Gender Roles in

Korean Drama

Dina Chaerani

Co-Founder of Youth Coalition for Girls

DINA CHAERANI

1. • **Co-Founder of Youth Coalition for Girls**

2. • **Finalist of *Mahasiswa Berprestasi Nasional* 2016**

3. • **Founder of *Gerakan Lapor Yuk*!**

4. • **A Charity Runner**

5. • **Youth Engagement Specialist at Plan International Indonesia**

Are you familiar with these words?

"Women have to be petite, have fair skin, and always be nice."

"Women don't need to pursue higher education, because at the end of the day, they'll become housewives."

"Women are bad leaders."

NOW,
LET'S SEE YOUR
REACTION!

THAT IS BEAUTY STANDARD WHICH APPLIES IN OUR SOCIETY.

IF YOU DON'T MEET THE STANDARD, YOU ARE EFFING UGLY!

Upper third
(Trichion)

Middle third
(Glabella)

Bottom third
(Menton)

This is THE REAL beauty!

Hallyu

KOREAN FEVER

hile K-music
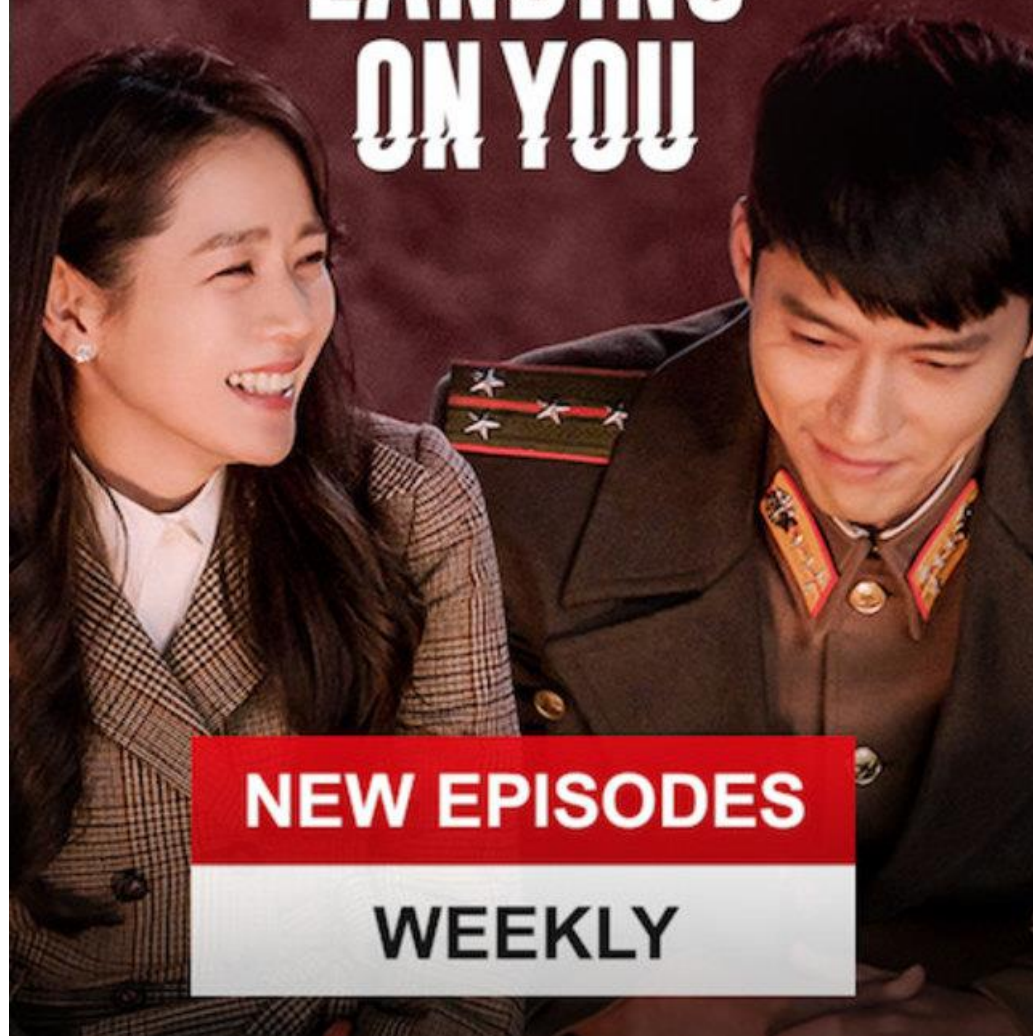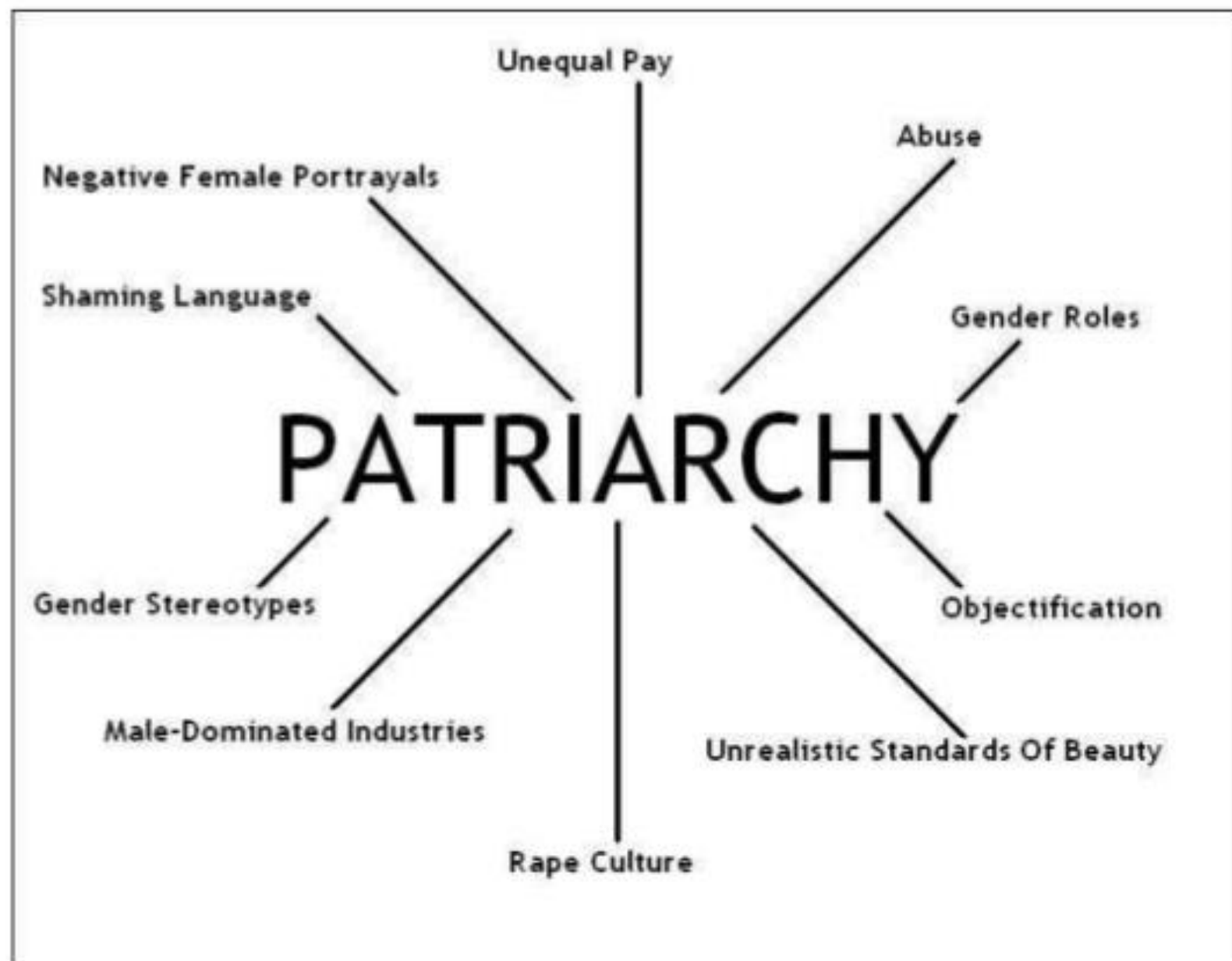
Introduction

- *A media culture in which images, sounds, and spectacles help produce the fabric of everyday life, dominating leisure time, shaping political views and social behavior and providing the materials out of which people forge their very identities. A film can help us to understand what is going on in contemporary societies and cultures...(Kellner, D., 1995)*

What is Hegemonic Femininity?

Hegemonic Femininity is a term used to prescribe the dominant qualities a woman is believed to have in a society. Hegemonic is the ruling or dominant social or political context, whereas femininity is described as the quality of being female or womanly. Society portrays a woman as a homemaker; someone who is submissive to her husband, caretaker of her home and being available to her family at their convenience. Hegemonic femininity can then be defined as a role that a woman must perform in order to be perceived as a woman by what is set by society. The ideal state of the femininity is known as unpaid work meanwhile the males are involved in the workforce and are primarily known as breadwinners.

Gender Differences as Visual Objects

- Masculinities and Femininities as objects of visual in the cinema, is often become an object of interest in a movie. As objects, they are receiving treatment visits, value, and appreciation in a variety of media discourse context.

- Visualization of gender in media characterized by stereotyping and as commodification in a media. This discourse exists in various forms of mass media, ranging from fairy tales and folklore, to the magazine, advertising and feature films.

Male Gaze

- Women do not just see themselves as men see them, but are encouraged to enjoy their sexuality through the eyes of men. (Janice Winship, *Sexuality for Sale*, 1980). This applies also to the roles of women in Indonesia's Comedy Cinema. A dominant masculine image that appears on the actor portrayed women should always look stunning, especially when she only appeared as an supporting actress.

- *Men act* and *women appear*. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of women in herself is male: the surveyed female. Thus she turns herself into an object and most particularly an object of vision: a sight. (John Berger's. *Ways of Seeing,* 1972*)*

FTRHOIMS

TO THIS

WOMEN PORTRAYAL DEVELOPMENT

SIGNAL

WHAT IS CULTURAL IMPACT AND SIGNIFICANCE OF HALLYU?

MALE	FEMALE
Changing of beauty standard (good way)	Changing of beauty standard (a little bad way)
Economic context (budget spending)	Economic and choice of work
-	Strong social bonding, e.g. fans club
-	Fairy tale mindset

GENDER EQUALITY REFLECTION IN K-DRAMA

- **Role**

Do women already get the same portion of role in K-Drama? Does the role important, influencing, and meaningful? Or they will be set up as secondary human-being?

- **Access and control of resource**

Who does set the standard have control to trend and representation of K-Drama? It's producer, movie makers, etc. Are they mostly men? Think again!

- **Value**

Does the value which people give to women is the same as men?

- **Participation**

Who is the decision maker? Do women get involved?

For further information!

Plan International Indonesia Office, Menara Duta Building, Setiabudi, Jakarta Selatan

Dina Chaerani

@dina_chaerani

dinachaerani@gmail.com

085718162792

@dinachaerani