

Indonesian Muslim Youth and The Korean Pop Wave (Case Study of Ponorogo Muslim Youth Students)

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Abstract: *Pop culture, a culture produced in a commercial ecosystem, is often interpreted as a light, contemporary, and fun culture so that it is easily accepted and enjoyed by the public, especially teenagers. Nevertheless, the wave of Korean pop culture must be viewed critically. The Korean Pop Wave should be considered as an industrial product. K-pop has attracted the sympathy of young people, including Muslim adolescents at Madrasah Aliyah Negeri (MAN) 2 Ponorogo. This study examines the perception of Muslim adolescents at Madrasah Aliyah Negeri 2 Ponorogo on Korean Pop Culture and its impact on Muslim adolescents at the school. This research uses a descriptive qualitative research method by purposively selecting research subjects, namely Muslim adolescent students of MAN 2 Ponorogo who love Korean pop culture. This study shows that, firstly, the Muslim adolescents of man 2 Ponorogo perceives Korean Pop Culture as a symbol of novelty, trending, unique, colorful, and combining various elements. Secondly, the Muslim adolescents of MAN 2 Ponorogo realize Korean Pop Culture has a positive and negative impact, which can eliminate Korean Pop Culture products that are not relevant to their identity as millennial teenagers and Indonesian Muslims.*

Keywords: *Indonesian Muslim Adolescents; Korean pop wave; K-Pop; perception; pop culture.*

Introduction

Pop culture is a commercially produced culture that will undoubtedly change in the future. Moreover, pop culture is often interpreted as a light, contemporary, and fun culture so that it is readily accepted and permeated by the public, especially teenagers. Along with the development of technology and internet speed, people can easily access whatever they want, one of which is pop culture as a popular culture through smartphones and others. The Korean pop storm that penetrated various parts of the world caused different impacts of changes in adolescents' perceptions, values, and lifestyle changes. Therefore, efforts are needed to capture the main trends of change in Indonesian Muslim Adolescent's perceptions, values, and lifestyles.

Korean Pop Culture is the popular culture of South Korea, whose influence is now spreading throughout the world, including Indonesia.¹ Korean Pop Culture is one of the cultures that has attracted the sympathy of young people worldwide. Korean Pop Culture has characteristics that can pleasure its fans and make it increasingly loved and demanded by many people every day. The Korean wave has various types of Korean culture, including films, videos, music, fashion, and all Korean knick-knacks.²

Korean Pop Culture is popular among young people worldwide, including in Indonesia. Its influence has penetrated teenagers from various social groups, cultures, and religious groups. This fact provides a warning that teenagers will increasingly lose their love of their own culture. Korean Development Institute of Public Policy and Management shows that public perception of the Korean Pop Wave and its products is positively related to the consumeristic desire for Korean-based services and products. They are encouraging the public to deepen their understanding of Korean culture.³

Adolescents with cognitive and moral development should be able to choose their needs selectively. It includes fulfilling socio-cultural necessities, one of which is the need for recreation. For recreation, they relatively show new cultural expressions, for example, Korean pop culture. Teenagers, including the Muslim adolescents, first saw this Korean Pop Culture product as good, great, or marvelous. However, as developing individuals, they live in another cultural habitus different from that fabulous popular culture. Adolescence is a developmental process from childhood to adulthood, covering many aspects, from biological to social to emotional.⁴ Muslim adolescents in this study are teenagers who declare their self-confidence as Muslim and carry out various Islamic teachings in daily life. During his forming identity moment, a Muslim teenager is still a turbulent person in a period of self-discovery that has a great energy to express in various fields to prove his best achievements.

The social development of Korean Pop Culture, especially in today's generation (including Muslim adolescents), needs to be examined deeply even though Korean Pop Culture is paradoxical to Islamic teaching in some terms, such as fashion. This study tries to get into the thoughts and feelings of Muslim adolescents of MAN 2 Ponorogo in the middle of Korean Pop

¹ Khairunisa, "Budaya K-Pop Dan Kehidupan Sosial Remaja" (UIN Syarif Hidayatullah, 2019), https://repository.uinjkt.ac.id/dspace/bitstream/123456789/46486/1/DINA_KHAIRUNNISA-FITK.pdf.

² Sari Yuanita, *Korean Wave Dari K Pop Hingga Tampil Gaya Ala Korea* (Yogyakarta: Idea Terra Media Pustaka, 2012).

³ Lita Rahmiati, "The Impact Of Korean Wave To The Acceptance Of Korean Culture And Product Among Indonesian" (Sejong, South Korea, 2012).

⁴ Laura E Berk, *Development Through the Lifespan* (Yogyakarta: Pustaka Pelajar, 2012).

Culture's waves. The researcher explores the students' perceptions of MAN 2 Ponorogo about Korean Pop Culture, including their ways of facing the challenges of Korean Pop Culture waves.

This study tries to dig into the respondents' perceptions up. The researcher reveals the respondent's ability to see, understand, and interpret a stimulus to get a meaningful interpretation. In addition, the observation begins with the sensing process. The sensing process is the process of receiving the stimulation by the senses. The individual has attended and is forwarded to the brain, and then the individual is aware of something. The word perception is usually associated with self-perception and social perception. Perception is the experience of objects, events, or relationships obtained by inferring information and interpreting messages.⁵ The perceptions explored in this study are the self-perceptions in responding to the Korean Pop Culture wave.

Researchers conducted a study on two main things: first, how are the perceptions of Muslim adolescents of MAN 2 Ponorogo about Korean pop culture, especially music, drama, and fashion? Second, what is the perception of Muslim adolescents of MAN 2 Ponorogo about the impact of culture on them? Based on the above formulation, this study aims to determine Muslim students' perception of Korean pop culture and try to describe the impact of its culture. This research is also expected to benefit teenagers, especially students, in enlarging the treasures of socio-cultural knowledge, especially in globalization and the spread of Korean pop culture. The researcher hopes this research will also benefit society, especially cultural activists concerned about cultural engineering and governance of cultural development.

The study differs from the previous research by using Muslim adolescents as research participants. At his growing age, how a teenager finds his identity among the Korean Pop Culture wave related to music, drama, and fashion. This research sharpens the previous research that focused on developing the Hallyu Wave in Indonesia and other research focused on the self-control of adolescent Korean pop culture fans. This research is expected to enrich the perspective of cultural studies, especially cross-cultural studies.

Methods

This study has a qualitative research type intended to describe a certain factual situation systematically. Structured interviews were conducted in this descriptive qualitative research. This study focuses on MAN 2 Ponorogo students' perceptions of Korean pop culture. In this study, the researcher determined respondents, conducted interviews with respondents, presented and analyzed the data obtained, and drew conclusions from April to August 2020. The respondents were MAN 2 Ponorogo students.

The data used in this study are all obtained from respondents of MAN 2 Ponorogo students, which match the criteria and focus of this research, both data interviews, and documents. Besides, documentation data, books, magazines, newspapers, and other related written data support researchers in exploring some findings. In addition, the data source in the study is the data obtained. When the researcher uses the interview technique, the data source is the respondent. While, when the researcher uses observation, the data source can be in the form of objects and processes. The technique of determining respondents used is a purposive sampling as a non-

⁵ Jalaluddin Rahmat, *Psikologi Komunikasi* (Bandung: Remaja Rosda Karya, 2007).

probability sampling technique with the following criteria: (1) having a penchant for Korean pop culture, (2) knowing the development of Korean Pop Culture, (3) being active in using social media, (4) getting 15-19 years old as self-identity searching time, (5) having media to get information about Korean Pop Culture.

The researcher selected Muslim adolescent students of MAN 2 Ponorogo as the subject of this research since they (the subjects) were considered to match the criteria and do like Korean Pop Culture. This research was conducted in Ponorogo, which began in July 2021. At first, the researchers searched for respondents to ask for their willingness to interview online due to current conditions that prevented us from meeting face-to-face. However, there is one respondent who could be interviewed face-to-face. At the data collection stage, the research process was carried out by conducting in-depth interviews with eight respondents, 6 female, and 2 male. The eight respondents in this study live in Ponorogo, becoming students of MAN 2 Ponorogo. The description of the respondents' data can be seen in Table 1 below.

Table 1. Respondent Data Description

Name	Gender	Religion	Class	Program
BF	Girl	Islam	XII	Science
NU	Girl	Islam	XII	Social
SS	Girl	Islam	XII	Science
SE	Girl	Islam	XII	Science
RS	Boy	Islam	XII	Social
TC	Girl	Islam	XII	Social
AN	Girl	Islam	XII	Social
RD	Boy	Islam	XII	Science

The data collection technique used in this study is an interview and digital documentation. An interview is an activity to seek information/opinions through questions and answers from the respondents. The purpose of the interviews was to reveal the background and motives of MAN 2 Ponorogo students of love Korean Pop Culture. This study uses in-depth interviews, in which the researcher has prepared research instruments in the form of written questions that lead to the focus of research so that the interview process can be well organized. The first thing the researcher did was find respondents who fit the criteria. After that, some interviews were conducted indirectly using the Google Meet application on a smartphone. This situation was chosen since the condition of the Covid 19 pandemic. The researcher conducted individual interviews with each respondent.

Meanwhile, the digital document as the data source is each respondent's activities related to Korean Pop Culture through social media. The documentation in this study was used to obtain data about Korean Pop Culture in respondents' Instagram posts. Documentation is a method of collecting evidence, information, and objective data during the research process. The documentation carried out by the researcher is in the form of posted images and following

screenshots on the respondents' Instagram accounts related to Korean Pop Culture. Meanwhile, data analysis activities were carried out using Ethnographic analysis.

Results and Discussion

Perception on Korean Pop Music (K-Pop)

Muslim adolescent students of MAN 2 Ponorogo perceive Korean Pop Music as good, contemporary, relaxing, and joyful to listen to. In addition, Korean music is considered not dull because it has a variety of musical genres. Moreover, Korean music has another strength which is in its lyrics. Korean music lyrics are considered polite, do not contain western culture, have friendship and loyalty meaning, and are easy to memorize and internalize.

Muslim adolescent students of MAN 2 Ponorogo perceive Korean pop music as a rich genre that combines rap and dance. When compared to other music, respondents considered Korean pop a charmer and more attractive. Some respondents mentioned a solid go-international spirit in K Pop music's composition. Respondents argued that Korean pop music became the starting point of the Hallyu Wave or the Korean wave to the hemisphere such as Asia Pacific, North America to the Middle East.

Researchers' observations showed the tendency of respondents to spend time listening to Korean Pop music (K-Pop) and constantly updating the latest songs. When their favorite music group releases a new song, they will immediately hear and memorize it. Another finding, most of their favorite songs are from boy and girl-bands such as EXO, WANNA ONE, NCT, and several other groups. The lyrics that respondents like are songs with elements of friendship and sacrifice. The respondents claimed to have memorized more than ten types of songs from different musical groups, and most were able to learn one new kind of song in a short time. Respondents also claimed to listen to Korean music (K-Pop) regularly for 2-3 hours daily, which was confirmed by the researchers' observations. Listening to music is usually related to learning activities, which they consider as activities that don't disturb their learning process. Learning activities and listening to music simultaneously increase their concentration in learning. The respondents' social media walls' observations show that the respondents often upload photos of K-Pop artists, girl bands, and boy bands. Generally, they use Instagram, Facebook, Twitter, and WhatsApp for uploading.

Perception on Korean Drama (Drakor)

The perception of Muslim adolescent students of MAN 2 Ponorogo about Korean drama or *Drakor* was obtained by researchers from seven respondents. The statements of the seven respondents indicated that Korean dramas' stories are not dull, the plot is curious but not complicated, and the storyline is easy to understand. *Drakor* makes respondents always addicted to watching *Drakor*. Apart from being uncomplicated, the respondents found the *Drakor* setting exciting and entertaining to watch in their spare time. In addition, *Drakor* is also considered to have interesting story themes and high-quality actors so that it constantly impresses every audience.

The researchers' observation of the respondents' activities shows that someone who likes Korean Drama always takes time to watch *Drakor*. This is similar to Korean music lovers who keep updating the latest Korean dramas. Respondents mentioned several dramas they often watched, including *Descendant of the Sun*, *The Man*, *The Legend of the Blue Sea*, *While You Were Sleeping*, and several other titles. They mostly watch Korean dramas with their family and are the same age as the respondents who like *Drakor*. Respondents tended to one drama title entirely at a time. Usually, they watch *Drakor* in their free time on Sundays or at night. This activity is considered not to disturb their learning time. Usually, one drama title ranges from three to four (3-4) hours. They admitted downloading and updating Korean dramas through Viu social media and YouTube channels.

Perception on Korean Fashion

The eight respondents shared the perception of Muslim adolescents at MAN 2 Ponorogo on Korean fashion. Their views showed that Korean fashion is a unique fashionable but still looks casual and feminine (for the girls). They were impressed with the innovations of K-Pop-style clothing designers, which are always unique and contemporary, having silhouette characteristics, harmonious look, and having symbols and elements of the past and present combination.

The observations show that respondents constantly update information about the latest Korean fashion. The types of Korean fashion being hunted are generally clothes, bags, shoes, hairstyles, and make-up styles. The majority of female respondents admit this. Meanwhile, male respondents usually update fashion related to clothes, shoes, hats, and hairstyles. However, updating this fashion trend was not followed by shopping the Korean fashion products. In daily or incidental activities, they do not wear Korean fashion. Two respondents revealed that although they were interested in Korean style, they were uncomfortable wearing it. However, these respondents still gave an upbeat assessment of Korean fashion. This is interesting to know such ambiguous facts about Korean Pop fashion. Changing their consumption behavior does not follow the activity of updating information about a fashion product. Although respondents update information related to the latest Korean fashion through Pinterest, Instagram, Facebook, and Twitter, they don't feel they need to adopt than buy the style.

All in all, the perceptions of MAN 2 Ponorogo students on three aspects of Korean pop culture, namely music (K-Pop), drama, and fashion, are as on the Table 2.

Table 2. Perceptions of Muslim Adolescent Students of MAN 2 Ponorogo on Korean Pop Culture

Pop culture aspect	Perception
Music	<ol style="list-style-type: none"> 1. Good, contemporary, relaxing, and joyful, not dull 2. music lyrics (polite and do not contain western culture, have friendship and loyalty meaning, and are easy to memorize and internalize.)
Drama	<ol style="list-style-type: none"> 1. not dull, the plot is curious but not complicated, and the storyline is easy to understand 2. to have interesting story themes and high-quality actors
Fashion	unique contemporary, having a characteristic silhouette, harmonious look, and symbols and elements of the past and present combination.

Creative Strategies to Face the Korean Pop Wave

The waves of Korean Pop Culture are related to music, drama, and fashion. They admit that the trend is a foreign culture slowly shifting Indonesian culture. When the Korean Pop trend penetrated various Indonesian adolescent circles, it also touched Muslim adolescent groups, which generally have a relatively high religious understanding. Interviews with respondents showed that these teenagers are very familiar with and fond of Korean Pop Culture. They also admitted that they always hunt the latest information from Korean Pop Culture, but not with their own culture. These respondents perceived that their country's culture needs to move forward and carry out modernization from various sides. The respondents acknowledged that their interest was more closely related to Korean pop culture than domestic culture.

However, these Muslim teenagers realize that the impact of the Korean Pop Culture can encourage a consumerist attitude. That leads to materialistic values to always hunt for the latest products to satisfy their desires. They stated that in general, many teenage K-Pop fans also began to carry this attitude with a tendency to collect Korean items such as smartphone cases, accessories, skincare, and influence the way of dressing, commonly called Korean style.

Interestingly, the respondents stated that this situation did not make them immediately follow Korean trends. They stated that they discuss with other K-Poppers the negative things they might receive due to the Korean Pop Culture wave and share positive things that can inspire them. They try to sort out positive inspiration, such as the importance of respecting time. A respondent admitted that Korean Pop Culture provided many positive inspirations such as hard work and confidence to develop talents and abilities. One respondent expressed this about this important lesson. The other seven respondents revealed that Korean Pop culture did not impact their attitudes and behavior as Muslim teenagers. The respondents admitted that they were fond of K Pop as a hobby, merely as a space for recreation and entertainment to fill their spare time.

Respondents admitted that they liked Korean pop culture as entertainment but did not fanatic about it. They continue to live their lives as devout Muslims. Even one respondent thinks critically that teenagers fans of Korean Pop Culture are often trapped by racism. One respondent stated that Korea is not only what it appears in the media. The world is diverse. The skin colors are various. We have to be careful in looking at mass media or social media. What is trending on social media doesn't always have to be followed and described in reality.

After digging deeper, the researchers noticed that the respondents viewed that Korean Pop Culture is comfortable enjoying as long as K-Poppers do not conflict with Indonesian habits. This is considered necessary so that the Muslim adolescent community, who like Korean Pop Culture does not get a negative image from the surrounding. Moreover, they live in a relatively obedient Muslim community or a madrasah student community.

Discussion

Pop culture, including Korean pop culture, is a commodity-based culture that is not authentic, artificial, or manipulative, and there is never a limit to the satisfaction the audience can enjoy. The argument is that modified capitalist 'mass culture' is inauthentic because it is not produced by 'society.' Manipulative because its primary purpose is to be bought. And unsatisfactory because,

apart from being easy to consume, it does not require too much work and fails to enrich its consumers. So, pop culture can be closely related to the capitalist industry. Pop culture can be a cultural product of the culture industry, which means using management logic, stages of production, promotion, and distribution with the primary goal of economic gain. Pop culture is built through the production of popular meanings that are formed during consumption. This meaning is an arena for the contestation of political values and cultural values. Pop culture is an arena of consensus and resistance in the struggle for artistic sense. It is a place where cultural hegemony is established or challenged.⁶

The obvious starting point in any attempt to define popular culture is that it is simply the culture that many people like or dislike—no doubt of it. In addition, popular culture is often said to be mass-produced commercial culture.⁷ After reading various studies, the researcher understands pop culture as a culture formed and produced by an industrial institution with an economic purpose with an orderly management system. Pop culture is also considered inauthentic because it is created for financial purposes and does not have a profound meaning like traditional culture, which is shaped by people's thinking, inner feelings, and feelings. Pop Culture is light, trendy, colorful, and modern. These things make popular culture quickly accepted and permeate every circle of society.

South Korea, in recent years, has succeeded in spreading its popular culture products to the international world. Various Korean cultural products ranging from drama films, songs, fashion, and lifestyle industrial products, began to color people's lives in different worlds. The outcomes of these industries create a pop culture in Korea. Korean culture has been growing so rapidly and widely and is accepted by the public that it produces a phenomenon of Korean Wave fever.⁸ Korean pop culture does not only cover the field of music. According to Chris Barker's book entitled *Cultural Studies*, Korean pop culture is a product of the entertainment industry that prioritizes economic profit. Therefore, all Korean entertainment industry products are produced by an agency or entertainment companies, whether music, drama, or film, to fashion, which are some of the sub-industries of Korean pop culture.

Korean pop culture means a culture that can be accepted by all circles and develops beyond national borders. Korean pop culture is not a traditional Korean original culture but a culture created according to market tastes.⁹ Several variants of K Pop include: first, K-Pop music. Korean pop music (K-Pop) is popular music originating from South Korea. This type of music is a pop genre. K-pop emerged as one of the commodities of Korean popular culture that spread to all corners of the world through the Hallyu wave of the Korean wave. As part of the product of popular culture, K-pop can be easily accepted by the international community to form a new culture, namely K-pop fan culture. Starting from the Korean wave, K-pop has become one of the biggest influencers on the development of the South Korean economy. Second, Korean Drama (K-Drama) or often called *Drakor*.

⁶ Chris Barker, *Cultural Studies* (Yogyakarta: Kreasi Wacana, 2004).

⁷ J Storey, *Cultural Theory and Popular Culture: An Introduction* (London: Routledge Taylor & Francis Group, 2015).

⁸ Simbar, "Fenomena Konsumsi Budaya Korea Pada Anak Muda Di Kota Manado," 2016, <https://doi.org/X> No. 18.

⁹ Misbah Aslamiyah, . "Identitas Diri Mahasiswa Penyuka Budaya Pop Korea Di Malang" (Universitas Islam Negeri Maulana Malik Ibrahim Malang, 2013), <http://etheses.uin-malang.ac.id/id/eprint/2621>.

According to Morisan (2008), the word "drama" comes from the Greek 'Dran' which means to act or do (action).¹⁰ Drama is an art activity to tell a theme, whether as a statement of oneself or a specific cultural group or a storyline that is made to convey feelings, fantasies, desires, needs, events, and certain conditions that can be repeated in a storyline.¹¹ A drama program is a show that presents a story about the life or character of a person or several people (characters) played by players (artists) involving conflict and emotions. Korean drama refers to television dramas in Korea, in a mini-series format, produced in the Korean language. In general, there are two genres of Korean dramas. The first genre resembled short western soap operas and ended plots without the blatant sexual references often found in western dramas. These dramas usually involve relationships, bargains, and relationships between parents' in-laws and daughter-in-law. In addition, it is also related to the complexity of the triangle love relationship. Korean dramas usually last from 16 to 25 episodes, even if more can reach 100 episodes and often do not exceed 200. Third, Korean Fashion (K-Fashion). In terminology, fashion comes from the Latin "facto," which means "to do ." In its development, the word "faction" was absorbed into English into "fashion," which is then defined as a popular clothing style in a culture. According to Jean Baudrillard, fashion is, in one sense, the final stage of the commodity form "with the acceleration and development of messages, information, signs, and models, then fashion as a total circle and the world of commodities; as linear will be completed ."Korean society's fashion culture is one of the products of the Korean Wave that has begun to be in demand by foreign people.

The Korean wave is a term used to describe South Korean popular culture (pop culture) that emerged after Japan's gold products in the late 1970s to the mid-1990s. The Chinese media originally introduced the term Korean wave (Hallyu) to describe the Korean entertainment boom in China in the late 1990s. This culture has been successfully exported to Asia, Europe, and America. The Korean wave sells South Korean culture that combines traditional and modern life through music, films, and entertainment industry products such as television dramas. The Korean wave successfully markets South Korean culture and can market South Korean commercial and tourism products to the public in various countries. In this case, the Korean wave is no longer just a cross-border cultural transfer or expansion of the entertainment industry. Still, it has become a force for South Korea in gaining economic benefits.¹²

The Korean wave (*Hallyu Wave*) mainly comes from the rise of Korean drama films and music. The ease further strengthens this with accessing the drama at no cost. Korean drama and music involve Korean culture, such as how to behave, lifestyles, dress styles, and products used in Korean people's lives. The Korean wave provides an opportunity to introduce Korean culture through Korean drama or music. Korean culture contained in drama and music shows the life of Korean people, such as the way of behaving, lifestyle, fashion, and products used by local people. Cultural introductions featuring Korean-made products are an opportunity for manufacturers to introduce their products globally.¹³

¹⁰ Dewi A A Rani, "Pengaruh Terapan Drama Korea Terhadap Tingkat Pengetahuan Mahasiswa Universitas Sultan Ageng Tirtayasa" (Universitas Sultan Ageng Tirtayasa, 2013), <http://eprints.untirta.ac.id/id/eprint/296>.

¹¹ Alo Liliweri, *Dasar-Dasar Komunikasi Kesehatan* (Yogyakarta: Pustaka Pelajar, 2007).

¹² Suryani, *Jurnal Global Korean Wave Sebagai Instrumen Soft Power Untuk Memperoleh Keuntungan Ekonomi Korea Selatan* (Jakarta: UI, 2014).

¹³ Srihartati & Abdillah, "Pengaruh Korean Wave Dan Country Of Origin Terhadap Brand Awareness Dan Brand Image Kosmetik Korea (Survei Pada Mahasiswi S1 Fakultas Ilmu Administrasi Universitas Brawijaya Konsumen Produk Kosmetik Etude House)," *Jurnal Administrasi Bisnis (JAB)* 65, no. 1 (2018).

This study shows that Muslim adolescents also inevitably become a market for developing popular culture, especially the development of Korean music, drama, and fashion. As connoisseurs of popular culture, they certainly get a good impression of the cultural products they enjoy. In general, respondents think Korean music is perceived as having the impression of being good, pleasant to hear, unique, and easy to listen to, while Korean Drama (*Drakor*) is perceived as a fun drama and has an uncomplicated plot and joyful setting. In the fashion aspect, the perception of Korean-style fashion has a casual characteristic and can create elements of the past and present in each design. However, some respondents said that although they were pretty interested in Korean fashion, they still claimed to be uncomfortable wearing Korean fashion. This situation seems contradictory where a positive assessment of Korean fashion does not always have consequences for hunting K Pop merchandise and goods.

In addition. They study while listening to K Pop music, watch Korean Dramas in full in their spare time, and don't miss sharing their activities related to Korean Pop Culture trends on their social media accounts.

Conclusion

Some of the essential findings of this study are: *First*, the effects of the Korean Wave or *Hallyu Wave* indicate that Muslim adolescents have consciously accessed, appreciated, and enjoyed Korean Pop Culture products, mainly music and drama, as a hobby. Meanwhile, regarding fashion, respondents' views tend to be ambiguous. They are interested in it but uncomfortable wearing it. *Second*, the respondents are aware of the consequences and impacts of Korean Pop Culture on a Muslim teenagers. The effect refers to positive and negative things. Respondents felt that they got positive things from Korean Pop Culture about the importance of being a disciplined person. However, they also stated that they know the terrible consequences of fanaticism and racism of some teenagers who like Korean Pop Culture. They cannot be too interested in their own culture. *Third*, although Muslim adolescent students of MAN 2 Ponorogo like Korean pop culture, they are still critical of it.

This study has two conclusions: first, the perception of Korean Pop Culture shows that the Muslim adolescents of MAN 2 Ponorogo perceive Korean music as continuously following the trend (trendsetter). Korean music is considered not boring; diverse musical genres, polite lyrics without western elements, friendship and loyalty themes, and symbols of creativity. The Muslim adolescents of MAN 2 Ponorogo perceive Korean drama (*Drakor*) as presenting an aspect of novelty. The plot of the Korean drama is not dull, easy to understand, not complicated, diverse, and is considered by Asian culture. The Muslim adolescents of MAN 2 Ponorogo perceive that Korean fashion has a good model and color combination, casual and feminine, and successfully combines past and present elements.

Second, the Muslim Adolescents of MAN 2 accept and realize that Korean Pop Culture has two positive and negative impacts on a teenager. They perceive themselves as increasingly disciplined individuals and value time by appreciating Korean culture. The negative side is being a high consumerist of Korean products. This study also resulted in positive answers where seven respondents stated that their perception of Korean pop culture as a hobby and entertainment was not too carried away by imitation to erode their identity as Muslim adolescents from the

archipelago. Indonesian Muslim adolescents are creative and remain intelligent in their tactics to face the storm of Korean Pop culture.

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