

CHAPTER I

INTRODUCTION

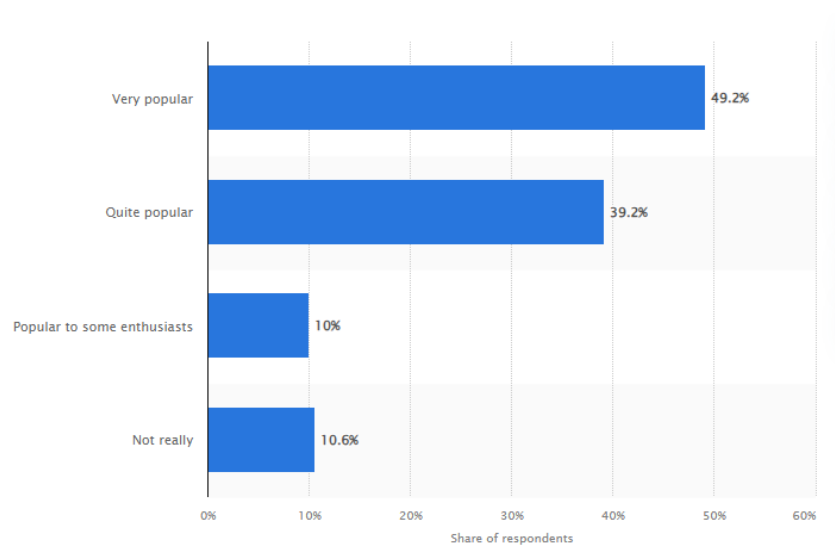
A. Background of the Problem

Korean culture has increased and expanded globally in the last two decades. Its existence tends to be accepted by the public from various circles, resulting in the phenomenon of the "Korean Wave," also known as Hallyu. This phenomenon can be found in Indonesia, and its impact is very present in everyday life, especially in the millennial generation. The massive development of information technology due to globalization is the main factor that has caused public enthusiasm for the Korean Wave in Indonesia. The Korean Wave began and is embodied as entertainment, such as music, drama, and variety show that are attractively packaged to present Korean culture. Over time, Korean culture has been implemented in the daily lives of Korean culture lovers, ranging from fashion, make-up, Korean skincare, food, and style of speech to language (Sarajwati, 2020).

Indonesia is one of the countries in Southeast Asia affected by Korean Wave products such as K-Dramas that offer a lifestyle of Korean culture. Korean drama itself is generally the same as Indonesian drama. However, both have differences in terms of episodes. Usually, Indonesian dramas have thousands of episodes and different storylines from the original theme. In this case, it is different from the Korean drama itself, which has a consistent storyline and tends only to have about 16-24 episodes. The rise of Korean dramas creates curiosity among the audience and finally it will lead to boredom with Indonesian dramas. Audiences are turning to Korean dramas due to its more compact storyline and less wordy dialogues unlike Indonesian dramas (Fortunata & Utami, 2021). According to Fortunata & Utami (2021), the increasing popularity of

Korean drama shows in Indonesia has made viewers addicted to the story in the drama. The actor or actress with a beautiful face and adequate acting skills adds value to the quality of the drama. So, it is not uncommon for the audience to be too carried away by the atmosphere of the story and ignore essential daily activities that need to be finished. Even to satisfy their curiosity of each episode, Korean drama viewers will be willing to sacrifice their sleep time and endure sleepiness to end each episode.

Figure 1. Popularity of South Korean dramas in Indonesia in 2019



Source: Statista.com

Indonesia, currently the fourth most populous country in the world, is home to millions of Korean drama lovers. According to a survey carried out in 2019 by the Statista Research Department in Indonesia, this research used a questionnaire from October 4 to October 20 involving 500 respondents aged 15-59 years. Data from Figure 1 shows that Korean dramas have high popularity in Indonesia, reaching a significant figure of 49.2%. In Indonesia, the spread of pop culture from Korea began in 2002 after the South Korea and Japan World Cup. The moment, organized on Indonesian television stations, was then used to introduce South Korean drama series or K-dramas

to the viewers. Trans TV became the first television station to air a Korean drama, *Mother's Sea*, on 26 March 2002, followed by Indosiar with *Endless Love* on 1 July 2002. There were about 50 Korean drama titles aired on Indonesian private TV stations in 2011, and this continues to increase every year (I. P. Putri et al., 2019).

Igak Satrya Wibawa an expert in cinema studies from Universitas Airlangga (Unair) (in Ihsan 2021), mentioned that young Indonesian girls are the biggest fans of Korean dramas because they have an emotional attachment to the characters and storylines, not only about romance but also about the skills of a profession, family warmth, and criminal mystery events. Teenage girls who dominate Korean drama fans tend to gravitate towards the romantic genre. Korean dramas also often feature handsome and charming male actors, which is why they are popular among Indonesian girls. Followed by Tirto.id research results said that most of the respondents to Indonesian people's favourite Korean dramas were girls. The most significant percentage is aged 21-26 (54.37%), and the rest were aged 15-17 (4.18%) (Dhani, 2017). In the scientific journal entitled *The Urgency of Revision of the Law on the Welfare of the Elderly* by Hakim (2020), the age classification for late teenagers is 17-25 years. Korean drama fans in Indonesia are known for their deep and excessive viewing habits (Jeong et al., 2017). As stated by Fortunata & Utami (2021), Indonesian girls who love Korean dramas spend a lot of time watching them, and some of them are light viewers in the sense of watching an average of two hours per day, and heavy viewers who spend an average of four hours per day or more.

There are critics from haters of *drakor* lovers or Korean drama lovers who claim that Korean dramas always have a negative impact on the younger generation. Most people consider watching Korean dramas wrong because it becomes a habit that causes a person to become addicted, lazy to move, and anti-social in addition of them already

dealing with their gadgets (Nawawi et al., 2021). However, everything will undoubtedly have a bad or good impact depending on how we react to it, and girl teenagers who watch Korean dramas must have reasons to why they are willing to spend a lot of time watching Korean dramas.

Korean drama fans in Indonesia do not only come from teenagers but also from workers and housewives. They have a different purpose in watching Korean dramas. Teenagers watch Korean dramas to break away from their daily studies and even create motivation for them to study. For workers, watching Korean dramas can be a means of releasing the burden and fatigue of working in the office. While housewives do it as a leisure time to relax from domestic works or taking care of the family. However, watching Korean dramas also has a negative influence if the viewers watch it excessively and continuously: for example, it can impact students' academic performance (Topan & Febrina Ernungtyas, 2020).

According to Radway, consuming romance stories is an attempt for women as the audience to escape from their daily routine. Previous research mentioned earlier have not considered the issue of escapism when discussing about the Korean drama viewers. Inspired by Radway's research on the readers of romance novels, the researcher is interested to observe and understand whether this logic also applies to the Korean drama viewers.

Korean dramas have become part of people's everyday life. As a media, it can entertain and provide imaginative effects for consumers. Viewers often imagine themselves as one of the characters in the Korean drama they are watching. They can feel the emotions and experiences of the character so that they can be emotionally involved with the story (Topan & Febrina Ernungtyas, 2020). Korean dramas also convey both information and life lessons, hence, it can provide new knowledge for the

people who watch it. For example, Korean dramas with medical themes provide a lot of information and new knowledge about medical terms that are certainly not widely known by ordinary people. Korean dramas with legal themes also provide indirect knowledge to the public.

Topan & Febrina Ernungtyas (2020) revealed that Korean dramas, which became a Hallyu phenomenon, can contribute to increasing interest in watching Korean dramas. It is also said that the audience has different interests, viewing habits, and mood-change experiences when consuming Korean dramas. In addition to Korean dramas, viewers also take an interest in Korean drama shows, but others also like variety shows and *mukbang* (a display that shows someone eating large amounts of food).

Some studies show how audiences interpret Korean dramas. Islamiyati (2017) found how Indonesian female audiences accept the culture and male figures displayed in Korean dramas. The study used Stuart Hall's reception analysis theory with a model of three audience readings, namely, dominant hegemonic, negotiation, and opposition. The results of the decoding analysis with different informant backgrounds resulted in a variety of acceptance. When they find similar cultural content, such as being friendly, polite, and hardworking, audiences are dominant hegemonic. However, when they encounter the content of Korean drinking culture, audiences are divided into negotiated reading and oppositional reading.

Rianto (2019) explains the audience's reading of romance in Korean dramas using Stuart Hall's reception analysis theory which can be divided into three forms, namely dominant-hegemonic, negotiation, and opposition. Dominant-hegemonic audiences accept romantic Korean dramas with romantic stories that touch the emotional dimension of the audience. In contrast, the negotiation reading accepts

romantic Korean dramas if they do not involve social class, while the oppositional reading completely rejects romantic Korean dramas and classifies them as unreal.

Ningsih (2021) showed various interpretations of the Korean drama "Crash Landing on You" in the encoding-decoding process of girl audiences using Stuart Hall's reception analysis theory with three audience reading models, namely, dominant hegemonic, negotiation, and opposition. Based on the construction of Korean male masculinity, Captain Ri, and ideal masculinity, as well as masculinity in terms of profession and appearance, the construction of Korean men in mass media for female audiences is considered to have an attractive and dashing visual appearance, macho, a woman's dream, prioritizing actions, but still gentle, patient, and protective of girls.

Based on previous research on audience interpretations of Korean dramas, the three studies have similarities in the theory used: Stuart Hall's reception analysis theory. However, the three studies only focus on audience positioning. A similar study conducted by Janice Radway explains why girls read romantic fiction, as well as how they interpret romance. Radway explains that romance readers interpret their novels as a form of escape and relaxation from daily routines and pressures. Then, readers have a romance ideal for a good romance and a failed romance for the opposite. Radway also explains the ambivalence of girl readers of romance novels, where girls read romance novels not because they are subject to patriarchy but because reading romance novels becomes a means to fight it as a form of longing for better everyday conditions (Sokowati & Yuniarto, 2023).

Janice Radway's research on romance stories inspired this research. Unlike the previous research mentioned, this research is not focused specifically on certain episode or series of Korean romance dramas. The researcher will discuss about Korean romance dramas in general, just like Radway did. The researcher attempts to understand how girl

teenagers interpret Korean romance drama: what Korean romance dramas mean to them, why they like Korean romance dramas, and why they are willing to spend so much time watching Korean romance dramas. Therefore, the researcher will complete what was missing in the previous research: a critical analysis of audiences. According to this perspective, the researcher argues that teenage girl viewers are positioned as subversive audiences in interpreting Korean romance dramas.

B. Research Question

From the background above, the researcher formulates the research questions as follow:

1. Why do girl teenagers love to watch romance Korean dramas?
2. What do romance Korean dramas mean to the lives of girl teenagers?

C. Research Objective

Girls are considered to be more burdened with many restrictions in their lives. According to Radway, consuming romance stories give an opportunity for them to escape these situations. Through this research, the dramas for the girl teenagers are also encouraged by the same reason. From the statement above, it means that things are psychological, where background/experience can contribute to it. In order to understand this situation, this research has objectives to understand what factors and situations that drive girl teenagers to love Korean romance dramas. This research also explores the meaning of Korean romance dramas to their lives.

D. Benefits of Research

This research gives the audience an understanding of the media and the consumption of media products. The results of this study are expected to be a reference material or input for a broad audience, both researchers and society, regarding girl teenagers' reception of Korean romance dramas. This research also offers a reception theory that Universitas Muhammadiyah Yogyakarta has never practiced.

E. Theoretical Framework

1. Janice Radway's Reception Theory

Generation II active audiences are part of the production and exchange of meaning/meaning-based/ritual view, which emphasizes the process of interpreting media texts by audiences. Ontologically, the audience's reality is understood as a dynamic subject. As a result, audiences, when understanding texts, always involve their social and cultural experiences. This is what causes the interpretation process to produce diverse meanings. For this reason, epistemologically, when understanding audiences, researchers should interact with audiences, becoming part of the daily experiences of audiences. Meanwhile, axiologically, reception theories in understanding audiences must involve researchers' values and understand audiences with their diverse backgrounds or characteristics (Sokowati & Rochimah, 2023).

According to Baran & Davis (2015), the latest generation of active audience researchers began to incorporate critical theories. As a result, active audience research began to evolve from Semiotic Democracy (Hall's Encoding/Decoding and Morley's Television Audience Research are examples) towards Semiotic Disobedience. Semiotic Disobedience offers subversive alternative interpretations

from the meaning constructed by the producer of the text. One of the research results that shows how audiences can build subversive text meanings is from Janice Radway.

Janice Radway (1984) was one of the first American cultural studies scholars to herald a shift in research from an exclusive focus on textual analysis to a new development based more on reception studies. Radway's work presents a model that has strongly influenced American scholars and is often cited as one of the best examples of feminist cultural studies research (Sokowati & Yuniarto, 2023). Radway initially conducted content analyses of popular romantic novels. She argued that characters in romance stories and storylines are derived from patriarchal myths in which a male-dominated social order is assumed to be natural and commonplace. Males are often represented as strong, aggressive, and heroic, while girls are portrayed as weak, passive, and not independent, and often must explore their identity by being associated with male characters.

After completing a content analysis of the romance novels, Radway (1986) conducted interviews with a group of females who read romance novels and met them regularly in a discussion group with these females. She was surprised that many of these readers used the books as part of a silent resistance or rebellion against male dominance. They read the novels to escape from housewife work and childcare obligations. Many of them rejected the underlying assumptions associated with the myth of patriarchy. They showed a strong tendency to favour male characters who combined traditional masculinity with feminist behaviour, such as physical strength and gentleness.

Similarly, readers favour strong female characters who can control their lives while retaining feminine attributes. Thus, the reading of romance novels can be

interpreted as a form of passive resistance against a male-dominated culture. Romance readers reject the preferred reading and resist by doing negotiated or oppositional reading.

This study uses Janice Radway's reception analysis theory, which pays great attention to the dimensions of audience activeness in the meaning-making process rather than simply categorizing audience responses as Stuart Hall did. In line with the above statement, the reception theory proposed by Janice Radway in *Reading the Romance* focuses on how audiences make meaning from cultural texts and how their social and historical contexts shape their interpretations. Overall, Janice Radway's work on reception theory has contributed to a broader understanding of how audiences engage with cultural texts and has helped shift the focus of cultural studies from the text to how texts are received and interpreted by audiences.

In her book *"Reading the Romance"* (1984), Radway conducted an ethnographic study of females who read romance novels to understand why they liked the genre and what it meant to them. Radway's interviews with "ordinary" readers of romance novels reveal diverse interpretations, instances of resistance, and fundamental insights into the use of literature and gender in a genre previously derided as unworthy of serious scholarly attention.

Jensen (2021) says that Radway presents a comprehensive study of institutions, texts, and audiences, and a field study of audiences. Radway's work can be a reference in reception studies. The strength of Radway's audience research lies in the presence of in-depth analyses at three levels, namely:

- a) Institutions, in this case, the publishing industry.

By providing an account of the history of the publishing industry, she shows how the industry has become increasingly sophisticated and specialized.

Radway begins by analysing the institutions in which romances are produced. She asks the question, "What makes romances so popular?" According to Radway, this question cannot be answered simply by stating that romances offer enjoyment or satisfaction to readers. Instead, business practices intervene in the producing of the text and its readers. Modern popular romances are developed as a genre through a series of strategic decisions made by publishers.

b) Text, in this case, a romance novel.

According to Radway, the criticisms levelled at romance novels are due to critics failing to recognize and consider why romance novels have increased in popularity. Radway also explains that novels are favoured by girls not simply because they like the storyline but because readers are also influenced by the appearance of the book and its availability. At first glance, the popularity of romance novels is also due to women's changing beliefs and needs. However, other factors, such as book production, distribution, promotion, and marketing techniques, are also important.

c) The audience, in this case, is the reader of the romance.

Modern popular romance was developed as a genre through a series of strategic decisions made by publishers. However, Radway does not consider romance readers cultural dupes (culturally manipulated audiences). For Radway, romance readership occurs within a tripartite structure in which the choices of the reader, the publishing industry, and the author each play a role in determining textual production. Radway chose a community of novel readers living in the commuter suburbs of a Midwestern city called Smithon. Radway felt the need to look at the homogeneity of readers in Smithon because she

wanted to see how their reading practices relate to their everyday social situations as wives and mothers.

In this case, the researcher examines the meaning of girl teenagers towards Korean dramas using critical audience analysis on how to position subversive audiences with Janice Radway's reception analysis theory through in-depth analysis at three levels, namely:

- a) Institution, in this case, the Korean romance dramas film industry.
- b) Text, in this case, Korean romance dramas.
- c) The audience, in this case, is the Korean romance drama audiences.

In addition, Radway's reception studies are also crucial in critical audience research. The essential importance of audience research was mentioned by Ang (1991) when she criticized the rating method of television programs. She said studying audiences is about more than counting the number of television viewers. Television audiences are diverse in identity, which needs to be studied in depth to understand them. This is where Radway's research is essential, as she emphasizes the importance of gender analysis and the strength of patriarchal culture in influencing the audience of novel readers in audience research (Sokowati & Yuniyanto, 2023).

2. Drama

Drama has become a part of people's lives as a form of entertainment media that can fulfil the audience's imagination and is closely related to various aspects of life. Its creation also contains multiple purposes to be conveyed. The information presented in a drama can provide new knowledge for the watchers. A drama offers many aspects, including the storyline, characters or actors and actresses, costumes,

musical illustrations, and settings. The vivid images shown in dramas have a different impact from the words in a book, which come from true stories or fictitious/imaginative tales (M. Kedi, 2015).

Korean drama is one of the media that is the field where popular culture is formed. With the spread of Korean culture and the now increasing popularity among the audience, the audience feels that watching Korean dramas is a necessity when using the television media, so this makes television stations have an important role in fulfilling their needs. This certainly makes the television station more able to influence its audience, making it more likely for the media and the messages they convey to affect the audience (Ardia, 2014).

The media constructs reality through framing techniques for viewers to find out what point of view the media uses when compiling, packaging, and presenting a story. For example, when the audience of a drama constructs what they see from the show, the drama becomes a reality (Marsun et al., 2022).

Romance story is constructed by the media, which can be seen from the determination of a drama's storyline. In the context of romance drama, according to Modleski (2007), the storyline is always presented: a young, inexperienced, "ordinary" looking girl meets a handsome, wealthy male 10-15 years older in age. For various reasons, the male character usually mocks, is cynical, insulting, hostile, and even brutal, leaving the female character confused. Eventually, the male character expresses love to the girl character, she accepts, and the misunderstanding is resolved. A story like this is usually set to take place in a "magic room," which becomes the setting for a socially troubled girl character who must leave friends and family to recover from trauma or perhaps wake up from a coma. The story is then built around a series of obstacles that must be overcome for the characters to

fall in love with each other despite differences in social class, nationality, or race, including the stubbornness of both characters that makes them hate each other (Intan & Handayani, 2019)

Through the use of media that visualise romance stories, the researcher interprets romance as a genre of literature or art that specifically emphasises stories about love, the dynamics of human relationships, and often depicts the beauty or joy of romance. One popular form of romance that is often found in the media today is Korean drama. Characteristics commonly found in romance include a narrative arc of encounters, the development of a love story, conflicts faced by the characters, and the possibility of a happy or satisfying ending.

The allure of romance stories lies in the male character who is portrayed as a superior idealised figure, who has power over many things and can solve various life problems including those of the female lead. Starting from the problem of wealth, the problem of oppression, to how to bring happiness. The figure is attached with power and has superiority and a figure who becomes a saviour for a helpless female character. The figure of a superior ideal man is constructed by the role of women who depend on him, which in this position, women are used as objects in the media (Santoso, 2011). The female figure is presented to reinforce and construct the figure of the superior ideal man. All of these are imaginations built to give satisfaction to the minds of the audience.

The condition that occurs in such women is called the Cinderella complex. Collete Dowling (1981) first came up with the term Cinderella complex after interviewing women from various backgrounds whose results explained that women tend to be reluctant to face reality and take responsibility for themselves. Instead, women tend to be dependent and seek protection, they have the need to

lean on someone, the need to return to infancy, and to be protected from any danger (Dowling, 1981). With such expectations of women, the expected male figure is a man who desires to rule over women by providing support, warmth, comfort & security, as well as protection (Dowling, 1981).

Cinderella complex is also widely associated with the impact of drama on its audiences, especially Korean dramas. Devarani (2020) found that there is a valid and significant relationship between the intensity of watching Korean dramas and the Cinderella complex. Similarly, Aulia (2019) found that there is a relationship and influence of adult women who are fond of Korean dramas in determining their life partner selection preferences. This is partly because Korean dramas represent female characters who tend to be dependent on others, lacking in self-confidence, have a fear of losing femininity and others. The study of the Cinderella complex in dramas have also been studied by (Utami, 2018). Utami found that the female figure in Korean dramas represents the Cinderella complex, namely a figure who has low self-confidence and despair, is afraid to live independently, depends on other figures, and is spoiled and childish. Several Korean romantic dramas, such as *Boys Over Flowers* (2009), *The Heirs* (2013), *Cinderella with Four Knights* (2016), *Goblin* (2016), and *Business Proposal* (2022), follow this trend.

F. Method

This research uses qualitative research with an ethnographic approach. Qualitative research is a field of research done by collecting information or data about the factual circumstances of the people and behaviour observed, then collected and expressed in words and pictures, or words arranged in sentences, for example, sentences from interviews between researchers and informants.

Ethnography is the description and interpretation of a culture or social group system, and researchers examine the group and study patterns of their behaviour, habits, and ways of life. It is considered ethnographic because this research describes and interprets cultures, social groups, or systems. In addition, ethnography has been researched in the field for a long time through natural observations and interviews with participants, various activity opportunities, and collecting documents and objects (Siddiq & Salama, 2019).

1. Object of Research

The object of research in this study is girl teenagers' Korean romance drama viewers.

2. Research Location

The research location researchers will use is in Yogyakarta.

3. Criteria of Research Informants

In this study, informants refer to individuals who have insights or experiences relevant to the problem being investigated. The determination of informants is usually done deliberately based on a specific purpose to illustrate a particular aspect of the problem rather than through probability methods. Informant selection criteria are set to ensure that the data obtained is of high quality and relevance. These criteria include direct involvement in the implementation experience, deep understanding of the research focus, and non-involvement in groups that may have conflicts with the research. The result is the selection of informants who fulfil the criteria and can provide relevant data according to the research needs (Saleh, 2017).

The process of selecting informants is based on specific criteria's guaranteeing their knowledge of the problem being researched. Informants are chosen for several reasons:

1. Located in the area being researched.

The location is adjusted to where the researcher lives, where there is a large community of Korean drama fans. One of the communities close to the research location is Drakor Lovers, which is part of the Korean drama fan community located in Yogyakarta.

2. Girl teenagers' fans of Korean romance dramas aged 21-26 years.

The age of the community members is following what is explained in Tirto.id research results which state that most of the respondents to Indonesian people's favourite Korean romance dramas are girl teenagers. The most significant percentage is aged 21-26 years (54.37%), and they are classified as heavy viewers according to Cultivation theory by Geoge Gerbner's (1998), which claims that heavy viewers are viewers who watch more than 4 hours of media every day (Annisa & Sari, 2023).

4. Data Collection Techniques

The data collection technique in this research was carried out based on the ethnographic method, namely by conducting participant observation, direct interviews, and documentation. To collect primary data, several things the author will do are as follows:

a. Participatory Observation

In this observation, the researcher was in the position of also being a fan of Korean dramas. The researcher is involved with the daily activities of people being observed or used as a source of research data. While collecting data, the researcher participates in what the data source is doing and feels the ups and downs. By following participants, the data obtained will be

completely sharper and will reveal the level of meaning in each visible behaviour.

A researcher does this to gain a deeper insight into their lives. The researcher interacts with other group members freely, participates in their activities, studies their behaviour, and acquires a different way of life (Hasanah, 2017).

b. Interview

According to Mita (2015), interviews are one of the methods of collecting data most commonly used in social research. This method is used when the study subject (respondent) and the researcher are directly face-to-face in obtaining information for primary data purposes. Interviews are used to get information related to facts, beliefs, feelings, desires, and so on that are needed to fulfil research objectives. Interviews require both parties, both the researcher and the study subject, to meet and interact directly and actively to achieve the goals, and for the data obtained to be excellent and accurate.

c. Documentation

According to Sugiyono (2007:327), documentation is a method used to obtain data and images in the form of reports and information that can support research. Documentation is used to collect data and then review it.

5. Data Analysis Technique

Data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, and other materials so that it can be easily understood, and the findings can be informed to others. Data analysis is carried out

by organizing data, describing it into units, synthesizing it, arranging it into patterns, choosing what is essential and what will be studied, and making conclusions that can be shared with others (Sugiyono, 2007:224).

Data analysis allows researchers to process data obtained in the field. In this research, the data analysis used is qualitative. According to Stauss and Corbin, they define qualitative research methods as research whose findings are not obtained from statistical methods or any form of calculation. Qualitative research methods can be described as social science research methods where the data collected and analysed is in the form of spoken and written words and human actions. This qualitative research was chosen because, in this research, the target or object of study is limited so that the data taken can be explored as much as possible and so that there will be no possibility to widen the research object (Afrizal, 2014).

Data obtained in the field will be transferred as field notes. Field data is data obtained through observation and interviews. The data that has been received is classified according to its themes and researchers also double-checked the data obtained. Furthermore, the data will be strengthened by various literature studies. In the final stage, the data will be presented as a narrative writing. The author used three data acquisition procedures as data analysis techniques in this research:

a. Data Reduction

Data reduction is the process of refining data, both reducing data that is deemed unnecessary and irrelevant and adding data that is considered lacking since the data obtained in the field may be extensive.

Data reduction means summarizing, selecting the main things, focusing on the critical items, and looking for themes and patterns. In this way, the data that will be reduced provides a clearer picture and makes it easier for researchers

to carry out further data collection and search for data if necessary (Sugiyono, 2007:247).

b. Presentation of Data

Displaying or presenting data will make it easier to understand what happened during the research. After that, there needs to be a work plan based on what has been understood. In presenting data, apart from using narrative text, nonverbal language can also be used such as charts, graphs, plans, matrices, and tables. Data presentation is the process of collecting information that is arranged based on the categories or groupings required. Miles and Huberman, in qualitative research, present data in the form of short descriptions, charts, relationships between classes, flowcharts, and other similar forms. He said, "What is most often used to present data in qualitative research is narrative text" (Sugiyono, 2007:249).

c. Verification & Conclusion Drawing

The final step in data analysis techniques is data verification. Data verification is carried out if the initial conclusions reached are still temporary and will be changed if not accompanied by strong supporting evidence to support the next stage of data collection. Suppose the decisions reached at the initial stage are supported by valid and consistent evidence when the researcher returns to the field to collect data. In that case, the conclusions reached are credible or trustworthy (Sugiyono, 2007:252).

In qualitative research, the conclusions obtained can answer the research focus that has been designed since the beginning of the study. There are times when the obtained findings cannot be used to answer problems. This is following the type of qualitative research itself where the issues that arise in

qualitative research are still temporary and can develop after the researcher goes into the field. Qualitative research hopes to discover new theories. The findings can be in the form of pictures of an object that is considered unclear; after investigation, the vague concept can be explained using the theories that have been discovered. It is hoped that the approach obtained can become a basis for further research.

G. Systematics of Writing

In the preparation, this research is divided into several chapters and sub-chapters, which contain descriptions and explanations to facilitate the research process or flow and includes the following:

CHAPTER I. INTRODUCTION

This chapter contains the background of the problem, problem formulation, research objectives, research benefits, theoretical framework, and research methods, including the research object, research location, criteria of research informants, data collection techniques, data analysis techniques, and systematics of writing.

CHAPTER II. KOREAN ROMANCE DRAMA INDUSTRY

This chapter contains a description of the Korean romance drama industry. It also describes the Korean drama production industry, romance narratives in Korean dramas, and the artificial beauty ideal in the world of Korean drama stars.

CHAPTER III. THE AUDIENCES AND THEIR UNDERSTANDING OF ROMANCES

This chapter contains an explanation of teenage girls' fascination of Korean romantic dramas and the Korean drama community and watching habits.

CHAPTER IV. THE INTERPRETATION OF KOREAN ROMANCE DRAMAS

This chapter contains an analysis of the interpretation of Korean romance dramas which contains three explanations, namely the first, release of patriarchal demands. Second, Korean romance dramas as narrative fantasy of the texts. Third, the ambivalence of Korean drama viewers.

CHAPTER V. CONCLUSION

This section contains conclusions and suggestions from all descriptions regarding the results of the analysis of the reception of girl teenagers' meanings of Korean dramas.