

# Cultural Proximity of Korean and Indonesian in Korean Dramas

Suzy Azeharie

Tarumanagara University, Jakarta, Indonesia  
suzya@fikom.untar.ac.id

## Article

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## Abstract

*This paper, which is a narrative analysis, seeks to explore why Korean drama as a form of hallyu cultural product is favoured by the Indonesian people by using the cultural proximity theory from Joseph Straubhaar. According to this theory the audience will prefer products of their own culture or the same as their culture. This research approach is a qualitative research with narrative analysis method. Audiences will prefer the same production because of elements such as star appeal, local knowledge, topics, issues, the environment, and the ethnicity of people in the media. The author discusses five cultural similarities between the two countries, namely the same history, family relationships based on extended family, language and social norms, family lineage and culinary. The results showed that the historical similarities between Korea and Indonesia which had been colonized by Japan, extended family forms in Indonesian and Korean families, respect for parents and manners of behaviour between Indonesians and Koreans and the same food, namely making rice and side dishes as staple foods made Korean dramas liked by the Indonesian people.*

**Keywords :** Cultural proximity; Indonesia-Korea, Korean drama

## Abstrak

Tujuan dari penelitian ini berusaha mengungkap mengapa drama Korea sebagai salah satu bentuk produk budaya *hallyu* disukai masyarakat Indonesia dengan menggunakan teori proksimika budaya dari Joseph Straubhaar. Menurut teori ini audiens akan lebih memilih produk dari budaya sendiri atau yang sama dengan budaya mereka. Pendekatan penelitian ini adalah penelitian kualitatif dengan metode analisis naratif. Audiens akan lebih memilih produksi yang sama karena unsur-unsur seperti daya tarik bintang, pengetahuan lokal, topik, masalah, lingkungan, dan etnisitas orang di media. Penulis membahas lima kesamaan budaya dari kedua negara yaitu sejarah yang sama, hubungan keluarga yang berdasarkan *extended family*, bahasa dan adat, perilaku dan kuliner. Hasil penelitian memperlihatkan bahwa kesamaan sejarah antara Korea dan Indonesia yang pernah dijajah oleh Jepang, bentuk keluarga *extended* pada keluarga Indonesia dan Korea, penghormatan pada orang tua dan sopan santun berperilaku antara orang Indonesia dan Korea serta makanan yang hampir sama yaitu menjadikan nasi dan lauk pauknya sebagai makanan pokok membuat drama Korea disukai masyarakat Indonesia.

**Keywords :** Proksimika Budaya; Indonesia-Korea; Korean drama

## INTRODUCTION

Over the past two decades, many Indonesians have become viewers of South Korean dramas (hereinafter referred to as Korea) either through television series or through paid television or Video on Demand channels such as Netflix, Disney Hot Star, Viu or Amazon and others. The influx of Korean culture into many countries in the world or *hallyu* waves is a soft diplomacy policy deliberately carried out by the South Korean government to introduce the culture of its country. The rise of *hallyu* can be seen as a form of strengthening Asian identity amid Western cultural hegemony in addition to the Korean government's response to seek new markets due to the monetary crisis that occurred in Asia

in 1997 (Ganghariya & Kanozia, 2020). At that time, South Korea was led by President Kim Dae Jung in 1993 – 1998 who supported the launch of a new paradigm of Korea's national image that was both new and more modern. The political slogan "Creation of the New Korea" was introduced to erase the image of the traditional Korean nation (Putri et al., 2019).

*Hallyu* is interpreted as a phenomenon of cultural products used to promote Korean interests abroad, especially in East and Southeast Asia (Walsh, 2014). The resulting cultural products can be found in various forms such as feature films, drama series on television, pop music with dance, Korean-style fashion, cosmetics, video games and also food. To some extent, the products of these cultural products are able to synergize with each other. For example, the Lancome lipstick beauty product used by the brand's new muse, namely artist Bae Suzy, sells well and sells out (Dian, 2018). Or the latest example of a headphones released in Germany with the brand "Sennheiser" which is used by a performer of the drama "Extraordinary Attorney Woo" and only finished airing in mid-August 2022 is sold out by the public, even though the price is around \$ 307 or Rp. 4,600,000 (Ha, 2022).

In major malls in Indonesia today it will be easy to find cosmetic stores that sell beauty products from Korea, such as Etude House, Nature Republic, Missha, The Face Shop, Tony Moly, The Saem, Innisfree, Laneige, Sulwhasoo and others.

The development of *hallyu* according to Yin and Liew in Ganghariya and Kanozia is supported by several factors, namely the growth of the Korean economy, the history of Korean decolonization in addition to wanting to affirm the identity of the Asian state which is a counter-response to Western social and cultural hegemony (Ganghariya & Kanozia, 2020).

The development of *hallyu* is also supported by the process of media liberalization in Asia. For the Indonesian context, the New Order regime (1967-1998) was characterized by the control of the mass media and using the mass media as a mouthpiece for the government to spread propaganda as well as being used as an industry to boost the foreign investment climate (Hadi & Kasuma, 2012). After the New Order collapsed, based on Law 40/1999, normatively the Indonesian press adhered to a socially responsible press. The press is responsible for society and the public interest. Whereas previously Law 11/1966 gave the government the authority to control the press system (Hutagalung, 2013). *Hallyu* emerged at the right time as information technology was developing significantly and when a country in Asia was loosening scrutiny on its mass media and also the rapid growth of social media.

The first Korean drama aired by television in Indonesia was "Mother's Sea" on March 26, 2002 on Trans TV. Followed by Indosiar station which broadcasts the drama "Endless Love" and received a rating of 10 from AGB Nielsen, while the drama "Winter Sonata" which aired later received a rating of 11 (Putri et al., 2019). After that according to the same source until 2011 there were more than 50 Korean dramas that were aired on various televisions in the country. This shows that Korean dramas generally get high ratings which means they are watched by many people so that Indonesian television chooses to buy the broadcasting rights to dramas and broadcast them.

This paper will look at the cultural proximity of both countries by analysing Korean dramas aired on Video on Demand so the drama are liked by many Indonesian viewers. In short, as a narrative analysis, this paper will try to answer the socio-cultural factors of Indonesian and Korean proximity which make Korean dramas liked. The theory to be used is cultural proximity that was first introduced by Joseph Straubhaar in 1991. This theory emphasizes the proximity of culture used mainly in international contexts to explain the attractiveness of foreign and domestic media. Straubhaar's article "Beyond Media Imperialism: Asymmetrical Interdependence and Cultural Proximity," is the most cited work related to cultural proximity (Berg, 2017).

According to this theory the audience will prefer products of their own culture or the same as their culture. Audiences will prefer their own local or national productions due to elements such as local star appeal, local knowledge, topics, issues, the environment, and the ethnicity of people in the media (Berg, 2017). While Burch in Yucel and Capraz says that audiences will prefer media capability of reflecting on the same culture as them (Yucel & Capraz, 2022).

Cultural proximity is usually used to describe the choice of media use that goes beyond the national boundaries of a country (Ksiazek & Webster, 2008). If local media cannot convey the content desired by the audience, they will prefer a country adjacent to their home country in terms of language, culture and geography. Straubhaar argues that because of the presence of a series of certain cultural impressions, the audience experiences cultural closeness and identifies with media content and this includes language, customs, ethnic appearance (Ganghariya & Kanozia, 2020).

The same thing Straubhaar said in Berg is that if countries do not produce certain genres of television, then audiences will tend to choose programs from countries whose cultures and languages are closer or similar than from countries that are more geographically distant for example such as the United States (Berg, 2017). The clearest example according to La Pastina and Straubhaar in Berg is the cultural proximity of telenovelas in Latin American countries that made the success and wide export of cultural products throughout the Latin American region. Because for La Pastina and Straubhaar cultural proximity is mostly based on language, but there are other aspects of closeness that are based on cultural elements such as clothing, ethnicity, gestures, body language, definitions of humour, musical traditions, elements of relationships, etc." (Berg, 2017).

It can be said that cultural proximity is a multidimensional concept. Because the equation can include the same history, ethnicity, religion, language and geography. This is estimated to be one of the factors why Indonesians like Korean dramas so much.

The following will explain various studies that have been carried out in almost the same research topic; the research conducted by Miriam Berg entitled "The Importance of Cultural Proximity in the Success of Turkish Drama in Qatar" aims to examine social and cultural factors so that Turkish dramas aired on Qatari television are favoured by Arab audiences living in Qatar. Qatar is a fast-growing country while trying to maintain their cultural identity amid the onslaught of Western ideological influences and the rapidly increasing prosperity and well-being of its population (Berg, 2017).

The research was conducted on students with Arab backgrounds who studied and received American education at various elite American campuses in Qatar, namely Virginia Commonwealth University, Weill Cornell Medical College, Texas A&M University, Carnegie Mellon University, Georgetown University and North Western University. It was revealed by Berg that the success of the Turkish drama in Qatar was because the play was converted into a Syrian-dialect colloquial Arabic and therefore attracted an Arab audience. According to the student studied, Arabic with a Syrian dialect is easy to understand. Even people who watched local broadcasts became interested in watching Turkish dramas because the drama was converted to Arabic (2017). Even according to Berg if a person turns off the audio system and only sees the action in Turkish dramas then she will have difficulty distinguishing which are Arabs and which are Turks because of cultural and ethnic similarities, as well as the similarity of body language as an aspect that plays a role in positive acceptance in Arab society. According to Ismail in Berg, the culture and ethnicity similarity between Turkish and Arab societies is one of the factors that contribute to the success of Turkish drama. Even for older generations who can't read, it's greatly helped by this voiceover (Berg, 2017).

Another study was conducted by Yucel and Capraz that investigated the motivations of female audiences in Turkey watching Indian soap operas on TV. The Indian soap drama first aired in Turkey in 2016 on Channel 7 and Channel 19 with a drama titled "Is Pyaar Ko Kya Naam" and became one of the favourite dramas of Turkish audiences (Yucel & Capraz, 2022). The study was conducted qualitatively by interviewing in depth 30 female spectators on an age scale of 22-60 years (Yucel & Capraz, 2022).

Cultural proximity plays an important role in understanding why Turkish audiences love soap operas like Ramayana's plays. For Turkish women spectators, watching Indian soap operas is directly influenced by their fondness for an orderly social system e.g. in beliefs, the traditional family values that exist in the play. In addition, making Indian soap dramas a spectacle is a form of protest against the content of Turkish drama series that explicitly include sexuality and scenes of corruption.

Another study was conducted by Lu, Liu and Cheng on Chinese audiences who watched American and Korean dramas. In China watching dramas from foreign television broadcasts is not only important

to know other countries but is something trendy. Because in the foreign drama, modern life is shown with an exotic taste. The play, according to Yu et al, "satisfy the increasing tastes of petit bourgeois in China, who yearn for prosperity, comfort, fashion and hedonism" (Lu et al., 2019).

Yu's study wanted to look at engagement with the characters and narratives of the audience. This terminology of involvement with characters is spelled out by Murphy in Lu et.al as a category to describe the relationship that the audience feels and the psychological interaction with a particular fictional character. Guse in the same source says that involvement with character can be divided into five forms, namely (1) identification, (2) wishful thinking identification (3) equations (4) liking and (5) parasocial interaction. However, it is acknowledged that it is difficult to distinguish these five categories because they are conceptualized in various ways and are often used interchangeably (p:3).

While the engagement with the narrative according to Green and Brock in Lu refers to the theory of transport, which is, the mental process when the audience is "trapped" or "engrossed" into the narrative world. Transport theory is a tripartite formulation, since it requires an integrated investment of attention, feelings and imagination of the audience.

The conclusion of the study conducted by Lu et al is that cultural proximity fails to predict the enjoyment of watching drama but manages to explain engagement. Cultural affinity also reveals in two different ways towards enjoyment which is to enjoy Korean dramas through engagement with characters and for American dramas through engagement with narratives. In addition, cultural proximity serves as an alternative resource to reduce the reciprocal dependence between engagement with character and engagement with narrative (Lu et al., 2019).

While the purpose of this study is to see the cultural proximity between Indonesia and Korea by analysing it from Korean dramas aired on Video on Demand.

## METHODS

This research approach is qualitative research with narrative analysis method. According to Stoke, narrative analysis is used to unpack the ideological intent of a piece of work, in this case it is a Korean drama aired on Video on Demand. Narrative conveys the ideology of a culture and it is one of the means by which values and ideals are reproduced culturally (Stoke, 2003).

As claimed by Stoke, there are stages that must be done when someone does narrative analysis. These include: select the texts carefully. The text in this study are Korean dramas which have been watched by the author in the last three years. Hence Korean dramas became the object of this study. The author has watched carefully many Korean dramas aired on Video on Demand channels.

Secondly, become very familiar with the text. The author watched quite a lot of Korean dramas in the last three years. And became interested to see how Korean culture has quite a lot in common with Indonesian culture. Thirdly, define your hypothesis. After watching Korean dramas for quite a long time, the author draws the hypothesis that there is cultural proximity between Korean and Indonesian. And lastly, the final stage is to relate the findings to the hypothesis. After watching and paying attention to a lot of Korean dramas, the author can connect the hypothesis taken with the findings found in Korean dramas which will be described in the following findings section.

Data analysis techniques are carried out before the study is carried out by making five categories to be observed. The five categories are respectively both countries are Asian countries then the norm prevails in Indonesian and Korean families. The third is the Indonesian and Korean family forms then the strata of language and manners in the societies of both countries. And finally the staple food of Indonesian and Korean people. Every time the author watches a Korea drama, a note was made of the similarities that exist in Korean dramas from the five categories above. Other things that do not fall into the five categories are deliberately not included in the analysis.

## RESULT AND DISCUSSION

### Historical Similarity

Indonesia and Korea are both located in the East and Southeast Asian parts. Both are archipelagic countries, Korea has 3,358 islands (Kim et al., 2017) while Indonesia has more than 17 thousand islands. And these two countries share the same history. Both countries had tasted the bitterness of being colonized by Japan even though Korea was occupied by Japan since 1910 and only became independent on August 15, 1948 when the Korean state was formed. History records that since the 16th century the Kingdom of Japan had invaded Korea which at that time was still a kingdom. Even from 1592 to 1598 there was an Imjin war between Korea and Japan (Henry, 2016; Park, 2015).

Japanese colonization of East and Southeast Asia led many young women to be used as sexual slaves to Japanese soldiers or "*jugun ianfu*" (Elmira, 2020). For Indonesia it is estimated that there are around 5000 – 20,000 underage women who are detained and used as sexual slaves. Likewise in Korea although the exact number is unknown because many of the survivors chose to hide and did not reveal the suffering experienced in order to avoid the stigma of society (Dewi YTN & Triatmodjo, 2015; Nurpratiwi et al., 2017; Sari et al., 2016). Silence in this anguish is well portrayed in a Korean-made feature film called "I Can Speak" produced in 2017, played by artist Na Moon Hee (80 years old) who tells the struggle of a survivor *jugun ianfu* demanding a Japanese apology based on Human Right Resolution 121 in 2007.

Meanwhile, in Indonesia, according to Hindra and Kimura, with the initiation of five Japanese lawyers who are members of the Neihibenren (Japanese Bar Advocates Association) there were 1156 survivors of *jugun ianfu* who reported to the Legal Aid Institute (Kristi, 2016).

This war crime committed by the Japanese government is considered as a form of cultural hegemony instilled by Japan into the colonized country for the benefit of Japan by instilling the value of *meshi bokko* or a sincere attitude of sacrifice for the emperor and the state (Safitri, 2012). The difference between Korean and Indonesian *jugun ianfu* survivors was the first to demand rights and apologies from Japan while Indonesia received compensation from the Asian Women Fund without a strong desire to bring the issue of this crime to the international world (Kristi, 2016)

### Similarity in Family Forms

Indonesian and Korean families adhere to the pattern of extended family (Suharto & Nurwati, 2018) in contrast to nuclear/nuclear families as in the West. As a result, children from childhood in Indonesia as well as in Korea are taught to respect their elders and it starts with how to call someone's name and pay homage. The following table shows the terms used to name members in extended families in Korea and Indonesian.

Tabel 1. Referring to Family Members in the Extended Family

Family Relations	Korea	Indonesia
Grandfather of father	Harabeoji 할아버지	Aki/Eyang/Datuk/Opa
Grandfather of mother	Halmeoni 할머니	Nini/Eyang Putri/Oma
Father	Abeoji 아버지	Papa/Ayah/Bapak
Mother	Eomoni 엄마	Mama/Mami/Bunda
Little Sister	Yeodongseng 여동생	Ade/Dik
Older Sister	Eonni 언니	Mbak/Yu/Kakak
Big Oppa	Oppa 오빠	Mas/Bang/Kakak

Older Sister of Mother	Imo 이모	Bu De/ Bu Lik/Tante
Older Sister of Father	Gomo 큰고모	Bu De/ Bu Lik/Tante

Source: (Korean First, 2022)

Table 1 shows that in both countries everyone in the family by hierarchy level gets a specific call. In contrast to the West, it is common to see a child only calling the name of his parents or grandparents by first name only. Whereas in the East, respect for parents takes precedence. This is partly because religion plays a very important role in life, especially in Indonesia. In Christianity it is even taught God obliges to respect the parents, not insult and say harshly to both for life (Hermanto, 2021)

In Islam a child is obliged to obey and always respect the parents (I'anah, 2017). The forms of respect can be various. In Muslim families for example a child is taught to give "*salim*" or kiss the back of the palm of a respected person (Adawiyah et al., 2021). Or in nonMuslim families by shaking hands or kissing the left and right cheeks.

While Korea is located in East Asia is deeply influenced by Confucius' teachings, a way of view, social ethics, political ideology, ingenious traditions of scholars and lifestyles. Although often classified in groups of Buddhism, Christianity, Hinduism, Islam, Judaism or Taoism, Confucius is not an organized religion (Slote & DeVos, 1998). Nonetheless, traces of this teaching are firmly ingrained in government, society, education and also the family in Southeast Asia despite its variety of forms from one historical period to the next (1998).

In the context of respect for parents, Confucius taught that if the parents are still alive, the child must treat them appropriately and if they die, they must be buried and paid homage, even the mourning period lasts for three years (Csikszentmihalyi, 2020) And at spirit-related ceremonies, generally traditional Koreans still believe in the role of a shaman.

A young shaman or *kangsin mudang* woman plays a relatively important role because it is believed to be a mediator between the sky and humans. Koreans believe that after a person dies, the next 49 days will be the time for the spirit to travel in the world before finally moving on to the next life or reincarnation. For 49 days, the spirit or spirit will be shown how he lived in his previous life and the karma he will acquire in the life to come (Azeharie, 2022)

While in Indonesia if a family member dies, the family will hold a prayer ceremony or *tadziah* for three, five, seven, forty days and then 100 days. This religious ritual is believed to be derived from animist and Hindu beliefs. For in both of these beliefs when a person dies, his spirit will come to the house at night to visit his family. And if there are no crowded people in the house gathered and made offerings, such as burning frankincense and giving offerings to the spirit, then the family and neighbours did not sleep all night. They read the spells or just gathered.

When Islamic teaching entered Indonesia around the 15th century and these people converted to Islam, they continued to perform these ceremonies. So the earlier spreaders of Islam shifted it from a Hindu-breathing ceremony to a ceremony that breathed Islam. Offerings were replaced with rice and side dishes to be given, incantations were replaced with *zikir* or remembrance, prayers and recitations of the holy verses of the Qur'an. This kind of ceremony was then called "*tahlilan*" which became the culture of the community (Mas'ari & Syamsuatir, 2017)

### Similarities in Family Lineage

Korean and Indonesian families share the same lineage from the father or patriarchal, that is, the father's name will be passed down to the descendants and not the mother's name. Except for West Sumatra Province which lowered the name from the mother (Amraeni et al., 2021; Fahmi, 2015). The Minangkabau community is the largest matrilineal community in the world. Properties such as houses and land are inherited according to the female line.

Patriarchy is a construction of the difference between masculinity and femininity as a political difference between freedom and conquest (Fabio, 2013). In the concept of patriarchy includes all

political social mechanisms or so-called patriarchal institutions which make the domination of men over women. Women or wives generally work at home under patriarchal production structures for the benefit of all family members especially the patriarchal system.

The Korean state is undergoing an unusually rapid change from an agrarian society and then a modernization industry to the postmodern era of information and this affects people's daily lives with the change of family form (B. Park, 2001). Society transitioned from a patriarchal traditional culture to a more gender-egalitarian culture. The change in social values, according to Park, also brings changes to values and demands by the family. There was a rejection of the family structure which placed the patriarch at the apex. Generally family members, except the patriarch and yet reject the patriarch's authority and patriarchal system (B. Park, 2001).

There are several things that caused this change to occur, namely, there was no more special space available for the patriarch. In the past, for patriarchs and male family members, a separate room was prepared, namely *sarangbang* and for women, a separate room called *anbang*. This happens because the fewer children born, the more expensive the house price and results in an increase in the size of the house for efficiency.

Another thing that makes the status of patriarchs also change because with the advancement of information technology, now it is the children who teach their parents how to use the internet and other things related to information technology (B. Park, 2001)

Something similar happened in Indonesia, in line with the times, the position of women began to be balanced with men, women's voices began to be heard and women's voices spoke. However it should be noted that the patriarchal system is also considered to expand the accumulation of capitalists by increasing working time, lowering production costs and breaking up and controlling workers. As a result patriarchy increases profits, controls intra-capitalist competition and prevents workers from forming unions (Pattenden, 2022).

In response to the issue of women's subordinate positions in both countries, a special ministry was formed that dealt with this issue. Both Korea and Indonesia have the same Minister of Women's Empowerment. In Korea, it was only 2001 that the Ministry of Gender Equality was formed for the first time, signalling an increasing number of voices calling on the government to interfere in promoting women's rights. The ministry repeatedly changed its name and in 2010 became the Ministry for Gender Equality and the family (Jo, 2022).

While in Indonesia the Ministry of Women Empowerment and Child Protection was established in 1983. However, it should be noted here that the Korean community has repeatedly requested that the Ministry for Gender equality and Family be removed. Even five out of 10 Koreans want this ministry to be dissolved (Jo, 2022). While in Indonesia, the Ministry of Women Empowerment and Child Protection is relatively recognized for its existence and is considered to be quite instrumental in empowering women.

### Similarities in Language and Social Manners

Similar to Indonesia, Koreans also have almost the same social values. A clear example is in the use of language, saluting and the ordinance of visiting or entering the house. In Indonesian culture, it is known the category of using the language used for parents or with peers. Because language is a symbol and only humans are able to develop this symbol system (Liliweri, 2002). In areas with strong Hindu influence such as among the people of Sunda and Central Java, three kinds of language classifications are known. All three are subtle language or *kromo* for parents. Then *madyo* language for peers and *ngoko* to be used in people whose age level or social status is lower (Setiawati & Safitri, 2018).

It is similar to in Korea which recognizes formal and informal or colloquial languages. The use of formal language is used in the working relationship between superiors and subordinates or in older people. While informal language is used for people who are of the same age and are already familiar. In addition to language, greeting and saluting older people is common in Indonesian and Korean

cultures. In Korea, a child will be asked to give a greeting when he meets an older person. You do this by bowing slightly and then saying *annyeonghaseyo* 안녕하세요 (informal) or formally *annyeong hasimnikka* 안녕하십니까. Meanwhile, as written above in Indonesia, parents ask their children to shake hands or kiss the hands of older relatives who come to visit as a sign of respect and civility.

In addition, almost all Koreans leave their shoes when entering the house. Shoes and slippers worn from outside will be left in a special place before entering the house. Likewise, Indonesians generally put shoes in front of the entrance for fear of bringing dirt into the house. The majority of Indonesians are Islamic and even Indonesia is a country with the largest Islamic population in the world (Baharudin & Rahman, 2021) so shoes from outside are feared to bring uncleanness or excreta from outside which can cancel prayer services.

### Similarities in Culinary

As is common for Asians who eat rice as the main food, both Koreans and Indonesians eat rice almost three times a day. Because Asia produces 90% of rice from the total rice production in the world (Rizaty, 2021). Nevertheless there are differences in terms of rice consumption. Koreans in 2021 consumed 56.9 kilos/year down from 2020's 57.7 kilos (Abraham, 2021). Whereas in 1980 the average Korean consumed 132.4 kilos/person. This significant decrease is due among others to Koreans eating less rice and switching to healthier grains.

Meanwhile, Indonesians consume 111.58 kilos of rice / year (Biro Pusat Statistik, 2020). Americans consume 6.3 kilos of rice/year while people in Latin America consume 28 kilos of rice per year (Rizaty, 2021).

Because of eating rice, the shape of the side dishes eaten with rice between Koreans and Indonesians is almost the same. Namely, there are soupy dishes to facilitate rice through the throat, there are vegetables as a source of vitamins, there are fish / chicken / meat / seafood as a source of protein and tempeh tofu as a source of vegetable sources. Only the presentation event is different

For example, if you eat, Koreans prepare a bowl of white rice, a bowl of vegetables such as boiled bean sprouts, boiled potatoes, young cabbage, spinach vegetables, spicy cucumbers, radishes, a bowl of spicy tofu vegetables or *sundubu jjigae*, an omelette (*gyeran mari*) or a plate of *japchae* or fried vermicelli using sesame oil.

There are also many shops that sell *maeun dakbal* or chicken feet in Korea as well as *mandu* or dumplings filled with kimchi or vegetables and tofu. Similar to Indonesia, Koreans like to eat animal offal as well as chicken feet something that Westerners don't consume.



Figure 1. Lunch in Korea  
(Source: Dream, 2021)



Figure 2. Lunch in Indonesia  
(Source: Travel Tribun News, 2021)



From the figure 1, on the left, you can see a typical Korean food. There is a bowl of rice, vegetables, raw bean sprouts mixed with fish sauce, garlic, sesame oil which called *kongnamul muchin*. Then there are the red lettuce leaves that are used to wrap (*ssam* in Korean) meat. Before eating, the leaves are smeared with *ssamjang* sauce, which is a fermented paste from beans. While figure 2, on the right, there is a plate of mixed rice with tempeh, vegetables and fried anchovy chilli.

## CONCLUSION

Korean dramas as a form of *hallyu* cultural products have been favoured by the Indonesian people in the past two decades. This article examines some of the cultural similarities in Indonesian and Korean society which make Korean dramas liked. Cultural proximity was adopted to analyse the commonality. Audiences will prefer their own local or national productions due to elements such as local star appeal, local knowledge, topics, issues, the environment, and the ethnicity of people in the media from a historical aspect, Korea and Indonesia are located in the east and share the same history of being colonized by Japanese colonialists although Korea experienced a longer colonization. As a result of the colonization, the two countries experienced relatively the same suffering, including holding the Japanese government accountable and apologizing for Japan's treatment of the *jugun ianfu* phenomenon. Although the Japanese government to this day is unwilling to apologize.

In addition to the same history, the people of the two countries adhere to the extended family and are relatively closely interconnected. Both countries also have the similar family lineage that is patriarchal system. In addition, the language procedures of the two countries recognize the level of language. For people who are aged or unknown, formal language is used and for peer groups informal or colloquial. The manners of entering the house are also almost the same. For example, if one enter your own house or someone else's house, she or he has to open the shoes and put it outside.

Because of the Asian country, the staple food is the same, namely rice. However the way of serving and *banchan* or side dish are different. Meanwhile Korean *banchan* is served in small plates while in Indonesia it is placed on rice.

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