






Technological Determinism: The Hallyu Phenomenon in Indonesia (Lifestyle and Consumption of the Hallyu Fan Community)

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Abstract. The rapid development of information and communication technology media has helped spread Hallyu in the world, including Indonesia. Hallyu as popular or global culture is inseparable from the consumption behaviour and determination of the mass media towards the public who act as consumers. Lifestyle and public consumption of South Korean products are some of the impacts of the Hallyu phenomenon. Using McLuhan's Theory of Technological Determinism and Jean Baudrillard's Consumption Society Perspective, this study aims to determine the lifestyle and consumption of the Hallyu fan community in Indonesia. The research method is literature study using secondary data. The results of the study indicate that the Hallyu phenomenon in Indonesia is inseparable from the trends created by popular culture and disseminated through information and communication technology media which ultimately have an impact on the lifestyle of the Hallyu fan community in Indonesia. This makes the Hallyu fan community a consumption society. As a consumption society, individuals accept their identity in relation to others not from who and what they do, but from the signs and meanings they consume, possess, and display in social interactions. This shows that humans form tools to communicate, and finally the communication tools created and used by humans shape or influence human life itself. Thus, technology has not only changed the world, but has also succeeded in changing humans, where technology makes humans not as actors but as objects.

Keywords: Technological Determinism · Consumption Behaviour · Hallyu

1 Introduction

For around two decades, the word globalization has been echoing throughout the world because it pertains every aspect of human life. It is evidenced by the rapid development of technology, including in the field of communication and information, transforming the world in the process. Globalization can be seen as a complex concept involving many dimensions, including economic, political, social, and cultural [1]. The development of

communication and information technology has had such a big impact in the world of mass media, namely with the emergence of the internet (new media). All kinds of information can be accessed easily, including culture which is transferred through various forms such as lifestyle, values, ideology, and others.

Electronic mass media and new media facilitate the transfer of culture from one country to another without having to involve physical visits. In other words, electronic mass media and new media play an important role in spreading culture. The spread of values and culture from one country to another (the world) creates a world culture or global culture [2]. One of the global culture or popular culture which in the last two decades which is currently in global demand by many people is Hallyu (Korean Wave).

Hallyu or Korean Wave is becoming an interesting phenomenon in the culture and entertainment industry. If traced from history, before 1993 the people of South Korea lived in an authoritarian military regime. As a result, the South Korean government is very protective of their culture and restricts the entry of foreign cultures. In 1993, the President of South Korea, Kim Young Sam put an end to the authoritarian military regime and in November 1994, he created a globalization project called Segyehwa. In this project, the South Korean government introduced three important policies that made it easier for entertainment and cultural businesses to thrive and flourish, namely easing of censorship, easing of travel restrictions and the desire to diversify the economy.

According to the South Korea Science and Technology Advisory Council Report (1993), Jurassic Park movie revenue is equivalent to the export income of 1.5 million Hyundai cars. It also prompted the South Korean government's focus to shift to the culture and entertainment industry to boost the country's economy. In this Segyehwa globalization project, South Korean people are required to be creative in their crafts in order to be able to compete in the global market [3]. As a result, in the 1990s, several South Korean music groups managed to penetrate the Chinese market and South Korean dramas (K-Drama) also saw a surge in popularity in several other countries in the East Asia region, especially Hong Kong, China, Taiwan, and Japan [4].

Hallyu is a term for the success of South Korean cultural phenomena that have attracted international attention. The word Hallyu which is also known as the Korean Wave was given by a Chinese journalist when he saw news about K-Drama and K-Pop dominating newspapers and magazines in China in 1998, one of which was the Beijing Youth Daily [5]. Since then, the term Hallyu is often used to describe the popularity of South Korean culture abroad.

In general, Hallyu is intended to encourage the global community to learn the language and culture of South Korea. In addition, it also refers to South Korean products, such as culinary, electronics, music, skin care, make-up, fashion as well as films and K-dramas [6].

The Hallyu phenomenon has been widely spread internationally since late 2009. After achieving domestic success, South Korea's culture and entertainment industry began to implement the strategy of spreading Hallyu to the international environment. East Asia was the first region targeted by the Hallyu program and it was well received by the people of Hong Kong, China, Taiwan, and Japan [7]. The next region that became the target for the spread of Hallyu was the Southeast Asia region to the Middle East region, such as Saudi Arabia, Turkey, Iran, and so on. After penetrating nearly all countries in

Asia, Hallyu started to spread its wings to mainland West Africa, Australia, Europe to America [7].

One of the Southeast Asian countries affected by the Hallyu phenomenon is Indonesia. It is evidenced by the following development chronicle of Hallyu in Indonesia. Firstly, Hallyu 1.0 started in early 2000s. K-Drama was considered to have succeeded in attracting the emotions of the audience by depicting the social expectations of developing countries, modernity and the power of the global market [8]. Two K-Dramas contributed to this phenomenal success [9], namely *Winter Sonata* and *Daejangguem* (*Jewel in the Palace*). Secondly, after a few years, Hallyu 2.0 appeared with pop music (K-Pop). At that time, a number of K-Pop singers and music groups gained popularity in Indonesia, such as Rain, BoA, Girls Generation, Wonder Girls, TVXQ, Super Junior, BigBang, and so on. These singers and music groups were considered pleasant due to how they packaged their songs, dance choreography and fashion so as to look harmonious in the video clips [10].

Due to the development of web 2.0 technology accelerated by the internet, social networks and smart phones, K-Pop craze has managed to reach the whole world, including Indonesia [11]. Third, since the beginning of 2010, Hallyu 3.0 has entered Indonesia, where the spread of South Korean culture is no longer limited to K-Drama and K-Pop, but includes all streams of South Korean culture, including language, fashion, skin care and make-up, culinary, and other South Korean products. The goal is to extend South Korean traditional culture to the rest of the world. Finally, there is Hallyu 4.0 which has the potential to shape K-Style. The lives of South Korean artists are recorded and published through new media, including Instagram and YouTube. Hallyu fans, especially teenage fans, fall under its spell and try to imitate the lifestyle of the idolized or popular artist [11].

In distributing their cultural content, South Korea leverages mass media and new media, where new media allow interaction between producers and consumers to gain loyal fans. The Internet also makes distribution cheaper and faster, which is appropriate for “new” commodities entering the market [10]. According to Prof. Lee O-young, Hallyu is the first case of dissemination of popular culture through communication and information technology, namely mass media and new media [11]. This also shows that communication and information technology, including mass media and new media, has an active or important role in the spread and formation of Hallyu in Indonesia.

Several previous studies have shown that communication and information technology, such as mass media and new media have an important role in spreading Hallyu in Indonesia, where this spread has an impact on the lifestyle and consumption behavior of Indonesian people, especially among Hallyu fan community in Indonesia. A study conducted by Suminar (2018) shows that the mass media plays an important role in spreading Hallyu in Indonesia and has an impact on adolescent lifestyles, such as listening more to K-Pop (boyband and girlband) music, liking Korean specialties more than Indonesian specialties, using more products from South Korea, and forming fanatical fans of South Korea [12]. Then, the study conducted by Putri et al. (2019) also shows that K-Drama which was broadcast on the Indosiar television station from 2002 to 2013 had a fairly important role in the Hallyu phenomenon in Indonesia and had an impact on people’s lifestyles. This can be seen through the emergence of K-Drama lovers’

communities, the rise of Korean specialties, soap opera adaptations of K-Drama stories, and Korean fashion [13]. The study conducted by Oktaviani and Pramadya (2021) also shows that the massive and significant role of the media (mass media and new media) has a considerable influence on students in studying aspects of culture originating from South Korea (Hallyu). [14].

In addition, a study conducted by Yuliawan and Subakti (2022) shows that the Korean Wave (Hallyu) phenomenon broadcast through mass media and new media has an influence on the consumptive behavior of Hallyu fans [15]. Furthermore, the study conducted by Muhaditia et al. (2022) show that mass media and new media have an important role in spreading Hallyu in Indonesia and have an impact on the lifestyle and consumption behavior of teenagers, especially in the fashion sector. The results of the study show that fashion is considered a way for teenagers to communicate because the style of clothing that is being worn is a reflection of the identity of the person wearing it [16]. Then, a study conducted by Assyiffa and Suni (2022) shows that new media, such as YouTube has an important role in spreading Hallyu in Indonesia, where high intensity viewing has an impact on new lifestyles and consumption behavior among adolescents [17]. The same result was also stated by a study conducted by Dillah et al. (2022), where K-Drama broadcasts on private television stations have an influence on student behavior (lifestyle and consumption), such as use of Korean language, style of dress, make-up and skin care, ways of eating and food, use of social media applications originating from South Korea [18].

This article has limitations of study, where this article is limited to examining the role of communication and information technology, especially mass media and new media in the spread of the Hallyu 1.0 to 4.0 phenomenon in Indonesia and its impact on the lifestyle and consumption behavior of Hallyu fans. This article also has limitations, where this article only uses qualitative methods with literature study and only uses secondary data sources from the results of previous studies uploaded in journals and proceedings, books, news, official websites, and the internet.

Based on the above elaboration, this paper aimed to identify the lifestyle and consumption of Hallyu fan community in Indonesia as a result of the development of increasingly sophisticated information and communication technology media.

2 Conceptual Foundation

2.1 Marshal McLuhan's Technological Determinism Theory

The Technological Determinism theory contained in *The Gutenberg Galaxy: The Making of Typographic Man* by Marshall McLuhan (1962) stated that technology shapes people's mindset, behavior and lifestyle. Technology can distort opinions or concepts and human perceptions in terms of ratios and patterns of life.

Technological determinism illustrated by McLuhan focused on the media. The message conveyed by the media is considered to have its own role because it can shape human relationships and actions. However, the media is not only used as a messenger, but also has its own role. Thus, the "content" of the message and the media used together can influence society [19].

McLuhan's (1994) premise is that changes in the way humans communicate will shape our existence. As a humanist, McLuhan believes that culture is formed on the basis of our ability to communicate. This theory has three frameworks of thought sequences, namely [20]: (1) discoveries and inventions in the field of communication technology cause cultural changes; (2) changes in the types of communication ultimately shape the existence of human life; and (3) we devise the tools for communicating, and ultimately the tools for communication that we use shape or influence our lives today.

Electronic media (mass media and new media) unite the world into one great social, political and cultural system commonly referred to as a "global village". Thus, boundaries and barriers between parts of the world are vanishing. Electronic mass media and new media are able to unite people anytime, anywhere, instantly [19]. Without realizing it, the development of communication and information technology has influenced human culture and people's behavior. Electronic mass media and new media (social media and online media) become information carriers that stimulate the senses of hearing and sight (audiovisual). The information from these media affects people's lives. McLuhan (1994) concluded that the medium is the message.

The theory of technological determinism is growing along with the development of communication and information technology which has a major influence on the development of mass media and new media as well as social interaction between audiences. This change in development occurred due to the advent of the internet, which not only succeeded in changing the world, but also succeeded in changing humans. Technology assumes the task of leaving human control only with "power" and "immediate choice" in treating new technology and with "minor mistakes", humans are not actors but objects [21]. In writing this paper, the authors saw the development of communication and information technology, including electronic mass media and new media as having an effect in encouraging globalization and shaping global culture or popular culture.

2.2 Cultural Scenario in Globalization

Globalization is a contemporary development that brings about various possible changes in the world. Globalization can remove various barriers, opening up the world and bringing a new perspective on the concept of "world without borders" which has now become a reality and has a significant effect on cultural development which ultimately leads to change.

Tomlinson (1999) defines globalization as a reduction in the distance traveled and a reduction in the time taken in carrying out various daily activities, either physically (such as traveling by air) or representatively (such as conveying information and images using electronic media) to get them cross. The process of globalization has resulted in countries in the world "almost" losing their geographical boundaries. Thus, globalization can also bring about major changes in the world, especially when the majority of countries are connected to each other [22].

Etymologically, globalization comes from English, namely "globalize" or "complete" and the suffix "ization" or "process" [23]. The combination of these syllables forms "globalization" which is defined as the process of making everything global. Therefore, globalization is a process of global order knows no boundaries. As a global process, globalization brings about global values held by everyone in every nation [23].

Globalization is seen as a complex concept that involves many dimensions including economic, political, social, and cultural [1]. The development process of globalization was initially marked by technological advances in the field of communication and information, which is a driving force because of its profound and strong influence on the sectors of people's lives, one of which is culture.

One of the concepts of the three cultural scenarios in globalization or known as 3H Scenarios was used by the authors to analyze and illustrate the effect of Hallyu as a global culture in Indonesia, which covered: (1) Homogenization; (2) Heterogenization; and (3) Hybridization. In writing this paper, the authors used homogenization.

Homogenization assumes that globalization that intersects with culture would result in a global culture in which there are similarities in values, norms and other cultural products that are adopted and result in cultural standardization. Experts also expressed that cultural globalization causes a fusion of cultures known as the "melting pot". In the perspective of homogenization, there is an increasing interconnection between countries and cultures where this condition contributes to the formation of a more homogeneous and Western-oriented world. In a more extreme form of homogenization, known as convergence, it is assumed that local cultures can be shaped by other, more powerful cultures or even by global cultures [24]. This perspective is reflected in several concepts, such as the concept of global culture (global culture/world culture), Americanization, and McDonalidization.

In the current era of globalization, more and more people watch entertainment programs, listen to music, wear clothes and consume global brand products and services in different regions and countries of the world [25]. The condition indicates the emergence of a "global culture" or "popular culture" in which there are similarities in values, norms and other cultural products adopted by people in the world [26]. Similarly, Tomlinson (1999) says that a homogeneous culture based on the form of globalization is an attempt to homogenize culture so that it is more or less identical in every place. Even though someone is in their place of origin, through the process of globalization, other people's cultural symbols can be reached or accessed through media intermediaries. Therefore, foreign culture can be absorbed and accepted into local culture and at the same time will disintegrate the existing culture. As a result, the culture decline or is affected by the foreign culture [22], which is in line with the globalist assumption. In writing this paper, the authors agree with the opinion of globalists on the homogeneous perspective, where cultural homogeneity is inevitable from globalization.

Cultural homogeneity that occurs as a result of globalization cannot be separated from the role of global culture or popular culture, where popular culture, pop culture or mass culture are cultures with which global people are most fascinated [2]. Popular culture is a culture that is born in relation to the media, that is, the media is able to produce a form of culture and the public will absorb and make it a form of culture [27]. According to Srinati (2007), popularity in question is inseparable from consumption behavior and the determination of the mass media towards the public who act as consumers. [27]. In other words, popular culture is born out of the will of the media (capitalist ideology) and people's consumption behavior. The media acts as a disseminator of information that popularizes a cultural product, as a result, whatever is produced by the media will be accepted by the public as a cultural value and even become a frame of reference for

the community in behaving [27]. Popular culture like Hallyu is a concrete instance of cultural homogeneity, that can be observed from the lifestyle.

2.3 Lifestyle

Lifestyle is defined as a pattern in which people live and spend their money and time [28]. In formulating lifestyle, Nas and Sande expressed that lifestyle refers to the frame of reference used by a person in behaving [29]. Henry Assael stated that the concept of lifestyle is a way of life that is identifiable from how people spend their time (activities), what they consider important in their environment (interests) and what they think about themselves and the world around them (opinions) [30].

The lifestyle that develops in the community is a reflection of: (a) the values and way of life adopted by the community itself; (b) certain behavior of a group of people or society that adheres to nearly identical values and way of life; (c) differences from groups in society that are formed on the basis of social stratification; and (d) the distinctive style of each particular social group stratum.

In this paper, the authors see Hallyu or Korean Wave propagated through the media, both electronic mass media and new media, affects the lifestyle of its adorers. This also affects the purchase and use of products from South Korea by the Hallyu fan community. In other words, the Hallyu fan community in Indonesia has become a consumer society.

2.4 Jean Baudrillard's Consumption Behavior in the Perspective of the Consumption Society

Consumption behavior is an individual's action in fulfilling needs and desires that are material, symbolic, services, or experiences. This behavior occurs due to internal factors that exist within the individual and external factors through environmental influences. Consumption of a physical nature, including clothing, albums, skin care, and so on. Meanwhile, non-physical consumption includes watching concerts, traveling, and dressing up. The act of consuming a goods of service is called consumer behavior. Choosing goods based on needs, choosing products with guaranteed quality and in accordance with one's financial capability are examples of rational consumer behavior. While examples of irrational consumer behavior are, among others, easily falling for advertising and promotions, collecting popular branded products or choosing products not based on need but prestige [31].

In Jean Baudrillard's view, consumption is not a pleasure or enjoyment that is carried out by society freely and rationally, but as something that is institutionalized, forced on society. Consumption is a system that performs sequences of signs and the unification of a group. Consumption is also at the same time a moral (an ideological value system) and a structural exchange communication system [32]. Still in Baudrillard's framework, the logic behind people's consumption today is no longer based on use value or exchange value, but on a new value called symbolic value, where when people consume objects, they are no longer prioritizing use value or exchange value but rather the symbolic value.

In a consumptive society, there is a shift in logic in consumption, namely from the logic of need to the logic of desire, namely how consumption becomes the fulfillment of signs. According to Baudrillard, the social logic of consumption is not focused on

the use-value of goods and services by individuals, but focused on the manipulation of a number of social markers [33]. Thus, at this point, people are no longer consider a commodity or object based on the use value but on the symbolic or sign value. Sign and symbol values such as status, prestige, expression of style and lifestyle, and luxury and dignity are the main motives behind the consumption activities of a consumptive society. The shift in values occurs along with changes in the character of post-modern society [34].

In the advanced capitalism era, the mode of production has been replaced with the mode of consumption. Consumption makes all aspects of life no more than objects, namely objects of consumption in the form of commodities. It is through commodities that one finds meaning and existence for himself. The main function of consumer objects is not their use or benefits, but their sign values-symbol values which are disseminated through the promotion of lifestyles in various media, including mass media and new media [32].

Actually, what people consume is the sign (message, image) rather than the commodity itself. That is, commodities are no longer defined based on their use but based on what is interpreted by society itself. What people interpret is not in terms of what they do, but rather in the relationship of society to the system of commodities and signs. Consumption is a system of sign manipulation acts, thus, consuming certain objects signifies that we are the same as other people who consume these objects and at the same time, we are different from people who consume other objects. This is what Baudrillard calls as codes, which then what we consume and what we do not consume. Codes in Baudrillard's view are basically the basis for domination and exploitation of the second form developed by capital to increase profits and manipulate market preferences [33].

Consumption developed by capitalist society is basically not only aimed at seeking enjoyment and benefits, but also for the purpose of obtaining differences, because it is through these differences that society has social status and social meaning. When people decide to buy and consume something, they are more concerned with what meaning is attached to that thing [33]. Consumption is a system of meaning that is governed by a set of desires to gain prestige, status and identity through a marking mechanism. Individuals accept their identity in relation to others, not because of who they are and what they do, in relation to signs and meanings they consume, possess and display in social interactions. In the consumer society, signs are the most convincing mirror of individual self-actualization [34].

In this paper, people's consumption behavior towards South Korean culture or Hallyu cannot be separated from the influence of communication and information technology, including electronic mass media and new media that make it easier for audiences to consume what they want.

3 Methods

The method used in this research is qualitative method. In this article, the phenomenon that will be studied is the role of mass media and new media in spreading Hallyu in Indonesia and its impact on the lifestyle and consumption behavior of Hallyu fans. This research is descriptive and will explain how mass media and new media play a role in

spreading the Hallyu phenomenon in Indonesia and its impact on people's lifestyles and consumption behavior, especially Hallyu fans in Indonesia. For data collection is done through secondary data. Secondary data in this study were obtained through literature studies originating from articles uploaded to journals and proceedings, books, news, official websites, and the internet to browse data relating to the issues being studied. All data collected will be related to the role of mass media and new media in the spread of Hallyu 1.0 to 4.0 in Indonesia and their impact on the lifestyle and consumption behavior of the people, especially Hallyu fans in Indonesia.

The data analysis technique in this study uses the data analysis technique of the Miles and Huberman model which consists of three activities, namely:

1. Data reduction

In this activity, the author will reduce data by summarizing and selecting important information related to the role of mass media and new media in the spread of the Hallyu 1.0 to 4.0 phenomenon in Indonesia and its impact on the lifestyle and consumption behavior of Hallyu fans in Indonesia. This activity was carried out continuously during the research until the data was saturated.

2. Data display

In this activity, the author will present data in the form of descriptive text to explain the role of mass media and new media in the spread of the Hallyu 1.0 to 4.0 phenomenon and its impact on the lifestyle and consumption behavior of Hallyu fans in Indonesia.

3. Conclusion drawing/verification

The last activity is to draw conclusions by taking the essence of the results of the reduction and presenting the data. In order to obtain the essence or thread which contains answers from the role of mass media and new media in the spread of the Hallyu phenomenon and its impact on the lifestyle and consumption behavior of Hallyu fans in Indonesia. Furthermore, these findings will be described systematically.

4 Results and Analysis

4.1 Results

The Hallyu phenomenon (Korean Wave) has spread widely in the international world since late 2009. After domestic success was achieved, the South Korean culture and entertainment industry began to implement the strategy of spreading Hallyu to the international community. The East Asia region was the first to be targeted, countries like Hongkong, China, Taiwan, and Japan received it pretty well [7]. After East Asia, Hallyu started to hit Southeast Asia to the Middle East countries such as Saudi Arabia, Turkey, Iran, and others. After infiltrating nearly all Asian countries, Hallyu began to spread its influence to mainland West Africa, Australia, Europe to America [7].

Indonesia is one of the Southeast Asian countries that fell the full effect of the Hallyu phenomenon. The chronicle of the development of Hallyu in Indonesia can be presented as follows. Hallyu 1.0 in Indonesia started in early 2000s. K-Drama was considered

successful in attracting the audience's emotions by depicting the social expectations of developing countries, modernity and the power of the global market [8]. Two K-Dramas were considered influential for this phenomenal success [9], namely *Winter Sonata* and *Daejangguem* (*Jewel in the Palace*). After a few years, Hallyu 2.0 emerged with pop music (K-Pop). At the time, a number of K-Pop singers and music groups gained fame in Indonesia such as Rain, BoA, Girls Generation, Wonder Girls, TVXQ, Super Junior, BigBang, and others. These singers and music groups were considered pleasant due to how they packaged their songs, dance choreography and fashion so as to look harmonious in the video clips [10]. Due to the development of web 2.0 technology accelerated by the internet, social networks and smart phones, K-Pop craze has managed to reach the whole world, including Indonesia [11]. Then, in early 2010s, Hallyu 3.0 infiltrated Indonesia, where the spread of South Korean culture is no longer limited to K-Drama and K-Pop, but includes all streams of South Korean culture, including language, fashion, skin care and make-up, culinary, and other South Korean products. The goal is to extend South Korean traditional culture to the rest of the world. Finally, there is Hallyu 4.0 which has the potential to shape K-Style. The lives of South Korean artists are recorded and published through new media, including Instagram and YouTube. Hallyu fans, especially teenage fans, fall under its spell and try to imitate the lifestyle of the idolized or popular artist [11].

In distributing cultural content, South Korea uses mass media and new media, where the new media allows interaction between producers and consumers to gain loyal fans. The Internet also makes distribution cheaper and faster, which is appropriate for "new" commodities entering the market [10]. According to Prof. Lee O-young, Hallyu is the first case of dissemination of popular culture through communication and information technology, namely mass media and new media [11]. This also shows that communication and information technology, including mass media and new media, has an active or important role in the spread and formation of Hallyu in Indonesia.

Evidence of the presence of South Korean culture in Indonesia can also be seen from the number of K-Dramas that have aired on national television stations. As many as 30 Korean drama titles have been aired on Indonesian national television stations [35]. In recent years, South Korean stars have also adorned the advertising industry in Indonesia, such as Super Junior's Siwon who starred in Mie Sedaap commercials; Lee Min-ho, a popular actor from South Korea, who starred in Luwak White Coffee; K-Pop idol Lucas WayV who starred in Neo Coffee commercials; Blackpink and BTS, South Korean girl groups and boy groups, who are brand ambassadors of one of the largest marketplaces in Indonesia, Tokopedia; boy group NCT 127 who starred in Nu Green Tea commercials; Gong Yoo, a popular actor from South Korea, who starred in Indonesian television commercials with Tatjana Saphira; girl group G-Friend for Shopee; and a boy group from South Korea, Winner, has starred in an advertisement for Oreo Play products [36].

Furthermore, many K-Pop concerts have been held in Indonesia since 2005. Rain, a South Korean solo singer, was the first K-Pop singer to hold a concert in Indonesia. His concert entitled "Rainy Day" was held in Indonesia in 2005 and managed to amass 40,000 spectators [37]. Then, the South Korean boy group 2PM followed by holding a concert in Jakarta in 2011. Furthermore, in 2012, SM Entertainment's boy group, Super

Junior, held a concert in Indonesia for three consecutive days. The success of Super Junior's concert inspired SM Entertainment to hold the "SM Town Live World Tour III" concert in Indonesia in 2012 by bringing all their idols. This concert was attended by more than 50,000 spectators and became the first largest and grandest K-Pop concert ever held at Gelora Bung Karno, Jakarta [37].

The peak of the popularity of K-Pop concerts in Indonesia began to be felt in 2013. In that year, more and more concerts were held by K-Pop idols, from Eru, SNSD, G-Dragon, Infinite, Super Junior, to K-Pop music festivals 'Music Bank' which is a music program for South Korea's national television station, KBS (Korean Broadcasting System). The most popular South Korean boy group and girl group, BTS and Blackpink have also held concerts in Indonesia on April 29, 2017 for BTS, while Blackpink held concerts for two consecutive days on January 19 and 20, 2019 at the Indonesia Convention Exhibition (ICE) BSD, City, Tangerang. In August 2019, several K-Pop idols held concerts and fan meetings in Indonesia, including: NU'EST, Super Junior's Siwon, Zion. T, GFRIEND, SF9, Festival Asian Sound Syndicate Vol. 1, Pentagon, TVXQ, and V Heartbeat in Jakarta with ticket prices ranging from 800,000 to 3,000,000 rupiah [38].

The influence of South Korean culture or Hallyu is also seen in the music industry in Indonesia, where several years ago the Indonesian music industry entertained the concept of K-Pop by forming an instant boys/girls group since the end of 2010. SM*SH boy group was formed, followed by Max 5, S9B (Super Nine Boys), M1st, Treeji, 3 in 1, NSG Star, D-Prince, Mr Bee, Hit, Mini, and Dragon Boyz [39]. Meanwhile, girls group started with 7 Icons, followed by Kilau, Bidadari, G String, Cherry Belle, SHE, Princess Girls, and Minni [39]. Admittedly, the presence of these boy/girl groups is no longer oriented to the traces of the history of the previous boy/girl bands in Indonesia, which relied more on vocal quality, sound cohesiveness, and the strength of the voice character of each singer, such as AB Three, Rida Sita Dewi, and Trio Libels [39]. Like the mold of South Korean boy/girl groups, they rely more on faces, dances and voices, although their quality is often not comparable to the main reference (South Korean boy/girl groups). Boy group SM*SH is the prime example. Trans TV even took advantage of the momentum by making a soap opera resembling those from South Korea, "Cinta Cenat Cenu". The hairstyles, makeup and K-Pop knick-knacks are important content in the soap opera [39]. Before that, Korean dramas (K-Drama) had graced the Indonesian public screen through *Endless Love* on Indosiar and *Winter Sonata* on SCTV in 2002. These two shows allow the public to get to know K-Drama more closely. The above shows the influence of South Korean culture in Indonesia and the high interest of the Indonesian people towards Hallyu.

Based on the above data, the propagation of the South Korean culture in Indonesia through electronic mass media and new media also affect the lifestyle of the Hallyu fan community. The lifestyle of the Hallyu fan community can be seen, one of which is through the trend of skin care and make-up in the style of South Korea in Indonesia, where make-up or facial makeup has become popular because it is considered simple, fresh, and suitable for Asian women, leading to the conception of South Korea beauty standards. In South Korean culture, a woman will be considered beautiful if she has moist skin and has eye bags (aegyo sal) which then replace the existing standard of beautiful

women [40]. This is also evidenced by the purchase and use (consumption) of products from South Korea in Indonesia, one of which is skincare and make-up products.

In recent years, starting in the 2000s to be precise, a new, promising beauty trend emerged that managed to occupy the third position in the world cosmetic market, namely skincare and make-up products from South Korea with a value of US\$ 3.9 billion [41]. South Korean skincare and make-up products have emerged as a new beauty mecca in the world by prioritizing skin health without using heavy make-up. The hallmark of South Korean beauty standards is moist healthy glowing skin without pores, where facial care products consist of 10 steps, simple and natural-looking makeup, thin lips, natural eyeshadow, blush above the cheekbones and a bit under the eyes, and products made of natural ingredients. The make-up trend from South Korea is simple, fresh, natural, youthful, and cheerful. The concept that is highlighted by skincare and make-up products from South Korea is natural ingredients, as well as being aware of environmental issues and a healthy, back-to-nature lifestyle, which have also entered Indonesia.

Based on data from the Indonesian Central Statistics Agency, the import value of skincare and make-up products from South Korea to Indonesia in 2016 reached US\$ 5.9 million, consisting of 15 brands of skincare and make-up products [41]. In addition, based on data from the Korean Trade Investment Promotion Agency (KOTRA), Indonesia has recorded cosmetics sales from Amore Pacific companies in the Southeast Asia region of US \$ 133 million in 2016 [41]. Indonesian women's skincare and make-up products in 2016 were still dominated by domestic products due to the price and the ease of obtaining. South Korean skincare and make-up products followed in second place with a percentage of 22.31%, followed by products from America, Europe, Japan, and other countries [41]. South Korean skincare and make-up products still have the potential to continue to grow in the Indonesian market with all the characteristics and advantages they bring, both in terms of packaging, composition/quality, as well as prices that are much cheaper than premium products from America, Europe, and Japan. Domestic and global sales of South Korean skincare and make-up products in 2017 reached US\$ 6.3 billion [41].

Banking on the enthusiasm of the Indonesian people in buying skincare and make-up products, brands from South Korea have opened official outlets in several parts of Indonesia. Some of these brands include: Etude House with 28 outlets, The Face Shop with 64 stores, Tony Moly with 3 stores, Holika-Holika with 2 stores, Innisfree with 6 stores, Nature Republic with 10 stores [42]. In addition, several skincare and make-up brands from South Korea have opened official outlets in several parts of Indonesia, including Laneige, Sulwhasoo, Missha, The Seam, Cathy Doll, and Moonshot [42]. It is predicted that along with the increasing interest of the Indonesian people for Hallyu content broadcast through electronic mass media and new media, the number of official shops for skincare and make-up products from South Korea will continue to grow [43].

In addition to beauty trends, Hallyu is becoming increasingly widespread in various parts of the world, including Indonesia, which has also grown public interest in South Korean fashion trends. This is proven by the number of fans who follow the idol's fashion style when appearing on stage or imitate the appearance of role models/actresses in K-Drama. Fashion has become a necessity for everyone, in fact, nowadays fashion is referred to as a way to communicate. What a person uses is a sign, symbol, image

of identity. In general, fashion can reflect a person's personality and with choice of clothing, a person can express himself. Apart from being a self-expression, the choice of clothing is also determined by the level of comfort and can increase the confidence of the wearer. The fashion world is experiencing very rapid development, especially the South Korean fashion world which has influenced the way of dressing in Indonesia [44]. The success of Hallyu content in the global market, especially Indonesia, can be seen from the number of Hallyu fans following the development of their idols. The developments followed by the Hallyu fan community in Indonesia can be seen from the changes in fashion which tend to imitate the way South Korean artists dress. They make K-Fashion as one of the reference styles of dress. Since 2012 and even now, South Korean fashion has dominated the fashion style of the Hallyu fan community in Indonesia [44]. This is also evidenced by the large number of Korean-style clothing (K-Style/K-Fashion) that are sold or marketed in Indonesia, both offline through outlets/stores and online through the marketplace and e-commerce.

Apart from South Korean beauty and fashion trends, Korean food is also popular with Hallyu fans. The increasing popularity of Korean Food (K-Food) is inseparable from the global mukbang trend through new media, YouTube. Based on Google Trend Indonesia 2019 data, experimental content about food and beverages, especially mukbang, is very popular in Indonesia. In YouTube searches, the keyword 'ASMR' jumped 3.9 times, while the keyword 'mukbang' increased 2.6 times [45]. Overall, there was 1.8 times the growth of searches in Indonesia for food and beverage related topics on Google Search throughout 2019. Regarding mukbang, the word means food broadcast. The word comes from Korean: muk-da (eat) and bang-song (broadcast). A person performing a mukbang will broadcast themselves eating in front of the camera while being watched by thousands of viewers online. Furthermore, what is meant by ASMR (Autonomous Sensory Meridian Response) mukbang is a mukbang that only presents audible and clear sounds and images of someone eating [45].

In general, the mukbang trend is performed with South Korean food. Citing hipwee.com (2020), there are ten foods from the country of Ginseng that are popular in the mukbang trend, namely: (1) Bibimbap, which is Korean-style mixed rice made from a variety of mixed vegetables, side dishes, and Korean chili paste (gochujang sauce) eaten with white rice (bap); Tteokbokki or rice cakes, Korean snacks with a sauce made from a mixture of red sauce (gochujang sauce) and other seasonings; (3) Kimbab, which is made from white rice (bap) and Korean dried seaweed (gim) with a variety of fillings such as vegetables, beef or chicken, rolled up and then cut into pieces. The vegetables that are usually used to make kimbap are spinach, carrots, cucumber, and yellow muji or pickled radish leaves, while the rice is only lightly seasoned with salt and sesame oil; (4) Kimchi, which is a Korean food made from vegetables mixed with various types of spices and then fermented, while vegetables that are often used to make kimchi include chicory, radish, cucumber, and scallions mixed with spices, such as ginger, garlic, onions, pears or apples, chili powder, fish sauce, and shrimp. It is not only Korean traditional food, but also part of Korean culture and heritage of the ancestors; Japchae, which is made from a mixture of sweet potato noodles, vegetables, and meat. This Korean food is often served and is a mandatory meal on big days such as Seollal and Chuseok; (6) Ramyeon, it is the same as instant noodles in general, but the way it is served is unique,

because Koreans prefer to serve ramyeon with the pot used to cook it and use the lid as a plate; (7) Ganjang Genjang, this Korean food is made from raw crab fermented with Korean soy sauce, this food has been around since the Joseon dynasty; (8) Jjampong, a warm spicy noodle dish consisting of several types of seafood such as shellfish, shrimp, octopus mixed with vegetables; (9) Bulgogi, another South Korean specialty made from thinly sliced meat and then marinated with a number of spices; and (10) Yangnyeom chicken, which is spicy fried chicken seasoned with Korean gochujang sauce, usually eaten with Korean soju or beer [46].

In addition, during the pandemic, other South Korean specialties took the world by storm, namely Dalgona Coffee and Korean Garlic Cheese Bread [47]. Hallyu content that entered Indonesia also influenced the emergence of various supermarkets, shops, restaurants, cafes, or stalls selling various South Korean foods. Some South Korean food business have opened several branches in Indonesia such as Mujigae, Ojju K-Food, Legend of Noodle, Born Ga Restaurant, Chung Gi Wa, ILLUA Korean BBQ Restaurant & Coffee, Jjang Korean Noodle & Grill, Lotteria, Kyochon, Mapogalmaegi Magal BBQ Resto, Samwon House, Tobak Korean Restaurant, Jeans Chilli Chicken, School Food, and others [48]. Supermarkets that sell various products from South Korea, including food, are: Mu Gung Hwa, New Seoul, Hanil Mart, K-Mart, Wijawa Mart Korean Supermarket, and Lotte Mart [49]. Lotte Mart is a supermarket from South Korea which has opened branches in several parts of Indonesia.

The spread of South Korean culture or Hallyu in Indonesia through electronic mass media and new media also affects the use of everyday language in some circles of society. Korean or Hangul is often heard in social interactions among Hallyu fans. Some Korean words that are popularly used in everyday social interactions are oppa, unnie, hyung, noona, gomawo, kamsahamida, ottoke, Saranhaeyo, and so on. In addition, Hallyu content also has an effect on the surge of interest in the Korean language in Indonesia. In addition to various Korean language courses, currently there are universities that provide Korean language undergraduate education programs, one of which is the University of Indonesia. The undergraduate education program in Korean Language and Literature which was started in 2006 at Universitas Indonesia is one of the most popular, beating the number of applicants for English Literature and International Relations [50]. Korean is seen as one of the most difficult languages to learn in the world. Number two after Arabic and number three after Mandarin.

Besides Universitas Indonesia (UI), there are three other universities that have Korean language study programs [50], namely Universitas Gadjah Mada (UGM) since 2003 with a Diploma 3 Korean study program and since 2007 with an undergraduate education program in Korean Language and Literature; Universitas Nasional opened a Korean language diploma study program, ABA (Foreign Language Academy) Korea in 2005; and Universitas Pendidikan Indonesia opened Korean Language Education S1 study program in 2015. In addition, three universities that have Korean language course programs, namely Universitas Hassanuddin which provides Korean as an elective course (1 semester) in the Faculty of Humanities in 2007; Universitas Lambung Mangkurat which established Center for Korean Studies in 2006, holding a Korean language course program that lasts 6 months; and Universitas Diponegoro which established Center for

Korean Studies in 2007, holding a Korean language course program that lasts 16 weeks [50].

The above elaboration shows that electronic mass media and new media have a strong influence on the spread of South Korean or Hallyu culture in Indonesia. The influence of the spread of Hallyu includes lifestyle, which is also shown by the consumption patterns of the South Korean culture fan community in Indonesia, which will be explained and analyzed further below.

4.2 Analysis

For around two decades, the word globalization has been echoing throughout the world because it pertains every aspect of human life, evidenced by the rapid development of technology that has transformed the world. Etymologically, globalization comes from English, namely “globalize” or “complete” and the suffix “-ization” or “process” [23]. The combination of these syllables forms “globalization” which is defined as the process of making everything global. Therefore, globalization is a process of global order knows no boundaries. As a global process, globalization brings about global values held by everyone in every nation [23]. Yang (2012) expresses that globalization can be seen as a complex concept involving many dimensions including economic, political, social, and cultural. The process of globalization was initially marked by technological advances in the field of communication and information, which is a driving force due to its profound and strong influence on other sectors of life, such as economics, politics, law, social, and culture [1]. The rapid development of communication and information technology gives rise to equipment for communication, such as electronic mass media. The advent of internet is also the result of increasingly sophisticated technological developments, where with the internet, new media have emerged, including online media and social media.

The Technological Determinism theory contained in *The Gutenberg Galaxy: The Making of Typographic Man* by Marshall McLuhan (1962) stated that technology shapes people’s mindset, behavior and lifestyle. Technology can distort opinions or concepts and human perceptions in terms of ratios and patterns of life, where the technological determinism described by McLuhan focuses on the media. As a humanist, McLuhan (1994) believes that culture is formed on the basis of our ability to communicate. This theory has three frameworks of thought sequences, namely [19]: (1) discoveries and inventions in the field of communication technology cause cultural changes; (2) changes in the types of communication ultimately shape the existence of human life; and (3) we devise the tools for communicating, and ultimately the tools for communication that we use shape or influence our lives today. McLuhan (1994) describes four historical periods of human life, namely: first, the tribal era or a tribal age; second, the literal age; third, the print age; and fourth, the electronic age [19]. The electronic period is considered to be a very advanced era where everything becomes practical. Examples of communication and information technology of the electronic period are telephone, radio, telegram, television, film, computers, and the internet.

Electronic media (mass media and new media) unite the world into one great social, political and cultural system commonly referred to as a “global village”, removing boundaries and barriers between parts of the world. Electronic mass media and new

media are able to unite people anytime, anywhere, instantly [20]. Without realizing it, the development of communication and information technology has influenced human culture and people's behavior. The media is not only used as a messenger, but also has its own role as the message. Thus, the "content" of the message and the media used together can influence society [19].

Electronic mass media is a tool used to convey messages from communicators (message senders) to audiences or communicants (message recipients) using mechanical communication tools, such as radio, film, and television [51]. In addition, electronic mass media is a means that can be used to communicate (mass communication) and convey information, where the dissemination of the information is carried out en masse and can be accessed by the wider community, making the conveyed information public property [52]. Meanwhile, according to McQuail (2011), new media is a place where all communication messages are decentralized: the distribution of communication messages via satellite increases the use of cable and computer networks, which is also followed by the involvement of the audience in the burgeoning communication process [53]. New media are communication media which involve computer technology and facilitate users to interact with other users or with the desired information [54]. Electronic mass media and new media has the advantage as information carrier media that stimulate the senses of hearing and sight (audiovisual). Thus, electronic mass media and new media can also be used to channel various kinds of ideas, notions, concepts, and bring up a plurality of effects from broadcasting and their use which ultimately leads to changes in society [53].

Electronic mass media and new media can make the culture of a nation to migrate easily to another country without involving physical visitation. In other words, electronic mass media and new media play an important role in disseminating culture. The spread of values and culture from one country to another (the world) creates a world culture or global culture [2]. Other names for culture that are of global interest to many people are popular culture, pop culture or mass culture [2]. Popular culture is a culture that is born in relation to the media, that is, the media is able to produce a form of culture and the public will absorb and make it a form of culture, where the media acts as a disseminator of information that popularizes a cultural product, as a result, whatever is produced by the media will be accepted by the public as a cultural value [27]. In this paper, the authors see electronic mass media and new media as having an important role in globalization and have a strong influence in shaping and spreading popular culture or global culture.

Hallyu or Korean Wave is one of the global or popular cultures shaped and disseminated through electronic mass media as well as new media. This is in line with the view of Prof. Lee O-young, saying that Hallyu is the first case of dissemination of popular culture through communication and information technology, namely mass media and new media [11]. In distributing their cultural content, South Korea leverages mass media and new media, where new media allow interaction between producers and consumers to gain loyal fans. Through the new media with the internet, the distribution of South Korean cultural content becomes cheaper and faster, which is appropriate for "new" commodities entering the market [10].

As a global culture, the effect of Hallyu or Korean Wave in Indonesia can be analysed and described using one of the concepts of the three cultural scenarios in globalization,

namely homogenization. Homogenization assumes that globalization that intersects with culture would result in a global culture in which there are similarities in values, norms and other cultural products that are adopted and result in cultural standardization. In the perspective of homogenization, there is an increase in interconnection or interaction between countries and cultures where these conditions contribute to the formation of a more homogeneous world. In a more extreme form of homogenization, known as convergence, it is assumed that local cultures can be shaped by other, more powerful cultures or even by global cultures [24]. This perspective is reflected in several concepts, such as the concept of global culture (global culture/world culture), Americanization, and McDonaldization.

In the current era of globalization, more and more people watch entertainment programs, listen to music, wear clothes and consume global brand products and services in different regions and countries of the world [25]. This is shown by the Hallyu phenomenon in Indonesia, where Hallyu also affects most Indonesian people, especially fans of Hallyu cultural content who watch entertainment programs from South Korea such as K-Drama and K-Movie, listen to K-Pop music, wear clothes imitating the people and artists of South Korea, and consume products from that country. The condition indicates the emergence of a “global culture” or “popular culture” in which there are similarities in values, norms and other cultural products adopted by people in the world [26].

Similarly, Tomlinson (1999) says that a homogeneous culture based on the form of globalization is an attempt to homogenize culture so that it is more or less identical in every place. Even though someone is in their place of origin, through the process of globalization, other people’s cultural symbols can be reached or accessed through media intermediaries. Therefore, foreign culture can be absorbed and accepted into local culture and at the same time will disintegrate the existing culture. As a result, the culture decline or is affected by the foreign culture [22], which is in line with the globalist assumption. In writing this paper, the authors agree with the opinion of globalists on the homogeneous perspective, where cultural homogeneity is inevitable from globalization. Popular culture like Hallyu is a concrete instance of cultural homogeneity, that can be observed from the lifestyle.

Lifestyle is defined as a pattern in which people live and spend their money and time [28]. In formulating lifestyle, Nas and Sande expressed that lifestyle refers to the frame of reference used by a person in behaving [29]. Henry Assael stated that the concept of lifestyle is a way of life that is identifiable from how people spend their time (activities), what they consider important in their environment (interests) and what they think about themselves and the world around them (opinions) [30]. The lifestyle that develops in the community is a reflection of: (a) the values and way of life adopted by the community itself; (b) certain behavior of a group of people or society that adheres to nearly identical values and way of life; (c) differences from groups in society that are formed on the basis of social stratification; and (d) the distinctive style of each particular social group stratum. In this paper, the authors see Hallyu or Korean Wave propagated through the media, both electronic mass media and new media, affects the lifestyle of its adorers.

The lifestyle of the Hallyu fan community in Indonesia as a result of the influence of the global Hallyu cultural phenomenon is also inseparable from several trends that occur,

where these trends ultimately affect the lifestyle of the Hallyu fan community, such as: Korean skin care and make-up trends Indonesia. In the 2000s, a new, promising beauty trend emerged that managed to occupy the third position in the world cosmetic market, namely skincare and make-up products from South Korea with a value of US\$ 3.9 billion [41]. South Korean skincare and make-up products have emerged as a new beauty mecca in the world by prioritizing skin health without using heavy make-up. The concept that is highlighted by skincare and make-up products from South Korea is natural ingredients, as well as being aware of environmental issues and a healthy, back-to-nature lifestyle. South Korean-style makeup became popular because it was considered simple, fresh, and suitable for Asian women, leading to the conception of South Korea beauty standards. In South Korean culture, a woman will be considered beautiful if she has moist skin and has eye bags (aegyo sal) which then replace the existing standard of beautiful women [40].

Second, the increasingly widespread Hallyu in various parts of the world, including Indonesia, has also grown public interest in South Korean fashion tastes. This is evidenced by the large number of Hallyu fans in Indonesia who follow the dress style like the people and artists of South Korea. This is proven by the number of fans who follow the idol's fashion style when appearing on stage or imitate the appearance of role models/actresses in K-Drama. Fashion has become a necessity for everyone, in fact, nowadays fashion is referred to as a way to communicate. What a person uses is a sign, symbol, image of identity.

Third, apart from South Korean beauty and fashion trends, Korean food is also popular with Hallyu fans. The increasing popularity of Korean Food (K-Food) is inseparable from the global mukbang trend through new media, YouTube. Based on Google Trend Indonesia 2019 data, experimental content about food and beverages, especially mukbang, is very popular in Indonesia. Regarding mukbang, the word means food broadcast. The word comes from Korean: muk-da (eat) and bang-song (broadcast). A person performing a mukbang will broadcast themselves eating in front of the camera, in which the portion of food eaten is generally very large, while being watched by thousands of viewers online. In general, the mukbang trend is performed with South Korean food. South Korean specialties also took the world by storm, namely Dalgona Coffee and Korean Garlic Cheese Bread.

Fourth, the spread of South Korean culture or Hallyu in Indonesia through electronic mass media and new media also affects the use of everyday language in some circles of society. Korean or Hangul is often heard in social interactions among Hallyu fans. Some Korean words that are popularly used in everyday social interactions are oppa, unnie, hyung, noona, gomawo, kamsahamida, ottoke, Saranhaeyo, and so on. Hallyu content also has an effect on the surge of interest in the Korean language in Indonesia. This is evident from the spread of Korean or Hangul language courses in various regions in Indonesia and the opening of Korean language undergraduate education programs in several universities.

The above shows how individuals as part of the Hallyu fan community in Indonesia spend time and money to follow the lifestyle brought about by the Hallyu phenomenon. Hallyu fans in Indonesia also refer to the frame of reference used to behave, for example, choice of clothing including skin care and make-up, use of language in social interactions,

and types of food and large portions of food. The lifestyle of the influence of South Korean or Hallyu culture in Indonesia can also be seen from the reflection of the values and way of life adopted by the Hallyu fan community, the behavior of the Hallyu fan community in Indonesia which adheres to almost the same values and way of life, and lifestyle. Typical of the Hallyu fan community in Indonesia.

The lifestyle of the Hallyu fan community in Indonesia as a result of the influence of the Hallyu phenomenon is also inseparable from the trends created by the global culture as described previously, where the above trends ultimately affect the lifestyle of the Hallyu fan community in Indonesia. This lifestyle to varying degrees dictates the purchase and use of Korean products. In other words, the Hallyu fan community in Indonesia becomes a consumer society that does not buy products based on the usefulness of the product but based on signs or symbols as part of the Hallyu fan community.

To satisfy their lifestyle, Hallyu fans in Indonesia buy and use products from South Korea. This can be seen from the import value of skincare and make-up products from Korea in 2016 which reached US\$ 5.9 million, consisting of 15 brands of skincare and make-up products. In addition, in 2016 the use of skincare and make-up products from South Korea in Indonesia was in the second position for products that dominate the market with 22.31%, followed by products from America, Europe, Japan, and other countries [41].

The success of Hallyu content in the global market, especially Indonesia can be seen from the large number of Hallyu fans following the development of their favorite idols. The developments followed by the Hallyu fan community in Indonesia can be seen from the changes in fashion which tend to imitate the way South Korean artists dress. The Hallyu fan community in Indonesia makes Korean Fashion (K-Fashion) one of the references for fashion styles. Since 2012 until now, South Korean fashion has dominated the fashion style of the Hallyu fan community in Indonesia [44]. This is also evidenced by the large number of Korean Style (K-Style/K-Fashion) fashion products that are sold or marketed in Indonesia, both offline through outlets or stores and online through marketplaces and e-commerce.

Hallyu content that spreads through electronic mass media and new media throughout the world, including Indonesia, also affects the consumption of Hallyu fans for South Korean food and beverage products. This can be seen from the typical South Korean foods and drinks that are popular in Indonesia, including tteokbokki, kimbab, kimchi, jjangmyeon, yangyeom chicken, soju, mukgolli, banana milk, Korean cheese bread, and dalgona coffee. The popularity of South Korean food and drinks has also encouraged the emergence of various supermarkets, cafes, and shops selling various South Korean food and drink products. Based on the above, the Hallyu fan community in Indonesia has become a consumer society to fulfill the lifestyle as a Hallyu fan.

In Jean Baudrillard's view, consumption is not a pleasure or enjoyment that is carried out by society freely and rationally, but as something that is institutionalized, forced on society. Consumption is a system that performs sequences of signs and the unification of a group. Consumption is also at the same time a moral (an ideological value system) and a structural exchange communication system [32]. The logic behind people's consumption today is no longer based on use value or exchange value, but on a new value called

symbolic value, where when people consume objects, they are no longer prioritizing use value or exchange value but rather the symbolic value [32].

In the advanced capitalism era, the mode of production has been replaced with the mode of consumption. Consumption makes all aspects of life no more than objects, namely objects of consumption in the form of commodities. It is through commodities that one finds meaning and existence for himself. The main function of consumer objects is not their use or benefits, but their sign values-symbol values which are disseminated through the promotion of lifestyles in various media, including mass media and new media. Consumption is a system of sign manipulation acts, thus, consuming certain objects signifies that we are the same as other people who consume these objects and at the same time, we are different from people who consume other objects.

When people decide to buy and consume something, they are more concerned with what meaning is attached to that thing [33]. Consumption is a system of meaning that is governed by a set of desires to gain prestige, status and identity through a marking mechanism. Individuals accept their identity in relation to others, not because of who they are and what they do, in relation to signs and meanings they consume, possess and display in social interactions. This also happens to the Hallyu fan community in Indonesia, where they consume products from South Korea not based on use value or exchange value but rather on sign value or symbol value to indicate that they are part of Hallyu fans. The change in the consumption logic of today's society, including the Hallyu fan community in Indonesia, from consumption logic based on use value or exchange value to sign value or symbol value cannot be separated from the influence of globalization which will certainly be closely related to the development of communication and information technology, such as electronic mass media and new media. The invention of electronic mass media and new media encourages the formation and spread of global culture or popular culture and makes it easier for the audience or society to consume what they want, so that the media plays an important role or has an influence on changing the consumption logic of post-modern society, including the Hallyu fan community in Indonesia.

The elaboration above shows that inventions in the field of communication and information technology result in cultural changes, where they may shape a global or popular culture, or in this case, Hallyu or Korean Wave; changes in the types of communication ultimately shape human existence itself, which with the existence of communication equipment, such as electronic mass media and new media can unite the world into a large unified cultural system called the "global village", no boundaries, no barriers between parts of the world; humans shape the tools to communicate, and ultimately the communication tools created and used by humans shape or influence human life itself, as previously described, electronic mass media and new media can shape and spread global culture or popular culture where it also affects the lifestyle and consumption of the Hallyu fan community in Indonesia, and technology not only changes the world but also succeeds in changing humans, making humans not as actors but as objects.

5 Conclusion

Globalization which is certainly closely related to communication tool created by humans as a result of the development of communication and information technology, such as electronic mass media and new media, promotes the spread of one country's culture to

other countries so as to help form a global culture or often referred to as popular culture. This also applies to the Hallyu phenomenon globally, where electronic mass media and new media encourage the spread of South Korean culture to various countries around the world, thus helping to form a global culture. Here, the role of electronic mass media and new media is significant, where apart from being a mechanical tool for disseminating information to a wide audience or society, electronic mass media and new media can also be used to channel various kinds of ideas, notions, concepts, and bring up a plurality of effects from broadcasting and their use which ultimately leads to changes in society [53], so that the content of the message and the media used simultaneously can affect people's lives.

As a global or popular culture, Hallyu is a form of real homogenization, where the perspective of homogenization is one of the concepts of cultural scenarios in globalization there is an increase in interconnection or interaction between countries and cultures where this condition contributes to the formation of a more homogeneous world. In the current era of globalization, more and more people watch entertainment programs, listen to music, wear clothes and consume global brand products and services in different regions and countries of the world [25]. This is shown by the Hallyu phenomenon in Indonesia, where Hallyu also affects most Indonesian people, especially fans of Hallyu cultural content who watch entertainment programs from South Korea such as K-Drama and K-Movie, listen to K-Pop music, wear clothes imitating the people and artists of South Korea, and consume products from that country. The condition indicates the emergence of a "global culture" or "popular culture" in which there are similarities in values, norms and other cultural products adopted by people in the world [26].

Popular culture is a culture that is born in relation to the media, that is, the media is able to produce a form of culture and the public will absorb and make it a form of culture and the media acts as a disseminator of information that popularizes a cultural product, as a result, whatever is produced by the media will be accepted by the public as a cultural value and even become a frame of reference for the community in behaving [27]. Hallyu is shaped and disseminated by electronic mass media and new media. Hallyu fan community in Indonesia spend time and money to follow the lifestyle brought about by the Hallyu phenomenon. Hallyu fans in Indonesia also refer to the frame of reference used to behave, for example, choice of clothing including skin care and make-up, use of language in social interactions, and types of food and large portions of food. The lifestyle of the influence of South Korean or Hallyu culture in Indonesia can also be seen from the reflection of the values and way of life adopted by the Hallyu fan community, the behavior of the Hallyu fan community in Indonesia which adheres to almost the same values and way of life, and lifestyle. Typical of the Hallyu fan community in Indonesia.

The lifestyle of the Hallyu fan community in Indonesia as a result of the influence of the Hallyu phenomenon is also inseparable from the trends created by the global culture as described previously, where the above trends ultimately affect the lifestyle of the Hallyu fan community in Indonesia. This lifestyle to varying degrees dictates the purchase and use of Korean products. In other words, the Hallyu fan community in Indonesia becomes a consumer society. In Baudrillard's (2013), the logic behind people's consumption today is no longer based on use value or exchange value, but on a new value called symbolic value, where when people consume objects, they are

no longer prioritizing use value or exchange value but rather the symbolic value part of South Korean culture fan community [32]. The change in the consumption logic of today's society, including the Hallyu fan community in Indonesia, from consumption logic based on use value or exchange value to sign value or symbol value cannot be separated from the influence of globalization which will certainly be closely related to the development of communication and information technology, such as electronic mass media and new media. The invention of electronic mass media and new media encourages the formation and spread of global culture or popular culture and makes it easier for the audience or society to consume what they want, so that the media plays an important role or has an influence on changing the consumption logic of post-modern society, including the Hallyu fan community in Indonesia.

Communication tool created by humans as a result of the development of communication and information technology, such as electronic mass media and new media, promotes the spread of one country's culture to other countries so as to help form a global culture or often referred to as popular culture which is one form of globalization, where popular culture forms cultural homogenization and can affect people's lifestyles. This can be seen from the lifestyle promotion created by popular culture and disseminated through the media, including electronic mass media and new media so as to encourage people's consumption to follow the lifestyle brought by popular culture and make people a consumer society. As a consumer society, there is a shift or change in the logic of consumption which was originally based on use value or exchange value to become a consumption logic based on sign value or symbol value to gain status, prestige, and identity through the marking mechanism. Individuals accept their identity in relation to others, not because of who they are and what they do, in relation to signs and meanings they consume, possess and display in social interactions. Humans shape the tools to communicate, and ultimately the communication tools created and used by humans shape or influence human life itself, thus, technology has not only changed the world but has also succeeded in changing people, making humans not the actors but the objects.

This paper has some limitations. For researchers interested in further exploring the Hallyu phenomenon in Indonesia, they can use quantitative approaches with the survey method to determine the extent of the effect of South Korean cultural content consumed through electronic mass media and new media on respondent's lifestyle and consumption behavior as well conduct a focus group discussion to strengthen quantitative data.

Acknowledgments. I would like to express my utmost gratitude to my research supervisor, Prof. Pawito and Dr. Ign. Agung Satyawan, for his sincere and selfless support, prompt and useful advice during my research.

Authors' Contributions. Ni Made Yunantari Dewi conceived of the presented idea, Pawito and Ign. Agung Satyawan verified the analytical methods. All authors discussed the results and contributed to the final manuscript.

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