# CHAPTER I
# INTRODUCTION

This chapter aims to discuss the early introduction of the problem and the origin of the problem mentioned in the research question. The research question will be solved by the theoretical framework so that it will form a hypothesis. And this chapter also includes the purpose of research, research methodology, the scope of research, and writing structure.

## 1.1 BACKGROUND

K-POP, which is part of the Korean Wave or what in Korean is called *Hallyu* (한류), has attracted many fans from Southeast Asia and spread to Europe, the United States, and South America. (Handayani, 2019) The popularity gained by K-POP singers is not only because of their excellent talent for singing, dancing, and playing musical instruments but also because of their unique and eye-catching way of appearing.

The number of fans of Korean in the world reached nearly 90 million people in 2019. The data was submitted by a foundation affiliated with the Korean government. The foundation noted, there are 1,843 fan clubs in 113 countries in the world. The total global *Hallyu* club fans are 89.19 million. That figure is up about 22% from 2017. Asia and Oceania are the most fan base countries. The continent has 457 fan clubs totaling 70.59 million in content. Surprisingly, Korean fans in South and North America are also many. There are 11.8 million people from 712 clubs. It was continued with Europe as well as Africa and the Middle East. In Europe, there are 534 fan clubs which contain 6.57 million people. Meanwhile, in Africa and the

Middle East, 140 fan clubs are having around 230 thousand people. Fans of Korean singers and actors drove the increase in the number of fans. (Afrisia, 2019)

K-POP in Indonesia is not inferior to other countries. Twitter said Indonesia was among the top 10 countries with the most tweets about K-POP in 2019. Based on data collected on 1 January - 15 November 2019, Indonesia was in third place after Thailand in the first place and South Korea in second. Based on their research data, Twitter said there were 6.1 billion tweets related to K-POP throughout 2019 from all over the world, up 15% compared to 2018. (CCN, 2020)

Indonesian K-popers (Korean fans) are currently forming a squad to support their idols. For example, fans of *BTS (ARMY), Blackpink (BLINK), NCT (NCTzen), Stray Kids (STAY)*, and many more who campaign their idols to the public and attract the public to watch their videos on YouTube to reach trending positions. In this millennial era, Indonesian K-popers are becoming more proactive. Previously, K-popers were limited to buy albums so we can listen to their song because in back days, rare streaming music platform. But now they can more actively promote their idols through social media and other digital platforms. (Liputan6.com, 2020)

The development of K-POP around the world is an extraordinary phenomenon and affects many things. For example, with the change in the construction of men described as strong and handsome, however, along with the changing times and the influence of the K-POP culture, several things have changed significantly. K-POP boybands have their own uniqueness, namely they combine two genders that are masculine and feminine. (Yusanta, Pitana, & Susanto, 2019)

The K-POP industry's uniqueness is that they have their standards for good looks for Korean men. Generally, Korean men have a fashionable appearance, with an ideal and proportional body but do not lose the beautiful and cute side. This kind of appearance may seem complicated, but gradually this appearance has become a trend and has now been followed by many people.

K-POP groups often display other masculinities that are different from the normative masculinity that has been held by the global community. Sometimes they show a feminine image by dancing to girl group dances or acting *aegyo* (acting cute). Physically, they also have different standards, namely carrying a pretty face full of feminine aspects and having a tall and muscular body and paying attention to their appearance. This is a new thing compared to the existing concept of masculinity in Indonesia, where the current gender has clear boundaries.

Meanwhile, the concept of gender in Indonesia itself, embracing men is a picture with a strong body and a higher degree than women. Because women are considered weak and are considered unable to have power, there is a lot of oppression that occurs in Indonesia against women because of this patriarchal gender concept. (Clark, 2004) Basically, in every person, they have feminism and masculine sides. But, because of the patriarchal gender concept, the feminine character in men is considered negative because it can affect the degree of men. Many advertisements, television program products and even films that convey the impression that the ideal man is macho and strong, it also becomes a doctrine for the society that men can only emphasize their masculine character.

Likewise, with the thought circulating in society, women are objects of beauty, as evidenced by the number of salon manufacturers and facial care products intended only for women and rarely for men. (Nurleili, 2009) Because women are always required to show their best appearance so that they can attract men to become the center of attention.

The appearance of a man who does not conform to Indonesians' customary standards will be a strange sight, and if they do activities that women do then they will be deemed not up to the standards of men in general. The difference between the concept of gender in Indonesia and the global development of K-POP has a big gap. Because that combining the masculinity type in Indonesia is an unusual phenomenon.

## 1.2 RESEARCH QUESTION

Based on the background mentioned, this thesis has one research question:

*"How is K-POP influence gender construction according to K-POPERS in Indonesia?"*

## 1.3 THEORITICAL FRAMEWORK

### 1.3.1 Globalization Theory

Globalization is a phenomenon that is firmly attached to human life, especially in the current millennial era. Globalization also refers to the process of expanding global relations to consolidate people's lives. According to Streger, globalization is a social condition characterized by the global economy's interconnection, politics, culture, and environment and the currents that make many

of the existing borders and boundaries irrelevant. (Steger, 2003)

The understanding of globalization theory, according to globalists, is that globalization will cause various cultural attacks, which do not only occur in one country but all countries in the world. This consequence makes globalists believe that the world community will become more open and tolerant of various foreign cultures. However, globalists believe they will not be able to hold fast to various cultures and traditions. Thus, the original values of the country will continue to fade. (Topata, 2020)
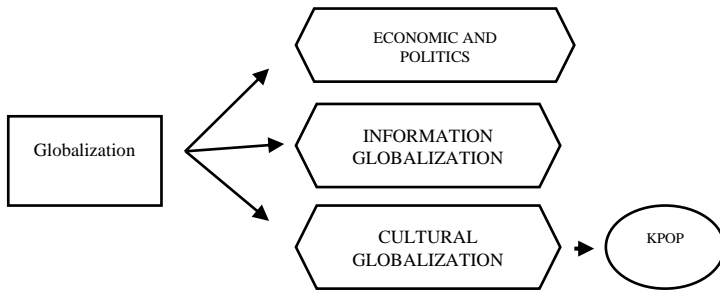


*Table 1.1 Types of Globalization*

Cultural globalization in the Korean Wave is related to cultural exchanges between world citizens that produce new cultural styles. This globalization frequently appears with globalization in the telecommunications sector. This globalization includes aspects of music, language, fashion, lifestyle, food, film, etc.

Christie Stefannie (CNN Journalist), in the webinar "Current Situation and Future of *Hallyu* in Indonesia" which discusses the topic

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"The *Hallyu* Wave in Indonesia Then and Now" explained that Korean popular culture could enter Indonesia because the emergence of private television accompanies. It was the first stage of the entry of *Hallyu* in Indonesia. At that time, Korean dramas had started airing, one of which was *Endless Love*. After that, *Hallyu* entered the second stage of development, where popular dramas such as *Full House*, starring actor Rain appeared. Korea is growing and getting support from Korean boy groups or girl groups who fill the drama's background song. At this second stage, the trend of boybands or girl groups began to exist in the country. One of them is the boyband *Shinee* who filled the song in the drama *Boys Before Flower*. At the same time, the sale of pirated DVDs of Korean dramas was also widespread in Indonesia, at that time for internal use, et yet massively has done. In the next stage, namely the third stage, K-popers tend to live streaming to watch their favorite dramas or watch their idol concerts. (Liputan6.com, 2020)

Indonesia cannot deny it, and it is currently in the middle of lasts Korean Wave. This refers to the significantly increased popularity of South Korean entertainment shows all over the world. The spread of the Korean wave cannot be released from the mass media's role, which consciously or not has helped this cultural flow. It could be said that because of the mass media.

So, through this cultural globalization, which is influenced by the advancement of telecommunications, it makes access to

information easier, this makes content go viral throughout the world. With this convenience, social media's role in the millennial era is in full control of *Hallyu's* success in Indonesia, with globalization making fans closer to their idols because easy internet access that connects to social media makes K-POP idols easy to greet their fans around the world.

### 1.3.2 Queer Theory

Gender is a separation made based on social groups in the area. Social alienation is often absolute due to being imposed by structural powers. This starts from a social orientation consisting of masculinity and femininity. This structural manifestation of power is outlined from a sexual type to a sexual orientation, which deviates in no way. They carry out their sexual orientation based on their sex, women must be feminine, and men must be masculine. Deviations that occur will be rejected in a structural role. Gender injustice is an implication of social construction oppressive to minorities in the political, economic, and cultural life sectors.

The purpose of queer theory is emphasizing the fluid and human nature of sexuality, or better sexuality. It questions socially established norms and dualistic categories with a particular focus on the challenges of sexual classification. (McGlinchey, Rosei , & Christian, 2017) Queer theory in this study as a tool to examine the concept of fluidity between masculinity and femininity in K-POP boybands. K-POP boybands are thought to bring about a new masculinity concept that involves looking

fashionable and stylish and playing with androgynous sexuality and gender (queer) ambiguity. The new concept of masculinity is the concept of soft masculinity. This concept allows men to express themselves that were previously in the queer realm.

The concept of combining femininity and masculinity, which can be called soft masculinity, can be described by men wearing make-up on their faces to highlight their visuals and choosing clothing colors that show their cute side but still have a masculine side in one appearance so that there is a fluidity between femininity and masculinity. (Ainslie, 2017)

Soft masculinity is present in a cultural form, which is undoubtedly the growth and export of K-POP culture. K-POP culture has become famous for combining traditionally masculine or feminine traits into one performer or in a performance. (Ainslie, 2017) Likewise, according to Anderson, the performers of K-POP incorporate and represent "multiple masculinities", so offering a more flexible and inclusive model of masculinity than has previously been prominent in this context. (Anderson, 2014)

Soft masculinity is a hybrid product built through the amalgamation of South Korean traditional *Seonbi* masculinity (influenced by Chinese Confucian masculinity), Japanese *Bishonen* masculinity (little boy), and global metrosexual masculinity. (Yusanta, Pitana, & Susanto, 2019) The image of man macho is starting to erode. The thing this is at least in the

individuals specific and in some societies. Image the masculinity of a fluid K-POP boyband now has no effect only on courage for freedom of expression for the followers and considered capable of changing people's perceptions about a masculine man's concept. Most of the men began to dare to show their feminine side.

|  | **Male** | **Female** |
|---|---|---|
| **Masculine** | Masculine Male | Masculine Female |
| **Feminine** | Feminine Male | Feminine Female |

*Table 1.2 Types of Gender Appearance*

The queer theory views sexuality and gender as social constructs that shape how sexual orientation and gender identity are presented in public and are often reduced to black and white issues (absolute) that can be manipulated or changed. Concern about classical International Relations' topic, it critically assesses the assumption that all societies find themselves at different points along linear political and economic development lines or adhere to a set of universal norms. (McGlinchey, Rosei , & Christian, 2017)

## 1.4 HYPHOTESIS

Based on the background and theory mentioned above, the author has a hypothesis for this thesis that the globalization of K-POP is influence gender construction in Indonesia by developing the concept of soft masculinity.

## 1.5 PURPOSE OF RESEARCH

This research aims to explore more about K-POP can change gender construction in Indonesia and show how K-POP influences it.

## 1.6 RESEARCH METHODOLOGY

### 1.6.1 Type of Research

The type of research that the author uses is qualitative research. Qualitative research is one of the types study whose purpose is to present a whole picture of a social setting or explore and clarify a social phenomenon or reality. It describes some variables concerning the problem and the unit under study between the phenomena being tested. Qualitative research implementation procedures are flexible according to needs. (Danim & Darwis, 2003) The use of qualitative methods provides a descriptive research method step. The data criteria in qualitative research to definite data. However, data collection is guided by theory and guided by facts found during research in the field. (Sugiyono, 2005) One method of data collection in qualitative interviews, later the information obtained from the interview will be validated by triangulation to test the data's validity.

### 1.6.2 Source of Research

This thesis uses primer source means data sources that directly provide data to data collectors. Source of data obtained directly from the source obtained from interviews. To find informants, the author uses the snowball sampling method. Snowball is a technique for taking samples and identifying by selecting interviewee in a network or continuous chain of relationships. (Nurdiani, 2014)
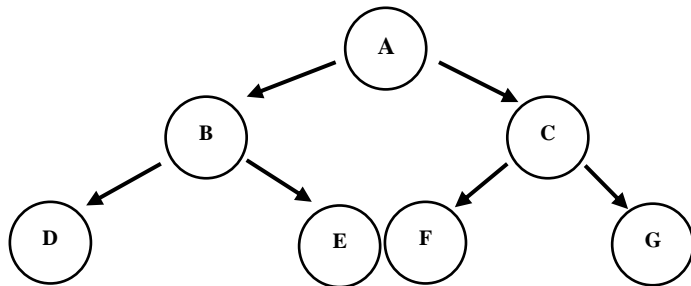


*Table 1.3 Snowball Sampling Technique*

The source and information were also collected using data from the internet such as journal, news, reports, video, books, document sites that related and needed materials for this thesis.

### 1.6.3 Location of Research

This research will be conducted in the Yogyakarta area. The informants needed in this study are K-POP fans who live or students who attend school in the Yogyakarta area.

## 1.7 SCOPE OF RESEARCH

In this research, to form this thesis clear and not widespread, the author will limit the scope of composing globalization K-POP's influence on gender construction in Indonesia from K-POP entering in Indonesia until 2020. It will also explain how *Hallyu*

initially only spread its culture through drama and film, but now it can influence a gender order that was previously considered taboo to show. Therefore, the author will highlight about soft masculinity phenomenon in Indonesia because of the globalization of K-POP.

## 1.8 WRITING STRUCTURE

This research uses the outline as follows:

### Chapter I

This chapter describes the background of the issue, research question, theory, argumentation, research method, and writing structure.

### Chapter II

This chapter contains the explanation of the globalization K-POP in Indonesia and the gender perception in Indonesia that changed by K-POP globalization.

### Chapter III

In this chapter, the author concludes all chapter which explains the overall results of the research conducted.