

# TEENAGE FANS' RECEPTION ABOUT *BODY IMAGE* IN LOONA'S "BUTTERFLY" CLIP VIDEO

Lontar: Jurnal Ilmu Komunikasi, 2023

Vol. 11 (1), 2023

Copyright ©2023, Affiyah Triyuni Sari, Cici Eka

Iswahyuningtyas

This is an open access article under the CC-BY-SA license

DOI: 10.30656/lontar.v11i1.5756

<https://e-jurnal.lppmunsera.org/index.php/LONTAR>

Article History

Submission: 4 December 2022

Revised: 26 March 2023

Accepted: 7 May 2023

**Affiyah Triyuni Sari<sup>\*1</sup>, Cici Eka Iswahyuningtyas<sup>2</sup>**

<sup>1</sup>Universitas Pancasila

Email: affiyahtriys@gmail.com

<sup>2</sup> Universitas Pancasila

Email: ciciekaiswahyuningtyas@univpencasila.ac.id

(\* = Corresponding Author)

## ABSTRACT

*Mass media builds the construction of women's body images. Women's beauty is judged by certain indicators, including slim bodies, fair skin, and straight hair. The unrealistic body image displayed by the mass media has a negative impact on the audience, especially female adolescents. Meanwhile, LOONA's "Butterfly" music video defy beauty standards. Adolescent fans tend to internalize the values that exist in the figure of the idol. This research aims to explain the reception of LOONA's teenage fans of body image in LOONA's "Butterfly" music video. The theory used in this research is reception analysis. This research used a critical paradigm with a qualitative descriptive approach. The unit of analysis of this research is individuals as teenage fans of LOONA. The data collection techniques of this research used a semi-structured interview. The main instrument of this research is the researcher herself. The data analysis technique of this research got done by reducing data. The method of checking the validity of the findings of this research used a triangulation technique. The results of the research show that the position of reception of LOONA's adolescent fans of body image in LOONA's "Butterfly" music video is dominated by a dominant position. The reception of LOONA's adolescent fans is influenced by the frameworks of knowledge, relations of production, and technical infrastructure.*

**Keyword:** *Body Image, Reception Analysis, and Adolescent Fans.*

## ABSTRAK

*Media massa membangun konstruksi tentang citra tubuh perempuan. Kecantikan perempuan dinilai dari indikator tertentu, di antaranya tubuh langsing, kulit putih, dan rambut lurus. Body image tidak realistis yang ditampilkan oleh media massa menimbulkan dampak negatif kepada khalayak, khususnya remaja perempuan. Sementara itu, video klip LOONA "Butterfly" melakukan resistensi terhadap standar kecantikan. Fans remaja cenderung menginternalisasikan nilai-nilai yang ada pada sosok sang idola. Penelitian ini bertujuan untuk menjelaskan resepsi fans remaja penggemar LOONA terhadap body image dalam video klip LOONA "Butterfly". Teori yang digunakan adalah analisis resepsi. Penelitian ini menggunakan paradigma kritis dengan pendekatan*

*kuaitatif deskriptif. Adapun unit analisis adalah individu sebagai fans remaja penggemar LOONA. Teknik pengambilan data menggunakan wawancara semi terstruktur. Instrumen utama penelitian ini yaitu peneliti sendiri. Teknik analisis data dilakukan dengan reduksi data. Teknik pengecekan keabsahan temuan penelitian ini menggunakan teknik triangulasi. Hasil penelitian menunjukkan bahwa posisi resepsi fans remaja penggemar LOONA terhadap body image dalam video klip LOONA "Butterfly" didominasi oleh posisi dominan. Pemaknaan fans remaja penggemar LOONA dipengaruhi oleh kerangka pengetahuan, relasi produksi, dan infrastruktur teknis.*

**Kata Kunci:** *Body Image, Analisis Resepsi, dan Fans Remaja.*

## INTRODUCTION

Research on the meaning of audiences on body image messages in mass media has the background by the problem that mass media has an influence on the shaping of negative body image. This problem occurs because mass media often standardize women's bodies in various forms of products, ranging from advertisements, television, films, to video clips. In the selection of female models for the music video, the producer chooses women who have body shapes and sizes that are considered ideal. This is often done to increase the selling value of the product being promoted. In the video clip, the ideal body appearance is considered to be able to increase the appeal of the imagination and affect the selling value of a music piece promoted through the video clip.

In the study of *body image*, mass media has an important role. Although mass media do not always reflect social reality, they reconstruct reality with certain patterns and stereotypes. This can result in a widening gap between the idealized portrayal of women's bodies in the media and their true reality (Polakevičová, 2015).

Not only the film industry, the music industry in South Korea also enlivened the *Hallyu* phenomenon with the crowd of *boygroups fans* and *girlgroups fans* in Indonesia. With this success, South Korea also presents many typical products of their country that slowly renew the way adolescents in Indonesia view trends that were once dominated by the West. Culture in South Korean entertainment products is considered capable of transmitting the idea that a person's beauty or good looks can be created. Every individual is required to pay attention to their appearance. This is reflected in the appearance of South Korean celebrities who always look ideal, clean, and shining.

South Korea has its own standards for determining women's beauty. Some indicators that become beauty standards in South Korea, namely S-line body shape, V-line face shape, smooth and shining face, round eye shape with double eyelid creases (*double eyelid*), high nose with a round tip, round and prominent forehead, long and thin legs, and pale white milky skin color. A number of female beauty indicators in South Korea have an impact on the high desire of South Korean women to change the appearance of their bodies in order to meet these beauty standards. They are obsessed with diet and having slim body.

In addition, plastic surgery has become a tradition or part of South Korean culture. In fact, South Korea has publicly announced its country as a destination for anyone looking to make changes to their face and body. Since the *Korean Wave* spread in various countries of the world, visits by foreign citizens to the number of hospitals or beauty clinics in South Korea have increased (Valentina & Istriyani, 2017). The purpose of their visit is to make changes to their physical shape through plastic surgery. Cosmetic surgeries such as double eyelid surgery are also popular among South Korean women, including young women (Jung & Lee, 2006).

In 2011, there were 110,000 Chinese tourists visited South Korea for plastic

surgery purposes. While in 2016, there was a very significant increase of 363% in the number of 400,000 tourists from China (Bangun & Waluyo, 2018). Tourists from China and Japan are placed at the top rank of those who visit South Korea to undergo plastic surgery. From 2012 to 2014, South Korea saw plastic surgery visits jump by more than hundreds of percent, with about 300,000 foreign visitors for the aim of performing plastic surgery procedures, in stark contrast to the decade before 2010 with only tens of thousands of foreign visitors (Maulidya, 2018).

Similar to South Korea, Indonesia also has its own beauty standards, but the beauty standards attached to Indonesian women have a number of differences with beauty standards in South Korea. In Indonesia, women can be said to be beautiful if they have white skin, slim bodies, straight black hair, and a sharp nose (Lin & Reid, 2009). Furthermore, beauty standards in Indonesia were also influenced by the Miss Universe beauty event in 1952 in the United States which became the consumption of the wider community. In this contest, each country can participate by sending women who have typical beauty standards. The criteria for beauty that must be possessed in general are a slim body, height, smooth skin, long hair, and a face with neat eyebrows, big eyes, a sharp nose, and red lips (Fitria, 2020).

Meanwhile, the large number of K-pop fans in the world today is a benchmark that South Korean culture is well known by the world community. According to UKLI (*United K-Pop Lover Indonesia*), more than 90 percent of K-pop fan groups in Indonesia consist of girls and women in their late teens i.e. early 20s (Absari, 2013). The massive number of K-pop fans in this age range is influenced by the free time they have so that they have more freedom to access K-pop content at any time.

Then, the perception of unrealistic body depictions in mass media has an effect on the formation of someone's perception of "me" in pre-puberty and pubertal age (Polakevičová, 2015). This happens because the ideal body image in the mass media can affect the way girls perceive themselves in forming their identity. *Body image* displayed by the mass media has a negative impact on adolescent girls. Based on the description above, the purpose of writing this article is to explain the reception of LOONA fans to *the body image* in LOONA's "*Butterfly*" clip video.

## RESEARCH METHODS

This study used a reception analysis approach. Reception analysis is used to see and understand the responses, acceptances, attitudes, and meanings produced or shaped by audiences to media texts (Ida, 2014). Before the audience *decodes* a meaningful media text, the media producer text first encodes the media text produced. Meaning structure 1 at the *encoding* stage is influenced by several factors, namely *frameworks of knowledge, relations of production, and technical infrastructure* (Hall, Hobson, Lowe, & Willis, 2005).

Then in the *decoding process*, the audience produces meaning structure 2 which is in the form of three categories of meaning called "*The Three Hypothetical Positions*" consisting of *dominant positions, negotiation, and opposition* (Hall et al., 2005). Meaning is in the dominant position when the meaning structure 1 (*encoding*) is in line with the meaning structure 2 (*decoding*). Then, meaning will be in a negotiating position if meaning structure 1 (*encoding*) is not completely symmetrical with meaning structure 2 (*decoding*). And the last position of meaning, namely opposition, will be obtained if the meaning structure 1 (*encoding*) is not the same as the meaning structure 2 (*decoding*).

This research was conducted qualitatively. In this study, the sample was

determined by creating a Google Form containing the identity and background of the informant candidate in general (the form was attached). Questions included in the form include age, gender, educational history, domicile, socioeconomic status, ethnicity, position in the family, and awareness of the informant candidate regarding *body image issues*.

Then, the Google Form link was spread by sending it via *direct message* (DM) to the LOONA fan community account on Twitter, which is @loonathefess. Based on the answers collected, researchers then select informant candidates who meet the required criteria. After that, researchers contact informants via DM, Twitter, and WhatsApp for further research to approach and pre-interview to dig deeper into the informant's background.

The informant of this study were a female teenagers with an age range of 16 to 20 years. This criteria is based on the results of research that more than 90% of K-pop fans in the country are teenage girls in their early 20s (Absari, 2013), about 50-88% have a negative *body image* about body shape or size (Nourmalita, 2016), and begin to find new life values, so as to have a better understanding of themselves (Denich & Ifdil, 2015). In addition to the above criteria, choosing the informants is also performed by looking into the views of parents, the existence of sisters, friendships, formal and informal education, and also mass media consumption.

Research data were collected using interview techniques. Interviews were conducted with informants who were teenage *fans* of LOONA. The informants in this study are three people with different backgrounds. All three informants were female. The following profile of the informants in this study is included.

#### **1. Informant 1**

Informant 1 was named Calista. Calista is a 20-year-old girl with middle-class socioeconomic status. She has a history of attending international schools at the junior high and high school levels. She is currently studying S1. Calista is a fourth-generation Indonesian-Indian descendant of Punjabi and Tamil ethnic groups. Based on the general view of her ethnicity, a beautiful woman is a thin, light-skinned woman.

#### **2. Informant 2**

Informant 2 is named Deon. Deon is a 19-year-old girl with middle-class socioeconomic status. Deon is currently studying for S1. Deon comes from the Betawi tribe. Deon was the second of two children. Deon has no sisters.

#### **3. Informant 3**

Informant 3 is named Joe. She is a 17-year-old girl with middle-class socioeconomic status. Joe is currently in the 12th grade of high school. She is from the Javanese tribe. Joe was the second of two children. Joe has a sister and often discusses matters related to *body image*.

Then, the data that has been collected is analyzed using Miles and Huberman data analysis techniques. This data analysis technique includes *data reduction*, *data display*, and *conclusion drawing/verification*. Data regarding teenage *fans'* reception of *body image* in LOONA's "*Butterfly*" clip video is presented with narrative text. Through the data presentation, the data has been arranged well and is easier to understand.

## **RESULTS AND DISCUSSION**

Temuan penelitian menunjukkan bahwa resepsi informan 1, 2, dan 3 yang merupakan *fans* remaja perempuan terhadap *body image* dalam video klip LOONA "*Butterfly*" didominasi oleh posisi dominan. Artinya, resepsi informan dan produser

video klip yaitu simetris atau berada pada posisi yang sama. Perempuan dengan ukuran tubuh, warna kulit, dan bentuk bagian tubuh yang berbeda-beda pada video klip LOONA "Butterfly" dimaknai sebagai perempuan yang cantik dan percaya diri oleh informan 1, 2, dan 3 yang merupakan *fans* remaja penggemar LOONA.

Untuk kategori perempuan albino, resepsi informan 1, 2, dan 3 berada pada posisi dominan. Penampilan orang dengan kondisi genetik albinisme yang berbeda dari orang lain dilihat sebagai suatu keistimewaan oleh informan 3. Informan 1 melihat adegan yang menampilkan perempuan albino sebagai upaya menunjukkan kepercayaan diri.

*"... She who used to be albinism was like maybe ostracized, so after she ate this apple, she were like 'oh yes, I'm an albino but it's like I don't care, I'll just let it go if there is someone who's been asking, I wouldn't care, I'm proud of myself'."* (Informant 1, interview results, October 24, 2021).

Kemudian, resepsi informan 1, 2, dan 3 untuk kategori ras kulit hitam berada pada posisi dominan. Informan 1 memaknai adegan yang menampilkan perempuan ras kulit hitam sebagai sebuah gerakan yang mengedukasi, bersifat universal, dan menunjukkan bahwa perempuan dari ras kulit hitam sama dengan perempuan dari ras lainnya. Perempuan ras kulit hitam dalam video klip tersebut juga dimaknai sedang melakukan perlawanan terhadap stereotip standar kecantikan yang berkembang.

*"So in my opinion, that was also a really cool move, it's like to show real women, it was also like a facial structure that might be relatively foreign in Korea... wow, like huh? That was from a girl group? There are black women too? Smart. That was really educational."* (Informant 1, interview results, October 24, 2021).

Untuk kategori rambut merah, resepsi informan 1, 2, dan 3 berada pada posisi dominan. Informan 1 memaknai bahwa adegan tersebut sebagai upaya menunjukkan standar kecantikan tidak hanya merujuk pada indikator yang sudah ditetapkan. Adegan dalam video musik ini dilihat oleh informan 2 sebagai sebuah hal yang sangat bagus, bersifat universal, dan sebuah representasi yang dapat mematahkan standar kecantikan terkait warna rambut. Kemudian, adegan tersebut dimaknai sebagai perempuan yang cantik dan unik bagi informan 3 yang pertama kali melihat perempuan ras rambut merah melalui video klip LOONA "Butterfly".

*"Unique. You see, that was the first time, so I just recently saw."* (Informant 3, interview results, October 31, 2021).

Then, informant receptions 1, 2, and 3 for the *buzz cut hairstyle category* were in a dominant position. The *buzz cut* hairstyle that the women in the clip video scene had was interpreted by informant 2 as a good thing, as long as they felt like it, comfortable, and confident in their hairstyle. According to informant 1, women with *buzz cut* hairstyles in the scene are throwing bad luck, they are brave to look different in the midst of a society that still refers to long hair as a standard of beauty.

*"Hmm, in my opinion, it's really cool. Buzz cut in my view, yes, I see women who have the buzz cut they are like running out - what is the term, throwing away bad luck or they are really brave to make a different appearance, especially in society where it is said that women must take care of their hair, must be made beautiful as much as possible."* (Informant 1, interview results, October 24, 2021).

In addition, the receptions of informants 1, 2, and 3 for the short hair category

were also in a dominant position. Informant 2 interpreted the scene featuring a woman with short hair as a good thing. This short hair female scene was seen by informant 1 as someone who was removing burdens and showing resistance to beauty standards in a good way.

*"So it's like that too... in a way like cutting off the loads... which previously there, that's it. And also like... hmm what's it called, huh... rebellion, I think, but it's like in a good way..."* (Informant 1, interview, October 24, 2021).

Kemudian, resepsi informan 1, 2, dan 3 untuk kategori rambut afro berada pada posisi dominan. Informan 2 memaknai adegan yang menampilkan perempuan rambut afro sebagai bagian dari LOONA. Rambut afro juga dipandang oleh informan 2 sebagai hal yang normal bagi ras kulit hitam. Perempuan berambut afro dilihat oleh informan 1 sebagai perempuan yang cantik dan percaya diri, serta menimbulkan keingintahuan terhadap cara merawat rambut.

*"Afro hair, oh my goodness, I like to see that afro hair. It's so cute. So unique. It's like... oh by the way- women who have afro hair like keeping their hair healthy, right. Because what I see hmm... on social media must be very difficult, they are the most difficult to maintain. Of course, you have to use a specific conditioner, a specific hair care routine. So I think for a woman who is still like proud to have afro hair, I really salute her."* (Informant 1, interview results, October 24, 2021).

Then, the receptions of informants 1, 2, and 3 for the low nose bridge category were in a dominant position. Informant 1 interpreted the scene featuring a woman with a low nose bridge as an eye-opener and thought that differences exist and should not vilify those who have differences. The low bridge of the nose was interpreted by informant 2 as normal and common for Asians.

*"Hmm, opinion, (laughs) looking at my own nose, oh yes. Yes... typical Asian. So, it's normal, just sometimes like to be... mocked is not, like 'ihh.... your nose is flogging', I'm really insecure. Just, yes, what else do you want. It has been Allah's creation."* (Informant 2, interview results, October 29, 2021).

Furthermore, the reception of informants 1, 2, and 3 for the category of non-smooth facial skin was in a dominant position. Informant 1 viewed scenes featuring women with poor facial skin as a reminder to women that having textured or unsmooth skin is normal and should not be viewed negatively. Women do not need to be afraid or feel not beautiful when they have skin that is not smooth.

*"... Having textures is actually normal, not something that should be made negative. No, don't be afraid, you have textures. Because there is actually texture - what the name is, it is more useful than no textures, because like a sweat problem, or a health problem, blah blah blah, there must be positives to having textures."* (Informant 1, interview results, October 24, 2021).

For the self-confidence category of fat women, informant receptions 1, 2, and 3 were in a dominant position. According to informant 2, a dancer does not have to have a thin body for their dance to be beautiful to the eye because in dancing the most important thing is happiness even though their dance may not be perfect. In addition, this scene is also interpreted as a message that whatever the condition, one must still have confidence.

*"Good, must be confident. This should give a message to those who watch it. No matter what our condition is... The important thing is to be confident. That life*

*becomes happy, don't stress too much. Move your body. Take off stress, that's it.*" (Informant 2, interview results, October 29, 2021).

For the thin category, informant receptions 2 and 3 were in a dominant position. Informant 2 saw that the thin woman featured in the music video was cool and model-like. The thin woman was seen by informant 3 as a beautiful woman. However, informant 1 was in opposition. The thin woman in the scene is interpreted as having a lack of confidence.

*"Hmm, if I think this is her face, she looks - what the hell, she is the one who seems less confident, huh."* (Informant 1, interview results, October 24, 2021).

In the last category, namely the fat category, informant receptions 1, 2, and 3 are in a dominant position. The scene also made informant 1 feel happy because their body shape was represented and there was no need to feel sad about their fat size.

*"So in my opinion, this is actually a good thing too. And I'm also the one who sees her like I'm like I'm happy myself, that's it. I'm like wow, there are people whose bodies are like me, like that, why do I need to be sad, that's what I do."* (Informant 1, interview results, October 24, 2021).

The above findings show that the *body image* in Loona's "Butterfly" music video does not only produce a single meaning. Knowledge frameworks, production relations, and technical infrastructure are determinants of the diversity of informant reception positions. The *framework of knowledge* aspect in the form of knowledge and experience of teenage fans of LOONA fans as an active audience is shaped by various factors, namely family, education, friendships, social environment, and media consumption. In family factors, parents' views on *body image* are one of the factors that shape the knowledge and experience of audiences. A mother will communicate with their child and teach about ideal body image. Mothers will do various ways such as teasing, pressuring their children to abandon certain behaviors, and limiting them to some foods.

Informant 1 was traumatized by the word diet because of pressure from her parents to slim down her body shape. Informant 1's parents did not like a body that was too thin or too fat so they often told her to diet to look slim and beautiful. Her parents also compared their bodies with other people's thinner bodies and made them ideal body references. On the other hand, the thin body looks like a sick person by the mother of informant 2 so informant 2 is required to be fatter. According to informant 3's mother, the body contained showed happiness so informant 3 was forbidden to go on a diet.

Furthermore, the position in the family is also a factor in the formation of the knowledge and experience of the audience. In particular, women compare their bodies more with their sister's bodies compared to their parent's bodies (Coomber & King, 2008). Informant 3 who had a sister often talked about her weight and desire to diet. Informant 3 also compared her skin color to her sister's skin color. According to informant 3's sister, people who have white skin are more attractive.

*"My sister also often compares my skin color to her. She thinks people who have white skin are more attractive."* (Informant 3, pre-interview results, October 16, 2021).

The findings suggest that parents' and sisters' views on ideal beauty standards influenced informants' knowledge and experience of *body image*. Apart from family, knowledge about *body image* informant 1 obtained from Google and other sites, as well

as schools, including about *male gaze & feminism, fashion industry*, and film. Another factor is the social environment because people in informant 1 view beautiful women as women who are white and thin.

*"I'm most familiar with the ethnicity of my Indonesian and Indian blood, but all in all, I think the cultural value of appearance in Indonesia and India is the same, it must be light-skinned and thin."* (Informant 1, pre-interview results, October 8, 2021).

Another factor is friendship. From childhood, especially in adolescence, informants learn about ideal bodies or beauty standards from their friends. This happens because teenage is a time in which interaction and social atmosphere play an important role in determining health and ideal body image for them (Moy, 2015). Informant 1 with her friends claimed to have complained about changes in their body size when they were too thin or fat. Informant 1 and her friends envied each other and admired the advantages of other friends' bodies, such as dimples, white skin, and slim body. One of informant 3's friends viewed weight as so important that the friend influenced informant 3 to calculate the amount of nutrients consumed and become regular exercise.

*"She always does workout and calorie deficit. Now that's me influenced to do that too. It's more positive in my opinion because what she does makes her healthy."* (Informant 3, pre-interview results, October 16, 2021).

Next, related to media consumption. The activities of informants as audiences in consuming media are also no less important as one of the factors forming their knowledge and experience related to *body image*. Mass media often presents artists and models with tall and thin body shapes, this indirectly persuades women to imitate their appearance (Sukanto, 2006). According to informant 1, social media is more open to looking at beauty standards. On social media, women are shown to be confident despite having a body shape outside the dominant beauty standards. On the other hand, television advertisements are seen by informant 2 as still stereotyping traditional beauty standards as depicted in the *mainstream* media, namely, slim body, small waist, height, and white skin.

Based on the discussion above, the reception of teenage fans of LOONA fans is influenced by the knowledge framework, production relations, and technical infrastructure. Additionally, the reception of LOONA fans is also influenced by several other factors. Family, education, friendship, social environment, and media consumption factors also play a big role in shaping the knowledge and experience of LOONA's teenage fans.

## CONCLUSION

This research shows that *teenage girls'* reception of *body image* is in a dominant or symmetrical position between text producers and audiences. Such dominant positions of meaning are found for all categories. The dominance of audience meaning in this dominant position occurred because all informants in this study were LOONA fans who actively use social media and joined the LOONA fan community on Twitter, which is named @loonathefess. As fans who are members of the *fanbase* and active Twitter users, they have knowledge and experience related to good and broad *body image*. This happens because social media has a more open and progressive space in displaying beauty standards compared to *mainstream media*.

In addition, parents and sisters also do not make them oppose or negotiate the



*body image* shown in the video clip. Related to body size, parents emphasize more on health aspects compared to fat or thin size. Formal education also broadens their understanding of *positive body image*. The meaning of LOONA fans is influenced by the knowledge framework, production relations, and technical infrastructure. A limitation of this study is that all informants are *fans* who are members of the *fanbase* community on Twitter. As *fans*, they have a parasocial relationship with their celebrity idols and approve of whatever their idols think and as active Twitter users, they have been exposed to various body image knowledge on a global level. Social media, especially Twitter, has an important role in developing a positive *body image* of adolescent girls.

For future research, it is recommended to examine teenagers' reception of *body image* messages in mass media as *non-fans*. This aims to find out the diversity of teenagers' reception to *body image messages* in mass media without looking at the relationship factor between fans and idols. In addition, this is also aims to find out the factors that most influence adolescents in interpreting *body image* messages in mass media as *non-fans*.

## BIBLIOGRAPHY

- Absari, A. (2013). *IDENTITAS SOSIAL PENGGEMAR K-POP (Perbandingan antara Penggemar K-Pop yang Tergabung dalam Komunitas KFM dan Penggemar K-Pop yang tidak tergabung dalam Komunitas KFM)*. Universitas Islam Negeri Maulana Malik Ibrahim, Malang.
- Bangun, J. R. V., & Waluyo, T. J. (2018). PENGARUH PENINGKATAN JUMLAH WISATAWAN TIONGKOK KE KOREA SELATAN TERHADAP PEREKONOMIAN KOREA SELATAN. *Jurnal Online Mahasiswa (JOM) Bidang Ilmu Sosial Dan Ilmu Politik*, 5(2).
- Coomber, K., & King, R. M. (2008). The role of sisters in body image dissatisfaction and disordered eating. *Sex Roles*, 59(1–2). <https://doi.org/10.1007/s11199-008-9413-7>
- Denich, A. U., & Ifdil, I. (2015). Konsep Body Image Remaja Putri. *Jurnal Konseling Dan Pendidikan*, 3(2). <https://doi.org/10.29210/116500>
- Fakhira, A. (2019). *STANDAR CANTIK KOREA DALAM WEBTOON THE SECRET OF ANGEL*. Akademi Bahasa Asing Nasional, Jakarta Selatan.
- Fitria, S. (2020). Konstruksi Standar Kecantikan dalam Cerpen FengHuang Karya Wendoko. *Prosiding Seminar Nasional Sasindo*, 1(1).
- Hall, S., Hobson, D., Lowe, A., & Willis, P. (2005). *Culture, Media, Language*. New York: Routledge.
- Ida, R. (2014). Metode Penelitian: Studi Media dan Kajian Budaya. In *Metode Penelitian Studi Media dan Kajian Budaya Cet. II*. Jakarta Timur: Kencana.
- Jung, J., & Lee, S. H. (2006). Cross-cultural comparisons of appearance self-schema, body image, self-esteem, and dieting behavior between Korean and U.S. Women. *Family and Consumer Sciences Research Journal*, 34(4). <https://doi.org/10.1177/1077727X06286419>
- Lin, L., & Reid, K. (2009). The relationship between media exposure and antifat attitudes: The role of dysfunctional appearance beliefs. *Body Image*, 6(1). <https://doi.org/10.1016/j.bodyim.2008.09.001>
- Maulidya, T. (2018). Diplomasi Publik Korea Selatan Melalui Teknologi Operasi Plastik. *Jurnal Ilmu Sosial Dan Ilmu Politik Muhammadiyah*.
- Moy, G. (2015). *MEDIA, FAMILY, AND PEER INFLUENCE ON CHILDREN'S BODY IMAGE*. Rutgers University-Camden Graduate School, Camden.

- Nourmalita, M. (2016). Pengaruh Citra Tubuh terhadap Gejala Body Dismorphic Disorder yang Dimediasi Harga Diri pada Remaja Putri. *Seminar ASEAN 2nd Psychology & Humanity*.
- Polakevičová, I. (2015). BODY IMAGE IN THE MEDIA-SELECTED ASPECTS OF THE PARALELS OF THE MYTH OF BEAUTY. *Revue Spoločenských a Humanitných Vied*, (1).
- Sukanto, M. E. (2006). Citra Tubuh Perempuan Di Media Massa. *Anima Indonesian Psychological Journal*, 21(3).
- Valentina, A., & Istriyani, R. (2017). Gelombang Globalisasi ala Korea Selatan. *Jurnal Pemikiran Sosiologi*, 2(2). <https://doi.org/10.22146/jps.v2i2.30017>