

## ABSTRACT

The impact of COVID-19, forcing people to stay at home to suppress the spread of the corona virus. This makes the demand for entertainment from streaming applications, the video on demand industry is even more soaring. Moreover, the spectacle of the Korean drama 'Crash Landing On You' has successfully become an entertainment dish, accompanying you in the midst of a pandemic. Korean drama as an extension of the capitalist's arm, becomes a tool in increasing the popularity of Korean culture, as a means of spreading and driving Korean values. The media constructs ideology in society through drama shows by forming false consciousness. What is presented, is a part of perpetuating ideology, becoming the engine of production of the desires of the capitalists. The image of the ideal person in the character in the drama, representing fashion on the screen, the lifestyle of an independent Korean woman has constructed a desire to change the audience's lifestyle. The consumerist lifestyle and the manipulative desires of the Capitalists. Consumerism takes place without coercion because there are similarities in accepting the code of meaning, and gives birth to the pleasure of the audience, especially the female audience. As a result, people can't differentiate between drama and real life. The purpose of this study is to find out how the female audience's interpretation of the Korean drama 'Crash Landing On You' is associated with the desire for a consumerist lifestyle. The theories used are Stuart Hall's cultural studies, David Chaney's lifestyle, and Jacques Lacan's theory of desire. This research is also analyzed through encoding decoding theory to find out how the acceptance of women audiences. The paradigm used is the critical paradigm, with in-depth interview data collection techniques on 9 female informants. The results of the study show that female audiences are not completely passive viewers who fully accept the meaning code. The female audience is divided into dominant, negotiated, and oppositional. The dominant female audience has a desire to be and a desire to have which results in changes in lifestyle and consumerism.

*Keywords* : reception theory, desire, lifestyle, consumerism, korean drama, ideology, capitalism

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Terpaan COVID-19, memaksa masyarakat agar berdiam diri di rumah guna menekan penyebaran virus corona. Hal tersebut membuat permintaan hiburan dari aplikasi streaming, industri video on demand justru kian melonjak. Terlebih tontonan drama Korea „Crash Landing On You“. Drama Korea sebagai perpanjangan tangan pembesar kapital, menjadi alat dalam meningkatkan popularitas budaya korea, sarana penyebar dan motor penggerak nilai-nilai ke-Korea-an. Media mengkonstruksikan ideologi dalam masyarakat melalui tayangan drama dengan membentuk kesadaran palsu. Apa yang disajikan, merupakan bagian untuk melanggengkan ideologi, menjadi mesin produksi hasrat kaum kapitalis. Gambaran insan ideal pada tokoh di dalam drama, merepresentasikan fashion di layar, gaya hidup ala perempuan Korea independen telah mengkonstruksi hasrat dalam merubah gaya hidup penonton. Gaya hidup konsumerisme dan hasrat dimanupulatif kaum Kapitalis. Konsumerisme berlangsung tanpa paksaan karena ada kesamaan dalam menerima kode makna, dan melahirkan kesenangan penonton khususnya khalayak perempuan. Akibatnya, masyarakat tidak bisa membedakan suguhan dalam drama dan realitas kehidupan nyata. Tujuan penelitian ini untuk mengetahui bagaimana interpretasi khalayak perempuan terhadap drama Korea „Crash Landing On You“, dikaitkan dengan hasrat gaya hidup konsumerisme. Teori yang digunakan adalah cultural studies Stuart Hall, gaya hidup David Chaney, dan teori hasrat Jacques Lacan. Penelitian ini juga dianalisis melalui teori encoding decoding untuk mengetahui bagaimana penerimaan khalayak perempuan. Paradigma yang digunakan adalah paradigma kritis, dengan teknik pengumpulan data wawancara mendalam pada 9 informan perempuan. Hasil penelitian menunjukkan khalayak perempuan tidak sepenuhnya menjadi penonton pasif yang menerima sepenuhnya kode makna. Khalayak perempuan terbagi menjadi dominant, negotiated, dan oppositional. Khalayak perempuan dominant mempunyai hasrat menjadi dan hasrat memiliki yang mengakibatkan perubahan gaya hidup dan konsumerisme.

Kata kunci : penerimaan khalayak, hasrat, gaya hidup, konsumerisme, drama korea, ideologi, kapitalis