CHAPTER I

INTRODUCTION

I.1. Background

In this globalization era, the technology helps us to develop from the previous media history. According to McLuhan and Quentin Fiore, as quoted by West and Turner (2010) there are four eras in the media history, in which technology is the core cause of the social changes in the society. We are currently in the last of the era, which is called the electronic era. In the electronic era, the media connect the world, so that everyone from different parts of the world can be connected to one another (West & Turner, 2010).

The dominant paradigm of communication development was built, in which they believed that the mass media had an very important role in cultivating the attitudes and beliefs that were the main condition to the changes in the society (Sparks, 2007, p. 3). However, it was continued by a more critical phase where the two sides can perceive the literature, as the media contents had a liberating effect, which breaks down the habits and routines without social orders and promoting change and development, which is also called the 'globalization paradigm' (Sparks, 2007, p. 4).

Since the 1960s the worldwide media has increase in the ownership of radio and television, which build the media globalization (Hopper, 2007, p. 61). The emergence of a number of powerful multimedia giants such as Disney, Sony, Bertelsmann, General Electric, News Corporation, Time Warner and Viacom has supported the media globalization (Hopper, 2007, p. 61).

Every television audience are engaged to various extent in actively constructing their own meaning to be in the process to self-understanding and self-definition (Hopper, 2007, p. 63). According to Sinclair, Jacka, and Cunningham (1996) individuals' perspective of their own cultural histories will reflect to their interpretation of media texts and other cultural products (Hopper, 2007, p. 63). A basic communication process to make meaning to phenomena, which include an active process of selecting, organizing and interpreting people objects, events, situations, and activities is called as perception. So, the receivers are not passive that receive everything that they see or hear. People have a different perception to certain things due to their physiological factors, expectations, cognitive abilities, social roles, and membership in cultures and social communities. The individuals own self-concept likewise influence the perception. Furthermore, the needs, interests, and motives dominate the attention that we give (Wood, 2013, pp. 43–57).

Fig 1.1 shows the average time spent the Indonesian with media resulted from a survey-based data that are collected from respondents' self-reported activity by Hootsuite, we are social. It is shown that the average daily time spent using the internet via any device is 8 hours 51 minutes. The Internet content consists of media content from various countries in various form and contents. Currently one of the popular country that spreads and influence others with their cultural industry and products, is South Korea.
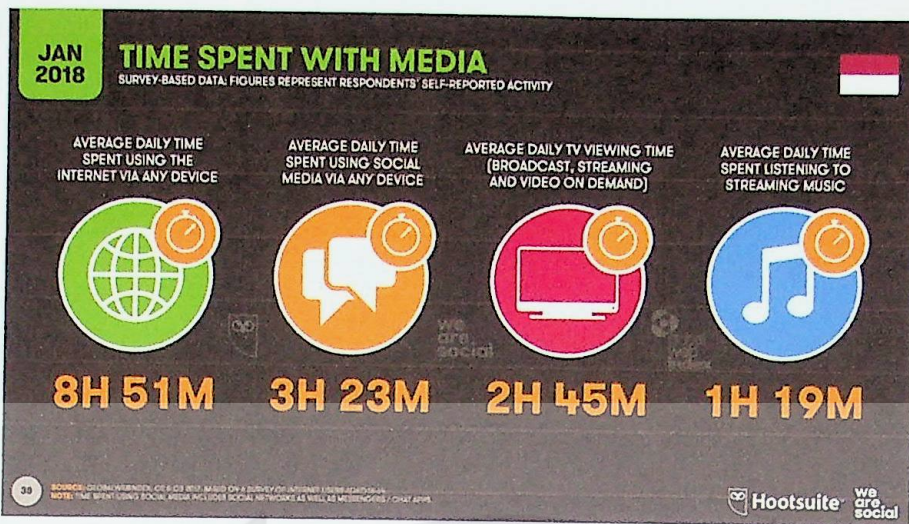
Fig 1.1 Indonesian's time spent with media
Source: Hootsuite – we are social, 2018

South Korea spreading their products of culture such as films, music, beauty product, traditional food, online and video games, and others all over the world. The intensity of this spreading is called *Hallyu* or Korean Wave. *Hallyu* or Korean Wave is a term coined by the Chinese media which began in the mid 1990s to launch the Korean TV drama serials and pop music. The Korean Wave drawing more and more viewers worldwide because of YouTube that have the Korean pop star's performances and TV dramas content (Hogarth, 2013). In this digital age, the world is connected through the Internet, which makes the effort and costs to promote the Korean Wave (*The Korean Wave: A New Pop Culture Phenomenon*, 2012, p. 47).

According to Hogarth (2013, p. 137), there are several reasons on the popularity of Korean TV dramas in Asian countries, such as the high quality of the production from the beauty of the cinematography to the cast and environment which represent the "Asian-ness" with a modern image and ethos; the traditional Korean culture and the Western-oriented culture shown due to the globalization

appeal to the Asian viewers as they can relate to it and also that the Korean TV dramas are available in low cost as they have mass production legal and illegal copies that is distributed worldwide; skillful story-telling that have a constructed complete story made up of about 20 one-hour-long episodes that was shown regularly on weekly basis; universal human themes that portrayed the contemporary Korean people, lifestyle and society which are based on the universal truth.

According to Won (2015), at the early age of *Hallyu*, the Korean government viewed it as a chief Korean item of export and to promote K-pop beyond Asia globally. With the help of other industry groups, such as media industry, content industry, academic circles, and civic groups that are committed to globalized *Hallyu*, it achieved its popularity as K-pop entered Europe, South America, and other parts of the world.

The Korean Dramas are surpassing language and cultural barriers all around the world. With a lot of different themes or genre that it offer, it can give a level of emotional investment to the audience (*The Korean Wave: A New Pop Culture Phenomenon*, 2012, p. 72).

The period TV drama called *Daejanggeum* / Jewel in the Palace that have 60 episodes which aired from 15 September 2003 to 30 March 2004, achieved a record of the highest-rated drama serial in South Korean history with 57.8%. It was not only popular in South Korea but also in other Asian countries, including Indonesia, which continued the success of the Korean Wave (Hogarth, 2013).

The continues of high demand for Korean TV dramas from various countries including from Indonesia, Singapore, Malaysia, Philippines, Thailand,

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Vietnam, Mongolia, Egypt, Iran, Saudi Arabia, Turkey, India, Israel, China, Taiwan, Hong Kong, Macau, Japan, etc., is because of the evolving storylines with more action acts that have been added to historical dramas and the diversity of the Korean TV dramas itself (Hogarth, 2013).

Fig 1.2 shows that the survey result conducted by JakPat about the foreign drama series watching habit in the category most watched drama series. It is shown that in the first place is Korean drama series are watched by 75%, while the second and third place is Turkish and American drama series, with 13% and 12% respectively.
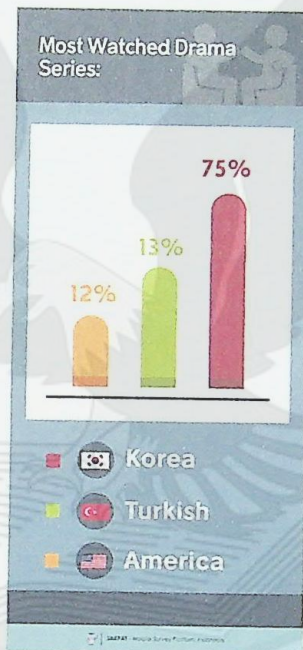

Fig 1.2 A survey result from JakPat about the foreign drama series watching habit in the category most watched drama series.
Source: JakPat

It shows the high demand of Korean drama in Indonesia rather than other countries drama series, as Korean drama series are most watched.

I.2. Problem Identification

The film portraying profession will influence the perspective of the audience towards the profession. That profession has authority in the daily life, in which people that have power portrayed will become a discussion. Each and every audience have their own interpretation to the film.

According to Scanlon (2011, p. 109), the filmic representations in educating professionals have the power as they construct their professional identities. Scanlon (2011, p. 110) viewed filmic representations of professionals through the lens of phenomenological film theory. The phenomenological approach supports the 'notion of film as experience' and that the viewer is 'an active agent' which makes sense of a film 'by relating it to the stock experiences of their life-worlds' (Stadler, 1990 cited in Scanlon, 2011, p. 110). An example from Vandekieft that first-year medical students selects their future possible professional identities not from the professionals in the faculty who were preparing them for practice but from the representations in the popular television series ER (Scanlon, 2011, p. 111 cited Vandekieft, 2004, p. 216).

Film and television have ensures more audience than readers of professional journals due to their accessibility, popularity, heavily financed and aggressively marketed (Flores, 2002). Harper and Moor suggested that the representations of medical personnel and medical institutions are largely through television (Scanlon, 2011, p. 111 cited Harper and Moor, 2005, p. 2).

As a survey by the National Health Council in UK found that 40% of the respondent of the survey turn to television for medical or health information

(Chory-Assad & Tamborini, 2001, p. 500). According to Gregory (2007, p. 9), the second-hand telling of professional story gives us the immediacy of feeling, rush of emotion and flow of sensations that almost match the intensity and flow of first-hand experience. According to Chory-Assad and Tamborini's paper (2001, p. 499), it is stated that in the early research the portrayals of medical doctors in the television were shown in a very positive manner, however, the more recent and fast-paced medical dramas shade light to more negative physician characteristics, which made the viewers have a perception of physicians should be investigated.

Hospital Ship (2017) is a Korean Medical Drama that took place on a hospital ship rather than the other Korean drama that took place in an usual hospital that stands on the land. It is the first film talking about hospital ship. In which they portrayed lots of different doctor specialists, within various difficult situations. There is cameo made by an Indonesian woman, which made it into several Indonesian portal sites and she invited to various Indonesian TV shows to share her story.

I.3. Statement of the Problem – Research Question

How is the audience reception toward the portrayal of Doctors in the Korean Drama – Hospital Ship?

I.4. Purpose of Study

To analyze the audience reception of the portrayal of Doctors in the Korean Drama – Hospital Ship.

I.5. Significance of Study

Academic: to give additional information and knowledge about how the audience reception towards television series as they portray the role of doctor.

Practical: to give input to people regarding the audience reception of a profession from a film.

Social: to give understanding to the society of how a portrayal of a profession received by the people.

I.6. Organization of Study

The organization of the study for this research will be the following:

CHAPTER I: INTRODUCTION

Chapter I will be discussing about the background of the research, the problem identification of the research, statement of the problem, purpose of study, as well as significance of study.

CHAPTER II: RESEARCH OBJECT

In the Chapter II, the object of the research will be discussed and explain further.

CHAPTER III: LITERATURE REVIEW

The content of Chapter III will be the theory or concepts related and used for this research will be written and explained. As well as the frame of thought will be shown.

CHAPTER IV: METHODOLOGY OF RESEARCH

In the Chapter IV, it will be discussing about the methodology of the research, research approach, unit of analysis, data collection methods, key informants, data triangulation, and the data analysis methods.

CHAPTER V: RESEARCH FINDINGS AND DISCUSSION

The Chapter V content will be the results and findings of the research and the further description of the research.

CHAPTER VI: CONCULSIONS AND SUGGESTIONS

This chapter will be the summary of the findings and conclusion that the research conclude from the research will be discussed.