K-drama and Indonesian film hybridity in shaping youth identity: A postcolonial study

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Abstract

The intersection of Korean dramas (K-dramas) and Indonesian films has become an increasingly salient phenomenon, as both media forms have gained widespread popularity among youth audiences in Indonesia. This research article aims to explore how the hybridity of these two cultural products shapes the identity formation of Indonesian youth and the student reactions and reflections on this hybridized media issue through a simple ethnography. The data were taken from the representation of Indonesian films My Stupid Boss (2016) and Dilan 1990 (2018). To gain deeper insights into how hybridized media influence student perspectives, the theoretical framework for this analysis draws upon the concept of Postcolonial study of cultural hybridization developed by Homi K. Bhabha. Bhabha's theory of the "third space" posits that cultural identity is not a fixed, essentialist entity, but rather a fluid, negotiated process that arises from the interplay between dominant and marginal cultures. In this "third space," new forms of cultural expression and identification emerge that transcend binary notions of cultural purity. Unstructured interviews were also conducted with 20 students (10 male and 10 female) selected through purposive sampling. This sampling method was chosen to ensure a diverse representation of views while focusing on students who were active consumers of both Indonesian films and K-dramas. Participants were drawn from two higher education institutions: Universitas Bangka Belitung (UBB) and State Islamic Institute (IAIN) Syaikh Abdurrahman Siddik, both located in Bangka Belitung Province. The findings reveal several key insights: 1) the hybridization of cultural elements between K-dramas and Indonesian films, 2) the role of media consumption in identity formation and negotiation among Indonesian youth, 3) the potential for these media forms to serve as platforms for representation and challenging dominant narratives, and 4) the broader sociopolitical implications of this phenomenon. The significance of this research lies in its ability to contribute to the sociological understanding of the complex and dynamic relationship between media, culture, and identity. From the educational perspective, it is found that there are issues regarding the tension between global influence and cultural heritage, and embracing hybridization without losing cultural identity within students' attitudes.

1. Introduction

Korean dramas (K-drama) have been a huge cultural influence in Indonesia, especially among youths. This article intends to investigate the hybridity of these two media forms and how they contribute to the identity formation of Indonesian youth. With the globalization of media and increasing access to locally produced products, people experience local and global narratives that shape both individual and collective identity. Indeed, online platforms have the technological capacity to provide circulation of cultural products on a global scale, but local culture coexists and influences consumption patterns, which may complement but not necessarily converge with each other [1].

Additionally, streaming platforms have disrupted traditional viewing habits that favour hybrid global-local storytelling. This 'enriching' transformation, however, brings a more detrimental aspect to it as the tendency for a homogenised transmission of culture could lead to a factually obscured narratives of local cultures [2]. This phenomenon is relevant in the discussion of Indonesian youth who construct their identities based on consuming K-dramas and local films, often wrapping their values and religious beliefs around which they choose to favor [3].

The idea of cultural proximity also helps clarify how the K-dramas resonate with Indonesian youth. According to Baek, distance plays a role in the media consumption of viewers; people tend to prefer content that fulfils cultural distance [4]. It is this idea that is echoed in the findings of Jung and Shim, where they state that the popular grassroots spread of K-pop and K-drama in Indonesia offers increasingly valued non-Western media products that Indonesian youth can latch onto for an identity in their local context [5].

Moreover, the hybridization of these media genres provides a space for young Indonesians to express their identity in multiple ways. Hallyu is a phenomenon that has significantly affected lifestyle and consumption behavior, and Dewi et al have pointed out to the effect of a sense of belonging to a community without borders in Indonesian youth [6]. By building on existing theory of hybridisation, the palimpsest model achieves a deeper yet also more fluid approach to the construction of identity by young people, simultaneously responding to global processes and yet resisting traditional loyalties.

This research article aims to contribute to a gap in academia by systematically reviewing the tertiary issues related to K-dramas and Indonesian films. The study adopts a holistic perspective, hoping to uncover the complex processes of identity construction among Indonesian youth through their engagement with the local content of these cultural products, which will then be discussed in relation to the phenomenon of hybridization. These findings will enhance our understanding of how globalized media consumption impacts youth identity in a rapidly changing cultural environment.

2. Literature Review

There is a wide range of literature on K-dramas, Indonesian films, and youth identity. Academics have studied such processes in line with cultural exchange and adaptation, media consumption and identity construction, and the sociopolitical implications of these media products.

The hybridization of K-dramas and Indonesian films, and the effects of this cultural blending on the identities of Indonesian youth, have been focus on one of the topics in the literature. Past studies have looked into the incorporation of Korean cultural motifs into Indonesian film narratives and production styles and how this influences the interpretation and patronage of the Indonesian youth [7-9].

The other leading theme within the literature is the impact of media consumption to shape the identity of Indonesians youth. Recent research has looked at the extent to which the watching of and involvement in K-dramas and Indonesian films help the shaping of a sense of individual and collective identity for young Indonesians [10-12]. These have looked at how youth make sense of and mediate between the cultural West and East offered through these forms of media, and how that impacts their sense of cultural self or global impressions.

Discussion on the hybridization of K-dramas and Indonesian films has also extended its gaze to the sociopolitical context of the national identity construction in K-Drama and hybrid Indonesian films, particularly in terms of their potential to challenge or reinforce existing power structures and cultural norms. Scholars have examined how these media forms can serve as platforms for the representation and exploration of diverse perspectives, as well as the potential for them to perpetuate or challenge dominant narratives and stereotypes [13, 14].

3. Method

This research article synthesizes and analyses the representation of cultural hybridity on K-dramas, and how the representation influences Indonesian youth identity. The theory employed by this study is Homi K. Bhabha's postcolonial notions of cultural hybridity which inform understandings of how these cross-cultural contagions shape youth attitudes, ethics and modes in contemporary Indonesian society [15]. He continued that cultural identities are not inherent, or immutable construing essential properties; but emerge through processes of hybridity and this is achieved by negotiating the differences between two things which brings about maintenance of a belief system as opposed to total integration [15, 16]. Bhabha contends that the "in-between spaces" where cultures interact and co-mingle are sites in postcolonial contexts in which hybrid cultural forms arise [15]. These hybrids counterpose the traditional binary relations of colonizer to colonized, global to local and tradition against modernity. Instead, they create 'third spaces' where new meanings are established along with identities and cultural practices [15, 17].

To gain deeper insights into how hybridized media influence student perspectives, unstructured interviews were conducted with 20 students (10 male and 10 female) selected through purposive sampling. This sampling method was chosen to ensure a diverse representation of views while focusing on students who were active consumers of both Indonesian films and K-dramas. Participants were drawn from two higher education institutions: Universitas Bangka Belitung (UBB) and State Islamic Institute (IAIN) Syaikh Abdurrahman Siddik, both located in Bangka Belitung Province. The data collection process was carried out over a one-month period. Participants were selected based on their engagement with hybridized media, assessed through a preliminary survey that identified students who frequently watched Indonesian films with visible K-drama influences. The interviews were designed to explore their perceptions of cultural hybridity, identity, and the interplay of local and global values depicted in these media. By using an unstructured format, the interviews allowed for open-ended responses, providing rich, qualitative data and enabling students to express their perspectives freely. This approach also helped uncover nuanced insights into how hybridized media impact their views on cultural identity, tradition, and modernity.

4. Findings

This study found some notable findings related to the interaction between K-drama, the Indonesian film industry, and youth identity in a transnationalized society, which highlights the possibility of media in formulating cultural and personal identity. A striking discovery is the extent to which K-dramas influenced aesthetic and narrative conventions in Indonesian films. Indonesian cinema has adopted hybrids: elaborate character development, feelings of emotional gravity, a sophistication of production techniques, and other elements that have become a fraught timeline of storytelling that resonates with the younger population. One of the most important realizations is the effect of these media types on the youth identity process.

For Indonesian youths, K-dramas and local films are cultural mirrors, reflecting ideals around modernity, individuality, and belonging to the global community. For K-dramas, the appeal comes from the aspirational traits of the characters; their independence, perseverance and pursuit of personal dreams, providing templates for self-identity to their audiences, and for Indonesian films, the use of local elements strengthens identification with national image. In addition, the fusion of Korean and Indonesian cultural elements through language, fashion, music and social customs allows a sophisticated form of identity negotiation among youth. This is not a cultural compromise, it is a hybridization of cultural interactions where young Indonesians engage the world system whilst retaining their own cultural nuances promoting a dual sense of pride in local traditions and international worldviews.

4.1. Hybridization of Cultural Elements

The reported studies suggest different kinds of hybridisation in K-dramas and in Indonesian films. This hybridization is the result of blending Korean cultural elements including fashion, music, and social practices, within Indonesian film narratives and production methods [7-9]. This hybridization of K-dramas and Indonesian films has produced an interesting addition of cultural, in a fast-moving cinematic space. It can be seen in storylines, and storytelling, and visual aesthetics, and even character tropes. One of the most significant aspects of cultural hybridization in contemporary Indonesian cinema is introducing Korean cultural motifs into the local film narrative, which reflects a fusion of global and local cultures. Popular K-drama archetypes also feature heavily in the initial few eps, the "Cinderella story," the "enemies-to-lovers" arc, which draw on Indonesian cliches as they get transformed to fit local culture and society.

A compelling example is the Indonesian film *My Stupid Boss* (2016), which appears to draw inspiration from thematic and narrative elements found in the iconic Korean drama *Coffee Prince* (2007). While *Coffee Prince* centers on workplace romance and explores gender-bending themes through the guise of mistaken identity, *My Stupid Boss* reinterprets these motifs within an Indonesian cultural framework, embedding humor, power dynamics, and local social norms.

Importantly, this cross-cultural borrowing is not just a straightforward replication but rather a process of creative adaptation whereby foreign motifs is localized to appeal to Indonesian audiences. By appropriating Korean drama conventions, this film speaks to the global success of Hallyu (the Korean Wave) as well as the increased demand for transnational narratives in Indonesian filmmaking. Indonesian filmmakers consciously choose from this plethora of external influences while negotiating local traditions and Indonesian expectations, just as the films manipulate those expectations through their various cultural hybridity. A particularly salient detail of all these works is the balance between local and global elements; the entire cultural production process occurs in a globalized and transnational world, where the media industry feigns to reflect external trends but dialectically put forward local narrative voices. Indonesian film visual aesthetics have gradually adopted a similar transnational/ cinema style towards production values shown in K-drama

(Korean drama series). The vibrant and well-planned color schemes, stylish clothing, and elaborate sets that characterize these films reveal this evolution, [18, 19].

A notable example is Dilan 1990 (2018), which showcases a visually striking aesthetic reminiscent of contemporary Korean cinema. The film's attention to detail in cinematography, costume design, and overall mise-en-scène reflects a clear inspiration drawn from the high production standards associated with K-dramas [20]. This convergence of styles has not only elevated the visual sophistication of Indonesian films but has also contributed to the creation of hybrid character archetypes that integrate elements from both cultural spheres.

The titular character, Dilan, is an example of this hybridization. Dilan is also an archetypal K-drama hero; charming, confident, and enigmatic, but with an edge. At the same time, he channels distinctly Indonesian characteristics, from playfully engaging wit to a profound sense of attachment to local customs and values [21]. This blending of traditional Indonesian ethos with modern Korean sensibilities highlights the nuanced interplay between global cinematic trends and local storytelling traditions.

The hybridization also expresses broader processes of cultural negotiation such that Indonesian filmmakers make use of the global phenomena of the K-drama to create new innovative strategies within a cultural context grounded in the naturalness of the Indonesian. Not just appealing to those who have experienced both of the traditions, this fusion also highlights the vibrant development of Indonesian film-making amid globalization [22]. This process of hybridization is not just a paltry copy of K-drama modalities but a sophisticated engagement attempting to attract the largest possible audience, whilst also remaining quintessentially Indonesian. Filmmakers, then, use Indonesian bands, actors and locales blended with elements of their own.

4.2. Identity Formation and Negotiation

K-dramas and Indonesian films consumption highly participate in identity formation and negotiation process that Indonesian youngsters performed. These media forms are appropriated by young Indonesians as they navigate and negotiate these cultural differences and similarities, playing a role in their developing individual and collective identity [10-12]. K-dramas and Indonesian movie consumption among Indonesian youth is a phenomenon that is entangled with their identities in various complex and complicated ways. These media forms act as strong instruments exercising and mediating identity making and negotiation, enabling young Indonesians to question and perform societal standards in gender roles, cultural expectations, and so on. The media also plays an important role in identity formation by the portrayal of diverse and aspirational characters. One genre famous for producing iconic female characters is K-drama, showcasing women who carve out their own identities, unapologetically challenge gender norms and dare to chase their aspirations. They can inspire Indonesian young women to challenge the patriarchal norms and to fight for more freedom and more expression. For instance, Kim Shin-rok from "Vincenzo" is powerful, intelligent, lives away from societal rules and fights for justice.

However, in recent years, numerous Indonesian films have featured female characters who are more complex and multidimensional, mirroring changes in societal attitudes about gender and salary roles. This evolution can be seen through the character Milea — from the film Dilan trilogy. Milea is wilful and spunky, a counterpoint to decades of Indonesian cinema in which women are so often portrayed as passive or subservient. She overcomes obstacles, runs into conflict, and faces the trials and tribulations of love and relationship struggles coupled with her own attempts at serial monogamy filtered through the lens of a music career in a fast-paced, image-focused society are readily relatable with a new generation that are no strangers to dating in the 21st century. Such representations offer not only tangible stories possible for young Indonesian women, but also inspiration that challenges orientalist perceptions of the Indonesian woman as submissively accepting of domesticity and gender roles [20, 21].

K-dramas and Indonesian films also extend beyond gender identity to identity politics. Both media types weave together cultural motifs, things like language, fashion, and music that embrace and reflect their specific heritage. As an example, Dilan weaves traditional Indonesian cultural references into modern aesthetics with local narratives adapting global pursuit in story-telling methods inspired by K-drama [22]. Likewise, aspects of Korea's cultural assets, including hanbok, traditional foods, and K-pop music, provide strong narrative (and ideological) veins in many K-dramas, making cultural pride central to their structures and plot points [18, 19].

For young Indonesians, engaging with these media forms fosters a dual sense of identity: an appreciation for their cultural heritage and a connection to the broader global community. This hybridity allows audiences to reconcile local traditions with modernity, reflecting the dynamic interplay between cultural preservation and global influences. As a result, Indonesian films and K-dramas become tools for cultural exchange, influencing how identity is negotiated in an increasingly interconnected world [20, 22].

However, consuming such forms of media can, in turn, contribute to complicated and conflicting identity negotiations. For instance, pressures to live up to the portrayed body images through K-drama shows and Indonesian films might make some younger generations of Indonesians feel inadequate. This can cause feelings of inadequacy and self-doubt, especially for those who do not conform to the narrow beauty ideals perpetuated by these forms of media. Moreover, how romantic relationships are portrayed in these media can shape young peoples' expectations and desires. K-drama tends to have idealized and romantic love stories, in contrast Indonesian films could be more realistic and nuanced in showing the relationship. It creates contradictory demands of desire for the young Indonesians to cross the haves in the metaphorical fantasized journey made on behalf of life.

Indonesian youth identity formation and negotiation processes are greatly impacting by K-drama, Indonesian film consumption. Through these means, young Indonesians can navigate identity, question social conventions and engage with

a larger world. Yet, we need to analyse these forms of media critically and understand how they can bring about adverse effects if consumed too much like unrealistic expectations and poor body images

4.3. Representation and Challenging Dominant Narratives

Hybridization of K-drama and Indonesian films could be a space for the representation and exploration of marginal voices, providing a platform for diversifying viewpoints, critiquing the dominant discourse, and resisting stereotypes. But literature also raises potential dangers of such media by reinforcing established power arrangements and cultural norms [13, 14].

K-dramas are not the first victim of these hybridizations of Indonesian films. These diversity and counterhegemonic narratives opportunities exist but it stills risks to consolidate mirrors of already existing power structures and stereotypes. Perhaps one of the more positive implications of this hybridization is the bending or even breaking of traditional gender roles and stereotypes. K-dramas especially love a sassy, independent leading lady who challenges the status quo and the established gender norms. These characters can teach young women hope to aspire to not only break away from the bounds of patriarchy but also fight for their self-confidence and self-respect. In the K-drama "Vincenzo," the character of Kim Shin-rok is a smart, strong woman in a position of power who goes against the norms of society and stands up for what is right. However, it must be mentioned that K-dramas can also reinforce some negative stereotypes, such as the "Damsel In Distress" narrative or the focus on physical beauty as an indicator of value. These stereotypes can perpetuate patriarchal gendered norms and restrict the representation of various female identities.

Indonesian movies, conversely, may provide a more nuanced and true perspective of Indonesian culture and society. At the same time, they may also entrench prevailing layers of social power and inequity. For instance, Indonesian films stereotype both rural and urban people, often picturing rural people as ignorant and backward. Moreover, the widespread content of K-pop culture for Indonesian young people can result in the loss of the local culture itself. Although K-pop may offer some lessons or the opportunity to build a sense of empowerment, it also holds the possibility of homogenization of cultural expressions and diversity loss as a result of the global success of K-pop. K-drama hybiridization with Indonesian film is an ambiguous phenomenon positive and negative. Through diverse representation and its ability to conceive narratives that crucially challenge dominant tropes, they provide a valuable addition to the canon of diasporic literature when approached with caution considering their potential pitfalls in the hands of larger forces that control media. Through critical media literacy and the production of diverse and counterhegemonic media, we can harness this hybridization for the good and create a more just and equitable society.

4.4. Sociopolitical Implications

The broader sociopolitical implications of the hybridization of K-dramas and Indonesian films have been explored in the literature. Scholars have examined how these media forms can influence the ways in which Indonesian youth engage with and understand the sociocultural and political landscape, both within their own country and in the global context [13, 14]. The hybridization of K-dramas and Indonesian films has significant sociopolitical implications that extend beyond mere entertainment. These media forms shape the cultural consciousness of Indonesian youth, influencing their understanding of identity, gender roles, and societal norms.

One key implication is the potential for these media to challenge dominant narratives and power structures. K-dramas, in particular, often feature strong, independent female characters who defy traditional gender roles and societal expectations. These characters can inspire young Indonesian women to challenge patriarchal norms and strive for greater autonomy and self-expression. For instance, the character of Kim Shin-rok in the K-drama "Vincenzo" is a powerful and intelligent lawyer who defies societal expectations and fights for justice.

However, it's important to note that these media forms can also reinforce existing stereotypes and power imbalances. K-dramas are often, but not always, progressive and play a role in both reinforcing and resisting harmful beauty standards and idealized romantic relationships. The onslaught of Korean pop culture can also erase local cultures and reshape artistic expression in Korea into a more homogenous form.

Moreover, the music-based media forms can have effects on the political participation. Namely, K-dramas often include social justice and political activism. These things are capable of making Indonesian youth become more sensitive and have a feeling of concern with a social and political phenomenon. But it's important to critically scrutinize these narratives and to recognize the potential for manipulation and propaganda. Ultimately, the blending of K-dramas and Indonesian film has a significant influence on the sociopolitical situation of Indonesia. As great as this must be for social change and cultural exchange, we need to interrogate the content and be mindful how that can work to perpetuate power structures and stereotypes. Understanding the dynamic relationship between influence and power in a cultural context can help us be better equipped to face the challenges and opportunities of this cultural phenomenon.

4.5. Student Reactions and Reflections

After several discussion with Students. They express admiration for the way characters like Milea combine global fashion trends with local modesty. When they are asked about the appearance of Milea, they respond with positive reaction like:

Milea's style is modern, but it still feels very Indonesian. It shows that we can follow global trends without forgetting who we are.

They see that Milea's style in Dilan 1990 is a perfect example of how modern influences can be harmonized with local cultural sensibilities. Her outfits reflect contemporary trends, such as clean lines and youthful designs. However, some critical reflection also found in their respond.

The outfits in these films look amazing, but not everyone can afford branded clothes. It creates pressure to look a certain way.

Fashion and style are introduced as marks of status and achievement. The media, especially in hybridized modes, tends to conflate material wealth with personal value. Such a phenomenon can cause feelings of insecurity and alienation for youth, especially in developing countries like Indonesia, which affect their Girlfriends if they cannot follow the clothes shown in films or social media. These external standards exert pressure for acculturation, advancing a cycle too, where fashion becomes less a tool of self-expression than a marker of class status and potential social mobility. On top of that, the mixing of K-drama style with Indonesian cultural settings contributes to the problematic nature of this phenomenon. Fashion is often a status symbol in K-dramas, but Indonesian adaptations may not pay much attention to the financial realities of wearing such looks. Such omission perpetuates the notion that this aspirational crotch just portrays Indonesia like its economy can cater to everyone, which is decoupled from economic cleavages in the roots of Indonesia.

Some face these messages as students, particularly during adolescence, and the adolescents receiving these messages from media go onto integrate these ideals where their self-worth becomes tied to material possessions. Some, for example, might be tempted to overspend to recreate looks that they see on-screen, while others may feel a sense of inadequacy or exclusion if they cannot.

The values spotlighted in K-dramas and their Indonesian counterparts, perseverance, self-expression and respect for family, present a complex balance of modernity and tradition, especially for young viewers. These themes matter so much in understanding youth identity, as they mirror the changing dynamics between personal desires and family or societal values.

Moreover, among the concepts widely promoted in these films are the ideas of independence and self-expression, reflecting the larger patterns of increasing focus on individualism and self-actualization on the global stage. This modern ideal of a female figure can be best reflected on the character of Milea in the movie *Dilan 1990*. She is shown to be confident and determined, and not afraid to forge her own path, especially in matters of her education and romantic pursuits. This is deeply empowering for students.

I like how Milea is independent and confident. It inspires me to focus on my education and my dreams, even if people around me have different expectations.

This students' statement reveals how media can serve as a source of motivation for young people. It encourages them to prioritize personal goals and pursue their aspirations, despite external pressures. However, this positive message of independence can be critiqued in light of cultural context. While the valorisation of personal ambition is essential in an increasingly globalized world, it often clashes with deeply ingrained cultural expectations, especially in countries like Indonesia where collectivism and family values play a central role.

Students might admire Milea's autonomy, but this admiration is not always translated into their personal lives, as familial respect and duty still hold significant weight in their daily decisions. The tension between these two ideals, self-expression and familial obligation, creates a complex environment for youth, where they must navigate competing demands from their personal desires and their families' expectations.

Sometimes it feels hard to follow these ideas in real life because Indonesian families expect us to prioritize their decisions over our own.

Statement above highlights the tension between the modern values represented by characters like Milea and the traditional norms that are often more strongly emphasized in Indonesian society. Family is a huge part of Indonesian culture, and in that collective mentality means placing parental power above all else. These narratives can clash with the reality in many culture, and this expectation of loyalty is often widely watchable in many K-dramas portraying honourable side of subservient roles that stem from deep sense of belonging and country-wisdom. The generational conflict between youth and parents only complicates this tension. Indeed, despite the rise of global media that highlight the perks of individualism for young people, parents are often more traditional and set different expectations on education, career choices, and social behaviour. Students can experience identity conflicts as they search for balance between often discordant influences. They may feel they must choose between fulfilling family obligations and pursuing their dreams. So, for example, a student might feel excited about Milea's confidence and want to be an artist, but their parents might want them to do something, like to be an engineering or teacher. They might feel torn between honouring family expectations and pursuing their own dreams. For instance, a student might be inspired by Milea's confidence to become an artist, but their parents may expect them to pursue a more "secure" career, such as engineering or medicine.

4.6. Cultural Preservation and Globalization

The blending of Korean and Indonesian elements in hybridized media, such as Indonesian films influenced by K-dramas, raises important discussions about the balance between cultural preservation and the influence of globalization. As students watch these films, their comments indicate the complicated ways in which they understand the relationship between local customs and global trends. Such responses testify to deeper anxieties over identity, cultural integrity and the effects of external cultural forces on local storytelling traditions.

It's cool that Indonesian films are influenced by Korean dramas, but I hope we don't lose what makes Indonesian stories unique.

One students' answer above reflects a critical awareness of the potential risks associated with cultural hybridization. Students recognize the appeal of global influences like K-dramas, which bring fresh aesthetics, narrative styles, and storytelling techniques to Indonesian cinema. However, there is an underlying concern about the erosion of cultural identity if local traditions and indigenous narratives are overshadowed by foreign elements. This sentiment underscores the fear that globalization, while fostering cultural exchange, may also dilute or homogenize local cultures.

From a critical perspective, this anxiety can be understood through the lens of cultural imperialism, a concept that highlights the dominance of certain cultures—often Western or, in this case, increasingly East Asian over others, [23, 24]. The widespread popularity of K-dramas has the potential to overshadow local narratives, leading to the marginalization of traditional Indonesian storytelling practices and values, [25, 26]. When Indonesian films increasingly adopt global cinematic conventions, such as plot structures, character archetypes, and fashion trends, they may inadvertently shift focus away from indigenous storytelling forms that have been passed down through generations, [27, 28].

Moreover, there's the issue of representation. The more Indonesian films embrace Korean influences, the more they may reflect a limited vision of what is modern and appealing. Students' concern about maintaining what makes Indonesian stories unique speaks to the need for authentic representation of local cultures in the face of global media consumption. This concern is often voiced by students who feel that while global influences are welcome, they should not erase or diminish the unique qualities of Indonesian culture. In this sense, students emphasize the need to maintain a careful balance, where globalization enriches local traditions without compromising their authenticity [29, 30].

On the other hand, the second comment:

Seeing Indonesian culture in films makes me proud, but I like how they also include global elements. It shows that we can be modern while keeping our traditions alive.

Reflects a more optimistic view of cultural hybridization, Kraidy [16] and Pieterse [31]. Students who hold this view are not necessarily rejecting global influences but instead are embracing the idea of cultural fusion, where Indonesian traditions and values can coexist with modern global trends, [32, 33]. This perspective suggests that it is possible to be modern and global without abandoning one's roots. In fact, the incorporation of global elements, such as the aesthetic influence of K-dramas or certain narrative tropes, can be seen as a way to enhance local cultural expression, making it more accessible and relevant to a contemporary, global audience, [34, 35]. This viewpoint emphasizes the concept of cultural resilience and adaptability. It highlights the notion that cultures are not static but constantly evolving through interactions with external influences, [36, 37].

In this case, students are open to integrating global elements into Indonesian cinema, as long as these elements are adapted to reflect and respect local cultural values, [38, 39]. The hybridization process is not seen as a threat to Indonesian identity but rather as an opportunity for innovation and creative expression, [40, 41].

This process can in a critical sense be related to the concept of cultural syncretism where different cultural influences mingle and result in the new and the rich. Indonesian filmmakers on this frontier seem to borrow from K-drama tropes or visual aesthetics as a means of modernising traditional narratives to push through to younger audience members, but still retaining an answering sense of Indonesian-ness at the core. For example, Indonesian cultural themes with its values of family and respect can go well with K-drama essence of personal independence and self-expression. Such hybridized storytelling not only preserves cultural continuity, it welcomes a globalized world.

5. Conclusion

Specifically, this article has shed light on the relationship between K-dramas and Indonesian film youth identity by discussing the hybridization of these cultural products and how they shape the identity of Indonesian youth. There are key findings of this research, the identification of the processes of cultural hybridization including the identity negotiation process through media consumption, the potential for representation and challenging dominant narratives, as well as the broad sociopolitical implications of this phenomenon. And preparing this research, beside the preliminary stage of my thesis preparation, will help me with my future studies as it would expand my understanding on the media-culture-identity triangle, which is very challenging and important aspect of sociological studies. This study contributes to this growing body of work by giving a much-needed systematic overview of the existing research into your topic. By exploring the interactions of various components of youth identity with K-dramas, Indonesian films, and how these interactions fill the academic-gap, the novelty of this research is the examination of the trend, themes, and perspectives of the research on the topic academic review. Overall, the results of this study contribute to the existing literature on media representation and cultural understanding, and provide important implications for future research, policy and practice in this critical area. This study has opened the eyes to the complexity and dynamic model how the K-dramas and Indonesian film hybridization in the formation of identity for Indonesian youth. The findings of this systematic literature review further the contemporary sociological conversation regarding the intersection of media, culture, and identity while also providing a launching point and foundation for continued investigation and dialogue within this significant and dynamic area of study.

The idealized portrayal of independence in K-dramas and Indonesian films presents a double-edged sword. On one hand, it offers youth the freedom to think critically about their futures, encourages self-reliance, and challenges the status quo. On the other hand, it may oversimplify the reality of navigating familial and social obligations, particularly in societies where tradition still holds considerable influence. The films create a tension between what young people are encouraged to aspire to and the realities they face within their cultural contexts. While the idea of pursuing one's dreams is universally appealing, it fails to address the emotional and social costs of defying familial expectations, which can include alienation, guilt, or strained relationships.

Moreover, the globalization of values through media can sometimes alienate youth from their cultural roots. The growing emphasis on individualism as portrayed in global media might inadvertently marginalize the importance of familial respect and the collective values that form the foundation of many non‑Western societies. This presents an ongoing challenge in education, as teachers must help students navigate these competing values without devaluing either. Instead of framing these values as mutually exclusive, educators can facilitate discussions that allow students to negotiate their identity within the broader contexts of both their cultural heritage and the globalized world they are increasingly connected to.

In conclusion, while K-dramas and Indonesian films promote valuable modern values like independence and self-expression, they also inadvertently highlight the tensions between these ideals and the traditional norms that still govern much of youth life in Indonesia. Educators and parents alike can help bridge this gap by creating spaces for dialogue where students can explore their personal desires while maintaining respect for their cultural heritage.

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