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## **THE BIGGER WAVE OF HALLYU (한류) IN INDONESIA: GLOCALIZATION?**

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### **Abstract**

*Hallyu (한류) or Hallyu (한류) or best known today as K-Pop, extensively spreading in East Asian countries such as Mainland China and Taiwan. Through globalization, the Korean wave widening its influence on Southeast Asian countries, including Indonesia, since 1999. Twenty years on, in 2019, this cultural transformation from Korea to its neighbor countries continuously influence, and even more significant. Indeed Hallyu (한류) is a unique phenomenon in the Korean modern entertainment industry. After Korea massively succeeded in invading Indonesian entertainment with melodrama, film, and music, the term K-Beauty is now very familiar with Indonesian people. The invasion of Korean cosmetic brands, as they start to enter the culinary business as well, by opening Korean food restaurants in Indonesia. However, the regulation of the Indonesian Ulema Council (MUI) and Food and Drug Supervisory Agency (BPOM) regarding the requirement of Halal certified must be faced by Hallyu (한류) products when they enter the Indonesian market, as the biggest Muslim population in the world. This study is a library research which largely qualitative. This article has considered the consequences of Korean wave's influence through Globalization, that triggered the consumerism behavior which can be traced by the rational choice of young people in Indonesia. I seek to examine the*

*influence of Hallyu (한류) in Indonesia in the context of Glocalization as the result of Globalization. It also presented a snapshot of how consumers react and make decisions regarding their purchases in this rapidly influence. The research findings defines that Hallyu (한류) has become an ethnocentric agent for South Korea, which had to deal with the regulation of halal matter in Indonesia. The conclusion of this paper offered some suggestions to help to minimize the pitfalls of Hallyu (한류) influence to Indonesia.*

### **Keywords**

Hallyu(한류), Indonesia, Globalization, Glocalization

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## **1. Introduction**

To speak about South Korean means to speak of *Hallyu* (한류). *Han* (한) is derived from the Korean or *Hankuk* and *Ryu / yu* (류), which means wave/current. It began in 1997 when a Korean drama *What Is Love All About* (사랑 이 뭐길래) aired on CCTV, a Chinese local television.

Furthermore, received considerable attention from viewers in China, followed by the entry of Korean cultural products into China, the mass media in China call it *Hallyu* 韓流. The Korean wave refers to the rapid spread of Korean waves throughout Asia in the popularity of Korean dramas, dance, music, films, animation and games, and fan clubs for Korean stars. It was 1999 that reports of an emerging Korean wave in China, Taiwan, Vietnam, Hong Kong, and other Asian countries first started to come out. (Mee, 2005). The popularity of Hallyu (한류) reached the peak when it imported innovative performing industries, as Chen and Chang defined on their research that the performance in today's society has brought the industry into an innovative model, with the development of technology which enrich the entertainment industries with the performance general coordinator, visual design, stage design, as the part of the industry chain. (Chen, C. M & Chang. Y. J, 2019).

Twenty years on, in 2019, the industry of the wave of *Hallyu* (한류) is even more significant. With the spread of Korean food restaurants, the entry of Korean cosmetics outlets, up to dance competitions imitating Korean boy bands/girls. Consumptive behavior, especially among young people in Indonesia, is inevitable.

The entry of Korean culture cannot be separated from the role of the media, which functions as an agent of transnationalism that carries Korean cultural values out of its country.

Creating a domino effect ranging from television, music, and film, to the culinary and cosmetic industry. In the concept of contemporary globalization, Naisbitt has predicted about Megatrends 2000, namely the occurrence of the global economic boom of the 1990s, renaissance in art, the emergence of free-market socialism, global lifestyle and cultural nationalism, the privatization of welfare, the rise of the pacific state, the decades of women in leadership, centuries of biology, the revival of the new millennial religion, and the symptoms of individual triumph rather than collectivism. Naisbitt's thoughts bring our memories on the term Glocalization, which refers to both local and global activities that can be replicated the aspects of the locals. Furthermore, in the *Global Paradox*, Naisbitt mentioned the increasing dependency relations between nations and people in the world through investment, trade, popular culture, and other forms of interaction that caused boundaries between countries to be biased and subjective. (Raharjo, et.al, 2007). Why and how *the Hallyu* (한류) wave is getting more influential in Indonesia today is an interesting point to conduct research. The process of shifting from Globalization to Glocalization then becomes essential to be analyzed.

## **2. Literature Review**

Globalization allows people to have no boundaries with the advancement of technologies and build interconnected ways of communication. In the framework of transnationalism, at least three main emphases which it has tended to combine, and which have usually been assumed to coexist harmoniously. One is that culture is learned, acquired in social life; in computer parlance, the software needed for programming the biologically given hardware. The second is that culture is highly integrated, and to be grasped as *a whole*, has been deeply entrenched in anthropology for many years. The third characteristic, in the plural, as packages of meanings and meaningful forms, distinctive to collectivities and territories, is the one most obviously affected by increasing interconnectedness in space. (Vertovec, 2009).

Such a transnational framework-a global public space or forum-has been mainly actualized through technology. Publishing and communication technologies make possible rapid and far-reaching forms of information dissemination, publicity and feedback, mobilization of support, enhancement of public participation, and lobbying of an intergovernmental organization. (Vertovec, 2009). The advancement of media nowadays become one of the foremost effective ways for *Hallyu* (한류) to spread its values. Starting from the television to the internet, which is becoming the most influential media today. Even now, Hallyu is expanding not

only to refer to the flow of popular culture but also fashion and cosmetics, cuisine, cover dance competitions, and other creative industries. The work of Uygunkan on the popular industry on a usage and consumption culture that has the relation with the consumers who influenced by the creation of star system (Uygunkan, S. B, 2018) is in line with the rapid spread of Hallyu which bring the Korean stars to get broader attention in Indonesia.

### **3. Research Issue**

This study seeks to examine how the Korean wave or known as Hallyu (한류) influence the young generation in Indonesia, and what had been done by the government of Indonesia in dealing with the Hallyu (한류)'s influence.

### **4. Methodology**

This study is a library research that largely qualitative. In the basic outlook, rational choice is delineated to mean the determining process of what choices are available. And then deciding the most preferred one according to some persistent criterion. In a certain sense, this rational choice model is already an optimization-based approach. (Milgrom, 2004)

The rational choice theory assumes that an actor chooses an alternative that he/she believes brings about a social outcome that optimizes his/her preference under subjectively conceived constraints. (Sato, 2013)

### **5. Discussion**

Rational choice theory is a crystallization of understanding the development of the flow of thought from the understanding of rationality in Western Europe. Namely the understanding of the theory that emerged in the Middle Ages, as the antithesis of naturalist thought. Rational choice as an explanatory model of human actions is intended to provide a formal analysis of rational decision making based on several beliefs and goals, and to combine several areas of economic theory, probability theory, game theory, and public goods theory. The paradigm of rational choice theory offers a general aspect of the mechanism among social phenomena.

Assuming that individuals are in social background and make choices about actions or decisions based on their beliefs and goals. This theory is intended to be able to explain several social problems solving (social arrangement) as a full effect of these choices. (Coleman, 2012). There are two main elements in Coleman's theory, namely the existence of actors and resources.

Resources are something that attracts attention and can be controlled by actors. In the context of *Hallyu's* (한류) entry into Indonesia, the young generation in Indonesia is an attractive resource for *Hallyu* (한류) who acts like an actor.

Korea's attention as actors provider causes a mutual need, being involved in a system of action. In contrast, an actor, *Hallyu* (한류) products, have the aim of maximizing the realization of their interests. This is manifested in the onslaught of its products, which ultimately forms a dependency on Indonesia's young generation as a resource.

### **5.1 Korean Wave and Its Products**

*Hallyu* (한류) phenomenon in Indonesia is found not only in media cultural products (TV dramas, K-pop music videos, variety shows) but also in broader lifestyle products (foods, cosmetics, tourism). Food is the main product consumed by Indonesian fans and has triggered the proliferation of Korean restaurants in Indonesia. (Jae-Seon, 2017). The number of Korean culinary restaurants in Indonesia does not necessarily make these restaurants in demand by Indonesians, especially Muslims. As a country that has the most significant number of Muslims in the world, food consumed in Indonesia has a condition that must be labeled *Halal*. In Islam, *Halal* food is any food that can be consumed and allowed to be eaten according to Islamic law.

In Indonesia, the institution authorized to issue *Halal* certificates is the *Indonesian Ulema Council* (MUI). In particular, Muslims have a high proportion of food items, which are considered taboo. Moreover, therefore to be a pious Muslim are essential to consume only *Halal* food as part of religious practices. (Hee-sun Cho, 2008). Thus to get a *Halal* certification from MUI by reviewing the integrity and verifying compliance of *Halal* for Korean food or restaurants, based on the halal standard according to the systemic institutionalized of *Halal* food. This is very important to get broader consumers since they choose to come to Indonesia.

The withdrawal of four Korean original instant noodle products containing pork or lard was carried out by Food and Drug Supervisory Agency (BPOM) in Indonesia in 2017. The four products are *U-Dong* (*Samyang*), *Shin Ramyun Black* (*Nongshim*), *Kimchi* (*Samyang*), and *Yeul Ramen* (*Ottogi*) instant noodles. The product must be withdrawn because it was not under the

statement on the packaging. Moreover, it was stated to have lied to the public with a claim not to contain lard four of the products contained lard. (Ginanjari, 2017).

This then makes the manager or owner of Korean food restaurants increasingly careful to enter the market in Indonesia. The demand to provide food with *Halal* ingredients does not bog pork or lard. It does not include ingredients containing alcohol is a challenge for Korean food restaurants, which will enter Indonesia. The first Korean restaurant which obtained a *Halal* certificate from MUI is *Mujigae Restaurant* in Jakarta, the capital city.



**Figure 1: Halal Label**  
Source: Indonesia.go.id

**Figure 2: Mujigae Restaurant in Jakarta**  
Source: wowkeren.com



**Figure 3: Halal Certified Announcement**

Source: Mujigae Resto- Mujigeneration, Kamu .. facebook.com



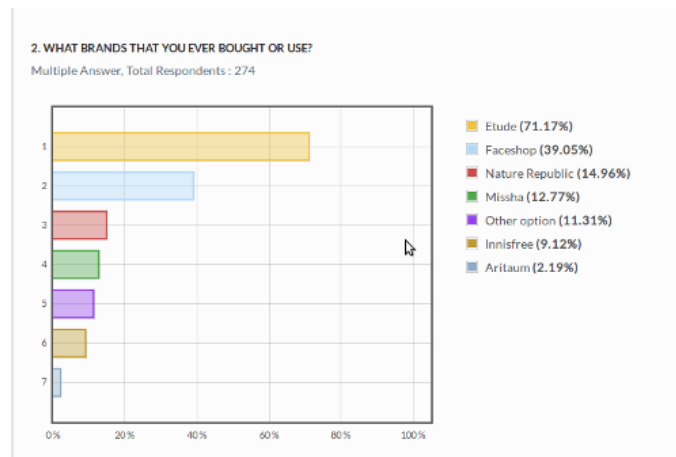
*Mujigae* received *Halal* certification from MUI on February 13, 2017, and currently has approximately 19 branches spread across the cities of Jakarta, Depok, Bekasi, Bogor, Serpong, and Bandung. (Oppakuliner, 2018). Up to January 2019, there are at least 10 Korean restaurants in Jakarta that *Halal* certified; *Yoogane*, *Daebak* (대박), *Jeans Chilli Chicken*, *Mujigae* (무지개), *Mr. Park*, *Wu Jang Gun* (우 장군), *Bon Chon* (봉촌), *Kyochon* (교촌), *Han Gang* (한강). (Rosita, 2019).

## 5.2 Korean Cosmetic Outlets in Indonesia

*Laneige*, *Nature Republic*, *Etude House*, *Face Shop*, *Missha*, *Innisfree*, *Moonshot*, are the leading cosmetic brands in Korea. That has opened its official outlets in Indonesia. After

previously, Korea invaded Indonesian entertainment and even internationally with *K-Pop* music, melodrama, film.

The term *K-Beauty* is now very familiar with Indonesian people, especially the younger generation, because they are the primary consumers of the cosmetic invasion from Korea. *Face Shop* and *Etude House* are the first Korean cosmetic brand which entered in Indonesia in 2005. Followed by others, by prioritizing the concept of using natural ingredients and herbs complemented by bringing up environmental issues and building a healthy lifestyle. Consumers in Indonesia have begun to mushroom in visiting Korean cosmetic outlets, especially for beauty enthusiasts.



**Figure 4:** Data on an Online Survey by Jajakpendapat.net. (Wulandari, 2016)

Based on data from online survey results through Jajakpendapat.net to a total of 274 respondents consisting of women and men aged 16-35 years, six Korean brands are known and sought after in Indonesia. Cosmetics under the *Etude House* brand were used and were bought by 71.17% of respondents, followed by *The Face Shop* brand by 39.05%, and *the Nature Republic* was ranked the third-largest at 14.96%. The other three Korean brands were *Missha* 12.77%, *Innisfree* 9.12%, and *Aritaum* 12.9%. At the time this survey was conducted in 2016, the *Moonshot* brand had not yet entered Indonesia (*Moonshot* entered in 2018). The main reason respondents put on Korean cosmetics brand was that they only wanted to try it (78.47%).

Furthermore, because it was considered suitable for the respondent's skin (22.63%), many color variants (17.52%). Some said that they want to be like a K-Pop celebrity (8.03%), and the price was lower (7.3%). Meanwhile, the main reason respondents did not use Korean cosmetic brands was regarding *Halal* matter. 40.36% of respondents said that the absence of *Halal* labels



on Korean cosmetics made them reluctant to use them. Other reasons were because of the expensive price (38.12%), susceptible skin (20.18%), and color that did not match their skin color (8.07%). (Wulandari, 2016) . Once again, the *Halal* problem of a product from Korea is still an essential consideration for Indonesians to choose it.

### **5.3 Consumerism Behaviour and the Triggers**

Consumer behavior is the purchase of goods intended solely for temporary pleasure and personal satisfaction, without considering the necessity or not. In line with Scholte, that consumerism can be defined as behavior characterized by the frenetic acquisition and disposal of various goods and services which provide instant but ephemeral gratification, and often centered around the notion of fantasy, entertainment, fashion, and pleasure, (Patrick J. McGowan, 2007) which is called ecstasy by Baudrillard, which is the spiral of mental and spiritual conditions in each person, to the point that he will lose its meaning and become a void person. Someone who lives by just following his desires, at an extreme level, will no longer care about his moral values. Because at that point, a person has been in an economic system whose function is only to fulfill his unlimited personal desires. Than that where the formation ecstasy economic system is. (Wening, -).

The more a person is controlled by his desire to buy and follow something he thinks will please his self. Making his consumptive behavior changes as a lifestyle. This seems to be happening to the young generation of Indonesia, who are being hit by the *Hallyu* (한류) fever. So that all products originating from *Hallyu* (한류) will be quickly purchased without thinking and followed as a lifestyle.

Two crucial factors trigger the rapid of *Hallyu* (한류) penetration into Indonesia. *First*, Globalization. From the New Dependency Theory point of view, there is an interpretation that Globalization is capitalism in its most recent form. Globalization also tends to have a significant influence on the imbalance of the world economy and the threat of national sovereignty, the emergence of local revival to survive, the growth of patriotism, and even affect other fields (Syafuan Rozi Soebhan, 2007) such as pop culture intervention from Korea. *Second*, in a global multi-media world, it is even more important that all cultures have rights to faithful and respectful representation. However, reliable representation and adequate access cannot be gained without a struggle. (Ziauddin Sardar, 1997).

The existence of satellites, internet, cellphones, computers, has created a convergence of media and technology into new media that allows people from all over the world to communicate



and exchange information easily. More accessible for anyone to get information from various places, including young people who love the Korean pop industry in Indonesia. The Korean entertainment industry is very aggressive in making and spreading Korean pop culture to foreign countries, especially in the Asian region. With good quality and supported by mostly good looking stars, right in terms of ideas, storytelling, and quality of filming technology, Korean pop culture products are easily be liked and form a reasonably strong fan base. There are also Korean music groups such as boy bands or girl groups whose fans are millions in number. In the cosmetics industry, they mostly use *K-Pop* stars to be their brand ambassadors.

## **6. Findings**

### **6.1 Towards Glocalization**

Robertson (1992) was the first person who offered the concept of 'glocalization' into social and scientific discourse. (Gobo, 2016) The glocal is the result of the historically long contest between the global and the local, whereby both lost' and in his vision.

Unlike the general viewpoint, in the end, Globalization does not produce uniformness (even if this was its original colonial intention), but differences and fragmentation of the world into a multitude of glocal realities. (Gobo, 2016). Whereas Naisbitt said, there had been a kind of paradoxical myth. A false or reverse belief that was thought by some of the world's population that the process of Globalization would make the world uniform. The process of Globalization will erase local identity, and ethnic culture will be swallowed up by global cultural forces. This assumption is not entirely correct. Advances in communication technology have indeed made boundaries and distances lost and useless. However, for Naisbitt, it shows a paradoxical nature, that is, the more we become universal-global, the ethnocentrism will be increasingly highlighted.

### **6.2 The Adjustment to Regulation**

The incessant *Hallyu* (한류) culture that entered Indonesia showed that after the invasion of Korea with its transnationalism culture that began with the mastery of entertainment media with melodrama, film, *K-Pop* music products, Korea began to explore culinary and cosmetic areas. When its culinary and cosmetic products collided with Halal regulations, in its subsequent development, Korea began to infiltrate local ideas. It changed to use Halal ingredients, adjusted to the demands of the Indonesian people, who are mostly Muslim. This is an attempt to obtain

market recognition in order to achieve its interests to be accepted and benefit from its products in the Indonesian market.

Thus, the things that can be carried out by the Indonesian government to reduce the growth rate of the entry of Hallyu (한류) products in the form of culinary and cosmetics. Namely, the requirements to have halal certificates which are quite difficult from the MUI. Regulations on the application for licensing on cosmetics, which must be licensed per item, should officially be licensed by BPOM. This is quite complicated and requires a relatively high cost to bring Hallyu (한류) cosmetics products enter Indonesia.

## **7. Conclusion**

*Hallyu* (한류) products become the ethnocentric agent for Korea, penetrating through Globalization towards Glocalization. In order to be well accepted and to control their fans in Indonesia as its target marketplace. Hence, this finally can be concluded that Glocalization is the product of Globalization.

## **8. Recommendation**

Future research is needed to investigate the long term effects of various product of *Hallyu* (한류) in Indonesia and competing with the local products from Indonesia.

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