

CHAPTER I

INTRODUCTION

1.1 Background

The Korean Wave, also known as *Hallyu*, has become a global phenomenon that has spread throughout the world, including Indonesia. According to Sella (2013:2), the Korean Wave is Korean culture that spreads abroad and offers new Korean entertainment, namely films, animation, drama, etc. According to Septyarti (2011:16) Hallyu is a term popularized by the Chinese media which has succeeded in spreading through other countries which refers to Korean entertainment culture such as drama series, films, music and fashion. (Makhfudhoh, S., Hafifah, N., & Sholehudin, M. 2023).

Korean culture has become very popular in Indonesia, especially among teenagers. A survey conducted by IDN Times in 2019 showed that the 15-20 age group had a percentage of 38.1%, while the 20-25 age group had a percentage of 40.7%. It can be concluded that the total of these two age groups 15-25 years, covers almost 80% of the total K-pop fans in Indonesia. This data indicates that the majority of K-pop fans in Indonesia are teenagers and adolescences, which shows the significant influence of Korean culture among young Indonesians.

There is a study that analyzes that the average fan of Korean dramas are those who are in their late teens (adolescence), which is around 18-22 years old (Trisnayanti et al., 2022). This study highlights how Korean dramas have attracted an attention from teenagers, especially those in that age range. This interest is most likely motivated by story elements that are relatable and interesting to the younger generation, such as romance, family conflict, and personal journeys with

the visual support of attractive actors and actresses as well as interesting storylines. The Korean Wave is not only limited to music, films, and dramas, but also includes various cultural aspects such as clothing, lifestyle, and food. In recent years, Korean culture has become an integral part of the daily lives of Indonesian teenagers.

Korean Wave culture also makes Indonesian teenagers' interest in learning Korean. Indonesian teenagers, especially, have started learning Korean as part of their daily lives. This shows that the Korean Wave culture creates a new behaviour on Indonesian teenagers. The Korean Wave also creates an inspiration on everyday life, especially on teenagers or the younger generation. Increasing interest in learning foreign languages especially Korean language, the formation of communities that can increase attitudes of tolerance and social care, as well as other things that create an experience in daily life are some examples of what this culture can be seen from the Korean Wave. There are several Korean language and Korean culture communities in Indonesia, quoted from lemon8-app.com, some of these communities are *Bandung Korea Community*, *Hangeulcowithme*, and *Homey Korean Language and Culture Community*. Based on my personal experience as an Indonesian teenager, I have also taken a Korean language course at an institution named *Cakap.com*.



Figure 1.1 Komunitas Budaya dan bahasa Korea di Indonesia

Korean Wave culture also Create an interest of Indonesian teenagers to start identifying Kpop idols and Korean drama actors as their role models. Indonesian teenagers, especially, have begun to identify Kpop idols and Korean Drama actresses as role models in their daily lives. This shows that Korean Wave culture given an experiment for Indonesian teenagers' interest in identifying Kpop idols and Korean Drama actors as their role models. There is several strong evidence that shows this statement, where there are several K-pop idols from Indonesia who successfully debuted in one of the K-pop groups. Examples of this are Dita Karang, a member of the girl group from named Secret Number and Zayyan a member of boy group from named Xodiac, which can be considered as an example of how the Korean Wave was inspired a person's career. They had role models from K-pop idols before they became idols themselves, which then made them to choose a career in the K-pop music industry. Dita Karang and Zayyan can be considered as examples of how the Korean Wave can create someone's career and help them become successful in the K-pop music industry.

quoted from hot.detik.com written by (Delia Arnindita Larasati, 2020) Dita Karang's role model which made her being a K-pop idol is IU. Dita said when she hasn't debuted on secret number yet, she was inspired by the story of IU, who was rejected many times at various agencies and she still did not give up until now she can become one of the most successful artists in South Korea. Quoted from wowkeren.com written Rosi Fajar Afrianti (2023) If Zayyan from Xodiac Uses TXT's Yeonjun as his role model. Zayyan was asked who his role model was and He apparently answered that his role model is Yeonjun from TXT. In a clip of some short video, there was also a scene where Zayyan was asked about his idol group and he answered that Enhypen was his idol group and his idol from that group is Heeseung Enhypen.

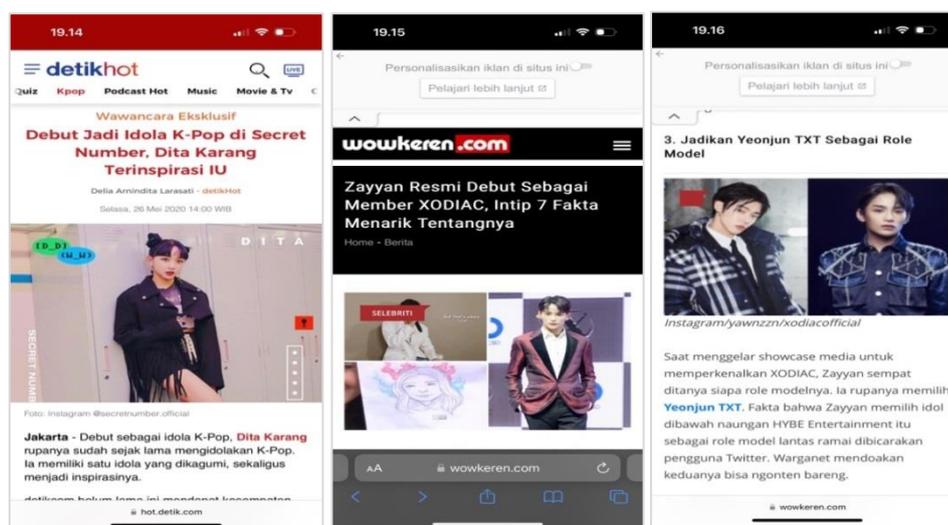


Figure 1.2 Dita Karang Secret Number Role Model, Zayyan Xodiac debut di Kpop, Role Model Zayyan Xodiox

Indonesian teenagers who are fanatical about the Korean Wave, especially those who like K-pop, have shown very extreme behavior in showing their loyalty to the K-pop idols they idolize. They created accounts on several social media platforms to voice their feelings about their K-pop idols, such as Twitter,

Instagram and TikTok. In this way, they can share information and discuss with other fans about their K-pop idols, as well as share photos and videos about the K-pop idols they idolize. This shows how the Korean Wave has build a behavior of Indonesian teenagers in showing their loyalty to the K-pop idols they idolize.

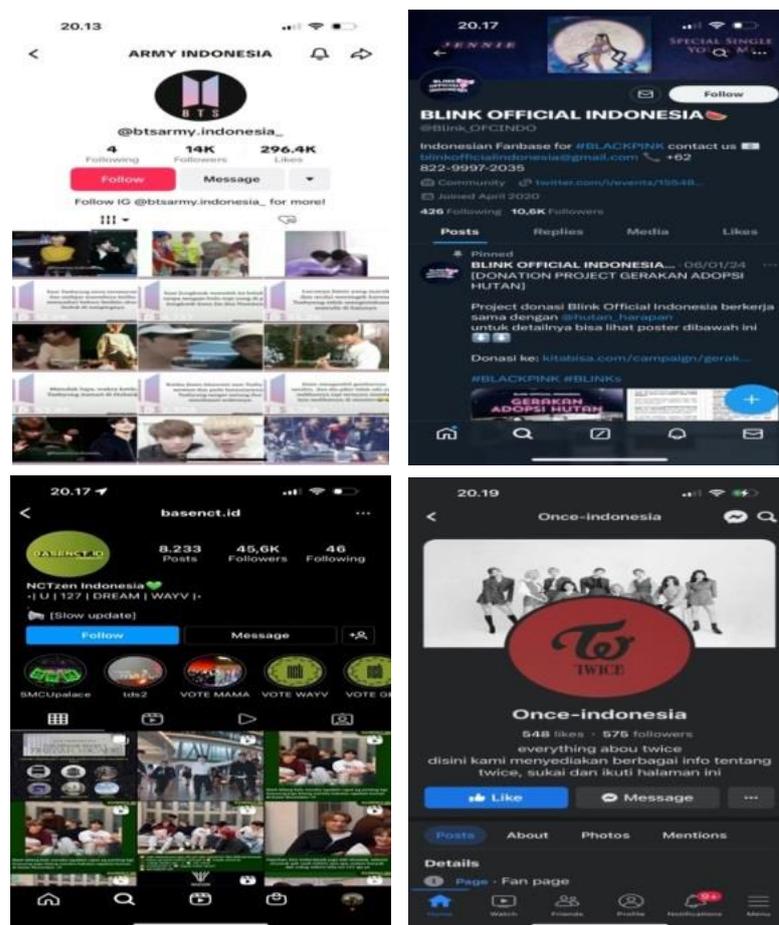


Figure 1.3 Platform Sosial Media Kpopers Indonesia

Not only kpop idol lovers. Many Indonesian teenagers also like Korean Drama and have shown behavior that shows their fanaticism towards Korean dramas. They created accounts on several social media platforms such as Facebook, Twitter, Instagram and TikTok to express their feelings and discuss anything about famous Korean Dramas which were even broadcast on several Indonesian TV channels. Not only that, even for antenna TV users they can also consume kdramas via Korean Chanel which has spread throughout Asia, one

example of which is TVN. Apart from that, there are also many streaming platforms in Indonesia such as Netflix, Disney Hotstar, Vidio, VIU which collaborate to broadcast various Korean Dramas series and films. In this way, they can share information and discuss with other fans about their favorite Korean Drama which is currently trending, as well as share photos and videos about the Korean Drama they discuss. This shows how the Korean Wave give an experiences to the behavior of Indonesian teenagers in showing their addiction to Korean Drama series and films, some of them even make their favorite Korean Drama actors into idols and even their role models.

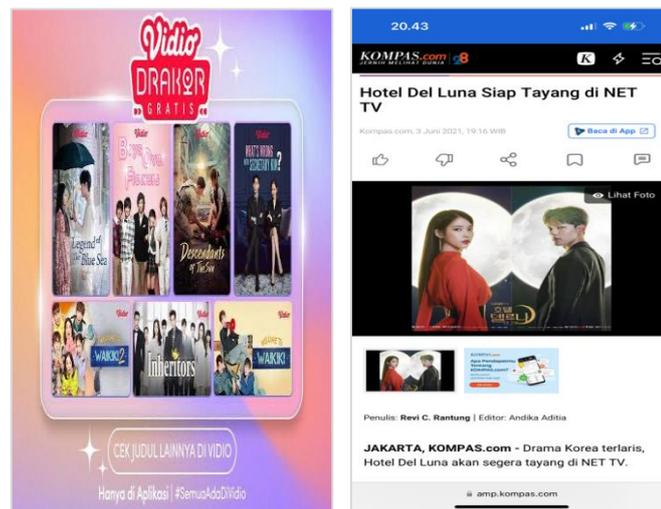


Figure 1.4 Siaran Drama Korea di Indonesia

Korean Wave not only promotes South Korean culture, but also promotes commercial and tourism products to people in various countries, one of which is Indonesia. The Korean Wave can be seen as a global cultural phenomenon that make local culture had new expereiment and has various new things on everyday life In the context of cultural infiltration between Indonesia and Korea, the Korean Wave itself not only Promotes South Korean culture, but is also able to promotes typical Korean commercial products to tourism in various countries, including

Indonesia. These products are Hobby stuff, Korean cosmetics, Korean food, electronic equipment, automotive and also fashion. Korean brands that are exported to Indonesia are Samsung, LG, Hyundai, KIA, there are many more. Not only that, there are also several businesses created by Indonesians with themes about Korean culture such as Mujigae, Kimchi Mart, KOI and many more. A lot of this business idea emerged because of the arrival of the Korean Wave cultural phenomenon in Indonesia

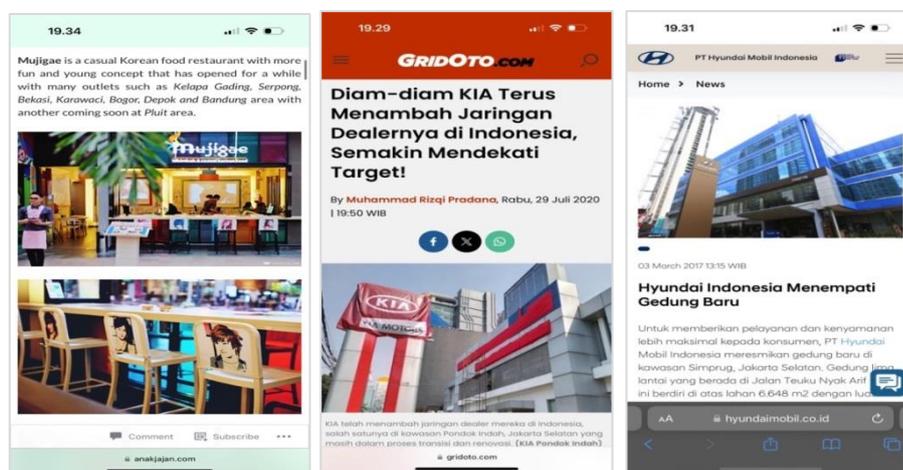


Figure 1.5 Korean Wave dalam Bisnis di Indonesia

Apart from the behavioral experience and consumption preferences of Korean brands, the Korean Wave also create an interests of Indonesian as a tourism. Seoul and Busan are one of the cities with the highest interest as tourist attractions for tourists in the world, especially in Indonesia. Several tourist attractions in Korea such as Myeong-dong, Hongdae, Namsan Tower, Gyeongbokgung Palace, Cheonggyecheon River, Gangnam District, Lotte world, Gamcheon Village, Gwangali beach, Ihwa Mural Village, and many more tourist attractions which are very popular among tourists, learn and experience the culture and daily life there. This shows how the Korean Wave has create Indonesian tourism interest new experiences. One of the famous married couples

in Indonesia, Raffi Ahmad and Nagita Slavina, they once had a vacation in South Korea as a tourist and the object of their content.

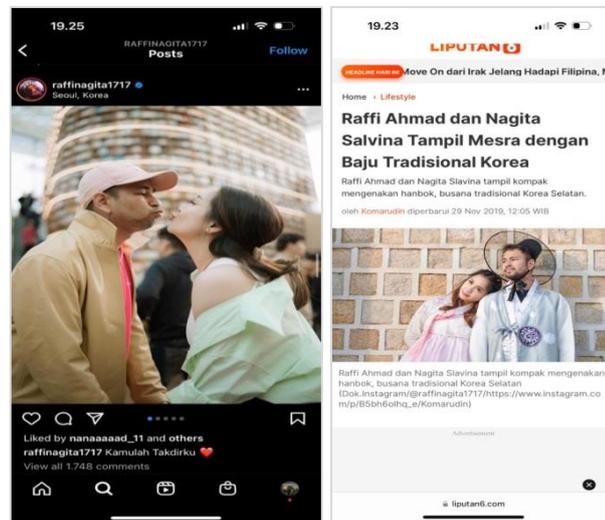


Figure 1.6 Turis Indonesia di Korea Selatan

The Korean Wave or Hallyu culture is increasingly global, one of the main factors supporting the spread of this culture is the massive promotion carried out through content featuring Korean idols. Korean idols not only act as artists, but also as cultural ambassadors who introduce various aspects of Korean culture, from language, fashion, cuisine, to social values. Through music, music videos, variety shows, and interactions on social media, Korean idols introduce and popularize Korean culture to a global audience. Their presence in these contents creates an attractive and modern image of Korean culture, thus encouraging fans to further explore and adopt these cultural elements. This phenomenon shows how the South Korean entertainment industry has succeeded in integrating the promotion of national culture with the global popularity of K-pop, making Korean idols cultural agents that facilitate the spread of Hallyu in various countries, including Indonesia.

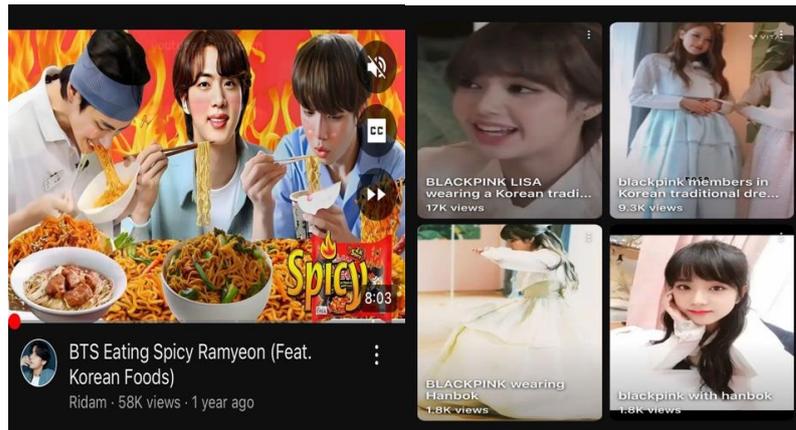


Figure 1.7 Korean idols promoting korean culture

The Korean Wave phenomenon has come to Indonesia and create the cultural identity of several Indonesian teenagers who are fans of Korean idols. reported from *Kompas.com* The term idol is very attached to the world of Korean Idol in its use refers to someone who is involved in the field of South Korean music (Melvina Tionardus, Andika Aditia, 2022). This research aims to explore information about the new experiences of Indonesian teenagers who are fans of Korean idols who have been got an experiences for following the Korean Wave culture in forming their self-identity, especially in the context of their consumption behavior and cultural practices.

A number of local YouTubers and content creators play an important role in introducing and promoting South Korean culture to Indonesian audiences. For example, Jang Hansol (Korea Reomit), who is originally from Korea but is fluent in Indonesian, often compares the culture and food between Korea and Indonesia, making it easier for Indonesians to understand Korean culture. In addition, YouTubers such as Han Yoo Ra and Sunny Dahye, who are based in Korea, regularly discuss daily life in Korea as well as cultural aspects such as language and cuisine. Their contributions have enriched the understanding of Korean

culture among Indonesian audiences and strengthened the phenomenology of the Korean Wave in Indonesia.

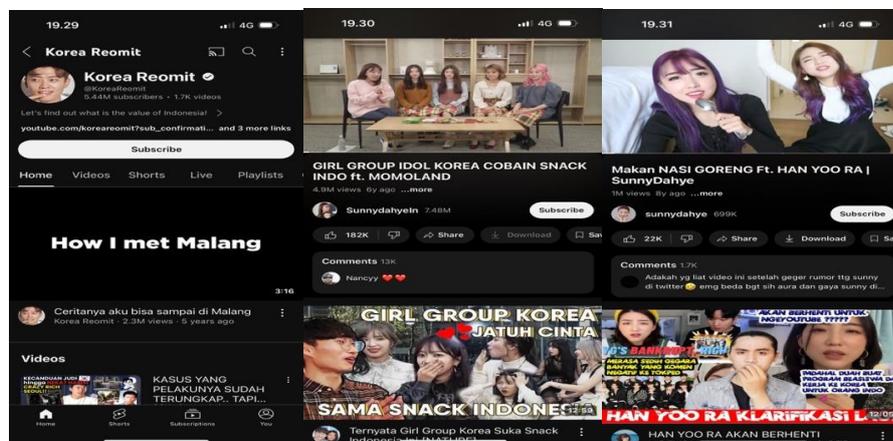


Figure 1.8 Korean-indonesian youtubers for Indonesian audience

This research will analyze how the Korean Wave create a new cultural identity of several Indonesian teenagers, focusing on how they imitate elements of Korean culture into their daily lives, such as fashion style, music, and beauty standards. This research will also examine the role of social media and other digital platforms in spreading Korean Wave culture and how Indonesian teenagers have a new experiences for their consumption behavior. By exploring these issues, this research aims to contribute to a deeper understanding of the complex relationship between cultural identity, consumption behavior, and the global spread of cultural phenomena on local youth culture.

This study will consider how the Korean Wave phenomenon create new social dynamics among Indonesian teenagers, especially in terms of community formation and social interaction based on shared interests in Korean culture. This study is expected to identify potential changes in teenagers' perspectives and attitudes toward their own culture as well as foreign cultures.

1.2 Research Problem

This study focuses on how the imitation behavior of Korean idol fans in the Korean Wave phenomenon is reflected in various aspects of their lifestyle. This aspect includes appearance, such as how to dress, choosing a hairstyle, and using beauty products inspired by K-pop idols. In addition, teenagers' daily habits, such as watching Korean entertainment content, imitating routines or healthy lifestyles adopted from idols, and consuming social media to keep up with the latest developments in Korean culture, are also part of the imitation behavior that appears. Food preferences can be seen from teenagers' interest in trying typical Korean cuisine that often appears in Korean dramas or entertainment content.

Research Question: How is this imitation behavior seen in aspects of lifestyle, such as appearance, habits, food preferences, partner selection preferences, even their taste in music and social interactions with friends and family?

1.3 Research Objective

The purpose of this study is to understand how the imitation behavior of adolescent fans of Korean idols in the Korean Wave phenomenon is reflected in various aspects of their lives. This study aims to explore how adolescents imitate the lifestyle of idols, including in aspects of appearance, daily habits, food preferences, partner selection, music tastes, and their social interaction patterns with friends and family. In addition, this study also aims to explore the subjective experiences of adolescents in the process of adopting Korean cultural elements and how these elements shape their personal identity and behavioral patterns in everyday life.

1.4 Research Significant

1.4.1 Theoretical

This study expands the understanding of Adaptation Theory (Gudykunts & Kim, 2003), Acculturation (John W. Berry, 2005), and Social Learning Theory from Albert Bandura (1997). This study shows how adolescent imitation behavior in the Korean Wave phenomenon can be explained through the stages of attention, representation, behavioral production, and motivation in Social Learning theory. This process explains how adolescents imitate the behavior of K-pop idols in aspects of lifestyle, including appearance, habits, and social.

1.4.2 Practical

The findings of this study can be used to design more flexible media and marketing strategies, especially those targeting Indonesian teenagers. Understanding the appeal of K-pop culture and the resulting imitation habits can help content producers and marketers create more relevant and engaging campaigns for young audiences.

1.4.3 Social

This study provides an overview of how the Korean Wave phenomenon is present in the daily lives of Indonesian teenagers through imitation behavior seen in aspects of clothing style, music taste, food habits, and the use of the Korean language. By understanding these dynamics, this study opens up insights into global cultural interactions that can encourage tolerance and appreciation of cultural diversity.

1.4.4 Academic

This study contributes to the study of communication science, especially in the specification of Intercultural Communication. This study provides an in-depth understanding of adolescent imitation behavior in the context of the Korean Wave phenomenon, which involves the process of cultural adaptation through media.

1.5 Research Paradigm

This study uses a qualitative method with a constructivist research paradigm (Denzin, 2009). In this paradigm, knowledge is viewed as the result of social interaction and individual experience. This means that reality is not singular or objective, but rather is formed through various subjective perceptions of the research participants. This study focuses on how Indonesian teenagers who are fans of K-pop idols form meanings and experiences related to Korean culture in their daily lives. Through the constructivist paradigm, reality is viewed as the result of social construction built through life experiences, interactions, and individual interpretations of certain phenomena.

1.6 State of the Arts

The title of the research named *""Hallyu" (Korean Wave) As Part Of South Korea's Cultural Diplomacy And Its Impact On Cultural Hybridity In Indonesia"* researched by Di Teguh Puja Pramadya, Jusmalia Oktaviani (2016) explains the findings, the content of which focuses on Hallyu (Korean Wave) as part of South Korea's cultural diplomacy and its impact on cultural hybridity in Indonesia is used by the South Korean government to promote South Korean

culture globally. Apart from that, the spread of Hallyu encourages cultural hybridity, where Indonesian people accept Korean culture as part of their lifestyle. In terms of economic impact, Hallyu has a positive impact on South Korea, because it helps improve the tourism sector and the country's economy as a whole. This study is relevant to my research because both studies highlight the impact of Korean culture in Indonesia. This study provides context on how Hallyu inspired lifestyle and economy, which can help in understanding how Indonesian teenagers infiltrate Korean cultural elements into their daily lives. The findings on cultural hybridity and explain how Indonesian teenagers shape their identities through the Korean culture. The differences between this study and my research lie in the focus, context, and objectives. This study focuses on Hallyu as a tool of South Korean cultural diplomacy and its impact on the economy and cultural hybridization in Indonesia in general. Meanwhile, my research more specifically explores how the imitation of Korean culture change the identity and behavior of Indonesian teenagers as fans of Korean artists.

The title of the journal "*Cultural Transformation in Indian Youth by Korean Wave*" written by Harshita Nandal (2023) explains that this research explores how the Korean Wave or Hallyu plays a role in cultural transformation among youth in India. The study shows that cultural hybridization occurs simultaneously with commercialization, where elements of Korean culture are integrated with western life. The Korean Wave is seen as an alternative form of modernism that modernizes Korean society without abandoning its traditions. The paper also explains how Korean dramas, films, fashion, and other cultural forms generate interest and enthusiasm among Indian youth, who are culturally different

from the Indian mainstream. Factors such as the appearance of actors, fashion styles, and consistency of storylines are the main attractions. This study is relevant to my research because it shows the process of cultural Imitation through the Korean Wave, which is also happening in Indonesia. Understanding these dynamics can enrich my theoretical framework on how Indonesian youth adopt and adapt elements of Korean culture. The difference between this study and mine lies in their focus and geographical context. My own study focuses on the Imitation Behavior of Hallyu culture among Indonesian youth, and more specifically explores how Indonesian youth integrate elements of Korean culture into their daily lives, especially in the context of identity and social interaction. Meanwhile, this study focuses more on the process of cultural transformation in India in general and the role of Hallyu in that process, without the specific emphasis on a particular age group or specific case.

The journal entitled "*When Indonesians Routinely Consume Korean Pop Culture: Revisiting Jakartan Fans of the Korean Drama Dae Jang Geum*" written by Jae-Seon Jeong, Seul-Hi Lee, Sang-Gil Lee in 2017 examines how the Korean Wave or Hallyu is adopted and experienced by Indonesian fans in their daily lives. Based on interviews conducted in 2013 with 12 Indonesian fans who previously participated in a qualitative study on the reception of the Korean drama Dae Jang Geum, this article explores the historical development of the Hallyu phenomenon in Indonesia in the rapidly evolving digital media landscape. This study also investigates the hybrid cultural resources and experiences generated from the consumption of Korean pop culture, as well as how fans construct and use imaginaries of "Koreanness" as a result of negotiations in symbolic power

relations. This article also discusses the impact and cultural significance of the routine consumption and habituation of Hallyu by its transnational audience in a global context. This journal is relevant to my research because it provides insight into how Korean pop culture changes the daily lives of fans in Indonesia. This helps explain how fans shape their identities through the consumption of Korean culture and how this contributes to the imitation behavior of culture into the local context. The analysis of "Koreanness" and the negotiation of symbolic power is particularly relevant in understanding the dynamics of cultural power between Korea and Indonesia. The difference between this study and my research lies in the focus and scope of the analysis. This study emphasizes more on how Korean pop culture, especially the drama *Dae Jang Geum*, is adopted and experienced by Indonesian fans in everyday life. This study focuses on the historical aspects of the development of the Hallyu phenomenon in Indonesia, as well as how fans construct the imagination of "Koreanness".

The Journal Title "*The Korean Wave in America: Assessing the Status of K-pop and K-drama between Global and Local*" written by Lisa M. Longenecker and Jooyoun Lee (St. Edward's University, 2018) explains the exploration of the recognition and acceptance of the Korean Wave phenomenon in the United States, with a focus on K-pop and K-drama. This study shows that despite some limitations in the imitation behavior of Korean culture into American society, K-pop and K-drama are gradually becoming more popular and visible through various channels. BTS, in particular, has successfully penetrated the US market by interacting with fans on social media, fulfilling individual psychological needs, and filling the boy band void in the current American music scene. This article illustrates the complex and interesting process of globalization, involving the

interaction of global and local forces, including adaptation, acceptance, and intercultural tensions. This journal provides insight into how the Korean Wave is recognized and accepted in the United States, which is relevant to understanding similar dynamics in Indonesia. It helps explain how Korean pop culture adapts and is accepted in different cultural contexts, as well as the tensions that arise from intercultural interactions. Analysis of how BTS and other elements of Korean culture fulfill fans' psychological needs is also relevant to research on the impact of the Korean Wave on Indonesian youth. Indonesia. In contrast, this study examines how Hallyu is received and adapted in the United States, with an emphasis on the popularity of K-pop and K-dramas among American audiences.

The Journal Title "*Rethinking the Expediency of the Regional Flow of Pop Culture: the Case of the Korean Wave in Japan*" written by Sunyoung Kwak (2017) explains a dissertation that examines the role of the national market in the regional flow of pop culture, focusing on how the national market reacts to foreign pop culture and utilizes it. This study analyzes the discourse of Japanese mainstream media from 2009 to 2016 to understand the role and desires of the national market behind the regional and transnational flow of pop culture. The findings show that Japanese media pay attention to the economic benefits of the Korean Wave boom, using Korean Wave content as a profitable advertising placement product. From a political perspective, the Korean Wave is considered a symbol of cultural exchange and mutual understanding, strengthening relations between Japan and Korea. However, there is an hidden desire to confirm the superiority of the Japanese market in promoting Korean pop culture content. This journal is relevant to my research because it provides insight into how the Korean Wave is received and utilized by the national market, in this case Japan. This

helps explain the dynamics of cultural and economic power that emerge from the Korean pop culture flow, which can be compared to the Indonesian context. An analysis of the role of media and economic interests in promoting the Korean Wave is also relevant to understanding how Indonesian media might utilize and promote Korean pop culture.

1.7 Analytical Framework

This research can be analyzed by linking it to John W. Berry's (2005) theory of acculturation and the concept of Imitation behaviour. The theory explains how individuals or groups encounter new cultures through four main factors: assimilation, integration, separation, and marginalization.

1. Integration

This strategy emphasizes the division where individuals still maintain their original culture but still accept the incoming external culture. Individuals who maintain their original cultural values also adopt values from the external culture so that the individual's behavior will be changed by the culture.

2. Assimilation

Individuals eliminate their original culture and prefer to use a new culture. So, in this case, individuals have completely adopted the values of the external culture.

3. Separation

In this case, it is the opposite of the assimilation strategy, namely what is eliminated is the incoming external culture where individuals reject the values of the external culture and use the values of the original culture that

they have previously adopted. So that individuals do not make contact with external cultures.

4. Marginalization

Individuals prefer not to use their original culture and external culture, so in this case it will be difficult to see the changes that occur in individuals with the arrival of the external culture, on the one hand, individuals also refuse to maintain their original cultural values

In the context of this research, Indonesian teenagers who are fans of Korean culture may exhibit these factors. Some may fully adopt Korean culture, reducing their attachment to the local culture (assimilation), while others may combine elements of both cultures (integration). It is also possible that some teenagers maintain their native culture and reject the culture of Korean culture (separation), or feel alienated from both cultures (marginalization). In addition, the concept of cultural imitation explains how elements of Korean culture, such as music, fashion, and language, spread into Indonesian culture. This research can explore the social and identity change of this cultural imitation, as well as how Indonesian teenagers infiltrate Korean culture into their daily lives.

The cultural adaptation theory by Gudykunts and Kim (2003) explains how individuals adapt when interacting with different cultures. The cultural adaptation theory by Gudykunts and Kim (2003) explains how individuals adapt when interacting with different cultures. This theory includes two main stages:

Cultural Adaptation: The basic process in which individuals begin to understand and adjust to the norms and values of a new culture through interaction and communication. This involves the process of encoding and decoding messages that allow individuals to begin to understand the new culture.

Cross-Cultural Adaptation: A more advanced stage in which individuals not only adjust but also begin to integrate elements of the new culture into their lives, including through acculturation (the process of socialization starting to interact with a new and foreign culture), deculturation (previous cultural patterns that also change), and assimilation (minimizing the use of old culture so that one appears like a local resident.) This includes the process in which individuals select and combine the norms and values of the new culture with their native cultural patterns, which can result in changes in identity and behavior. This theory emphasizes that cultural adaptation is a dynamic and interactive process, in which individuals experience challenges and changes as they attempt to adjust to new social and cultural environments.

Gudykunts and Kim's (2003) cultural adaptation theory is directly related to this research because this theory provides a framework for understanding how Indonesian teenagers experience and navigate the process of cultural adaptation when exposed to the Korean culture through the Korean Wave. By applying the concepts of cultural adaptation and cross-cultural adaptation, this study can explore in depth how the Korean Wave phenomenon change the identity, behavior, and cultural integration of teenagers who are K-pop fans in Indonesia.

Bandura's theory (1997) explains that human behavior is not only an automatic reflex to stimuli, but involves interactions between the environment and the individual's cognitive schemes. The social learning theory proposed by Albert Bandura combines the principles of behaviorist learning theory and cognitive psychology, with a focus on learning through models or modeling. The processes underlying learning through modeling include:

1. Attention

The attention process depends on several factors. First, individuals tend to observe models that are related to themselves. Second, models that are considered interesting tend to get more attention. In this process, individuals are expected to focus on the models, events, and elements observed. Factors such as reinforcement, sensory capacity, and complexity of events from the model also play a role in attracting individual attention.

2. Representation

In order for observations to produce new responses, the observed patterns need to be symbolically represented in memory. This process involves storing important features of events or models so that they can be remembered and reused when needed. This representation can be in the form of symbolic coding that helps individuals to test or imagine the observed behavior.

3. Behavioral Production

After paying attention to the model and storing what has been observed, individuals can produce behavior. In this process, individuals must have the physical ability to carry out the observed behavior. There are considerations that arise in this stage, such as: "How can I do it?" and "Is my action appropriate?"

4. Motivation and Reinforcement

Motivation is an important element in the learning process through observation. Although individuals understand how to do something from the observed model, there is not necessarily a drive to do it. This motivation can arise through the expectation or perception of certain results from the action. Reinforcement in this context can encourage individuals to pay more attention, remember, and reproduce the behavior shown by the model.

Bandura's Modeling Theory helps explain how the imitation behavior that is the focus of this study is formed and practiced by adolescents who are K-pop fans. The process consisting of attention, representation, behavioral production, and motivation describes the stages of internalization of K-pop idol behavior into adolescents' lives, both in terms of lifestyle, daily habits, and social identity. Thus, this study aims to explore the subjective experiences of adolescents in adopting elements of K-pop culture, which is in line with the principles of Modeling theory.

1.8 Conceptual Operationalization

1.8.1 Korean Wave

According to Sella (2013:2), the Korean Wave is Korean culture that spreads abroad and offers new Korean entertainment, namely films, animation, drama, etc. According to Septyarti (2011:16) Hallyu is a term popularized by the Chinese media which has succeeded in influencing other countries which refers to Korean entertainment culture such as drama series, films, music and fashion.

In this study, the concept of the “Korean Wave” or Hallyu is operationalized through an analysis the cultural adaptation of Indonesian adolescents, K-pop fans. This study will explore how these adolescents accept, adapt, and integrate elements of Korean culture such as music, fashion, food, and beauty into their daily lives.

This study involves observing how these adolescents adapt Korean values and norms in their behavior and identity, for example through dress or food preferences, and how this reflects the broader process of acculturation. Using Gudykunst and Kim's (2003) theory of cultural adaptation, which this concept

explains about cultural adaptation, and cross-cultural adaptation this study will reveal how Hallyu shapes the cultural and social identities of Indonesian adolescents in the context of cultural globalization.

The cultural adaptation theory by Gudykunts and Kim (2003) provides a relevant understanding to understand how Indonesian teenagers, who are K-pop fans, interact with Korean culture introduced through the Korean Wave. In the context of this study, this theory can be operationalized to analyze how the Korean Wave infiltrates the cultural adaptation and cross-cultural process in these teenagers.

Cultural Adaptation as the initial stage in this theory can be operationalized by looking at how Indonesian teenagers begin to understand and adapt to elements of Korean culture. This can involve the process of how they receive and understand Korean cultural messages conveyed through music, drama, and other media (encoding), as well as how they begin to adjust their behavior and preferences according to Korean cultural norms through the Korean Idols they aspire to (decoding).

The Cross-Cultural Adaptation stage can further be related to how teenagers not only adapt, but also gradually integrate elements of Korean culture into their daily lives (aculturation). This includes how they may combine Korean cultural values and norms with their native culture, resulting in changes in their identity and behavior (asimilation). In this study, this can be explored through an analysis of how adolescents integrate aspects of Korean culture, such as lifestyle and values, with their lives in Indonesia. This also includes how identity changes occur as a result of interaction with the Korean Wave culture.

1.8.2 Imitation

Quoted from *detik.com* Imitation in sociology is defined as the process of someone learning by imitating the behavior, attitude, appearance, or speaking style of another person who is used as an example or model. This definition is in line with the Social Learning Theory proposed by Albert Bandura (1997), where human behavior is learned through modeling or observation of other individuals. Bandura emphasized that a person's behavior is not just a spontaneous reflex, but involves interaction between the environment and the individual's cognitive schema.

In this study, this theory helps explain how teenagers learn and imitate the behavior of K-pop idols through a process consisting of:

1. Attention

Teenagers pay more attention to K-pop idols who are considered interesting, relevant, or related to themselves. For example, the idol's style of dress, habits, or attitude are the main focus because they are in accordance with the aspirations or identities they want to build.

2. Representation

After observing K-pop idols, interesting behavioral patterns are represented in the memory of teenagers. They store this information in symbolic form, such as remembering the idol's style of dress, makeup, or habits, which can then be practiced in everyday life.

3. Behavioral Production

Teenagers begin to reproduce or imitate observed behaviors, such as wearing similar clothes, following Korean food trends, or adopting habits such

as learning Korean. This process shows that adolescents are able to practice what they have learned from idols.

4. Motivation and Reinforcement

Motivation is a key factor that drives adolescents to imitate the behavior of K-pop idols. This drive can come from social appreciation (such as recognition from friends or the fandom community) or the hope of becoming closer to the idol through imitation of behavior. The positive reinforcement received makes adolescents more motivated to continue the imitation.

1.8.3 Fans

According to Devi Attamimi, Acting Institute Director at Hakuhodo Institute of Life and Living, the concept of fandom is defined as a space of choice for individuals who have an interest in a particular field. Devi explained that fandom is formed from a group of people who share a common interest in a particular area such as K-POP, games, or other fields. This explanation was delivered in the ASEAN Sei-Katsu-Sha Studies 2022 Webinar session titled "Into the Fandom," which was held on Thursday, May 19, 2022. (Laras, K. 2022)

The Acculturation Theory proposed by John W. Berry is very relevant to understanding how teenagers in Indonesia respond to the cultural imitation that occurs through the Korean Wave and how this process can change their cultural identity and adaptation. This study will explore the various ways in which adolescents respond to and integrate elements of Korean culture, providing in-depth insights into the dynamics of acculturation in the context of cultural globalization. Through the application of four acculturation strategies, namely

integration, assimilation, separation, and marginalization. This study will be able to analyze how Indonesian adolescents choose to adopt, adapt, reject, or even feel marginalized from the cultural Imitation that come with the Korean Wave.

In this study, the concept of "Fans" can be operationalized through four acculturation strategies proposed by John W. Berry namely Integration, Assimilation, Separation, Marginalization.

Integration occurs when K-pop fans in Indonesia combine elements of Korean culture with their local culture, creating harmony between these two. Fans who adopt this strategy may maintain their Indonesian cultural identity while actively adopting elements of K-pop, such as blending Indonesian and Korean in communication or engaging in activities that reflect the blending of these cultures.

Assimilation occurs when fans choose to fully adopt Korean culture and reduce their involvement with local culture. In this strategy, fans may show a very strong interest in Korean culture, such as speaking Korean, following Korean fashion trends, and even adopting Korean social values, while their relationship with local culture becomes weaker.

Separation occurs when fans choose to maintain their local culture and refuse to adopt elements of Korean culture. Fans in this category may enjoy K-pop and other Korean cultural products, but maintain a distance and do not allow the culture to change their identity or behavior, preferring to remain connected to local cultural values and norms.

Marginalization occurs when fans feel alienated from both local and Korean cultures. Fans who experience marginalization may feel that they are not fully connected to either Indonesian or Korean culture, causing them to feel

isolated or lack a clear cultural identity. Using this framework, this study will explore how Indonesian adolescents who are K-pop fans respond to the imitation of Korean culture through the Korean Wave, providing insight into the dynamics of cultural adaptation experienced by them.

1.8.4 Teenagers

In this study, the concept of "Indonesian Teenagers" by American Psychological Association (APA) is operationalized as individuals aged between 13 and 19 years living in Indonesia. Based on Rahma R.'s article from Gramedia entitled "Classification of Teenagers," this age range is considered adolescence, with ages 18-24 also considered late adolescence or early adulthood, teenagers whose age range is around 15-25 years seen in data that the average K-pop fan in Indonesia is around that age with a total of almost 80% as reported by IDN times.

Meanwhile, according to the World Health Organization (WHO), teenagers are people in the age range of 10 to 19 years. Meanwhile, according to the Indonesian Health Regulation Number 25 of 2014, teenagers are defined as residents in the age range of 10-18 years and according to the Population and Family Planning Agency (BKKBN) the age range of teenagers is 10-24 years and not yet married.

This study aims to reveal how intercultural dynamics and identity changes occur in Indonesian adolescents who are inspired by the globalization of Korean Wave culture. Using the theory of cultural adaptation by Gudykunst and Kim (2003), this study explores two main stages: Cultural Adaptation, Cross-Cultural Adaptation, this process involves the acceptance, adaptation, and integration of Korean cultural elements such as music, fashion, and lifestyle conveyed through

K-pop. This study assesses how adolescents interpret and incorporate Korean cultural messages into their daily lives and result in identity changes. The purpose of this study is to provide an in-depth understanding of intercultural interactions on the development of personal and social identities of Indonesian adolescents, highlighting the process of acculturation and cultural adaptation in the context of cultural globalization.

Cultural Adaptation in this context can be operationalized by looking at how they begin to understand and adapt to Korean cultural norms and values introduced through K-pop and related media. This involves the process of how these teenagers receive and interpret Korean cultural messages such as lifestyle, fashion, and music (encoding). Then how they begin to incorporate these elements into their daily lives (decoding). In this study, this can explore and explore how Indonesian teenagers first became acquainted with K-pop and how they adjust their behavior, language, or clothing style according to the Korean culture they adopt.

At the Cross-Cultural Adaptation stage, Indonesian teenagers not only adapt to Korean culture but also begin to integrate these elements into their identities. This includes how they choose to combine Korean cultural values and norms with existing Indonesian cultural patterns, resulting in changes in their identity as adolescents. This process may include acculturation, where elements of Korean culture are adopted and adapted to the local context, or even assimilation, where adolescents are more likely to identify themselves with Korean culture.

1.9 Research Method

1.9.1 Research Type

John W. Creswell (1997), published a book entitled "Qualitative Inquiry and Research Design: Choosing Among Five Approaches." In this book, he defines qualitative research as an approach used to explore and understand the meaning given by individuals or groups to social or human problems. He identifies five main approaches to qualitative research: phenomenology, grounded theory, ethnography, case studies, and narrative research. According to Creswell, qualitative research focuses on context and in-depth descriptive details to reveal participants' perspectives. Qualitative method was chosen as this research method because the focus is to understand and describe the phenomenon of Korean Wave cultural imitation among Indonesian teenagers who are fans of Korean Idols in a deeper and wider way. In this research, data was collected through in-depth interviews by asking questions to young Indonesian fans of Korean Idols who were selected purposively, as well as document analysis and participatory observation.

In this study, a transcendental phenomenology approach will be used to uncover the experiences of Indonesian teenagers in integrating Korean Wave culture into their lives. Transcendental phenomenology, as explained by Kuswarno (2009) and Tumirin & Abdurahim (2015), focuses on the study of the appearance of phenomena in individual consciousness, providing an opportunity to explore experiences within the framework of their formation. With this approach, this study will explore the understanding of the experiences of Indonesian teenagers as K-pop fans, both in terms of social, cultural, and self-

identity. This approach allows researchers to understand in depth how elements of Korean culture, such as music, clothing style, and language, appear in the consciousness of informants and how they integrate them into their identities and daily lives. Through transcendental phenomenology, this study will not only record the changes experienced by teenage K-pop fans, but also explore how these experiences shape their perceptions of the culture they consume, as well as their perspectives on their own culture and other cultures.

The data collected was then analyzed using thematic analysis through data reduction, organization and interpretation with the aim of identifying themes and sub-themes related to the imitation of Korean Wave culture among Indonesian teenagers who are fans of Korean Idols. This research hopes to provide a more comprehensive picture of how Korean Wave culture come to Indonesian youth culture and how Indonesian teenagers build identity formation through Korean Wave culture.

1.9.2 Research Subject

Indonesian teenagers aged between 15-25 years old who are fans of Korean Idols. Potential interviewees are estimated to be active on social media platforms such as Instagram, Twitter, TikTok, and YouTube, where they follow the latest content from their Korean idols. Those who often use streaming platforms such as YouTube, Netflix, Viu, Vidio etc. and music applications such as Spotify to access Korean dramas, variety shows and K-pop music.

This starts from admiration for an idol's talent and appearance, to the desire to be part of a supportive fan community. Additionally, many fans may see their idols as role models and sources of inspiration, influencing how they shape their identity and aspirations.

1.9.3 Data Types

In this research, data was collected through in-depth interviews by asking questions to young Indonesian fans of Korean Idols aged between 15-25 who were selected purposively, then transcripts of the interviews result as well as document analysis and participatory observation.

1.9.4 Data Sources

1.9.4.1 Primary Data

In this research, primary data was collected through direct in-depth interviews with informants as the main source. This primary data was obtained by collecting information directly from sources through face-to-face interviews. The in-depth interview method was carried out to explore in detail the experiences, views and perceptions of informants regarding the phenomenon under study. This approach provides an opportunity to understand the context of each answer given by the informant, as well as making it possible to ask follow-up questions that can dig deeper into the information.

1.9.4.2 Secondary Data

To understand and analyze this phenomenon, research uses secondary data obtained from various sources such as articles, journals and media news that have high credibility. This secondary data is used to expand information and ensure the accuracy of primary data. Relying on existing sources, this research can utilize various perspectives and findings that have been documented to provide a more in-depth and clear picture of the Imitation of Korean Wave culture in Indonesia. This secondary data not only augments the analysis but also provides a strong basis for confirming and validating the findings from the primary data.

1.9.5 Data Collection Technique

The data collection method used was through in-depth interviews. In-depth interviews aim to describe in detail a context from an individual's perspective, taking into account activities, feelings, events, level of involvement and motivation. In-depth interviews are conducted using open questions that include facts, opinions and experiences (Denzin & Lincoln, 2017). (Irsyadiah, U. Z, 2024).

1.9.6 Data Analysis and Intrepretation

The process of data analysis and interpretation involves systematically arranging data elements based on a specific order, followed by grouping basic categories. The data analysis technique applied is through a phenomenological approach as explained by Stevick, Colaizzi, and Keen in (Moustakas, 1994). The steps are as follows:

1. Initial Stage

In the initial stage, this research focused on collecting data directly from respondents through in-depth interviews. The phenomena experienced by respondents were explained in detail during interviews, where researchers asked open-ended questions to encourage respondents to share their personal experiences related to the research topic, namely the cultural imitation of the Korean Wave. All responses from respondents were then transcribed into text form. These transcriptions form the basis for further analysis and ensure that the respondents' authentic experiences are accurately documented.

2. Horizontalization Stage

After transcription is complete, this research enters the horizontalization stage. At this stage, the process is to identify and develop a list of statements relevant to the research topic based on interview transcriptions. This process treats all statements as important units of data that can provide insight into the respondent's experience. This makes it possible to capture various aspects of the phenomenon being studied.

3. The Cluster of Meaning

At this stage, research begins by grouping the statements that have been identified into certain topics that are relevant to the research. This step involves classifying statements into thematic groups and eliminating repetitive or irrelevant statements. This process includes two main sub-stages:

a. Textural Description

The process is to explain what the subject feels and experiences, providing a detailed description of their experience. It includes direct descriptions of respondents' statements that reflect their feelings, thoughts, and perceptions.

b. Structural Description

This process explains the process of how the experience is experienced by the individual. This involves an in-depth analysis of the context and conditions that allow such experiences to occur, as well as the factors that create the way individuals experience these phenomena.

4. Essence Description Stage

At this stage, the process takes the form of interpreting things in depth and comprehensively from the experiences experienced by the research

subject. Preparation of an in-depth description of the essence of the experience, covering all the important aspects identified at the previous stage. The goal is to describe the experience as a whole, highlighting the essence of what the subject is experiencing. This description should capture an individual's experience, thereby providing in-depth insight into the phenomenon under study.

5. Research Reporting

The final stage is preparing a research report. Research reports must demonstrate that the experiences studied have a single and integrated meaning, with all experiences having a structure. This report presents research findings systematically, including a description of the texture and structure of the experience, as well as the essence of the experience. This process communicates how individual experiences provide insight into broader phenomena, and how these findings contribute to scientific understanding of the research topic. (Irsyadiah, U. Z, 2024).

1.9.7 Data Quality

Data quality is used to show that the research has validity at a certain value obtained from the authenticity of the respondents by utilizing a certain approach. In the context of qualitative research, researchers apply a critical paradigm, which involves Historical Situatedness and Sociocultural Situatedness, such as economic, social, cultural and political background aspects related to the research topic. This approach is used to evaluate the quality or value of the research (Sedarmayanti & Syarifudin Hidayat, 2002).