popular culture has been recognized as a phenomenon in the mass media. In Korean, it is known as "*Hallyu*". The Associated Press (March 2001) reported that the pop culture in Asia where it was once dominated by Tokyo and Hollywood has changed. All the things about Korea from food, film, music, the shape of an eyebrow and styles in shoes have become a trend in Asia (Visser, 2002).

In China, the "Korean Wave" emerged in 1997 when the television drama series "What is Love All About" aired in China Central Television Station (CCTV) and made an enormous success. This show was recorded as the second highest most watched series in China's television history (Heo, 2002). After this surprising ranking, a number of Korean captured the audience's attention in China. After that, Korean dramas dominated the stations in Taiwan, Indonesia, Singapore, Malaysia, Thailand and Vietnam. Besides that, the economy crisis in Asia at the end of the 1990s lead to a situation where Asian broadcasters preferred Korean programs because of its affordable price. The cost of Korean dramas is a fourth (1/4) of Japanese programs and a tenth (1/10) of Hong Kong dramas (Lee, 2003). Thus, the Korean export revenue of television dramas increased dramatically from US \$ 12.7 million in 1999 to US \$ 150.950.000 in 2007 (Ministry of Culture and Tourism Indonesia, 2008).

Following the fame of Korean dramas, Korean songs and movies also became well known in Asia. For example, boy band H.O.T had the highest ranking in the pop charts in China and Taiwan in 1998. The popularity of the group resulted in their high selling album which lasted for a long period. In 2002, the sensational debut of Korean teenage pop singer BoA, ranked number one on the Oricon Weekly Chart, a Japanese song chart (Visser, 2002). Songs and choreography from Korean female group band Wonder Girls and Girls Generation became such a phenomenon in Thailand and Cambodia that the local artists had to 'copy' in order to compete. Ever since the end of the 1990s, Korean films received praises and attracted many viewers in Asia (Shim Doobo, 2011).

What is different from Korean drama series is the acceptance of individuals that watches it. Watching Korean dramas either gives warmth and relaxation after a long day of activities or fulfills the emotional sensation of laughter or tears of joy and pain. For some people, korean dramas gives nostalgic elements of countless life values. For others, these dramas can even bring

sympathy and can even be a reflect of personal life experiences. Many of the people's hearts are touched, inspired and motivated to fight for their dreams by watching the acting of the actors and actresses in the drama series (Eva Friska, 2011: 3)

In an era where globalization and modernization is rapidly fading cultural values, Korean dramas consistently show cultural Korean and Asian values such as courtesy, respect for parents and elders, solidarity and the sacredness of love and marriage. These values are displayed in the uniquely in an everyday situation of a modern Korean society that has gone through an economically and technology advancement. A Film critic from Hong Kong expressed an opinion that the success of Korean popular culture came from its ability to touch on Asia's sentimental issues such as family values (Chon, 2001).

The Asian community has consumed popular culture from the West, with the visual images of sex and vulgar violence. With the presence of Korean dramas, Asian societies find a new form of popular culture that is familiar to them and can identify themselves in it. Korean dramas creatively combines traditional elements with modern values. Besides that, it also displays sentimental scenes such as crying which turns out to be one of a characteristic of Koreans. Lee O-Yong the former Minister of Culture of Korea once said that it's not a Korean if they can't cry. He said that Koreans tend to shed tears in happiness and sorrow. In America, the Indian Sioux tribe is known for their character that easily cries but that can't be compared to Koreans which has suffered because of the limited natural resources, extreme weather climates, war and dictatorship. Therefore, it is not a surprise that Korean actors does good acting crying scenes (Eva Friska, 2011: 4).

In Indonesia, Korean drama are mostly watched by teenagers from the age range of 15 to 24 years old. This is proven by one of the most favorite drama which is *Secret Garden* that has a rating of 2.0 and a share of 14.1 (research and development Indosiar: 2011). The increasing number of Korean drama series airing in television stations in Indonesia indicates the high number of viewers. As a researcher, this background has inspired me to know more about this current trend. The title of this research is: The Phenomenon of Korean Pop Culture in Jakarta (A Reception Analysis Among University Students in Jakarta on Korean Dramas *Secret Garden* and *Princess Hours*).

OBJECTIVES

Specifically, this research intends to examine how the audience interpret in choosing Korean dramas. Its objective is to know why audience choose to watch Korean drama series and how they interpretate textual social values in Korean drama series in their individual lives.

REVIEW OF RELATED LITERATURE

Another form of reference to the audience study is on how the audience utilise the media to fulfil their needs. The audience use the media not only because of the message derived from the media but there are also social factors which play a crucial role that influence the audience.

Reception analysis is an approach used in the studies involving audience or spectator. It was first coined and utilised by Stuart Hall in 1973, which was then published in 1980. It is a kind of approach which focuses on the social and political context where the media text is produced (encoding) which then moves to the process of making sense of the text by the audience (decoding).

David Morley (1983) has developed this study derived from Hall's theory. The research done by Hall was of a purpose to examine the BBC television current affairs programme called *Nationwide*. The reason Hall chose to study *Nationwide* was because at the initial stage of the analysis, the programme seemed to reinforce the status quo. On another reason, it was to attract the audience from the middle and lower class. In regards to this study, Morley implemented "Focus Group Discussion" throughout the analysis. Morley formed 29 groups which consisted of respondents from different backgrounds, where they were provided with an episode from *Nationwide* and subsequently responded to the clip whether they would construct dominant, oppositional or negotiated readings – the three categories of readings proposed by Hall (Latiffah Pawanteh, 2011: 12).

In her book *Watching Dallas*, Ien Ang (1985) states that in order to obtain information on the audience's response after watching *Dallas*, she placed a small advertisement in a Dutch women's magazine called *Viva*, which read as follows:

"I like watching the TV serial Dallas, but often get odd reactions to it. Would anyone like to write and tell me why you lie watching it too, or dislike it? I should like to assimilate these reactions in my university thesis. Please write to..." (Ang, 1985: 10)

In other words, through *Dallas*, the audience indulge in strong emotion states to overcome the material meaninglessness of everyday existence.

According to Kristin C. Moran (2002) in her article *A Reception Analysis: Latina Teenagers Talk about Telenovelas*, television programmes are a cultural text that may teach young viewers cultural norms and expectations and, thus, ways to interact in daily life, specifically related to dating and intimate relationships. This analysis aims to contribute to our understanding of American Latina teenagers as a unique interpretive community by analysing the content of television programmes they watch (telenovelas) and hearing, in their own words, their perceptions of that content. Moran uses the method of Focus Group Discussion by utilising reception analysis approach in her analysis. She started off by discussing with the respondents about their likes and dislikes in regard to television and life in general. The results gathered from the focus groups reveal that Latina teenagers interpret television texts through their unique and complex link of perceptions. The interpretive strategies used by the teenagers were influenced by their families, religion, culture, peers and previous media experience.

B.F. Espiritu (2011) in her article, *Transnational Audience Reception as a Theater of Struggle: Young Filipino Women's Reception of Korean Television Dramas* aims to study the 'theater of struggle' in young Filipino women's reception of Korean television dramas among the Philippine society. The young Filipino women expressed cultural affinity with the culture, storylines, values, and environment in Korean and other Asian television dramas that have assimilated in the Philippine society in the twenty-first century. According to Hall, 'negotiation, resistance, and struggle', against both the liberalism in American dramas and the pre-modern themes in local dramas were manifested in the young women's discourses. Mainly anchored on Gramsci's concept of hegemony and Hall's encoding-decoding theory, the researcher conducted a reception analysis through a textual analysis of selected Korean television comedy-dramas and focus group discussions with the respondents being the young Filipino women from different colleges. In this study by Espiritu, she also examined the young women's dominant, negotiated, and oppositional readings of the dominant capitalist patriarchal values and ideologies that were embedded in selected Korean dramas. Among the findings, while there were young female

participants who subscribed to global capitalist values showing their cooptation within Western cultural hegemonic domains, the young women largely articulated negotiated readings of capitalist values and oppositional readings with regard to the dominant ideology of capitalist patriarchy.

In a separated study, Do Kyun Kim (2009) has published an article entitled *Television Drama, Narrative Engagement and Audience Buying: The Effect of Winter Sonata in Japan* and stated that One of the most significant trendsetters of the *Hanryu* was the Korean television drama *Winter Sonata*, which was remarkably popular in every Asian country where it was broadcast. According to Kim, the article aims to analyse the perception of Japanese audience toward *Winter Sonata*'s narrative and how this perception influenced their buying behaviour of *Winter Sonata* memorabilia; such as clothing, cosmetics, DVDs/CDs of the programme, trips to Korea and the like. Kim utilises both qualitative and quantitative methods, that results in a finding which deduces that the popularity of the drama was generated by Japanese audiences' engagement with its narrative. *Winter Sonata* acts as an icon of Korean popular culture which has caused the *Hanryu* to sweep across Asian countries. This study suggests that communication scholars should further analyse the *Hanryu* phenomenon in Asia, for the reason that there are many economic, political and social issues correlated with this transnational popular culture phenomenon. Comparative studies that extend the investigation of the *Hanryu* beyond Japan to other Asian countries are warranted.

Fah Cing dan Irene Yang (2008) have writtten an article entitled *Engaging with Korean Dramas : Discourses of Gender, Media, and Class Formation in Taiwan* which attempts to investigate the politics of differential engagements with Korean drama, particularly with relation to the formation of gender and class identities. As social identities are mediated through the culture, discourse becomes a significant method for understanding the relationships between structures and the formation of subjectivities. Most of the imported Korean dramas fall into two main genres, which are trendy drama and family drama – both of which deal with family and love, and both of them are targeted for women audiences. The discourses of femininity intersect with discourses of television in structuring women's engagements with Korean drama. This study determines the transformations of the discourses regarding femininity and television, and explores how they regulate, constrain, or empowers women's engagements with Korean drama.

Riris Marline (2010) has utilised reception theory in her study, *Interpretasi Khalayak Terhadap Program Acara Televisyen Termehek-mehek*. Marline has used reception analysis to analyse the active viewers of different age and educational background. Trough this study, Marline finds that the audience has different way of reading the medai texts, which can be split into two types – dominant and oppositional reading. The 'dominant reading' is developed when an audience of *Termehek-mehek* fully shares the text's code and accepts and reproduces the preferred reading. On the other hand, the 'oppositional reading' comes about when the reader or the viewer whose social situation places them in a directly oppositional relation to the dominant code, understands the preferred reading but does not share the text's code and rejects this reading, bringing to bear an alternative frame of reference.

Alland Fachreza Zulmi (2010) published an article entitled *Interpretasi Khalayak Terhadap Iklan Layanan SMS Premium Versi Ramalan Paranormal*, which uses a qualitative approach and specifically refers to the method of reception analysis, in order to see how audiences make sense of the meaning through media texts. Zulmi states that this study aims to uncover how the audience produces the meaning from watching premium SMS Service advertisements, based on a theoretical framework suggested by Stuart Hall – encoding/decoding.

Five respondents were being interviewed, which results in a finding indicating that premium SMS Service advertisements seem to be a new successful approach in the entertainment sector. Instead of enhancing and promoting good values, these advertisements produce pointless messages which deprive the society from gaining resourceful media contents, leading to an ignorant group of viewers exposed to poor quality entertainment with shallow approach.

In an article written by Ines Marines Rosetika (2011), *Interpretasi Audien terhadap Eksploitasi Ruang Pribadi dalam Realiti TV Uya Emang Kuya di SCTV*, she notes that as part of interpretive communities, the viewers are distinguished by psychological factors such as their preferences and their routine of watching television. In this study, Rosetika utilises qualitative reception analysis method to examine how viewers interpret the exploitation of private space in the reality show, *Uya Emang Kuya*. According to Rosetika, the social and educational background holds an important role in shaping the views and arguments, which support an individual's opinion. The viewers interpret the media text differently, encompassing of three distinguished codes: dominant reading, negotiated reading, and oppositional reading. For the viewers with dominant reading, they thoroughly believe that *Uya Emang Kuya* possesses an ethical and entertaining message. However, most of the respondents among the viewers belong to the group of negotiated reading, which they partly shares the text's code and broadly accepts *Uya Emang Kuya*, but sometimes resists and modifies it in a way which reflects their own position, experiences and interests. On the other hand, the viewers with oppositional reading argue that exploitation of private space in this show is unethical and inappropriate to be aired on television.

FRAMEWORK OF STUDY

This study is based on cultural studies, which utilises critical cultural theory proposed by Stuart Hall, the 'encoding-decoding' model. Hall's work covers issues of hegemony and cultural studies, taking a post-Gramscian stance. The concept of ideology, hegemony, and culture are discussed with relation to the phenomenon of Korean popular culture in Indonesia.

The important theoretical concept of reception analysis is that the media texts (viewer/reader or television programme) are not the meaning derived from the media texts, but the meaning generated through the interaction with the audience (viewer/reader) and the texts. In other words, the meanings are constructed through viewing or reading, and the process of making sense of the media texts.

Reception theory argues that the way the audience reads the media (film or television programme) is influenced by contextual factors, which refer to the audience's identity, audience's perception on the production of the programme, and the audience's social, historical, and political background. In short, reception theory positions the viewer/reader in a context with various factors influencing the process of constructing meanings of media texts.

Korean drama struggles through display of cultural hegemony and ideological opposition where various meanings are produced which begins from the audience's perception on the programme. The themes, problems, values and ideologies relating to gender and class is of the focus in the process of decoding and construction of meaning.

This study is based on the framework of reception theory, that specifically suggests that the audience are the active media texts interpreter. This theory opens up a broader conception of what audiences might do with texts, in order to allow for the ritual uses of communications as well as the transmission of media contents from producers to the audience. Reception analysis is

based on a subject's conscience in understanding the object and event prior to an individual's knowledge and experience. Reception analysis helps determine why the audience produces different interpretations, the psychological and social factors which affect the different interpretations, and the social consequences arising from the process. This reception analysis aims to verify that media texts are encoded by the producer, then being decoded actively by the receiver/viewer producing meaning that suits their social and cultural background. In short, the media messages are constructed subjectively by different individuals.

The rationale here was to account for the selective responses of audiences in the face of media excess, with the key concept being the active audience. Within that perspective, the viewer came to be credited with an active role, at what people do with the media. Audience reception in media studies takes into account the individual members of the audience. It realises there is a preferred meaning in the text, but also places emphasis on the audience in the process of constructing a meaning. Reception theory also suggests that the meaning made by the audience is affected by various other factors – including socio/economic frameworks and past experiences, but also involving the context in which the media message is consumed.

The audience reception in this study moreover goes beyond the three categories identified by Stuart Hall as it is geared towards unraveling young women's articulations in the construction of their self-identities and aspirations for self-development. Giddens (1991) posits that the self becomes a reflexive project in the context of modernity.

Through reception analysis, we can determine how the social, educational, and cultural backgrounds of the viewers shape their readings of the values and ideologies in Korean television dramas. This emphasis on the active viewers/audience is in tune with scholars such as Michel de Certeau and John Fiske. At the core of their work, is the key insight that individuals negotiate and even struggle against and oppose the cultural and media texts around them often taking materials and meanings from these products of the dominant culture and working them into their everyday lives in unpredictable and even subversive ways.

The encoding/decoding model of communication proposed by Stuart Hall asserts that: (a) the processes and tools of forming a message (in social and political context), which is called encoding; and (b) the process of deriving meaning from the message, or decoding, are fundamental in the communicative process. However if meaning is not derived from the message, the audience will not be able to translate/consume the message which further prevents it from being reproduced. In short, reception analysis focuses on decoding stage where the viewers try to makes sense of the media text by interpreting it with their individual preference (Baran, 2003: 269-270)

METHODS AND PROCEDURES

This research falls in the category of a descriptive qualitative research. Its characteristics are that the data is obtained as it is in a systematic way, and is reliable so that it is scientifically proven (Nawawi, 1998: 175).

Technically, this research uses reception analysis by examining the social background and culture among the viewers. The concept of interpretation in this research is used in two methods that are textual analysis and Focus Group Discussion (FGD). These are two methods of a qualitative research.

Textual analysis analyzes the language in a text. Analyzing language is not only about studying the language itself but it connects to a society in a form of a social context. And FGD is

a discussion that observes the issue in a group. FGD pushes the group participants to give an opinion, ask questions, and share stories (Barbour and Kitzinger 1994: 4). Focus Group Discussion (FGD) is a method that digs deep into the perception of a participant so that the motivation and explanation of one's opinion is revealed. The interaction between the participants becomes an interesting thing to examine for instance the talks about film, television programs, how people consume commercials ext.

This research is basically a reception analysis in Korean dramas among university students that have different social and cultural backgrounds. To identify the ideological class and values, the researcher will provide specific questions to the respondents.

Three groups of University students consisting of fifth teen female students from the faculty of communication majoring in broadcasting from Universitas Mercu Buana, Universitas Muhammadiyah Jakarta and Universitas Persada Indonesia (YAI) has been chosen as the respondents of this research. They will be divided into three groups based on their location of where they live that is:

- Group 1 (from Jakarta)
- Group 2 (from outside of Jakarta)
- Group 3 (from the suburbs)

This focus group discussion will concentrate on the two most high rated drama series in Indonesia that are:

1. *Princess Hours*
2. *Secret Garden*

RESULTS AND DISCUSSION

The data collected can be divided into two main categories: data obtained from textual analysis, data obtained from focus group discussions (FGD).

The textual analysis of the four main characters of *Princess Hours* and the two main characters of *Secret Garden* shows that the characters possess a variety of traits, amongst them arrogance, egoism, haughtiness, friendliness, wisdom, and so on. Each character's traits fit his or her stereotype and social standing within the storyline. Shin and Juu Won, for instance, both of whom are stereotypical rich and powerful men, are characterised in ways that fit that general character type. Chae Gyoung, a young woman from a middle-class family who has to marry, at a young age, a crown prince. We also have Gil Ra Im, an example of a working-class individual, who chooses to work as a stuntwoman in order to make a living, and who eventually marries Juu Won, who comes from a rich and well-to-do family. This leads the researcher to concluding that the characteristics and personalities of the characters in the series are moulded by the demands of the narrative to represent the character types that feature in both *Princess Hours* and *Secret Garden*.

The results of the focus group discussions show that the respondents prefer watching Korean dramas much more than local Indonesian dramas. This is a result of a variety of important factors, such as interesting and entertaining storylines, the positive social values embedded in Korean drama series, harmonious families and the characters' attempts to maintain and defend their love. The music, especially the theme songs, also plays a part in the appeal of Korean drama. This can be traced back to the way in which the soundtrack for a particular series will have been completed before shooting even begins. This completed soundtrack is often used to promote the series before it airs, so that the potential audience can envision the story to come,

in addition to helping lend a more dramatic tone to the storyline and to certain scenes. The next factor is the physical attractiveness of the actors, particularly the male actors, which is of course a major attraction for female viewers. Male Korean actors' facial characteristics differ significantly from Chinese and Japanese actors, particularly when it comes to the sharper nose, not to mention their height. Attractive male and female actors entice the audience into watching for hours on end. It was also discovered that Korean dramas often presented Korean and, generally, Asian values, such politeness, respect for one's elders, loyalty to the family, collectivity, as well as the sanctity of both love and marriage. These values are presented uniquely within the context of the day-to-day life of modern Koreans who are both economically and technologically advanced. The final factor that makes Korean dramas attractive is the high overall quality of the productions as well as the locations that the dramas are set in. The minimum amount of time taken to shoot a Korean drama is four months, and these four months usually represent the initial stages of preparation before a series is filmed. The production team has to do their research, looking at each and every scene, the characters as well as the soundtrack. It is only after this preparatory stage that the series is shot, and they are generally televised only a year later. This extended process allows for a high-quality product.

The relationship between the two sets of data obtained in the process of this study is seen, by the researcher, as being related to the idea of the "melodramatic imagination" put forth by Ien Ang in "*Watching Dallas*" (1985). The individualistic, egoistic, patriarchal and class-discriminatory attitudes present in the lead characters leads to conflict, which is used to create exciting and dramatic scenes and storylines. The respondents indicate that their emotions are touched and that they lose themselves during both happy and sad scenes when watching Korean drama series. This is shown by how nearly all the respondents reported crying during particularly dramatic scenes.

A link was found between the results of the FGD and the results of the textual analysis, namely a critique of those from a different socioeconomic class, in that the gap between rich and poor in both *Princess Hours* dan *Secret Garden* allows for depicting changes in characters if their aims or needs are achieved or satisfied. An example is the way how male characters are invariably depicted as being arrogant, individualistic and boastful with regards to their wealth at the beginning of the series' storyline, but whom eventually fall in love with a female character and become willing to do whatever it takes to gain the love of the female character.

CONCLUSION

This research has found its main findings from the data that is obtained using textual analysis and focus group discussion (FGD) that has been conducted to selected respondents that watches Korean drama series, which has the aspects of social values in the drama series.

From the textual analysis, the researcher can conclude that one of the characteristics in Korean dramas is that they are prone to portray powerful, rich and high-class society backgrounds. The patriarchy ideology is clearly obvious in the character of the protagonist male who is individualistic and also selfish. This is clearly seen in the beginning of the drama where the theme of the story is to unite the low and high-class society. At the same time, the ideological opposition that is inserted in the drama is the arrogance and the obsession of the status and money. This is one of the stereotypes that are showed in the drama in the character of the male protagonist. However, at the end of the story, the character that is arrogant and selfish with his individualistic and materialistic personality will change slowly because of the girls he loves. The

stereotyped characteristic of female protagonist in the drama series *Princess Hours* and *Secret Garden* are portrayed through their backgrounds, which come from an ordinary moderate family with polite manners and kind.

From the results of the Focus Group Discussion, the researcher can conclude that in evaluating, the respondents chooses on what they like and what they don't like according to their own emotions. The respondents accept some of the characteristics of the main actor such as romantic, kind and responsible. However, there are also some characteristics that the respondent does not accept such as the arrogance of the character, the selfishness of a character and the change of the characters themselves from being an antagonist to a protagonist vice versa. Nevertheless, the respondents still enjoys the story line of Korean dramas. The researcher has also discovered that the respondents that watch *Princess Hours* and *Secret Garden* are touched by the conflicts faced by some of the characters that it gives them an emotional experience. The narrative in Korean dramas has the ability to make a happy or sad scene emotional which makes the audience involved in the emotion. The respondents even cried and empathized as they watch dramatic scenes in Korean dramas. This refers to the concept from Ien Ang in *Watching Dallas*, which describes the main characteristic in watching television programs. Most of the female audience likes shows that are imaginative and melodramatic (melodramatic imagination), it means as an audience, we are in the position where we see real emotion presented in the drama. It is the 'tragic structure of feeling' where as an audience; our emotions are drawn within drama because of the narrative. It is where we are touched by the story. Ang also stated that there is something called "melodramatic realism" among the audience. This is where the audience is drawn into the drama because of the conflicts that is happening to the characters inside the story.

Furthermore, an audience also has an emotional connection with dramas such as the contradictive elements and the elements that they enjoy. The contradictive element in the drama series is an important factor because according to the respondents, the elements that are in *Princess Hours* and *Secret Garden* is like a reflection of their lives. For instance, divorce in Korea is something embarrassing and something that is not to be looked up to. However in the drama *Princess Hours*, divorce or separation did not seem to be a big problem and it does not mean that it's a reflection of the Korean society. In a story, the conflicts that exist have to be developed to make the story more interesting to the audience. Other respondents said that they enjoy watching Korean dramas because of their ability to involve their emotions to the story. This can be seen by the narrative in Korean dramas that focus on emotion, struggle, the relationships between love and hate, loyalty and betrayal, greed and compassion, and hope and despair.

The viewers tend to choose a Korean drama to be watched and not a local drama. Respondents state that they enjoy watching Korean dramas because of the interesting narratives, provided with sacred love stories that stimulate their emotions. The find pleasures in watching a drama which has element of comedy, romance, drama and action which are very appealing. Besides, in Korean dramas also feature fresh good-looking actors and actresses which also portray positive social values, impressive theme songs, and effective scenes that are able to make people laugh and cry. In contrary, locally produced dramas or *sinetron* seem to generate negative response which can be summarised as dull with boring irrational narratives that feature the same actors.

With the endorsement for the film and television industry from the local government, Korea has been seen as a country with an influential cultural industry that enables them to export popular culture products to the rest of the world. In addition, Asia's economic and political

influence by the end of 1990 created an impact on the buying behaviour among the Asians who prefer to buy Korean programmes with cheaper price and good quality. This Korean culture phenomenon in Indonesia has influenced the people of this country; giving one of the evidences is on the considerably large amount of Korean dramas that are broadcast in Indonesia, which also cast high rating. In addition, Korean fashion and lifestyle has also influenced the Indonesians. Respondents could also gain from watching *Princess Hours* and *Secret Garden*, in terms of adapting positive values cultivated in Korean dramas and applying them in their everyday life. This data serves as a proof that most of the respondents seek information and entertainment through television which strengthens the view that television meets the needs of the audience as a source to entertain them. Through this concept of 'entertainment', the viewers escape from reality of their lives to a private space and out casted (Gideon Bachmann, 1996).

In this study, it can be concluded that university students are more attracted to watch Korean dramas. The textual analysis resolution and responses from FGD act as a criticism on the differing level of classes in a society, which is portrayed in *Princess Hours* and *Secret Garden*. The these series, the characteristics of the actors are not fixed and tend to change if he or she has fulfilled his or her needs. The sense of individualism and egoism are the most apparent characteristics of the male lead characters, which clearly represent the typical traits of the upper-class society. However, these traits change toward a more positive feature which has clearly been influenced by a girl he admires.

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