ANALYSIS OF AUDIENCE RECEPTION OF KOREAN DRAMA TRUE BEAUTY REGARDING BEHAVIORAL IMITATION

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ABSTRACT

Korean drama "True Beauty" stars Moon Ga Young and Cha Eun Woo in the leading roles. The drama tells the story of a high school girl who is mocked and ridiculed for her unattractive appearance, leading her to learn makeup skills to become beautiful and gain social acceptance. The aim of this study is to understand the audience's reception of the Korean drama "True Beauty" in relation to behavior imitation. This research employs a constructivist paradigm and uses reception analysis methodology along with Stuart Hall's Reception Theory. Data collection techniques include in-depth interviews, documentation, and literature review. The participants were selected using purposive sampling, with five respondents. The results indicate that the audience's reception of the messages conveyed in the Korean drama "True Beauty" about behavior imitation varies according to individual perspectives. The diverse backgrounds, education, social environments, psychological states, and experiences of the respondents lead to differing interpretations. Consequently, the five respondents in this study do not exhibit consistent dominant, negotiated, or oppositional positions.

Keywords: behavioral imitation, reception, korean drama

INTRODUCTION

Korean Pop culture has become commonplace in various countries, including Indonesia, especially among young people. Various aspects related to Korea are spread to all groups, from young to old. Korean Pop culture is growing rapidly and spreading in society, giving rise to the Korean Wave phenomenon or "Korean fever". This term is used to describe the widespread spread of Korean Pop culture such as TV shows, dramas, films, music, fashion, makeup, food, and so on in various parts of the world. In Indonesia, Korean Pop culture is very popular, attracting interest from children to adults, especially young people. One of the most popular parts of Korean Pop culture is the entertainment world, especially Korean dramas. Based on the explanation above, Korean dramas are one form of mass media that is popular among the young generation of Indonesia because they present stories and themes that cover various aspects of human life. Topics include the meaning of life, history, education, politics, work, family relationships, friendship, ideals, and romance. Korean dramas have proven that Indonesian people, especially the younger generation, are very interested and view them as commonplace. In fact, several Indonesian TV channels routinely broadcast Korean drama series. This is because the Korean drama industry has gone global and is tailored to its tastes or target markets. Korean dramas depict the structure of Pop tradition in Korean news media, although using different languages. In essence, Korean dramas are rooted in the Korean Pop tradition that has succeeded in dominating the entertainment world in Korea and around the world (Velda, 2014).

Korean dramas have qualities and characteristics that make them popular among various ages and circles. By presenting diverse stories, interesting narratives, unpredictable storylines, beautiful cinematography, and good original soundtracks (OST), as well as professional acting by actors and actresses. Korean dramas have become works of art that are loved by many people. The cooperation and creativity of the production team also play an important role in producing dramas that are loved by many people. In addition to being exciting to watch, Korean dramas are able to make their audiences carried away by the atmosphere with their stories that touch the heart and feelings, including Indonesian audiences.

A number of studies conducted in Tirto.id are quoted in (Purnamasari, 2017), explains that Korean dramas are quite a center of attention for some Indonesian people. Based on a survey, 49.72% of Indonesians choose to watch Korean dramas, while only 2.84% watch Indonesian series. Data shows that 80.61% of Korean drama fans (K-Drama Lovers) like the drama because the storyline is interesting and straight to the point. Other driving factors are the physical appearance of the players and acting skills (31.56%), in addition to the number of episodes that are not too long (13.31%).

Korean dramas involve presenting a situation or story using physical movements such as dance or character movements. The goal of the actors is to present an entertaining performance to the audience, creating an atmosphere where the audience feels connected to the story of the play. All Korean dramas have a conflict or dramatic moment that is needed to build the story. This conflict is considered an important element that distinguishes one play from another and has an effect on the development of the plot. The duration of each Korean drama episode is generally between 60 to 70 minutes, and each drama title is generally between 16 to 40 episodes. South Korean TV dramas are an integral part of South Korean culture and are more popular and interesting than other South Korean cultural content. These dramas are not only considered a great cultural product and are very important for the spread of Hallyu, but have also managed to attract great attention after the success of previous feature films. In many other countries, South Korean television series are known as K-Drama or often called soap operas (Topan & Ernungtyas, 2020).

In the Korean drama "True Beauty" the concept of behavioral imitation is realized, which explains actions or actions as carried out by the model by involving the senses as recipients of stimuli. According to (Bandura dalam Yuliana, 2020), imitation occurs when someone copies the actions of others after witnessing how others do it and knowing or understanding the results of those actions.

Behavioral imitation is closely related to individual needs and plays an important role in development and well-being. Adolescence to adulthood is a critical period where individuals search for their identity and truth. In this process, individuals tend to look for role models who can guide and inspire. Imitating the behavior, style of dress, way of speaking, and habits of people they admire helps individuals create their own identity. The need to feel accepted and recognized by their peer group also encourages individuals to imitate the behavior of their friends. In this context, imitating behavior becomes a tool to achieve social conformity and avoid rejection.

In addition to social needs, behavioral imitation also reflects the satisfaction of individual psychological needs. By imitating the positive behavior of inspiring people, individuals learn values such as discipline, hard work, and compassion, which are important for their personal development. This imitation provides individuals or someone who is a teenager and growing up with a sense of security and stability, especially in new or uncertain situations. It can become more confident and comfortable when imitating behavior that has been successfully built in a group or society.

On the other hand, the existential needs of individuals are also met through behavioral imitation. Individuals often imitate the lifestyle and shopping habits of celebrities they idolize. This not only drives the individual's choice of choices and lifestyle choices, but also shapes one's aspirations and life goals. When realizing that others who imitate them can achieve what they dream of, individuals feel motivated to pursue their dreams more actively. In short, imitation is an important coping mechanism for adolescents and adults to meet their various needs, whether social, psychological, or existential. This process helps individuals cope with the complexities of adolescence into adulthood better, providing individuals with tools to cope with social pressures, build a strong identity, and achieve their life aspirations. Imitation is not just imitating, but is a deep and dynamic learning process that greatly contributes to the growth and development of the younger generation in modern society. From the Korean drama "True Beauty" there is a form of behavioral imitation in the main female character regarding appearance and other behaviors. This is evident in the way of imitating the behavior that is a reference or a figure who is an example, which is called imitation or imitation. From the Korean drama "True Beauty" the audience realizes the meaning of the message (reception). This is a general opinion that can change which is done by the audience to learn a message received from a media. The media referred to in this study is the Korean drama "True Beauty". Based on the phenomenon in the Korean drama above, when someone imitates something, then the imitation of that behavior becomes something that deserves attention and is studied from the perspective of reception analysis. The concept of reception comes from the Latin word "recipere" which means acceptance or response from the audience. Reception in the broadest context refers to how the audience understands and processes the text presented, driving their response to what they see and understand. The cultural context and life experiences of each audience can control the interpretation of the message.

According to John Downing, Ali Mohammad, and Annabelle Sreberny in the book Questioning the Media: A Critical Introduction, audiences use their experiences and backgrounds to interpret and understand media content in unique ways. This is because their differences in education, culture, and psychological characteristics vary in interpreting and giving meaning to media texts or messages (Mahardika et al., 2014). This study focuses on the reception by the audience through decoding or interpreting the message delivered by the media so that it focuses more on the audience and not on the media itself. Therefore, the researcher uses the reception theory according to Stuart Hall which states that the reception theory focuses on individual attention in the mass communication process, namely decoding which means the process of interpreting media messages (Tan & Aladdin, 2018). The reason researchers use reception analysis theory is because this research is based on awareness or how someone understands and accepts a particular

object. According to Stuart Hall, reception is driven by encoding/decoding. Encoding is the process of creating messages through codes that are then presented to the public. Decoding is the use of codes used by recipients to interpret messages captured by the message creator. Reception analysis focuses on the decoding process, a process by which the meaning of a media text is realized in depth.
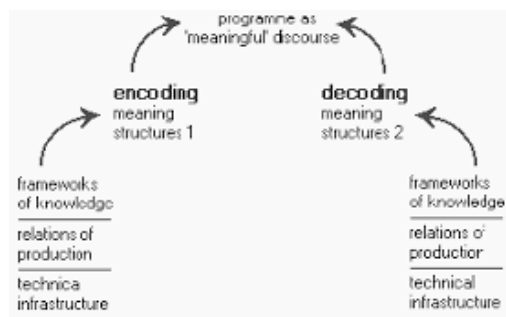

Figure 1. Stuart Hall's Circulation of Meaning Diagram
Source: Media Studies (2020)

There are three informant positions based on the results of interpreting the message content, namely, the first is the hegemonic-dominant position. The dominant hegemonic position means that the audience is in line with the program codes (which contain values, attitudes, beliefs, and assumptions) and the audience fully accepts the meaning offered and desired by the program maker or message maker. The second position is the negotiated position. The negotiated position means that the audience is in line with the program codes to a certain extent and basically accepts the meaning offered by the program maker or message maker, but modifies it in such a way that it reflects their personal position and interests. Oppositional position (Oppositional 'counter' hegemonic position). The third position is the oppositional position, meaning that the audience is not in line with the program codes and rejects the meaning or reading offered, and then determines their own alternative frame in interpreting the message or program (Hall in Tan & Aladdin, 2018).

This study is also strengthened by the results of previous studies. There is a previous study, the first of which is the Analysis of the Reception of Young Audiences to News of Religious Conflict in Online Media (Audience Interpretation Study of News of the Ahmadiyah Group on TIRTO.ID) by (Putra, 2022). The purpose of this study was to determine the encoding process of the news "Jemaat Ahmadiyah: We Are Like Corpses, No More Feelings" on Tirto.id, to determine the audience's decoding process in interpreting the news "Jemaat Ahmadiyah: We Are Like Corpses, No More Feelings" on Tirto.id, to find out the audience about the news "Jemaat Ahmadiyah: We Are Like Corpses, No More Feelings" on Tirto.id. This study also uses Reception Theory with an encoding/decoding model by Stuart Hall. The results of this study show how discriminatory treatment to intimidation carried out by some people towards Ahmadiyah followers is still often found. In addition, this news also wants to show how Ahmadiyah lives amidst regulations that prohibit their existence. This study provides an overview of the conditions experienced by Ahmadiyah in facing a complex situation. The results of this study also show that of the five informants who tend to be in two dominant hegemonic positions, while two of them are each in the negotiation and opposition positions.

There is a second previous research, namely Analysis of Audience Reception Regarding the Toyota Brand Image in the Web Series "Nanti Kita Cerita Tentang Hari Ini" (Lorga & Hastasari, 2020). The purpose of this study was to determine the reception of several audiences interpreting the brand image built by Toyota in the NKCTHI web series, as well as the position of the audience's interpretation of the Toyota brand image in the web series. This study uses a qualitative approach with a constructivism paradigm and uses a phenomenological method. This study focuses more on the audience's reception of the Toyota brand image rebranding message in the "NKCTHI" web series. The results of this study indicate that the reception caused by the audience in understanding the meaning of the message can vary depending on the level of intensity of product use, experience that has been felt and knowledge that is owned, so that not all audiences will receive the message in full. Web series as a medium for rebranding and product promotion are only accepted and valid for audiences who are not familiar with the Toyota brand. Meanwhile, for audiences who are already aware and familiar with the Toyota brand, the display of products in the web series will be interesting if there are detailed displays about products from the Toyota brand.

The focus of research in this study is on the reception by the audience regarding imitation of behavior in the Korean drama "True Beauty". In this case, the informant is required to have watched the Korean drama "True Beauty" before conducting an in-depth interview with the researcher and several things that support the researcher's focus on

information about the impression of the informant in the Korean drama "True Beauty", namely to discuss: "How is the reception analysis of the Korean drama audience "True Beauty" regarding behavioral imitation. In addition, the research questions that can be studied are: How is the reception analysis of the Korean drama audience "True Beauty" regarding behavioral imitation that appears in several scenes in the drama "True Beauty"? So from the research questions above, the purpose of the study was to determine the reception analysis of the Korean drama audience "True Beauty" regarding behavioral imitation that appears in several scenes in the drama "True Beauty".

Based on this background by using reception analysis according to Stuart Hall's theory, this study will use a qualitative approach through encoding/decoding reception analysis and observing the collaboration between media discourse and audience perception. In accordance with this background, the researcher wants to conduct a study entitled "Analysis of the Reception of the Korean Drama Audience True Beauty Regarding Behavioral Imitation".

METHOD

This study uses the constructivism paradigm which views that reality is the result of human construction or formation. Reality is dual and formed in a wholeness. Reality exists because it is the result of a person's thinking ability. Knowledge formed by humans is not permanent, but continues to develop. Qualitative research is based on the constructivism paradigm which views that knowledge is not only the result of experience regarding facts, but also the result of the construction of the thoughts of the subjects being studied. The constructivism paradigm is a paradigm when individuals try to understand the environment in which they live and work. The individual tries to interpret different meanings (Creswell in Fahreza & Christin, 2020). The approach used by the researcher in conducting this research is a qualitative approach. A qualitative approach is an approach used to investigate, find, describe, and explain the quality or characteristics of social effects that cannot be explained, measured or described through a quantitative approach. The difference with quantitative research is that this research starts from data, utilizes existing theories as explanatory material and ends with a theory (Sugiyono, 2017).

This study uses the reception analysis method by Stuart Hall. Reception analysis attempts to find out how the audience understands and interprets the contents of the message (producing meaning) based on their experiences and views while interacting with the media. This study uses reception analysis because the reception analysis theory can be used as a supporter in the study of the audience, where the audience is not merely passive but is seen as a cultural agent who has its own power in producing meaning from the discourse offered by the media. The meaning carried by the media through the media can then be open, or polysemic and can even be responded to oppositionally by the audience (Yahya, 2021).

The data collection techniques used by researchers in this study were in-depth interviews, documentation, and literature studies. Data validation techniques are not only used to counter criticism of the concept of qualitative research which is often considered unscientific, but are also an integral part of the knowledge process in qualitative research. The last step that researchers take after conducting data wetness is to conduct data analysis. Data analysis is organizing data, namely arranging, sorting, grouping, coding, and categorizing from interview notes and others. This study is descriptive, the data is in the form of qualitative data so that it is analyzed using descriptive techniques or methods, namely after the data is collected from the research field, the next step is that the data is identified, categorized, then interpreted and conclusions are drawn. According to Miles and Huberman quoted in (Rijali, 2018), Qualitative data analysis used in this study consists of four parts, namely data collection, data reduction, data presentation, and conclusions/verification.

RESULTS AND DISCUSSION

Audience Reception Analysis of Korean Drama "True Beauty" Regarding Behavioral Imitation

In this section, the researcher will present a discussion in the form of analysis results from data and research findings obtained during the study which are explained objectively based on facts that occurred during in-depth interviews regarding the reception of Korean drama audiences "True Beauty" regarding behavioral imitation will be associated with existing theories. This study will discuss how to analyze the reception of Korean drama audiences "True Beauty" regarding behavioral imitation.

The researcher will classify the five sources into the types of audience positions designed by Stuart Hall. There are three sources as audiences based on the results of interpreting the message content, namely, the first is the hegemonic-dominant position, meaning that the audience who watches the Korean drama "True Beauty" is in line with and agrees with the message codes, message content and meaning which contains the meaning of behavioral imitation activities

carried out by Lim Jukyung from several scenes presented. The audience when watching several scenes of behavioral imitation carried out by Jukyung, fully accepts the meaning presented and desired by the message maker, the message maker referred to here is the director of the Korean drama "True Beauty". The second is the negotiated position, meaning that the audience who watches the Korean drama "True Beauty" within certain limits is in line with the program or message codes and basically accepts the meaning presented by the message maker regarding the behavioral imitation carried out by Lim Jukyung in several scenes presented. However, in this position the audience who is the audience modifies it in such a way with their opinions so that it reflects their personal positions and interests. The third oppositional position means that the audience who watches the Korean drama "True Beauty" does not agree with the message codes and rejects the meaning or content of the message presented. The audience does not agree and rejects the content of the message or meaning presented by the message maker regarding the imitation of behavior carried out by Jukyung.

In accordance with the explanation of the three audience positions stated by Stuart Hall, below is an explanation of each type of audience position in receiving or interpreting messages in the six scenes of behavioral imitation carried out by the female character Lim Jukyung, where later each audience has a different meaning in describing it as follows:

Table 1. Types of audiences watching the Korean drama "True Beauty" regarding behavioral imitation

No.	Behavior Imitation Scene	Dominan-Hegemonic Position	Negotiated Position	Oppositional Position
1.	Scene 1 (Jukyung imitates Selena Lee's makeup style)	informant 1, informant 2, and informant 5	informant 3	informant 4
2.	Scene 2 (Jukyung imitates her friend's hobby)	informant 3, informant 4, and informant 5	informant 2	informant 1
3.	Scene 3 (Jukyung imitates her idol's eating style)	informant 1, informant 3, informant 4, and informant 5	informant 2	
4.	Scene 4 (Jukyung imitates her idol's dressing style)	informant 1, informant 2, informant 3, informant 4, and informant 5		
5.	Scene 5 (Jukyung imitates her group mates' learning style)	informant 1	informant 3	informant 2, informant 4, and informant 5
6.	Scene 6 (Jukyung asks her mother for plastic surgery)	informant 1, informant 3, informant 4, and informant 5	informant 2	

Source: Processed by researchers, 2024.

In reception analysis, the audience who is the audience is an active audience. This study focuses on the active audience or in capturing the contents of the message given by the media. Where the active audience interprets the existing media texts by giving meaning or significance to their experiences and understanding or what they see. Reception was introduced by Stuart Hall in 1974, where this theory is used to analyze the audience. Stuart Hall assumes that reception is an adaptation of the encoding/decoding code formation model that describes the communication model. Through the encoding process, the sender of the message or the message maker will enter his message into the code verbally or non-verbally. In this case, the sender of the message in question is the director of the Korean drama "True Beauty". After the message reaches the recipient, namely the audience who watches the Korean drama "True Beauty", then the decoding process occurs and there is a response from the recipient of the message, namely the audience of the Korean drama "True Beauty". From the explanation above, below the researcher will classify the five sources on the type of audience position that has been designed by Stuart Hall.

a. First Scene
In the first scene, Jukyung is imitating the makeup style of her idol, a beauty vlogger, Selena Lee. In the scene, she is seen trying repeatedly to learn the makeup techniques used by Selena Lee, even though the results she gets are very different from Selena Lee's makeup style. Thus, in this first scene, the first source (OM) is in the dominant-hegemonic position audience type, which is a type of source position that agrees with the content of the message according to the meaning of the creator of the message. The first source (OM) agrees with Jukyung's actions in imitating and copying Selena Lee's makeup style and techniques. Then the second source (MF) provides her understanding of the scene where Jukyung imitates her idol's makeup style, Selena Lee. When conducting an interview with the researcher and explaining the meaning from her point of view, the second source is also in the dominant-hegemonic position audience

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type. The second source (MF) said that Jukyung imitated her idol's makeup style because she was not accepted in her environment because her face shape did not match the beauty standards in South Korea. According to him, by Jukyung imitating the behavior, it is proven that Jukyung is well accepted in her new school environment because she managed to cover up her ugly face and acne using makeup.

Meanwhile, the third source (SH) gave her understanding regarding the first scene above when Jukyung desperately learned makeup. When interviewed by the researcher, the third source (SH) was in the negotiated audience position type. According to her, what Jukyung did was not a complete imitation because she thought that learning makeup and using makeup was a need for someone to appear more confident with a neat and fresh appearance because the reality is that nowadays anyone can use makeup. However, the third source (SH) also said that the case that happened to Jukyung could also be said to be an imitation.

Unlike the previous source, the fourth source (YD) when interviewed regarding the first scene when Jukyung imitated behavior in the form of imitating her idol's makeup style, the fourth source (YD) was in the opposition audience position type. According to her, what Jukyung did was only following instructions from an idol while imitation itself according to her was imitating with all similarities to something that was imitated. Finally, the fifth informant (AP) when conducting an interview with the researcher and seeing the scene where Jukyung imitates her idol's makeup style, the fifth informant (AP) is in the dominant-hegemonic audience position type where she agrees with all the contents of the message conveyed by the message maker. For the fifth informant (AP), Jukyung imitates behavior by imitating Selena Lee's makeup technique because Jukyung uses makeup as a way to change her appearance to appear more confident, and to gain acceptance from her friends which shows an element of imitation in her actions. The first scene is dominated by three audience positions with the dominant-hegemonic type which means that the message in the Korean drama is conveyed ideally and as it is. This is in accordance with Stuart Hall's theory which states that dominant-hegemonic is an ideal classification in conveying transparent messages, the meaning of the audience is considered in line with what the sender of the message wants to convey. This analysis can be seen from the results of the interviews of the three informants, namely the first informant (OM), the second (MF) and the fifth (AP) who agree that the scene carried out by Jukyung is a form of behavioral imitation in the form of imitating her idol's makeup. Meanwhile, the third source (SH) is in the negotiated position audience type who does not fully agree with the first scene. The source said that what Jukyung did was like a necessity that is generally done by women today, while the fourth source (YD) who is in the opposition position audience type who outright rejects the behavior that Jukyung did. The source said that Jukyung did not imitate because what Jukyung did was an instruction, not something that imitates behavior very similarly as if there was no difference.

b. Second Scene
In the second scene showing Lim Jukyung and her friend walking in the school corridor. During the break time, Soo Ah, who is Jukyung's friend, tries to get close and be good friends with Jukyung. Soo Ah asks if Jukyung's hobby is the same as Soo Ah's. However, in contrast to the reality, Jukyung actually said that her hobby is reading ordinary books and listening to boy group songs instead of saying that she likes listening to heavy metal songs and reading horror comics. The first source (OM) is in the audience oppositional position type where he rejects the message conveyed because he believes that it is not a form of imitation of the experience he has had. In contrast to the first source (OM), the second source (MF) agrees with the message conveyed by the message maker in the second scene, but he mixes the message with thoughts according to his beliefs so that he is in the audience negotiated position type. He said that Jukyung did imitate but there is another side conveyed by the second source (MF), namely that Jukyung's imitation leads to a bad direction. This means that Jukyung's imitation is not very good because Jukyung is not herself and acts as if she likes things that she doesn't actually like to equalize her position with her friends.

Having a slightly different understanding from the second source (MF), the third source (SH) is in the dominant-hegemonic position audience type where she agrees with the message maker in the scene. The source said that Jukyung imitates behavior so that she can be considered by her environment and update on viral things to increase her prestige and feel that her value has increased.

Then the fourth source (YD) is in the dominant-position audience type who agrees with the message maker that what Jukyung does is a form of behavioral imitation in terms of imitating her friend's hobby. Like the reality in her life, she likes the boyband NCT, her friend suddenly follows her. In this case, what Jukyung does is a form of imitation so that she has something in common with her other friends. The fifth source (AP) is also in the dominant-hegemonic position audience type who agrees with the message maker in the second scene. The source said that it was a form of social adjustment with behavioral imitation, especially if Jukyung did it to be accepted by others or to fit in with certain social groups. In fact, it was very contrary to what Jukyung liked. The second scene was dominated by three audience positions with the dominant-hegemonic position type, which means that there was indeed imitation behavior carried

out by Jukyung in the second scene. This is in accordance with Hall's theory which states that dominant-hegemonic is an ideal classification in conveying transparent messages, the meaning of the audience is considered in line with what the sender of the message wants to convey. This analysis can be seen from the results of interviews with the three sources who agreed that the scene carried out by Jukyung was a form of behavioral imitation. In contrast to the first (OM) and second (MF) sources who were in the oppositional position and negotiated position audience positions. The first source (OM) who did not agree with Jukyung's actions was said to be imitation because according to him Jukyung was only lying to appear to have the same taste as his friends because he was afraid of being bullied for liking strange things. Meanwhile, the second source (MF) agreed that Jukyung did imitate, but he also agreed that the imitation she did was something that caused harm to herself.

c. Third Scene

In the third scene showing Jukyung having lunch in the canteen with her friends with her eating style that seems elegant and polite because she is labeled as a prima donna and goddess at her school. Where if someone is said to be a prima donna and a goddess, of course they have some behaviors that can make other people fascinated and amazed. The first source (OM) is in the dominant-hegemonic position audience type because it is clear that Jukyung imitates the eating style of her idol or a glorified figure so that her image in public remains good and is indeed worthy of being called a goddess even though Jukyung's way of eating seems forced because it is not part of Jukyung's habits. Then the second source (MF) is also in the negotiated-position audience type where he also agrees with the message conveyed in the third scene where Jukyung imitates the eating style of her idol in order to become a woman who is liked and admired but according to him it is not good to do. He is willing to not be himself in order to get validation from his friends. Then the third source (SH) who also agrees with the message maker and is in the dominant-hegemonic position audience type. According to the source, it is clear that what Jukyung did was very imitative and contradictory to Jukyung's real character.

Next, the fourth source (YD) who is also in the dominant-hegemonic position audience type where he agrees with the message maker in the third scene. According to the fourth source, Jukyung did an imitation activity by imitating her idol's eating style. Whereas as is known, Jukyung is the same as people in general who don't really pay attention and don't care about their eating style. Finally, the fifth source (AP) who has the same audience type position as the previous sources. The fifth source is in the dominant-hegemonic position type, where Jukyung carries out a social adaptation through imitation to maintain her personal branding so that she is still seen as a goddess and prima donna.

The third scene is dominated by four sources by the audience position who are in the dominant-hegemonic position audience type. This is in accordance with Stuart Hall's theory which states that dominant-hegemonic is an ideal classification in delivering transparent messages, the meaning of the audience is considered in line with what the sender of the message wants to convey. The analysis is seen from the results of the interviews of the four sources who agree that the scene performed by Jukyung is a form of behavioral imitation by imitating her idol's eating style. While the second source (MF) is in the negotiated-position type.

d. Fourth Scene

In the fourth scene showing Jukyung imitating the style of her idol and her sister's clothes which were currently viral. She changed her appearance because she followed and attended a blind date with a figure who was matched by her friend, Soo Ah. The first source (OM) agreed with the scene above and agreed with the message maker so that she was in the dominant-hegemonic position audience type. Where it is clear that Jukyung imitates her style of appearance, namely the way she dresses so that her first impression looks the best to her partner.

The second source (MF) is also in the dominant-hegemonic position audience type who also agrees with the message maker. According to him, as long as the form of imitation carried out by Jukyung is normal and still within reasonable limits. The third source (SH) is also in the dominant-hegemonic position audience type. He agrees with the scene above which shows that it is true that Jukyung imitates in terms of appearance because as is known, Jukyung prefers a style of appearance by wearing oversized t-shirts like men and knee-length shorts.

Furthermore, the fourth source (YD) is also in the dominant-hegemonic position audience type where according to him, the imitation done by Jukyung in the scene is legitimate and there are no rules prohibiting imitating other people's styles. Finally, the fifth source (AP) is in the dominant-hegemonic position audience type where he believes that Jukyung changed her appearance and clothing style because there were external factors, namely the standardization of beauty set in South Korea. The fourth scene is dominated by all sources by the positions of the five audiences who are in the dominant-hegemonic position type. This is in accordance with Stuart Hall's theory which states that dominant-hegemonic is an ideal classification in conveying transparent messages, the meaning of the audience is considered in line with what the sender of the message wants to convey. This analysis can be seen from the results of

interviews with the five sources who agree that the scene done by Jukyung is a form of behavioral imitation by imitating the appearance style which is more specifically imitating the way of dressing.

e. Fifth Scene
In the fifth scene showing Jukyung walking with Seo Jun and in the fifth scene, Jukyung is seen imitating the learning style of her study group friends and trying to get the best score in this exam because if Jukyung fails, all her makeup and cosmetics will be thrown away by her mother.

The first source (OM) is in the dominant-hegemonic position audience type where what Jukyung does in imitating her learning style is an act of imitation because there is pressure from her internal environment.

Furthermore, the second source (MF) is in the oppositional position audience type. According to her, what Jukyung does is not a form of imitation. Then the third source (SH) is in the negotiated position audience type because she agrees with the message maker, but she also says her other opinion. According to her, the imitation done by Jukyung has positive and negative impacts. On the positive side, Jukyung is motivated to get good grades while on the negative side, Jukyung studies hard not because of her own needs but because she has to save her makeup and cosmetics.

The fourth source (YD) is in the oppositional position audience type. According to his understanding, what Jukyung did was not a form of behavioral imitation and there was no imitative action that she did. Rather, it was a positive impact from her study group that gave rise to learning motivation in Jukyung. Finally, the fifth resource person who was in the audience oppositional position type. From the perspective of the fifth resource person (AP), Jukyung was only motivated by her study group so that she became ambitious in the exam at that time because she was under heavy pressure from her mother. The third scene was dominated by the positions of the three audience oppositional positions which meant that they did not agree with what was shown in the drama when Jukyung imitated the learning style of her study group friends to get good grades. As with what was discussed previously regarding the oppositional position type, the audience objected to the dominant code because there were alternative references that were considered more meaningful. According to the second (MF), fourth (YD), and fifth (AP) sources, according to the views of each resource person who often saw when someone changed their learning style, it was a form of motivation because they were triggered by the way smart people learned. If this was said to be a form of imitation, the imitation of the learning style that was carried out should be very detailed. Such as how many hours of study are spent, what is done while studying, following the learning techniques, and so on. Meanwhile, what Jukyung did did not show any behavioral imitation in learning style because she was only motivated to study hard because of pressure, not from her desire either.

f. Scene Six
In the sixth scene, Jukyung asks to be allowed to have plastic surgery because she is upset about being born with an ugly face that is similar to her mother. Jukyung, who is frustrated and at that time could not find another way to look good, begs her mother to be allowed to have plastic surgery when their family's condition is on the brink of trouble.

The first resource person (OM) is in the dominant-hegemonic position audience type because in her opinion what is happening nowadays is something normal and is commonly done because not only ugly people want plastic surgery, but people who are already born beautiful still want plastic surgery because they are not satisfied with their own faces. Then the second resource person (MF) who is in the negotiated position audience type because according to her, this is a form of imitation by imitating a face that meets the beauty standards in South Korea and agrees with the message maker that this is an imitation activity. However, she also has another opinion. According to her, moreover, this imitation is quite extreme because it changes the facial structure for self-satisfaction and wants to change the results of God's creation.

Next, the third source (SH) is in the dominant-hegemonic position audience type because according to him, what Jukyung wants is indeed a form of imitation which is for his needs, not because of fomo or not wanting to miss the trend. Then the fourth source (YD) is also in the dominant-hegemonic position audience type where he agrees with the message maker because Jukyung does want plastic surgery because there are factors from her environment that require her to look beautiful and perfect. While the last fifth source (AP) is also in the dominant-hegemonic position audience type. According to him, Jukyung's desire for plastic surgery is a form of imitation because she adjusts to the beauty standards promoted by other people or the wider community in South Korea. The sixth scene is dominated by four audience positions that are in the dominant-hegemonic position type. This is in accordance with Stuart Hall's theory which states that the dominant-hegemonic type is an ideal classification in conveying transparent messages, the meaning of the audience is considered in line with what the sender of the message wants to convey. The analysis is seen from the results of the interviews of the four sources who agree that the scene performed by Jukyung is a form

of behavioral imitation by imitating the facial structure of the idol and changing its shape. While the second source (MF) is in the type of audience negotiated position because according to him it is a form of imitation that is very contrary to the rules of life.

CONCLUSION

Based on the research results and findings that the researcher has described above in the previous chapter, the researcher can draw conclusions from the results of this study that there are three different categories of audience positions regarding the reception of the message of the Korean drama "True Beauty" audience regarding behavioral imitation. Based on three factors of the decoding process, namely (frameworks of knowledge, relations of production, and technical infrastructure), the researcher obtained five different positions of the sources, namely dominant hegemonic position, negotiated position and, oppositional position. This study found that the five sources were inconsistent in the dominant, negotiation or opposition positions from the beginning of the scene to the end of the scene regarding the behavioral imitation carried out by Lim Jukyung. The position of the audience type can move from the first position, second position, and to other positions depending on the experience, social environment, culture, education, psychology or background of the audience that supports it.

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