

Manuscript HALLYU

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Submission date: 05-Jan-2023 02:54PM (UTC+0900)

Submission ID: 1988747606

File name: Manuscript_Language_Circle.docx (111.49K)

Word count: 3498

Character count: 19146

HALLYU VERSUS JAVANESE CULTURE AMONG YOUTH IN THE CITY OF KEDIRI: A GENDER PERSPECTIVE

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Abstract

One of the most massive cultural effects of globalization is the emergence of a global culture that has become a worldwide trend, such as Westernization. As a global culture, Westernization gained competitors, which was marked by the rise of Hallyu, which may be described as the Asian version of Westernization. This study aims to describe Hallyu versus Indonesian local (Javanese) culture among the people of the city of Kediri by using a mixed method. According to the study, Hallyu has begun to transform the status of Javanese culture as a global culture in the city of Kediri, as indicated by the increased interest of young people in the city of Kediri in symbols of Korean culture such as music, food, fashion, makeup, and even language. Hallyu can influence people and their attitudes. Women, for example, prefer to follow the flow of Hallyu more than men.

Keywords: Culture, Hallyu, gender, youth.

INTRODUCTION

Culture is a fundamental concept in the study of anthropology. Taylor (1987) describes that culture includes all human experiences. He said that culture includes knowledge, art, morals, and law, as well as

other capacities and behaviors that are received or learned by humans and members of society (Taylor, 2000; Taylor, 2009). From this definition, it can be said that Culture is a product generated by

humans, and culture shapes humans in their daily lives. In the context of culture, humans are referred to as symbolic animals, which are symbolic creatures and cultural beings whose lives are affected by cultural products. Furthermore, culture is inherited through the process of enculturation, which is the process of human interaction in which an individual learns and accepts his culture. Humans acquire their culture both consciously through direct learning and unconsciously through interaction (Rendell, 2010).

Culture is dynamic and can grow and change in response to changing times because culture is produced and reconstructed by humans. However, certain cultures cannot be transformed. Koentjaraningrat (1982, 2003) divides culture into physical and non-physical cultures. A culture that is physically in the form of a product and is difficult to change, for example, temples and inscriptions. Meanwhile, non-physical culture takes the form of ideas and human activities that are dynamic and adaptable to dynamic changes. Non-physical culture in the form of ideas includes values, norms, and moral messages. Non-physical culture takes the shape of activities such as rituals, customs, and dances. Non-physical culture is closely related to globalization because it is dynamic and can change with the times. As a result, the definition of culture in the

context of globalization refers to non-physical culture in the form of ideas and behaviors.

Globalization, which affects every aspect of human life, has an impact on cultural transformation (Robertson, 2001). From the late twentieth century to the early twenty-first century, globalization has attracted a great deal of attention. The geographical boundaries of a country become blurred during the globalization process, threatening the existence of a nation's culture because other cultures can readily enter a nation's life. The impact of globalization on the cultural spread is becoming more obvious with the advancement of information technology, such that cultural dissemination no longer requires migration but may be accomplished through social media and mainstream media. The absorption of culture has been facilitated because practically everyone has internet access. Because the media serves as a bridge between agents and consumers, it is the primary weapon in the spread of culture in the age of globalization. The media is a powerful medium for the dissemination of global culture, influencing changes in people's lifestyles and turning them into the culture. If people become consumers of a new culture, the culture that exists in that society will likely change. This is reinforced by the results of research by

experts who say that the media is often used as a tool for societal change (Lee, 2011).

In the cultural context, globalization has long been connected with Western dominance, sometimes known as Westernization. Globalization and Westernization are inextricably linked since globalization is a process or strategy used by Western countries to expand their products and influences, including cultural influences. So, it can be said that Westernization is one of the products of globalization. According to Robertson (1992), Westernization began in the 1700s (Black 2006). The emergence of a new phenomenon in the era of globalization, which has so far been dominated by Western culture, called Hallyu is an Asian version of cultural globalization (Valentinda & Istriyani, 2013). The pattern of spreading Hallyu, like Westernization, is through popular cultures, such as movies, TV dramas, pop music, fashion, and even language, food, and technology. As a result, two cultures today dominate global culture in Kediri, namely Hallyu as a culture with Western cultural values as South Korean cultural values, and Mataraman Wetan culture as a mecca of local culture.

The difference between men and women is seen from the socio-cultural construction (Showalter, 1998). Gender can also be used as an analytical concept that

can be used to explain something (Nasaruddin, 2019). More explicitly, in *Women's Studies Encyclopedia*, gender is described as a cultural concept that is used to distinguish roles, behaviors, mentalities, and emotional characteristics between men and women who develop in society (Megawangi, 1999). Based on some of the definitions above, it can be understood that gender is a characteristic that is used as the basis for distinguishing men and women in terms of social and cultural conditions, values and behavior, mentality, and emotions, as well as other non-biological aspects.

Several studies on Hallyu cultural trends, or what is known as the Korean Wave, have been conducted by Korean researchers (Jang & Paik, 2012; Lee, 2011). However, their research is limited to classifying Hallyu, which has begun to shift the culture in an area without considering gender, even though gender plays an important role in building a culture, and their research has also not linked the factors that cause Hallyu to dominate in certain areas. Other research that has linked Hallyu with causal factors has also been carried out by Larasati (2018) but the research is still partial and has not linked it to gender. As a result, this study will describe the Hallyu, which is beginning to become widespread in the city of Kediri. This study also seeks to examine the contributing causes of the

widespread of Hallyu. This study focuses on whether indications of deculturization arise in the community, namely the existence of Hallyu, which is feared to obliterate the existence of local culture, particularly in this case, the youth of the city of Kediri.

METHODOLOGY

Young people are becoming increasingly interested in Hallyu in many aspects, including their passion for cuisine, drink, and fashion (Hwang, 2009; Kartika et al., 2018; Kim, 2005). This study employs a mixed method, which includes both qualitative and quantitative data. A qualitative method aims to examine and understand social phenomena through the eyes of the participants or by forming our own ideas about the phenomenon. Truth is regarded to be dynamic in this style of research and can be discovered by studying individuals through social interactions with them (Moleong, 2014; Sarwono, 2006). The qualitative data collection method used in this research was structured interviews. The interview is considered a moment that records the meaning production process experienced, both by the interviewer and the object of the interview. This research also uses a quantitative approach. The quantitative methodology generates statistics through a survey method using a questionnaire. The object of research is

teenagers who refer to the age set by the Indonesian Ministry of Health (2009) and who are members of the K-Pop community. Thus, these teenagers live in a certain regional culture, in this case, the culture of the city of Kediri, as well as being exposed to Hallyu. The data for this study originated from 100 teenagers who are members of the K-Pop culture, and the data is in the form of transcriptions from interviews as well as survey findings of teenagers in the city of Kediri who are the subject of research.

RESULT AND DISCUSSION

The Existence and Influence of Hallyu in the City of Kediri

Hallyu is viewed negatively in Kediri because it comprises Western cultural values that clash with Kediri (Mataraman Wetan) culture, which conforms to eastern cultural norms. One of the effects of Westernization is hedonism. In general, hedonism is a way of living that holds that the most important goal of life is pleasure and enjoyment. The places for Westernized products, such as fast-food restaurants, shopping complexes (malls), cafes, clubs, and so on, which tend to sell items or services at relatively high costs, also support hedonism. Hedonism causes people not to mind spending their materials to get satisfaction and pleasure.

Hallyu is relatively new since its emergence in the late 1990s (Kim, 2005). Hallyu comprises many cultural contents that are one of South Korea's top export commodities, including films, television dramas (K-dramas), music (K-pop), and K-fashion. These contents are interconnected with one another. The first ever exported Korean Wave product was a Korean drama that was broadcasted in China in 1990. In addition, the Korean boyband named H.O.T at that time also gained popularity in China. In its development, the Korean Wave began to expand to Japan, Taiwan, and Vietnam. In the first half of the 2000s, the Korean Wave has been popular in Southeast Asian countries. In 2000, the Korean Wave began to spread to countries in South America, the Middle East, and parts of Africa, until at the beginning of the 21st century the Korean Wave was popular in the United States and Europe (Simbar 2016). The Korean Wave appeared in Indonesia in early 2002 which was marked by the screening of the drama *Endless Love* on one of Indonesia's national TV stations. Because K-pop is as popular as K-drama, it has an impact on the spread of the Korean Wave on a larger scale. This situation persisted in 2012, when the music industry began to emerge as a viable company, owing to the widespread popularity of K-pop in other countries. Regarding K-fashion commodities, it cannot be denied that if it is not visually

introduced through K-Drama and K-Pop, they will not be able to emerge as a Korean Wave. As a result, intense efforts are being made to promote K-fashion through actors and actresses in K-dramas and idols in K-pop. Until now, K-fashion has served as the primary fashion reference for both men and women, particularly in the Asian continent. Aside from fashion, Korean facial cosmetics are popular among youths and ladies. This is evidenced by the large market demand for cosmetic and facial care products from South Korea, especially in Southeast Asian countries such as Indonesia, Malaysia, Thailand, and the Philippines (Kim, 2005). The Korean facial cosmetics trend known as *ulzzang* is also a result of K-drama and K-pop advertising.

Hallyu may be more accepted in Kediri since it is more compatible with local values than Westernization (Western culture). This is most likely due to the tendency to share culture through embracing eastern culture. In terms of attire, for example, Western culture tends to wear more freely and openly. Even in Westernization, there is a culture of nudism or nakedness among Westerners. Even in Westernization, dress culture is not necessarily obscene. Whereas in the Hallyu, the culture of dressing is more polite and tends to be more closed compared to westernization. As a result, even though Westernization first affected the people of

Kediri, Hallyu was more developed than Westernization. Like Westernization, the rise of Hallyu is aided by the tremendous expansion of information technology as a result of globalization, allowing for the effective and efficient spread and assimilation of culture.

Based on this explanation, it is possible to argue that Hallyu has a greater effect and existence in Kediri than Westernization. Nonetheless, Hallyu has become a youth cultural trend in Kediri, and the existence of local culture in Kediri may compete with the existence of Hallyu as a worldwide culture. As previously said, Hallyu is a type of genuine cultural homogeneity, which is a type of global culture that creates a more homogeneous world with the same values as local culture. In addition, it also raises certain cultural standards.

Even though Hallyu is increasingly acceptable, this does not mean that Hallyu does not have a negative impact on Kediri's youth. However, Hallyu is currently popular enough to compete with local culture. Although, according to a study report from the Kediri City Tourism and Culture Office, local culture can still survive with its products such as dangdut (Javanese-language) music and food, which are still attached and popular with teenagers in the city of Kediri (Dinas Pariwisata dan Kebudayaan kota Kediri, 2000).

Hallyu Versus Local Culture (Javanese) from Gender Perspective

The term gender was originally developed as a social science analysis by Wodak and Benke (1990). Since then, he believes that gender analysis is a helpful way to examine the problem of discrimination against women in general. Gender is more closely associated with the socially and culturally formed interaction between men and women. Gender places more emphasis on the characteristics and nature of a person which is influenced by socio-cultural aspects (Hammers & Blanc, 2000; Wardhaugh, 1976). Women are more expressive than men. Young females have been more exposed to Hallyu than teenage boys since the emergence of Hallyu in the city of Kediri. Figures 1 and 2 present the results of the questionnaire of this study.

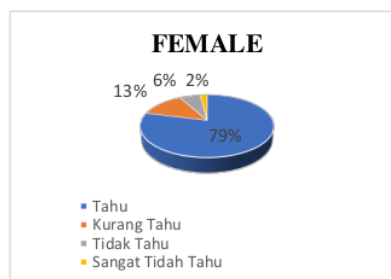


Figure 1. Knowledge of Hallyu

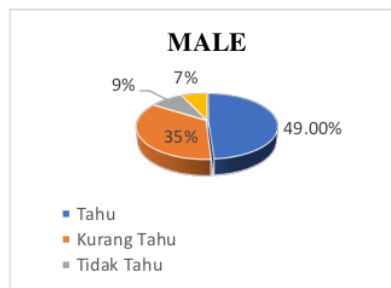


Figure 2. Interest in Hallyu

In Figures 1 and 2, there are differences in Hallyu cultural knowledge among teenagers in Kediri; young girls have a modern tendency and follow the growth of currently worldwide culture, namely Hallyu. It can be seen in Figure 1 that young females comprehend Hallyu significantly better than young boys, with 79% understanding compared to 49%. Teenage girls appear to not only idolize but also discover who their idol is. Female teenagers are more dominating for a variety of reasons. For example, Hallyu products such as Korean drama films featuring handsome artists with their own style but who are still manly, dare to explore stories from a certain point of view, which is consistent with the characteristics of mysterious women, and Korean women's styles tend to be sweet and can be imitated. In addition to these factors, there are several interests found in these teenagers as described in Figures 3 and 4.

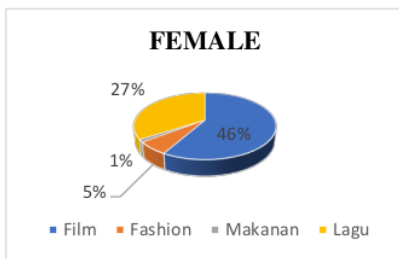


Figure 3. Interest in Hallyu

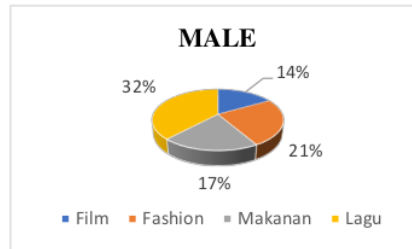


Figure 4. Interest in Hallyu

Based on Figures 3 and 4, ¹¹ women and men have different levels of interest in Hallyu. Women are most interested in movies (drama) while men are more interested in songs. This seems to be in line with the opinion of Weatherall (2002) that women are quick to adopt a foreign culture. In this situation, women are interested in Korean films because they depict stories about the romance of life, which reflect the resilience of women as victims of infidelity so that women are more expressive in responding to them. Whereas men are not so interested in stories that trigger sadness, men are more interested in things that are certain and firm. This confirms previous studies (Coates, 2004; Trudgill, 1972) that men prefer to express certainty, firmness, and trust.

The emergence of Hallyu, which is gaining popularity in Kediri, raises concerns that it would erode Javanese culture as a local culture. This concern is answered by data in Figure 5.



Figure 5. Community Security to Local Culture

Figure 5 indicates that the community security to local culture is very good, even though there is very little resistance and very few preferences. The community's security to Hallyu is nothing more than the love for the local culture that remains tied. The people of Kediri recognize that as time passes, foreign cultures will sooner or later enter the city of Kediri, but what must be considered is that every culture that is present does not have to shift the existing culture. Wati (2014) describes that personal security grows when there is tremendous affection for local culture and having Pancasila's morality, which is lighted by piety in the heart, as the key to good personal management.

CONCLUSION

Globalization affects not only economic and political aspects but also cultural aspects. Globalization can have an

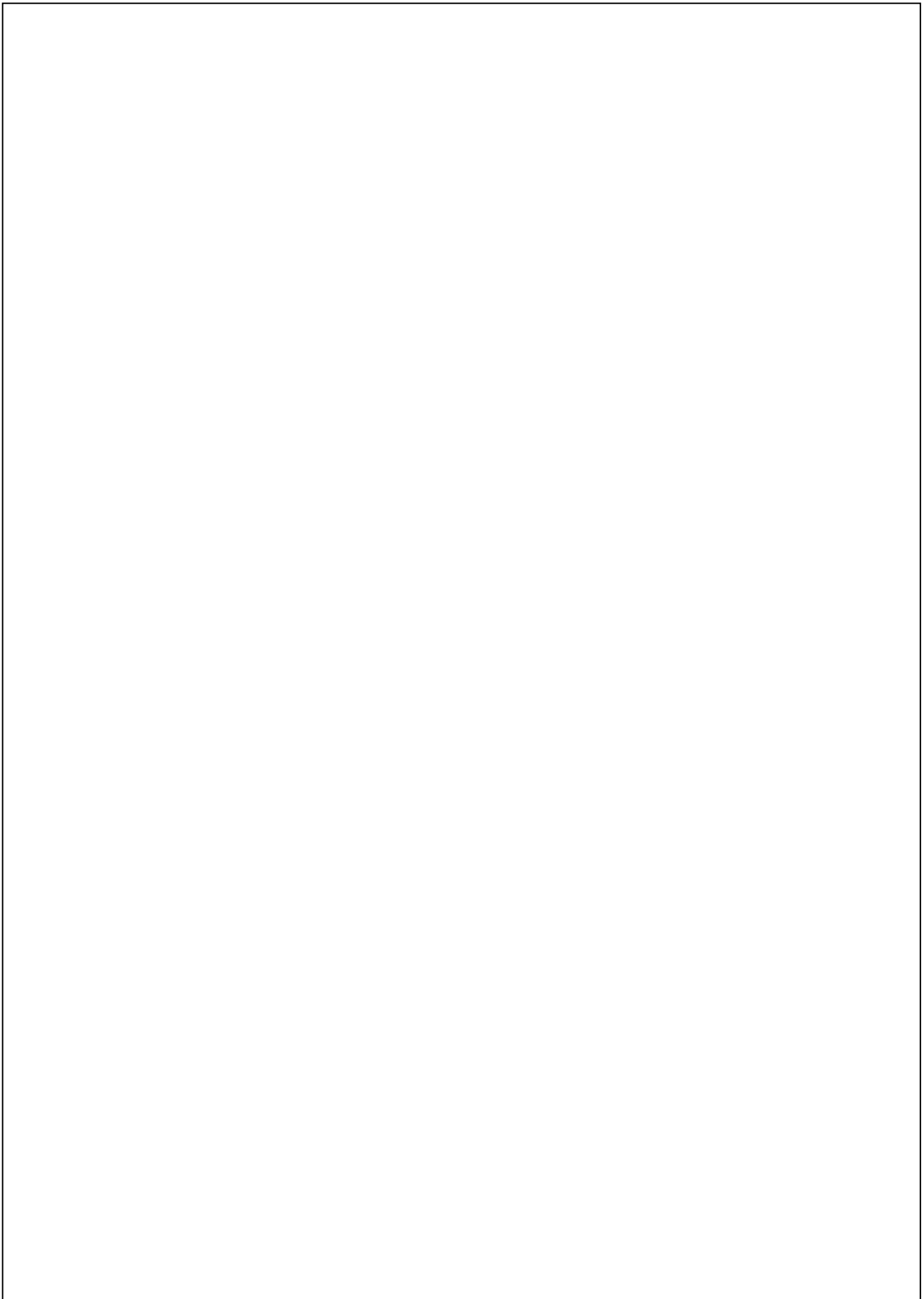
impact on culture because culture is dynamic and can change with the times. This is supported by the rapid advancement of information technology in the globalization era, which makes it easier to disseminate information. As a result, the media plays a critical role in cultural globalization as the primary agent for transmitting culture to be assimilated fast and efficiently. According to the research findings, globalization fosters homogeneity through the unity and standardization of culture globally. That is, there is a single culture whose values are universally accepted. A concrete example of this single culture is the Hallyu. This global culture spread to Indonesia and other countries. In the Indonesian context, Hallyu's position as a global culture today challenges westernization. This is proven by the large number of South Korean cultural items that enter Indonesia and are popular among Indonesians, particularly in Kediri, such as K-drama, K-pop, K-fashion, Korean makeup styles, and even Korean specialties, and this has sparked curiosity to study Korean. However, there are different responsibilities from various parties that are capable of preserving the local culture in the city of Kediri. First, the active role of the community in developing the arts of *Jaranan* (Pegon, Senterawe, Dor, Jowo), Cambuk Tiban, Pencak Dor, Jemblung, and Kethek Ogleng Dance as a distinctive

culture of Kediri. Second, the role of the teacher is to introduce and play a role in preserving and cultivating a love for a local culture so that foreign cultural flows do not sting the Kediri people's cultural security. Third, local youth organizations can help to strengthen youth character by developing activities that lay the groundwork for youth culture security.

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