CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher offers this study's literature review. It consists of the nature of sociolinguistics, the nature of code-switching and code-mixing, gender dominance, Korean drama "*King the Land*", and the previous studies that relate to this study.

A. Sociolinguistics

1. The Definition of Sociolinguistics

Sociolinguistics is one of the interesting sciences to be used as a research study. Sociolinguistics is the study of language in relation to the community in which it is used or to the social circumstances in which it is found. Studying how culture affects language use is the focus of the multidisciplinary field of sociolinguistics. Sociolinguistics, according to Holmes and Wilson (2017: 1), is the study of the relationship between language and society. The goal of sociolinguistic research, according to Simatupang (2018: 2), is the language choice that exists in a multilingual society, such as a society where speaking requires the use of two or more languages.

Sociolinguistics is the study of sociology and linguistics, two fields of study that are believed to be connected. Whereas linguistics studies language, sociology studies interpersonal connections. In a situation where all people require language in order to communicate with one

another. We will learn about the creation of linguistic variants in a community setting through the study of sociolinguistics. These variations can be attributed to a variety of variables, including ethnicity, geographical variances, and environmental circumstances. Chaer and Agustina (2004) argued that the distinction between sociology and linguistics is that the former is an objective study of people in society, institutions, and social processes, while the latter is a branch of science that studies language or takes language as its object of study. Thus, it can be said that the study of sociolinguistics is a subfield of linguistics that links language use with social behavior in a community.

2. The Benefits of Sociolinguistics

Sociolinguistics is one of the scientific fields that we study since it has applications and benefits. We can also learn how to use language in specific social contexts from sociolinguistics. "*Who speaks, what language, to whom, when, and to what end?*" is the issue that sociolinguistics seeks to answer, according to Fisman (1967: 15). Fisman stated, sociolinguistics has the following several benefits, to sum up:

a.   Helpful in Communicating and Interacting

Sociolinguistics itself will provide us with rules for engaging and communicating by indicating the language, dialect, or style that is appropriate for a certain conversation. In this manner, the language we use to communicate will effectively express its meaning. Families from diverse ethnic or geographic backgrounds,

for instance, might learn about the meaning behind language variations and linguistic differences by researching sociolinguistics.

b. It Has a Big Role in Language Teaching in Schools

Due to its connection to the instructional language books, sociolinguistics plays a significant part in language instruction in schools. We can learn about the various language variations found in the book and then differentiate between standard and non-standard language by studying sociolinguistics.

c. Useful as an Internal Review of Grammar Books

In some grammar books there are no social rules on how to use a word listed in the book in the social life of the community. With the science of sociolinguistics, it will be easier for us to explain when the use of pronouns is used in communicating with the community.

d. Playing a Role in Helping Multilingual Countries

Sociolinguistics helps multilingual countries such as Indonesia, Malaysia, Singapore, India, and the Philippines in determining the official language that should be used by the country by considering the social situation of the people in the country. Because the determination of this official language can bring the country into political tension if decided unilaterally.

B. Code-Switching and Code-Mixing

1. Bilingualism

Bilingualism is the knowledge and skill of speaking and understanding two or more languages with ease. Individuals that possess a high degree of proficiency in two languages are referred to be bilinguals (Rahayu, 2017). Bosma & Bloom (2019) stated that the mastery of both first and second languages is a prerequisite for bilingualism, while second language proficiency is just at the very minimum. In other words, being bilingual is being proficient in two languages. These concepts lead one to conclude that the capacity to speak two or more languages fluently in a community is known as bilingualism.

This bilingualism ability is now widely encountered, because now many people have mastered more than one language or even more than two languages. Butler and Hakuta (2006) argued that bilingualism is a multifaceted psychological and socio-cultural linguistic activity. When there are multiple linguistic variations in the immediate surroundings and when one uses both one's mother tongue and the unifying language of another nation, bilingualism may arise. Therefore, the ability to express oneself in two or more different languages is a requirement for being considered bilingual.

2. Code-Switching

a. Definition of Code Switching

In general, code switching is the practice of moving from one linguistic code (a language or dialect) to another based on the social context or conversational situation. One of the linguistic symptoms that we frequently encounter in our daily lives is code switching. Code switching symptoms emerge in the middle of speaking activities consciously and causally. The various purposes of the speech actor who performs code switching can be seen from the speech he speaks when communicating with others. When speaking with those who possess the same ability, those who possess bilingualism can find a solution in the usage of code switching. As defined by Hymes (1974), code-switching is "a common term for the alternative use of two or more languages, language varieties, or even speech styles."

According to Wardhaugh (2006), persons must typically choose a code before speaking. They may also choose to change codes, sometimes in very brief utterances, in which case a new code is created. Wardhaugh's opinion shows that code switching can be done by speakers anywhere. For instance, Yeri, who is a bilingualism, has a mother tongue, namely Korean, then when she meets her American friend, Yeri changes her language to English (Korean switch to English). Thus, it can be concluded that code

switching is an event of language change that occurs in language use, situations, and language varieties.

b.   Types of Code Switching

Code switching is also divided into several types. Code switching is divided into four types, namely intra-sentential switching, inter-sentential switching, tag switching, and establishing continuity switching based on the theory of Hoffman (1991:112) according to the book "*An Introduction to Bilingualism*" by Charlotte Hoffman.

a)   Intra-sentential Switching

Code switching that occurs within a clause or sentence is known as intra-sentential. The speaker may interchange morphemes, lexical elements, or even entire phrases in this situation. Bilinguals who are very proficient in related languages employ this kind of code switching. The example, "Hello, we are back with this popular group, 자기소개를부탁드릴까요? (*jagi sogerel butak derilgayo?*

= **can you introduce yourself, please?**)"

b)   Inter-sentential Switching

Code switching that occurs in between clauses or sentence boundaries is known as inter-sentential switching. Here, the speaker speaks for the entirety of a clause or sentence in one language before moving to another language

for the subsequent clause or sentence. Thus, speakers who engage in this type of switching typically possess a reasonable level of proficiency in the languages involved. For instance, *"neo al-a (너알아=you know) the podo (포도=grape) is really good, but the ttalgi (딸기=strawberry) is just a normal."*(**Korean-English**)

c)   Tag Switching

This particular type of switching is also known as emblematic or tag switching. In the other tongue, the switch is only an interjection, a tag, or a phrase fragment that indicates ethnic identification. Tag switching is the practice of changing the sentence tags that come before or after a sentence. Tag switching can be included into an utterance at a variety of points without affecting the content, purpose, or grammatical sequence of the speech. The example, A Korean-English example might be: *"Daebak, she is so pretty!"* Where the Korean particle, *'daebak' (대박= waw, amazing)* is added to give a teasing tone to the sentence.

d)   Establishing Continuity Switching

According to Hoffman, code-switching occurs when there is continuity from the speaker to continue the speech

of the previous interlocutor. For example, when an English-Korean bilingual speaks English to Korean and then the interlocutor tries to answer or respond in Korean as well.

The example:

A Korean-English bilingual bertanya pada penutur asli Korea: "*Excuse me,* ***han gang i odi seo?"*** *(Permisi, dimanakah Sungai Han?).* Penutur asli Korea berkata: "***Ne, uhoejeonhaeseo jigjinhaseyo***" (*Ya, belok kanan lalu lurus saja*)

3. **Code-Mixing**

   a. **Definition of Code Mixing**

   Code mixing is the mixing of one language in another language by the speaker when communicating with others. According to Ryzal and Stymne (2020), code mixing is the usage of a different language when speakers combine two or more languages or dialects in a speech act or discourse without any specific linguistic context requiring it. When a speaker of one language primarily supports an utterance interspersed with bits of another language, this is known as code mixing. The features of the speaker, such as their social background, educational attainment, and religious beliefs, are typically associated with this.

   Along with code switching, code mixing also happens frequently in our environment. Those who speak a language other

than their native tongue—for example, English mixed with Indonesian—are commonplace in our environment. If we observe and listen closely, we can hear them doing this. Furthermore, Nababan (quoted in Rinawati et al., 2020) endorsed the idea that "code mixing may happen when a speaker of one language does not find the appropriate terms that can be used in that language." As a result, it frequently happens informally to convey or make meaning in a different language."

b.   Types of Code Mixing

Code mixing is also divided into several types based on several theories by linguistic figures. The theory of the types of code mixing used is Suwito's theory (1985) and Hoffman's theory (1991). Hoffman (1991: 104) stated that there are three different kinds of code mixing, namely intra sentential code mixing, intra lexical code mixing, and involving a change of pronunciation. The three types of code mixing are explained as below:

a)   Intra Sentential Code Mixing

This kind of code mixing occurs within a phrase, a clause or a sentence boundary, as when an Indonesian-English bilingual says: "*Aku akan memulai permainannya, but I don't know cara bermainnya.*"

b)   Intra Lexical Code Mixing

This type of code mixing takes place inside word boundaries, such as in *shoppã* (English shop with the Panjabi plural ending).

c)   Involving a Change of Pronunciation

At the phonological level, code mixing takes place when someone speaks an English word while adapting it to the phonological structure of Indonesia or other local languages. For the example, the word '*sachet*' is said to be '*saset*' by Indonesian people.

However, code mixing based on Suwito distinguishes between two types of code mixing: inner code mixing and outer code mixing.

a)   Inner Code Mixing

Combining a language with its own is known as "code-mixing." Code-mixing is common in Indonesia due to the country's several traditional languages spoken in each region. When a native or national language, together with its variations, is inserted, it results in inner code mixing. Additionally, it may occur between regional and local languages.

b)   Outer Code Mixing

Linguistically speaking, it is the blending of languages that have foreign roots. Speakers blend their native tongue with a foreign tongue in this way. Even though English is a foreign language, many people still speak their native tongue alongside it. Languages that are both native to the country and foreign are therefore mixed together. For example, a speaker can insert English element in his/her Indonesian conversation.

c)   Level of Code Mixing

While it categorizes the many forms of code-mixing into certain words, phrases, basters, repeating words, idioms, and clauses depending on the degree of code-mixing.

4.   Reasons of Using Code-Switching and Code-Mixing

Some people may have their own reasons for using code switching and code mixing when communicating with others. According to (Girsang, 2015), code switching occured in the community because the switcher understands that utilizing one of the two languages has advantages and disadvantages that must be considered. In terms of potential rewards, the switcher takes the "*middle road*" and opts to utilize both languages in the same discourse. However, Hoffman (1991) stated that there are seven reasons for the use of code switching and code mixing, as follows:

a. Talking about a Particular Topic

       Sometimes it is preferred by speakers of one language over another when discussing a specific subject. It is sometimes easier and more liberating for a speaker to communicate their emotional states in a language other than their native tongue. In Singapore, for example, the language of commerce and commercial discussions is English; for international "Chinese," Mandarin is utilized; Malay is the language of the area; and Tamil is the language of one of the republic's major ethnic groups.

b. Quoting Somebody Else

       The speaker breaks the code to cite a well-known phrase, proverb, or remark from a well-known person. The only words that are switched are those that the speaker says the person who was quoted stated. It flips like a string of quote marks. As in the cases of South Korea and Indonesia, the well-known individuals are primarily from English-speaking nations.

c. Being Emphatic about Something (*Express Solidarity*)

       Typically, when a person speaking in a language other than their mother tongue want to express something strongly, they will either purposefully or accidentally switch from their second language to their first language. Alternately, he/she may decide to return to using their native language instead of their second because it is more comfortable for them to be emphatic in that language.

d. Interjection (*Inserting Sentence Fillers or Sentence Connection*)

Words or phrases used to draw attention, exhibit surprise, or express a strong emotion are called interjections. A brief exclamation such as "Darn!", "Hey!", "Well!", "Look!", etc. is an interjection. Although they have no grammatical significance, speakers frequently employ them—typically more in speech than in writing. Among bilingual or multilingual individuals, language mixing and switching can occasionally indicate an interjection or sentence connector. It might occur accidentally.

e. Repetition Used for Clarification

When speaking more than one language, a bilingual or multilingual person may utilize both of their languages (codes) to convey the same idea in order to make their speech easier for the audience to understand. A message in one code is often given a verbatim repeat in the other code. A message can be emphasized or amplified by repeating something in addition to making it more clear.

f. Intention of Clarifying the Speech Content for Interlocutor

When a bilingual or multilingual person speaks to another bilingual or multilingual person, there are several examples of code switching and mixing. He wants the listener to be able to understand and follow along with the speech's substance without difficulty. A slightly different version of a message appears in both codes.

g.   Group Identity Expression

Additionally, group identification can be expressed by code mixing and code switching. Academics in different disciplinary groups communicate in ways that are clearly distinct from those of other groups. Put otherwise, the communication style within a group differs from that of individuals outside of it.

5.   Code-Switching and Code-Mixing in a Movie

We frequently notice specific codes, such as code switching and code mixing, in utterances and dialogues when watching dramas or films. In addition to introducing linguistic variances to the interactions between the actors, purposeful or inadvertent code switching and mixing occurs during dialogue between the actors in a play or movie. When code switching or code mixing occurs in a drama or film, two or more languages are typically used at simultaneously.

Studying code switching and mixing in a drama or film is fascinating because it may be applied to real-world social issues. Although we are unaware of it, code switching and code mixing are frequently used in this movie. A detailed examination of the message and societal values portrayed in a film or drama can be obtained by examining the use of code switching and code mixing.

C. Gender Dominance

1. The Definition of Gender

Basically, gender refers to an individual's personal and social identity as a man, woman or non-binary person (*a person who is not exclusively a man or a woman*). Based on UNESCO, gender refers to the roles, behaviors, activities, and attributes that a given society at a given time considers appropriate for men and women. Gender also refers to the relationships between women and men, as well as the social characteristics and possibilities that come with being male or female and the interactions between women and men, girls, and boys. These connections, chances, and qualities are socially formed and acquired through socialization processes. They are flexible and dependent on the situation and time. What a woman or a man is expected, permitted, and appreciated in a certain situation depends on their gender. Along with other crucial socio-cultural analysis variables including class, race, poverty level, ethnic group, sexual orientation, age, etc., gender is a component of the larger socio-cultural context.

The term gender refers to differences in the character of men and women based on socio-cultural construction, relating to their nature, status, position and role in society. The term sex refers to the differences in the biological sex of men and women, especially those related to procreation and reproduction. According to Abdullah (2004:11), these biological sex

characteristics are innate, permanent, and not interchangeable. Concepts that define gender itself are included in the category of gender, including:

a. Gender Identity: which refers to the gender that a person feels internally and individually.

b. Gender Expression: which describes how an individual displays their gender, irrespective of their gender identification, by body language, aesthetically pleasing decisions, or accessories (such as clothing, makeup, and hairstyles) that may have historically been connected to a particular gender.

After knowing the definition of gender, then there will be a name gender dominance or which gender is more dominant or prominent. This dominant gender is also often found around us both in small-scale environments such as families and large-scale environments such as in the scope of government. However, until now the dominant gender that we often encounter is male dominance or the dominance of male roles that are more prominent in several aspects, especially in the workplace. The role of men is considered to be always superior in several fields and can carry out their duties well. So, it is not uncommon in some groups of society or the world of work, the role of women is considered unable to match the role of a man. It is also not uncommon for female workers to be underestimated on how their abilities or work results or the emergence of gender stereotypes. Even so, little by little many people are increasingly aware of gender equality

where everyone deserves the same rights regardless of gender. In this era, it is not only men who always dominate in various aspects, women can also dominate in the same aspects as men but by still holding their boundaries as a woman.

2. **Gender Bias and Equality**

   A. **Gender Bias**

   Gender discrimination stems from gender bias, which is a condition that damages and favors one gender over the other. Gender bias, to put it simply, is the propensity to favor one gender over another. Gender bias also frequently manifests inadvertently in our surroundings or has the potential to do so. Gender bias, according to Fikih (1998), is a structure and system that views both men and women as victims of the system. Meanwhile, women are primarily affected by gender bias, according to Mosse (1996) and Irohmi (1990). For example, it is known and verified that men have influence over women. Then, it is deemed appropriate and acceptable for men and women to have a hierarchical relationship. Gender injustice exists in various areas of life, namely in the state, society, organization or workplace, family and self.

   According to Fakih (2008), gender bias has developed into several forms, namely subordination, marginalization, stereotyping, violence, and double workload. These gender inequality practices are connected to one another and have an impact on one another. The following is an explanation of the various forms of gender bias:

a) Subordination

Subordination means an assessment or assumption that the role performed by one sex is more important than the other. Social and cultural structures in society have indirectly segregated the roles of men and women. Then, if these roles occur otherwise, it is considered unnatural.

b) Marginalization

Marginalization is a process of marginalization due to gender differences that cause poverty. This idea comes from the widespread belief that gender and sex are synonymous.

c) Stereotyping

Stereotypes are assumptions about a group based on subjective and inaccurate prejudices. Stereotypes are often used to justify the actions of one group over another. Labeling or the view of a particular group/sex is often negative and generally creates injustice. Labeling also shows the existence of unequal or unbalanced power relations aimed at conquering or controlling the other party. Some stereotypes that often arise are negative stereotypes against women, namely women are often considered whiny, spoiled, too emotional, irrational, and considered unable to make important decisions. Because of this, men often consider themselves more powerful than women.

d) Violence

Violence is defined as any verbal or nonverbal act that is directed against a person or group of individuals and has the unfavorable effect on that person's physical, emotional, or psychological well-being. Because women are sometimes viewed as delicate, timid, and subservient, they are frequently the targets of this abuse. This view is often used as an excuse to treat women arbitrarily. Various acts of violence have emerged, ranging from domestic violence, rape, sexual harassment, prostitution, to sexual exploitation.

e) Double Workload

Double workload means that one gender receives more work than the other. An example of this double workload can easily be found around us, which often happens to women. When the woman is also a breadwinner and has a family, she often has a double burden, namely being a worker as well as a mother and wife. She is required to be able to balance work outside the home and inside the home. Because of this, sometimes women with this double workload are often underestimated as incompetent when working outside the home, and are always considered lacking when taking care of affairs at home.

B. Gender Equality

Gender equality can be defined as the belief that individuals of any gender should have equal access to resources, opportunities, treatment, knowledge, and rights. The Annex to Presidential Instruction No.9 of 2000, which defines gender justice as a process of treating men and women fairly, includes information on gender equality. Gender is meant to combat the injustices associated with gender, such as workload, stereotyping, marginalization, and subordination. These various expressions of gender inequality are all interconnected, dialectically powerful, and inseparable.

Gender justice is a concept that came along with the knowledge of gender equality in society. When social justice is applied to give men and women equal chances, it is commonly referred to as gender justice. Because of this, gender justice implies that both men and women can equally benefit from political, economic, social, and cultural advancements as well as having the chance to realize their rights and ability to contribute to them. These actions can be taken in order to achieve this gender justice:

a. Accept and reasonably perceive the differences between men and women, because respecting differences is a form of gender injustice.

b. Discuss how to overhaul societal structures that differentiate roles and relations between men and women, and work towards balancing them.

c. Examining the abilities and talents of each citizen, both male and female, to engage in the development of society, solve its problems and prepare for its future.

d. Continuously fighting for human rights, of which gender is an essential component.

e. Pursue the development and upholding of democracy and good governance in all institutions of society, with the involvement of women at all levels.

f. Education is key to gender justice, as it is where people transfer their norms, knowledge and skills.

3. **Factors that Affect Gender Dominance in the Use of Code-Switching and Code-Mixing**

There are some factors that affect gender dominance in the use of code-switching and code-mixing around us as below:

A. **Social Class**

Social class is a term for a group of people in a society who have the same socio-economic status. There is a distinction of society into classes in a social class, namely, there are high classes and low classes. In a social life there are always patterns of human classification in groups with various criteria. It can be concluded that social classes will always appear scientifically.

In the use of code-switching and code-mixing, it can also be seen from how their social class is. Most of those who use code-switching

and code-mixing come from a high or middle social class. If there are any group of people in the lowest social class who mix or switch languages, it's usually due to other circumstances. A group of people who have a high social class, both male and female, often mix or switch their language with a foreign language to further show their social class. For example, a rich businessman's son often mixes or switches his language to show his social class that he comes from a high social class.

B. Work Demand

The demands of the work often occur to workers both in large companies and home-based businesses as well. There are many things that are required to be fulfilled by workers such as dexterity, tidiness, politeness at work, mastery of language at work, and so on. For language mastery, some fields of work require employees to use more than two languages to interact with visitors. This eventually also makes workers both men and women in the field mix or switch their languages. An example is an employee at a famous hotel who is required to master more than two languages which causes them to often mix or switch their languages when serving visitors at the hotel.

C. Their Surrounding Environment

The surrounding environment can be said to be an external factor in the use of code-switching and code-mixing. In addition to social class factors and work demands, surrounding environment also affect our language use. Despite not coming from a high social class, many people

mix or switch their language using foreign languages due to the influence of their surroundings. Even though someone who is not born in a high social class or not born into a rich family, but in the surrounding environment many people switch or mix their mother tongue with other foreign languages, the person hears it repeatedly and can be unconsciously influenced to mix the language he uses. For example, when a child is surrounded by friends from other countries or local people who often switch or mix their language, the child will also be influenced like the people around them.

In addition to the factors mentioned in affecting gender dominance in the use of code-switching and code-mixing, there are other factors such as their level of knowledge. Some people who are highly educated have knowledge of many vocabularies that they use and know when they should be used based on the situation. In addition, other factors in the use of code-switching and code-mixing also point to a particular gender. According to Coulmas (2005), women use standard language in speaking and men tend to use non-standard language, despite the fact that males generally hold higher positions and more power. This suggests that gender has a role in the use of code-switching and code-mixing. As a result, we frequently run against gender bias in both the workplace and the community.

D. K-Drama "*King the Land*"

1.   The Definition of Drama

Drama is a work that depicts human life with movement, and describes how human behavior through a role and staged dialogue. Drama is generally characterized as a literary genre that presents or performs life in motion through "action" (Supriyadi, 2006: 52).

Wiyanto (2002:3) asserted that there are two definitions of drama in a society: broad drama and limited drama. Drama, broadly speaking, refers to any kind of spectacle that tells tales in front of an audience. Drama, on the other hand, is defined as the tale of human life in society as it is projected and presented through motion and dialogue in accordance with a script, with the support of staging, makeup, lighting, and costumes. Drama then turns into a medium for expressing what's going on in the world. A dramatic work is also thought to have the power to alter social conditions by portraying injustice, poverty, and backwardness. It is hoped that these changes will bring about the changes that society desires in social reality.

Drama has evolved beyond being a literary work that is limited to contemplative occasions and is now performed in a wider variety of settings. Drama is available for us to watch or listen to via radio, social media, television, and other viewing channels. Dramatic presentation has evolved over time to become more contemporary. Dramas of days are

created with more intriguing plots over a wider range of genres, and they are often presented in multiple seasons and episodes.

In addition, drama as a literary work must have interrelated building blocks. The following are the components of a drama, according to Supriyadi (2006:70–73):

a.   Theme and Message

Theme is the main idea or subject matter at the heart of a drama story. Meanwhile, something that the drama's creator or writer intends to transmit to the reader or audience is defined as the mandate. We can use the life principles found in this commandment as lessons to apply to our own lives.

b.   Plot

A drama plot is a set of events that are arranged in a certain way to create a drama story. Typically, a drama's storyline starts with the opening incidents and the introduction of the characters and locations, and tensions arise toward the conclusion.

c.   Setting

The setting is the place and time when events occur. The setting in drama is usually made by the author as logical as possible according to the type of drama.

d.   Character and Characterization

Characters in a drama are people, animals, plants that the author uses to convey the idea or message of the story.

Characterization in drama is dialogic or analytic and dramatic. The characterization of a character can be known to the audience through dialogue between characters and the actions of the characters.

e. Dialogue

The conversations between the characters in a drama are called dialogue. In drama and theater in particular, dialogue is a need. In drama, dialogue plays a crucial role in communicating concepts or messages to the viewers.

f. Audience

A person or group of people that appreciate theater performances on stage, screen, radio, or television is called an audience. The audience has the power to decide if a performance is successful or unsuccessful.

g. Director

A director is someone who designs and oversees a performance, whether it can be on stage, radio, television, or film. They can also transform a play into a performance.

2. **The Definition of Korean Drama (*K-Drama*)**

Many individuals, both adults and young people, have a strong preference for Korean dramas these days. With the passing of time, Korean dramas are becoming more and more sophisticated and tailored to the demands of the modern world, both in terms of plot and production value. According to Rahayu (2020), there was a significant surge in the

number of Korean drama fans from teenagers to adults during the COVID-19 outbreak three years ago. However, the history of this Korean drama, indicated that Japan is really using it as a tool to further its power. At the time, Japan tried to promote the idea that Korea and Japan were one country by doing this. In the mid-1990s, however, Korean culture— or the so-called "*Korean Wave (K-Wave)*"—which included Korean dramas, began to expand.

Hallyu is another term for the Korean Wave's worldwide expansion. According to the South Korean Embassy in the Republic of Indonesia, Hallyu is a term used to describe the spread of South Korean culture to other countries throughout the world in the early 1990s.As Hallyu spreads, it incorporates aspects of South Korean culture into its programming, such as K-Pop, or Korean pop music, TV dramas, or Korean dramas, movies, food, beauty, literature, language, local culture, and fashion. (Islamiyati, 2017) stated that ethnic Chinese, Hong Kong, Taiwan, Singapore, Vietnam, Thailand, Indonesia, Malaysia, Mongolia, Japan, and outside of East Asia nations were affected by the Korean wave or culture.

Korean drama has the meaning of a literary work that starts from a story script and is displayed with movement or acting played by actors and actresses from South Korea and uses Korean. According to Prasanti and Dewi (2020), Korean drama is an artistic culture that pertains to miniseries-format television dramas produced in Korea that employ the Korean language to depict stories about human lives in which Korean is

the primary language of teaching. In line with Prasanti and Dewi as defined by Rizki (2016), Korean drama was a work of fiction created by South Koreans and broadcast on South Korean television that portrays the lives of real Koreans. Thus, it can be said that Korean drama refers to Korean television dramas that portray Korean people's lives through plots featuring different problems and are shown within a specific time period.

Talking about Korean drama itself offers a lot of fascinating topics. The Korean drama genre consists of episodic stories that can be further subdivided into seasons. The average length of a Korean drama is between six and twenty episodes, while some have more than one hundred. This Korean drama lasts 60–70 minutes on average, however there are other Korean dramas that are shorter—they last 10–30 minutes and are referred to as Web dramas or mini dramas. Popular web dramas include *Splash Love, A-Teen, Love Playlist, EXO Next Door*, and more. However, the following distinguishes Korean Web Drama from traditional K-drama:

a. Platform

The broadcast media is the primary distinction between K-drama and Web drama. With the exception of television, web dramas are often aired on Naver, V Live, Youtube, and other streaming services. K-drama itself is then typically broadcast on Korean TV networks like TVN, SBS, JTBC, and so on.

b. Duration

Next is the duration of the broadcast, Web drama itself has a shorter duration compared to K-drama. Web dramas usually have a running time of 10-30 minutes in each episode. While the K-drama itself has a longer duration of about 60-70 minutes per episode.

c. Production Costs

For production costs alone, Web dramas have less production costs compared to K-dramas, considering that Web dramas have fewer episodes than K-dramas.

d. Story Theme

There is no doubt that the themes presented in K-drama and Web drama differ from one another. Because web drama is not constrained by the regulations of television broadcasting, it can explore a greater variety of issues.

Korean dramas have a number of background songs, or what are commonly known as soundtracks, in addition to some of these other characteristics like runtime, episode count, and distinctions between K-drama and Web drama. There are undoubtedly multiple drama soundtracks for every Korean drama created, and these are typically played during each episode. Korean dramas feature a lot of background music, as is explained by Maria (2015). These songs are not only played during the opening or closing credits of the show, but also during the

actual scene. The soundtrack in Korean dramas is usually sung by soloists, several idol groups, bands. Background music for Korean dramas is typically played by soloists, pop groups, and the actors or actresses in the drama, according to a more thorough explanation provided by Anisa (2013).

The thing that cannot be forgotten when discussing Korean dramas is about the genre or variety of Korean dramas. Korean dramas are known to have a variety of genres with increasingly interesting and not monotonous storylines. In its production, this Korean drama has also combined more than two genres. Some genres in Korean dramas are as follows:

a)   Sageuk

Sageuk is a historical drama set in South Korean history. This Korean drama can give its audience an idea of what Korea was like in the *Joseon, Goryeo, or Silla Dynasties*. The storylines in dramas like this are usually made with great care and detail, so as not to deviate from historical facts that could cause controversy. The production cost itself also requires a large amount of money. Some examples of famous Sageuk dramas are *Moon Lovers: Scarlet Heart Ryeo (2016), Mr.Queen (2020), Hwarang (2016), 100 Days My Prince (2018)*, and so on.

b) Romantic

This kind of Korean drama is well-known and appears in practically all of them. This kind of drama typically features a love triangle, a traumatized main character, and a rich person who falls in love with a poor person. This genre also includes narratives with a *Noona* romance motif. Korean dramas with a romantic genre include *The Heirs (2013), Crash Landing on You (2019), Full House (2004), King the Land (2023), and Playful Kiss (2010).*

c) Melodrama

Exaggerated or unrealistic storytelling is a kind of drama known as melodrama. Another name for melodrama is *makjang*. This genre's plot and characters are crafted in such a fantastic way that it can evoke deep feelings in the viewer. Melodrama stories also feature amnesia, forbidden relationships, murder, and bizarre births. *The Penthouse: War in Life 1, 2, 3 (2020–2021), Sky Castle (2018), and The World of the Married (2020)* are a few of the popular *makjang* dramas.

d) Comedy

This genre is one of the most popular genres for Korean drama lovers. Funny storylines, many stomach-churning scenes, heart-wrenching humor, and funny characters are the hallmarks of this type of K-drama. Usually comedy K-dramas are also always intertwined with other genres, such as romance or fantasy. Some

Korean dramas with this genre that are successful in the market are *Strong Woman Do Bong Soon (2017), What's Wrong with Secretary Kim (2018), Welcome to Wakiki (2018), Business Proposal (2022).*

e) Mystery

This genre is one of the most popular genres today because it keeps us curious in every episode. The fast-moving storyline with lots of action, complex characters, and of course some unexpected plot twists are what make this type of drama so fascinating. The mystery plays *Vagabond (2019), Memories of Alhambra (2018), Healer (2014), and The Killing Vote (2023)* are a few examples.

f) Action

This genre is one of the most exciting genres to watch. This genre will focus more on the characters involved in challenges that require physical strength or special abilities. Some Korean dramas that have this genre are *City Hunter (2011), Signal (2016), My Name (2021).*

g) Horror

There are many who are afraid to view anything in this category. Usually, this genre brings up issues related to mental illness, mortality, and the paranormal. These Korean horror dramas do, however, occasionally feature romantic or comedic elements in their narratives. Dramas in this genre include *Master's Sun (2013),*

Sweet Home (2020), Kingdom (2019), Strangers from Hell (2019), and Let's Fight Ghost (2016).

h)   Fantasy

This genre can be fascinating because of the way its characters—which can include ghosts, aliens, gumihos, and goblins—are portrayed. This genre is always the most sought-after and has an extremely intriguing plot, despite the fact that it is occasionally seen as ridiculous. *Goblin (2016), My Love from the Star (2013), Hotel Del Luna (2019), and Legend of the Blue Sea (2016)* are a few films that include this type of drama.

Those are a few of the genres that are currently popular in Korean dramas. There are more genres, such those related to health, sports, law, coming of age, slice of life, and so on. However, a lot of Korean dramas these days combine more than one genre. *Boys Before Flowers (2009)*, *Winter Sonata (2002)*, *Full House (2004)*, *The Heirs (2013)*, *Descendents of the Sun* (2016), *Goblin* (2017), and *The World of the Married (2020)* are a few well-known Korean dramas that feature more than two genres.

3.   **Korean Drama "*King the Land*"**

Based on Nielsen (2023), one Korean drama that gets a good rating is "*King the Land*" on the airing of its last episode. This drama is a drama released on June 17, 2017 to August 6, 2023 in South Korea. The drama "*King the Land*" aired on Saturday and Sunday at South Korean time (KST). This Korean drama has a total of 16 episodes with the duration of

about 60-80 minutes. The genre of this Korean drama is comedy and romance with an interesting storyline. This drama's plot was written by *Choi Rom*, and its director, *Im Hyun Wook and Choi Sun Min.* "*King the Land*" aired on one of the Korean television stations, *JTBC and TVING*, and has been aired on one of the paid viewing platforms, *Netflix*.

This drama is a drama that just finished airing in mid-2023. This Korean drama became famous in addition to its story set in a hotel that tells the love story of people who work in the hospitality industry, the drama also stars a famous actor and actress who are also still active as K-pop idol group until now, namely *Lee Jun-ho and Im Yoon-ha*, as well as other actors and actresses whose acting skills are unquestionable. Lee Jun-ho himself is a member of the famous boy group 2PM which debuted in 2008 under JYP. While Im Yoon-ha herself is a member of the famous girl group to date, SNSD or Girls' Generation which debuted in 2007 under SM entertainment. The drama itself tells the love story of Gu Won played by *Lee Jun-ho* and Cheon Sa-Rang played by *Im Yoon-ha*. Gu Won is an heir to a famous hotel, King Hotel, who falls in love with his employee, Cheon Sa-Rang, who works as a hotelier at King Hotel. In addition, this drama also showed us how the reality of people working in the hospitality industry or how the world of work itself starts from seniority and how we must always be professional in our work.

In addition to starring many famous actors and actresses, the drama has also always been able to maintain its rating since it first aired until its

last episode which received a rating of around 13.7%. In addition to receiving high ratings, the Korean drama "King the Land" also received many awards, namely *Lee Jun-ho* who played Gu Won received Daesang at the 2023 Asia Artist Awards, APAN Star Awards 2023, and Fundex Awards 2023. *Im Yoon-ha* who played Cheon Sa-Rang also won Top Excellence Actress at the Fundex Awards 2023. At the APAN Star Awards 2023, Lee Jun-ho and Im Yoon-ha also won the Best Couple category. Not only in terms of cast, cinematography, ratings, and achievements, this Korean drama also has messages that are interesting to convey to the audience. In addition to telling how people work in the hospitality industry, this drama also teaches that we must always be wholehearted in doing our work even though in the future we will always be faced with many obstacles, especially when we enter the workforce.

E. Previous Studies

The first study, titled "An Analysis of Code Switching and Code Mixing in Yowis-Ben 2018 Movie: A Sociolinguistics Study," was carried out by Sulistyowati (2022). This study was done to look for instances of code mixing and switching in the film "Yowis-Ben 2018". The descriptive qualitative method used in this study helps to understand the frequency with which the movie's characters employed code mixing and switching. In this study, data was gathered and analyzed through the process of watching the film, followed by data collection, data identification, and data presentation in tabular form. Code

mixing and code switching were used in the film, according to this study. In keeping with the plot of "Yowis-Ben," Bayu's character employed code mixing ten times when speaking in English, Javanese, and Indonesian. Furthermore, code switching was also utilized, particularly by Bayu's character, who employed four different codes.

The following study is titled "Code Mixing and Code Switching in the "Yowis Ben" Movie: Sociolinguistic Study" and was conducted by Ningsih and Setiawan (2021). The purpose of this study was to differentiate between the many forms of code-mixing and code-switching in the film "Yowis Ben" as well as their purposes. The research methodology used in this study is a qualitative technique. Finding the source of the data, listening to the source, recording the data, and then analyzing the data were the steps involved in data collection in this study. The study's findings indicated that the Indonesian and Javanese language film "Yowis Ben" contains six code mixings. Furthermore, the use of code mixing in this film served three purposes: it respects the addressee, conveys information, and makes the speech easier to understand. In addition, the film contained five instances of code switching using the Javanese language. Additionally, code switching serves three purposes in this movie: it neutralizes language use, establishes humor, and elicits a response right away.

The study "Code Mixing and Code Switching in Movie Murder on the Orient Express by Kenneth Branagh" was conducted, according to Fauzana et al. (2022). The primary goal of this study was to detect the various forms of code-switching and code-mixing that were present in a few of the movie

"Murder on the Orient Express"'s statements and dialogues. The data in this study was analyzed by the researchers using a qualitative methodology. The data for this study was gathered in a number of ways by the researchers, including watching and understanding every speech and dialogue in the film, paying close attention to every speech and dialogue, obtaining the script and subtitles, watching the film again while reading the script and subtitles, underlining every speech and dialogue, and rewriting every speech and dialogue that had been chosen and highlighted. In this study, for the code switching the researchers used theory from John J. Gumperz and Jan-Petter Bloom, then for analyzed code mixing the used theory stated by Suwito. Subsequently, the study's findings indicate that there are two kinds of code switching: 2 or 4% situational code switching and 4 or 8% metaphorical code switching. Additionally, there are two forms of code mixing: 0 or 0% inner code mixing and 44 or 8% outside code mixing.

"An Analysis of Code Switching and Code Mixing in the Film "Tokyo Fiancee" by Stefan Liberski" was the title of the fourth study conducted by Arrizki, et al. (2020). In this study, Stefan Liberski's film Tokyo Fiancee was examined for its used of code switching and code mixing, as well as for the types of utterances in which these techniques were used. Additionally, the elements that influenced these techniques were identified. As part of the research strategy for this study, the descriptive qualitative approach was then applied. Additionally, this study's findings indicated that the film employed spoken speaking in three different languages: English, French, and Japanese.

Three different forms of code-switching—tag-switching, intra-centential switching, and inter-centential switching—are examined in this study. Furthermore, there were five distinct forms of code-mixing: insertion code mixing, alternation code mixing, congruent lexicalization code mixing, inner code mixing, and outer code mixing. In this study, for the code switching the researchers used theory Hoffman, then for analyzed code mixing the used theory stated by Suwito.

The study "The Analysis of the Uses of Code Switching and Code Mixing in Social Media among Facebookers" by Kay, et al. (2022) was the next study. In this study, the researchers hope to determine the various forms of code switching and code mixing that Facebook users employed in social media as well as the purpose of these techniques on these platforms. In this study, descriptive qualitative research was the methodology employed. For this study, 50 Facebook profiles that combine and swap codes were used as research subjects. The study's findings also indicated that there was linguistic blending between Indonesian and English in the Facebook users' captions. However, for the code switching the researchers used theory stated by Hoffman, then used theory of Muysken (2000) for the code mixing. There were 26 data fell under the function category of code switching, and 50 data fell under the function category of code mixing, according to this research.

The following prior study was titled "An Analysis of Code Switching and Code Mixing in Fashion Program "I Look" on Net tv" and was conducted by Wati (2020). The purpose of this study was to examine the form and function

of code mixing and code switching in the NET TV fashion program "I LOOK." Descriptive qualitative research was the research method used in this study. The study's data were gathered through a number of methods, including watching and listening to "I LOOK" on NET TV, transcribing the shows, encoding the data, categorizing the utterances as either code switching or code mixing found in that TV show, and finally examining the form and function of code switching and code mixing. The types of code switching were analyzed in 72 units of this study, whereas the types of code mixing were analyzed in 127 units of data. Furthermore, Kimmy Jayanti utilizes 250 different code mixing and switching functions in the NET TV fashion program "I LOOK". This study used theory from Hoffman to analyze code switching, and used theory from Suwito for the code mixing.

The last study was titled "Code Mixing Usage in Imperfect: Career, Love & Scales Movie Directed by Ernest Prakarsa" and was conducted by Wibowo, et al. in 2022. The primary goal of this study was for the researchers to examine the different kinds, contributing elements, and uses of code mixing in Ernest Prakasa's film Imperfect: Career, Love & Scales. This study employed the same descriptive qualitative methodology as prior earlier research projects. The primary characters provided the object data, while the subject data was extracted from the dialogues of each character in the film. On this study, the researchers used theory from Hoffman to analyze code mixing in that movie. The findings of this investigation demonstrated that inter-sentential mixing was the most often utilized kind of code mixing. Residence and conversation

duration were the most often utilized code-mixing criteria. Repetition was the code mixing's function that was then most frequently utilized.

Based on the seven previous studies described above, there are similarities between these previous studies and this study, namely discussing the analysis of code switching and code mixing in a mass media, analyzing the function of code switching and code mixing in the mass media, then the similarity between this study and previous studies is the method used, namely descriptive qualitative approach. In addition to the similarities between this study and previous studies, there are several differences between this study and previous studies. The first difference is in the subject used, in this study researcher conducted their research on one of the popular Korean dramas released in 2023. This study focuses in examining the types of code switching and code mixing, also determining which gender is more dominant in the use of code-switching and code-mixing in the community groups found in the Korean drama "*King the Land*". Those are some of the ways in which this study and earlier research are similar and different.