

CHAPTER I

INTRODUCTION

1.1. BACKGROUND OF THE STUDY

Korean Popular Culture, or usually known as 'Korean Wave'¹, can be easily found and applied by many Indonesian youth nowadays. When the writer perceives the phenomenon happening among the youth today, there are many boys and girls, starting from hairstyles, wardrobes, accessories, and music, applying to what is called 'Korean Wave', and it is done especially by some Chinese Indonesian youth. In addition, when the writer looks into some friends' Facebook² accounts, there are many boys and girls displaying profile pictures with Korean themes. Some are wearing Korean-styled clothing, showing their Korean hairstyles, editing their photographs with Korean letters, and even including Korean artists in their edited photographs.

There are also a lot of Korean drama DVDs (although some prefer to watch it on television) and songs collected by Korean Wave lovers.

¹ Korean Wave :

- the rise of Korean popular culture in Asia. The other names of it are *Hallyu* or *Hanryu* and "*Kim Chic*". (Shim, 2006)
- a term coined by a Chinese journalist in 1998, refers to the growing popularity of South Korean culture and South Korean products ... from clothes to hairstyle, well-packaged television dramas to slick movies, popular music to comic books, video games to electronic appliances, mobile phone to automobiles. (Xuezh, 2007)

² Facebook:

a social networking service and website launched in February 2004, operated and privately owned by Facebook, Inc. As of July 2011, Facebook has more than 750 million active users. Users may create a personal profile, add other users as friends, and exchange messages, including automatic notifications when they update their profile. Facebook users must register before using the site. Additionally, users may join common-interest user groups, organized by workplace, school or college, or other characteristics, and categorize their friends into lists, e.g. "People From Work", or "Really Good Friends". ("Facebook", 2011)

Moreover, Korean songs from many boy/girl-bands and singers are usually played in some shops in malls, especially by shops selling Korean or girlie accessories.

Mass media also encourages the youth to perform and apply Korean Wave. For example, there are many guidelines or tutorials of how to be fabulous with Korean fashion style and make up in magazines and internet like Korean celebrities and there are also many online shops of Korean wardrobes and accessories that always display the beautiful Korean models with stylish wardrobes, accessories, hairstyles and hair-color, and make up.

The phenomenon of Korean Wave among Indonesian youth is also supported by the emergence of some Korean dramas broadcasted by two Indonesian TV stations like SCTV which broadcasted the first Korean drama "Winter Sonata" in 2002 continued by Indosiar which has been broadcasting a lot of Korean dramas for these recent years. Not only the youth, but also adults and elders are interested in watching these Korean dramas.

Furthermore, the spread of video clips and songs of Korean boy/girl-bands performing the energetic dance and easy-listening songs in the internet will encourage the youth to imitate or apply the similar style of dress, dance and song arrangement. Thus, it is no wonder if there are some Indonesian youth bands applying Korean style. From an existing example is an Indonesian boy-band SMASH which has the same name with a Korean

boy-band. Indonesian SMASH, however, is considered imitating a Korean song-tone “Without You” by 1TYM, as well as the choreography applying the similar formation and dance movements from another Korean boy band: Super Junior (“Smash Plagiat”, 2011, <http://old.infospesial.net/music/smash-plagiat.html>). Other examples of boy/girl bands with Korean style are: 7Icons, CherryBelle, Fame, XO-IX, Princess, and so on which includes the other Korean-styled local bands.

The effect of popular culture always seems to infect some groups in societies to be drawn in it without the consideration of gender, age, and race. However, from the writer’s observation, *peranakan* Chinese are very interesting and potential to be made as the object of the research about Korean Wave because of particular factors, especially about the similar cultural background between Korean and Chinese cultures. This makes the writer become very interested in doing the research and choose the title of “Korean Wave and the Understanding of Chinese Identity among *Peranakan* Chinese Undergraduate Students in Soegijapranata Catholic University” for this thesis as the writer sees that Soegijapranata Catholic University has many *peranakan* Chinese students who are Korean Wave lovers.

1.2. FIELD OF THE STUDY

This study in Literature is focusing on Cultural Studies which emphasizes on Popular Culture because this research deals with the social cultural phenomena of a popular culture happening in Indonesia especially

among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University.

1.3. SCOPE OF THE STUDY

This cultural study is based on the rules and knowledge of Popular Culture Studies. The writer chooses Korean Wave as the theme of the study because Korean Wave is booming (in the time this research is done) and gives a strong influence to many Indonesian youth. The writer would like to identify the phenomena in which there are many Indonesian youth applying and being interested in Korean Wave especially among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University.

1.4. PROBLEM FORMULATION

In order to gain a complete result of study, some problems have been formulated as follows:

1. How is the understanding of Chinese identity among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University?
2. What kinds of Korean Wave products do *peranakan* Chinese undergraduate students in Soegijapranata Catholic University like and what are the reasons?
3. Why is Korean Wave popular among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University?
4. How does Korean Wave develop among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University?

1.5. OBJECTIVE OF THE STUDY

1. Measuring the understanding of Chinese identity among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University.
2. Describing the kinds of Korean Wave products *peranakan* Chinese undergraduate students in Soegijapranata Catholic University like and explaining the reasons.
3. Giving descriptions why Korean Wave is popular among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University.
4. Explaining the development process of Korean Wave among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University.

1.6. SIGNIFICANCE OF THE STUDY

This research is intended to discuss the understanding of Chinese identity among *peranakan* Chinese undergraduate students in Soegijapranata Catholic University and prove the cultural phenomenon happening within a society nowadays which is known as Korean popular culture or 'Korean Wave' that influences *peranakan* Chinese undergraduate students in Soegijapranata Catholic University. The study about Korean Wave hopefully can be made as the basis of the research in other universities or among the other ethnic groups in Indonesia and for further studies.

1.7. DEFINITION OF TERMS

Under mentioned are some specific terms used in the research of "Korean Wave and the Understanding of Chinese Identity among *Peranakan* Chinese Undergraduate Students in Soegijapranata Catholic University":

- **Korean Wave:**

- The rise of Korean popular culture in Asia. The other names of it are *Hallyu* or *Hanryu* and “*Kim Chic*”. (Shim, 2006, p.25)
- The growing popularity of South Korean culture and South Korean products ... from clothes to hairstyle, well-packaged television dramas to slick movies, popular music to comic books, video games to electronic appliances, mobile phone to automobiles (Xuezhe, 2007, p.3).

(The rise or the growth of South Korean popular culture in Asia from clothes, hairstyles, TV dramas, movies, pop music, comic books, video games, electronic appliances, mobile phone, and automobiles. Other names to refer to them are *Hallyu* or *Hanryu* and “*Kim Chic*”.)

- “Korean Wave” is etymologically built by two single words: “Korean” and “Wave”. The word “Korean” in this term refers to South Korea. A study from *Oxford Advanced Learners' Dictionary* defines ‘wave’ as “a sudden increase and spread of a condition, an emotion or an influence affecting a person or group” (Crowther, 1995, p.1346). Thus, “Korean Wave” literally can be defined as a sudden increase and spread of (South) Korean popular culture influence that affects a person or groups of people.

- **Chinese Indonesian:**

Ethnic Chinese in Indonesia (Coppel, 2005, p.2).

Coppel divides Chinese Indonesians into two categories: *totok* and *peranakan*.

- **Tionghoa:**

The terms Tionghoa /tjoŋ hwa/, referring to Chinese people or their language, and the parallel term Tiongkok, in reference to China itself, originate from the Hokkien language. Prior to the New Order government in 1966, these were the polite and respectful terms used in Indonesia for talking about Chinese and China. In fact, this term is used in the Constitution, wherein it refers to Indonesian-Chinese as 'Peranakan Tionghoa'. After temporarily being displaced in official circles by the term Cina during the Suharto era, the government nowadays is again promoting the use of this term when referring to Chinese, a trend which can also be observed in the mass media (Lim & Mead, 2011, p.4).

- **Peranakan Chinese:**

- Chinese born in Indonesia and speaking Indonesian or a regional language as their first language (Lindsey & Pausacker, 2005, p.xxiii).
- Local born and Indonesian speaking Chinese (Suryadinata, 1999, p.4).
- Chinese whose first language was Indonesian or Dutch (Coppel, 2005, p.4).

- **Totok Chinese:**

- Chinese not born in Indonesia, who do not have Indonesian or an Indonesian regional language as their first language (Pausacker, 2005, p.191).
- Chinese born outside Indonesia, who do not speak Indonesian or an Indonesian regional language as their first language (Lindsey & Pausacker, 2005, p.xxv).

- **Culture:**

Williams suggests three broad definitions. First, culture can be used to refer to 'a general process of intellectual, spiritual and aesthetic development'. ... The second meaning – culture as a particular way of life – would allow us to speak of such practices as the seaside holiday, the celebration of Christmas, and youth subcultures, as examples of culture. These are usually referred to as *lived* cultures or practices. The third meaning – culture as signifying practices – would allow us to speak of soap opera, pop music, and comics, as examples of culture (Storey, 2010, pp. 1-2).

- **Popular culture:**

- An obvious starting point in any attempt to define popular culture is to say that popular culture is simply culture that is widely favoured or well liked by many people (Storey, 2010, p.5).
- A second way of defining popular culture is to suggest that it is the culture that is left over after we have decided what is high culture.

Popular culture, in this definition, is a residual category, there to accommodate texts and practices that fail to meet the required standards to qualify as high culture. In other words, it is a definition of popular culture as inferior culture (Storey, 2010, p.6).

- A third way of defining popular culture is as 'mass culture'. The first point that those who refer to popular culture as mass culture want to establish is that popular culture is a hopelessly commercial culture. It is mass-produced for mass consumption. Its audience is a mass of non-discriminating consumers. The culture itself is formulaic, manipulative (to the political right or left, depending on who is doing the analysis). It is a culture that is consumed with brain-numbed and brain-numbing passivity (Storey, 2010, p.8).
- A fourth definition contends that popular culture is the culture that originates from 'the people'. It takes issue with any approach that suggests that it is something imposed on 'the people' from above. According to this definition, the term should only be used to indicate an 'authentic' culture of 'the people'. This is popular culture as folk culture: a culture of the people for the people (Storey, 2010, p.9).

- **Mother culture:**

A larger culture or a culture of the past that influence a current culture or from which a current culture was derived (Ha, 2011, p.23).

- **Subculture:**

Culture of a minority, that is, a specific social class or group that is not part of mainstream culture (Ha, 2011, p.23).

- Pan-Asianism:

Reassertion of Asian identity (Dator & Seo, 2004).

