

“Love in Tokyo” in the Perspective of Korean Drama Lovers of *Santriwati*

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Abstract—For *Santriwati*, a women student at traditional Islamic school, watching a romantic drama is prohibited. However, many of them find their way to watch it secretly to follow the phenomenal tv show, either drama from K-pop or J-pop that hits across the country. This research discusses how female students in Islamic Boarding Schools (*santriwati*) who like Korean Drama Films understood and interpreted romanticism in the Japan Drama series, which is commonly considered as taboo to be seen. This research was conducted by looking at the reality of two informants who saw a Japan drama called *Love in Tokyo*. Two informants were alumni from YKUI Islamic Boarding School Maskumambang Dukun Gresik, Aulia Indri (AI) and Eno Shofwan (ES) and now continue their studies at UIN Sunan Kalijaga Yogyakarta. The results show that Full communication must be present on the man's side showing the background of students in the Islamic Boarding School, because gender issues are identical with cultural values. One of the cultural problems that is still deeply rooted in many pesantren circles is the patriarchal ideology. In this context, rapidness as one of religious social education (Islam) is known as a patriarchal culture miniature. Second, the thick patriarchal culture in the world of pesantren is inseparable from the dynamics of pesantren education which is gender biased.

Keywords—Romantic Drama, *Santriwati*, Interpretative Community, popular culture

I. INTRODUCTION

The flow in life in drama is taken from people's lives, they co-opt so they can produce a new world as a form of entertainment media that can fulfill the imagination of fans because it is closely related to various aspects of life that has been traveled. The making of drama also contains various purposes to be conveyed. The story presented in a drama can also provide information or new knowledge to the community. Many aspects are presented in a drama, for example: the story lines, the characters of casts, costumes, musical illustrations, and settings. The vivid images displayed in the drama have a different effect than the strands of words in a book, which come from true or fictional/imaginative stories. According to Chatman [1], "moves-also called motion pictures, films, or cinema-are of the most popular types of entertainment". (Film or picture which is also called moving picture. Picture, movie or cinema, is one of the most popular types of entertainment).

During the past ten years, the wave of Korean pop culture has hit Indonesia. This phenomenon is motivated by the 2002 Korea-Japan World Cup which ended with the victory of

Korea as the World's top four in the tournament. The success of Korea in the 2002 World Cup further has made Korea become more famous in the world. Several private television stations in the country since then began vigorously competing to broadcast Korean music, films and soap operas.

Korean dramas that have aired on private television in Indonesia are *Naughty Kiss*, *City Hunter* or *Dream High*, and had a high rating. Entering August 2016, RTV (Rajawali TV) prepares two of the latest romantic dramas. The first title is *The Girl Who Can Sees Smells*, also known as the *Sensory Couple*. This SBS drama production is a 2015 production and stars Park Yoo Chun and Shin Se Kyung. The story tells of a girl named Choi Eun Seol (Shin Se Kyung) who could see the scent because of a traumatic event in her teenage years, where both parents were killed by someone mysteriously. He is then trapped with a detective named Choi Moo Gak (Park Yoo Chun). The two became great teammates because of Eun Seol's miraculous abilities. It starts airing on August 17, 2016, every Monday to Friday, at 7:00 p.m. While the second title is *Love in Tokyo*, played by beautiful and handsome actresses and actors. Tells the story of a not so smart high school girl named Aihara Kotoko who falls in love with a handsome and genius student named Irie Naoki. Until one day Aihara Kotoko expressed her feelings to Irie Naoki, but said her love was unrequited by Irie Naoki. Because Irie doesn't like stupid women. Until one day, Aihara Kotoko's house was hit by a disaster and decided to move to Tokyo, staying at the house of his father's real friend was the home of Irie Naoki. And starting from where the romantic drama goes until they get married at the end of the episode.

In 2015, Deshinta's study showed that teenagers as respondents favored the romantic theme of almost 60 percent compared to the family, action and comedy themes. The fans for this genre are dominated by teenage girls. Korean drama series comes with a light show with various conflicts in it, which are wrapped in such a way that it is interesting to watch. This Korean drama is loved by teenagers who really want something new. Besides, teens are also very enthusiastic to watch the Korean drama and also made them accustomed to seeing films with romanticism. In addition, the episode is not as long as Indonesian soap operas, only around 16-25 episodes. In the Korean drama series often highlight the fashions that are popular in Korea. Appearances of artists in Korean dramas are always supported by the style of dress that is "very Korean", ranging from hairstyles, hair color, how to dress, bags, shoes, accessories worn, and much

more. Korean-style fashion is often referred to as Korean Style. Teenagers want to show that they can also follow the current fashions, especially Korean Style. Teenagers who have a dynamic in following the development of fashions Korean Style that are becoming a trend because they want to look attractive, increasing confidence, can be accepted in their environment, and also not to be called out of date. Research on a popular culture is always warm to discuss. Popular culture that is always developing and changing every time, all of which bring a variety of impacts for the audience.

Generally, connoisseurs of popular culture are

young people who are looking for an identity among their peer-groups. They use popular culture as a tool to communicate with their peers [2]. Drama means action. Derived from the Greek "daromai" which means to do, act and so on. Drama is life depicted by motion. Conflict from human nature is the main source of drama. Drama can be realized with various media such as on stage, film or television. Drama is also sometimes combined with music and dance, like an opera [3].

From a site about Korea in Indonesia,

artiskorea.net, it was revealed that fans of Korean drama series are mostly teenage girls, aside from the actors who are always handsome, romantic story lines are the main reason teens always look forward to the Korean drama series[4]. Korean drama in its storyline always depicts or tells the dreams of many young women, that is to have a handsome, well-known, respected, wealthy, smart and full of surprise and affectionate lovers who are rendered very romantic with sweet words and good manners. very desired by many teenage girls. Generally, teenagers identify themselves with someone who is considered an idol. When adolescents idolize a character, they will identify themselves with the character, then try to manifest themselves as a picture of his idol [5]. Girls who are fans of Korean dramas are not a few of those who after watching a Korean drama title like their love character or story, even they want to have a lover or love story like the character in the drama they are watching.

Romance stories and scenes express the love of the main character, such as the utterances expressed, the surprises that are given and also the protection that is given as an expression of love, these are all the romanticism found in Korean drama series. "Thanks to the media, who always creates romantic symbols with roses, poems and songs, diamond rings and sheer words." [6] (hitmansystem.com, 2012). Stories contained in Korean drama series are considered romantic, in the Big Indonesian Dictionary (KBBI, 2016), Romanticism is interpreted to be like in a romance story (romance); intimate nature; fun can make fans who are mostly girls fantasize. "And how women viewers interpret and make use of the offered reading against the background of their everyday life and experience" [7].

What concerns this researcher is how the reception

of messages understood and interpreted by female students in the Islamic religious education environment in the form of Islamic Boarding Schools in seeing romanticism in the Drama series that displays the romantic aspects in films of the same genre as Korean Drama namely Japanese Drama (J-Drama). The researcher wants to explore how the public's understanding and interpretation of the forms of

romanticism are displayed in romantic drama series. This is a form of reception analysis that focuses attention on the process of audience interpretation of media content. Researchers use this method because they want to focus on the process of audience interpretation of romantic drama series. The audiences used as informants were 2 people from the same background from the YKUI Boarding School Maskumambang, Dukun Gresik. Therefore, the researcher wants to know how the interpretation of media audiences (*santriwati* YKUI Maskumambang) is based on interpretive community.

II. METHODOLOGY

This research was conducted by looking at the reality of two informants who liked and saw a Japan drama titled Love in Tokyo. Two informants were alumni from YKUI Islamic Boarding School Maskumambang Dukun Gresik, Aulia Indri (AI) and Eno Shofwan (ES) and now continue at UIN Sunan Kalijaga Yogyakarta. This selection is related to the activities of those who like Korean dramas. While the selection of the film Love in Tokyo is because each episode consists of 16 episodes, always displays a romantic visual in the scene.

This research is descriptive qualitative. Qualitative descriptive research aims to make a description in a systematic, factual, and accurate, about the facts and properties of certain objects. This research was conducted to provide an objective picture of the actual state of the object being investigated [8]. This study uses data collection techniques, including observation, interviews and Focus Group Discussion (FGD). According to Nazir (2003:

27) data collection is "a systematic and standard procedure for obtaining the required data". There is always a relationship between data collection methods and the research problem you want to solve. Problems can give direction and affect data collection methods. The purpose of the FGD in addition to being a data collection tool is as a tool to convince data collectors (researchers) as well as a tool re-check for various information / information obtained through various research methods used or information obtained previously, both similar and conflicting information.

This study uses interpretive methods of interpretive community-based media audiences; a concept that emphasizes the meaning of media collectively and the influence of the socio-cultural context in the meaning strategy. By using this concept, this study raises the topic of the meaning of romantic Drama on female students. This research is a qualitative study with a social constructionist paradigm and uses focus group discussions as a method of data collection. Through the approach to the paradigm of social constructionism, informants who are members of interpretive community can understand the reality and general meaning of female students in watching romantic dramas. So, the meaning lies in the interpretive community, namely *Santriwati* (female student of Islamic Boarding School).

The interpretive community has its own meaning for the media, Thomas Lindlof in Littlejohn [1] highlighting the three community genres that underlie the general types of results created by interactions in interpretive communities, namely: (1) content, (2) interpretation and (3) social action;

(1) genre *Content* consists of types of programs and other media consumed by the community. One group shares an interest in a television program, such as *New sticker*. It is not enough if the community has a shared interest in one type of media content, but the group must also have the same meaning for that content. (2) genre *Interpretation* develops around shared meanings. Members of a community interpret the contents of the program and other media in the same way. The effect on their behavior, especially what they say about the media and the language used to explain it, is the same. (3) tv he genre *social action* is the order of shared behavior towards the media concerned, including not only how media content is consumed (when and where the media content is read or seen) but also the way the media content influences the behavior of members of the community. For example, how are the relationships between members affected by the media, do certain types of content help the relationship and do people talk to each other about what they see or read?

III. RESULTS AND DISCUSSION

Japanese drama films that often show romanticism in the style of the land of ginseng-korean romance, Japanese drama films present a relatively similar form of romanticism as in Korean drama titles, modification of the storyline and visualization in each episode is always done. The directors of romantic drama films construct forms of romanticism by packaging differently using symbolization. In *Love in Tokyo*, its the same as other romantic genres that Korean dramas offer it displays romanticism. The original title *Mischievous Kiss: Love in Tokyo*, *Love in Tokyo* was taken from a comic entitled *Itazura na Kiss* by Kaoru Tada. *Love in Tokyo* tells the story of Kotoko Aihara, a sweet and cheerful girl. Since entering High School, she has a crush on a guy named Naoki Irie. Naoki is a model student in his school while Kotoko is not a bright student in the academic field. Kotoko once expressed her feelings for Naoki, but was rebuffed rudely because Naoki was not happy with stupid girls. One day, Kotoko's house was suddenly destroyed by an accident. His father's friend offered them to live in his house. Unknown to Kotoko, his father's friend was Naoki's father. Now that they live together, will their relationship remain the same, or will it be more than before? The comic *Itazura na Kiss* itself was previously appointed as an Anime and also a drama version that was aired on one of the private televisions in Indonesia in the early 2000s.

According to the informants who have expressing uniformly about the form of romance in the drama, AI and ES, agreed if the form of romanticism when the main male characters give certainty about the relationship they live by giving statements to female characters. Because of the love triangle between the female characters Kotoko, Naoki and Kin Chan.

The informant gave a statement about romanticism by giving the statement:

"The gaze from Naoki to Kotoko is romance" (AI).

"The eyes when seeing two different male figures, give romance to their relationship, especially Kotoko to Naoki" (ES).

Both informants lead to episodes 8 and 12 in *Love in Tokyo*, during the episode there was a conversation between the female and male characters. The way of looking at and treating the two men gives the impression of the existing visualization. The romanticism referred to by the AI and ES is a big theme that is the main male character invites the main character to establish a more serious relationship but there is an ego that makes the relationship is not immediately happened. Kinesthetic communication with eye contact has become an emotional feature in communication. The eyes can give many meanings and those who understand them are those who interact. kinesik namely facial expression, body posture, finger movements, hands, arms, shoulders, hip sway, and shake the head. Of course, we think that language can also be affirmed by using parts of our body, not apart from that there are factors that influence it happening, in sociolinguistics there is such a thing as situational factors and there are also social factors. both greatly affect the language patterns of people that exist in certain cultures. Which includes kinesis according to Kartomihardjo above may be conventional, in other words those who perform kineksi have agreed to it and do it repeatedly [2]. AI and ES informants, are in apposition *dominant- hegemonic* by accepting the forms of romanticism displayed in the *Love in Tokyo* series.

Then regarding the romanticism in the conversation carried out by the characters when they face each other, the interpretation of Informant AI and ES revealed;

"So it's romantic if the boy listens patiently to what the girl is saying" (AI).

"The arrogant Naoki often melts when Kotoko speaks, once arrogant, now is melted, so romantic it seems" (ES).

Romanticism can also be shown in spending time together, and longing when not together in one time. In episode 15, AI revealed how romantic Naoki was while waiting for Kotoko who was dating Kin-chan, even though the idol left, but what Naoki did always missed was Kotoko's visualization on the glass Naoki saw. Likewise ES sees time together as something romantic, according to him if there are couples who rarely make time to be with them they are not in a relationship with romance.

In several episodes, Kin Chan gave a surprise with special dishes to present to Kotoko, according to ES, in the context of Korean drama, surprise is a form of romanticism. Informant J assumed that the male character in the Korean drama emphasized actions such as giving surprises rather than his words, and that happened to Kin Chan instead of Naoki even though he was more handsome. AI also added that the romanticism in *Love in Tokyo* was simple romanticism but the effect is expensive, the male character Kin Chan in the *Love in Tokyo* series easily does whatever he wants with his cooking skills because he is a cook.

"As for *Love in Tokyo*, I think that the romance is not expensive even though Naoki often shows it by inviting orchestra events but it is still appropriate. In fact, the special cuisine offered by Kin Chan is special because he is good at cooking" (ES).

Research on menshealth.com, reveals in terms of expertise, it can be predicted that the number of men who cannot cook is greater than men who are smart and can cook. Those who are good at cooking are only a small portion.

Women see men who can cook become a unique and memorable thing. Because when other men can't do it and it turns out we can do it. Men while cooking also look sexier and adorable in a woman's eyes. "*Social exchange theory claims that you seek to develop relationships (friendship and romantic) in which the rewards are greater than the costs.*"[3]. Based on social exchange theory, ES Informants prefer to give something at a low cost rather than an expensive one but with the same results, which is to make a happy couple.

AI and ES aware of the forms of romance displayed in the Tokyo in Love series are surprises that match emotions, but ES, because informants are women, prefer to give surprises that give the right emotional effect to the heart, ES decoding process places it in a negotiated position. While AI understanding the Tokyo in Love series display such forms of romanticism, informants reject such forms of romanticism, because according to him romanticism is not only through words or actions such as paying attention, but should also give gifts. The AI's decoding process puts him in a negotiated position with the logic that the informant is not too amenable to the form of romanticism in the Tokyo in Love series.

IV. CONCLUSION

Even for the two informants about romanticism when looking at their background from the Islamic Boarding School, they see that the romance of the relationship between men and women with their language is called boy- girl, if they like to express it with words that are very romantic and revealed first by male actors on female actors.

Full communication must be present on the man's side showing the background of students in the Islamic Boarding School, because gender issues are identical with cultural values. One of the cultural problems that is still deeply rooted in many *pesantren* circles is the patriarchal ideology. In this context, rapidness as one of religious social education (Islam) is known as a patriarchal culture miniature. Second, the thick patriarchal culture in the world of *pesantren* is inseparable from the dynamics of *pesantren* education which is gender biased. Thus, it cannot be separated from the dominance of *Kiai's* self-figure known as the sole authority holder. Symbol of power and truth that can subdues anyone in the *pesantren* environment. In addition, patriarchal ideology in *pesantren* social dynamics is inseparable from

the social actualization model of *pesantren* education which is still trapped in classic studies (bare books) that are gender biased, as is the case with gender bias legal texts of jurisprudence (Hannan, 2015: 2).

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