VISUAL ELEMENTS AS A CONSTRUCTION MEDIA OF KOREAN CULTURE IMPERIALISM

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Abstract

This study aims to find out how visual elements are used as a construction medium for cultural imperialism, especially Korean Culture, through film series production. This study uses a qualitative approach. This study uses the visual element concept of Timothy Samara with Roland Barthes' semiotic analysis method. The object under study is the Korean serial film, Squid Game Season 1 which consists of 9 episodes. The results of this study of the Squid Game series in a structured way maximize the use of elements of form and space, color, symbolic space, typography, and layout as a medium for constructing Korean cultural imperialism. The findings from this study also contribute to the science of visual communication, especially in the use of visual elements in film works.

Keywords: *Cultural Imperialism, Film Series, Visual Communication, Visual Elements Korean Culture.*

INTRODUCTION

Hwang Dong Hyuk, the director of the drama series Squid Game stated that Squid Game season 2 will officially be produced. He conveyed this on the red carpet during the Squid Game special screening in 2021 in Los Angeles. At the MIPTV festival in Cannes France 2022, Hwang Dong Hyuk also expressed his optimism that Squid Game season 2 will air in 2024 all over the world. On September 20, 2021, Squid Game occupies the Top 1-5 in 77 countries, including Indonesia. At the 74th Emmy Award event which was held on September 12, 2022, in Los Angeles, Squid Game also won 6 award categories.

The name Squid Game is taken from the name of the main game in the film series, namely Ojing-eo Geim (Squid Game). The Squid Game film series tells the story of the survival process of a group of people while participating in challenges in traditional Korean games. The winner of the game will get a prize money of 45 billion won or around 550 billion rupiah. An interesting storyline wrapped in a thrilling yet touching drama has made the Korean fandom even more fanatical. In yesterday's Squid Game phenomenon, it was not only the Korean fandom that felt euphoric, but the general public also became infected with Squid Game fever. Particularly in Indonesia, the majority of people are obsessed with Squid Game player costumes, Dalgona candies, and

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the Red Light Green Light game in the Squid Game series.

Figure 1: Euphoria of using squid game attributes in Indonesian society

Series films are one type of film that is often used by the South Korean entertainment industry. This film series has a type of story that is continuous from the previous episode, so it has the potential to extend the euphoria of moviegoers because it can be broadcast regularly or weekly. That way fans can enjoy the storyline for months. On the sidelines of the show, the audience is also made to look forward to how the story will continue.

South Korea, one of the countries with the largest entertainment industry in the world, uses film as a medium to communicate its country's values to the world stage. Films can be used as a medium for disseminating messages to mass audiences (Ardianto et al., 2009).

The use of film as a medium for communicating the values of the South Korean state on the world stage probably began around 1997 when the China Central Television Station (CCTV) aired a Korean drama entitled "What is Love All About" which turned out to be a success. As a response to the popularity of this drama, CCTV aired the drama again in 1998 which later became the second highest-rated program in Chinese television history. The success of the show was then followed by

another drama entitled "Star in My Heart" in 1999 which became popular in China and Taiwan. Since then, dramas from South Korea have always been one of the shows on various television stations such as Hong Kong, Taiwan, Singapore, Vietnam, and Indonesia. The popularity of South Korean dramas is getting higher considering the prices for dramas in this ginseng country are cheaper compared to other countries, such as Japan and Hong Kong. The cultural similarities between other Asian countries are also an additional factor that determines the high popularity of the drama Negeri Ginseng. This is what then made the income from the export of South Korean dramas increase dramatically, from 12.7 million dollars in 1999 to 37.5 million dollars in 2003. Of course, this value continues to increase with the increasing public interest in Korean dramas. Even in 2021, the Korea Film Council stated that the total market size in the South Korean film industry reached 893 million dollars.

The entertainment industry in Korea is currently very advanced and is rapidly developing. In parts of the country where Korean fever is affected, including Indonesia, there is a phenomenon called the Korean wave. In the original language, it is known as Hallyu which means the Korean wave (Khairunnisa, 2019).

South Korea has big ambitions to export its creative industry and make its culture global. South Korea is trying to rise from its economic crisis due to the war by taking advantage of this Korean wave. The Korean wave was introduced to the world and became international diplomacy

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(Diamond-tika, 2022). The spread of Korean culture throughout the world was designed in a structured manner by the South Korean government. However, what is unique about this is something that can be enjoyed and accepted, not captured as a threat. This is none other than because the concept of Korean cultural diffusion uses the entertainment industry media. Evidence of people's acceptance of South Korean culture is evident from the interest of many people to learn Korean. In 2003 at the Inlin-gua School of Language in Singapore, for example, the number of students learning Korean increased by 60% compared to 2001. Those who decided to learn Korean also stated that their desire to learn emerged after they watched Korean dramas.

Another thing that shows the existence of public interest in this ginseng country is the increase in tourist inflows. Based on a survey conducted by the International Travel Fair in South Korea, Soul is the most popular tourist destination, followed by Korean drama shooting locations. Even in Singapore, for example, many travel agents include shooting locations for Korean dramas to attract tourists from Singapore who want to visit the land of ginseng. Not only that, large companies from South Korea such as Samsung Electronics also take advantage of this popularity by using well-known figures as Brand Ambassadors to attract fans to be interested in buying products from South Korea.

Squid Game is one of the Korean entertainment products that is capable of creating the Korean wave or what is more popular in Indonesia is called the Squid Game fever. Indonesia is not spared from the euphoria of the Squid Game fever which also occurs in many countries around the world. Squid Game fever in Indonesia certainly cannot be seen as an ordinary phenomenon. Indonesia with its multicultural character makes us need to be vigilant, values from our original culture can be shifted by new values from foreign cultures which are not necessarily in accordance with our character and personality. Multicultural characteristics can also provide gaps for foreign cultures to enter because of the characteristics of Indonesian people who are accustomed to cultural differences and accept cultures from outside (Prasisko et al., 2019).

Cultural imperialism is an ideological term associated with the influence of the mass media of Western countries on countries outside it (Malik, 2014). Cultural imperialism also illustrates how media from Western (developed) countries becomes a reference for developing countries so that the cultural direction of developing countries takes inspiration from it. Cultural imperialism in principle talks about how these developing countries consume products from the culture of developed countries (Nelwan, 2011). So it can be concluded that first-world countries or developed countries will easily control their culture through various kinds of media products, especially entertainment media. On the other hand, unnoticed or even euphoric, this entertainment media is consumed by third-world countries or developing countries. In this way, slowly

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people in the third world will feel associated, share ownership, be proud, and feel part of their spectacle culture.

It is still possible that on the one hand, we like foreign cultures, but on the other hand, we are still proud of our own culture. However, when talking about fanaticism, rational things will often be lost. What's more, Korean entertainment products often target teenage consumers who have not fully discovered their identity (Anisa et al., 2023). In Indonesia, there are several stereotypes attached to Korean fans, for example, obsessive, addictive, and consumptive (Cindrakasih, 2021). So, people outside are often labeled as having excessive fanaticism.

The theory of cultural imperialism was introduced by Herb Schiller in 1973. This theory assumes that the media plays a major role in creating culture. In addition, there is a centralized approach to the development and distribution of media products. This means that media products from first-world countries have a motive to dominate the media from third-world countries (Schiller, 1991). So that the essence of cultural imperialism is the domination of developed countries over developing countries through the power of their media. If related to the theory of cultural imperialism, the role of the Squid Game film series as a medium has the potential to become a tool for cultural domination from developed countries (South Korea) to other countries around the world, including Indonesia.

The visual elements in the Squid Game series stand out. When observed from the 9 episodes, visual elements are used as important elements to attract the audience to the existing story. According to Timothy Samara (2014) in his book Design Elements: A Graphic Style Manual, visual elements consist of five components. The five components are shape and space, color, symbolic space (image), typography, and layout. These visual elements are combined in such a way as to create a distinctive impression of the Squid Game film series. So, in this study, researchers want to examine more deeply how visual elements are used as a medium for the imperialist construction of South Korean culture.

LITERATURE REVIEWS

Visual Elements

Timothy Samara groups visual elements into five categories, including form and space, color, symbolic space (image), typography, and layout. This form and space are all visual elements that have dimensions, either two dimensions or three dimensions. Based on their nature, shapes can be grouped into geometric shapes, natural shapes, and abstract shapes (Anggraini, Lia & Nathalia, 2014). Geometry shapes such as squares, circles, triangles, ovals, etc. Natural forms are forms that can change/grow, for example, the shape of plants or trees. While abstract forms are all forms that are invisible or abstract. Abstract forms are non-figurative forms that deviate from existing forms in nature.

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The second visual element is color. Rustan (2019) defines color as a small part of the electromagnetic spectrum that can be seen by the human eye. In principle, the function of color in design can be used to recognize objects/contrasts, as identities, to communicate messages, and to manipulate emotions, so it is also known as the term color psychology. The next visual element is the image. Image can be interpreted as a symbolic space that can replace physical experience and memory when you first see it. We can get an image in a design when we see a symbol, illustration, photo, drawing, etc.

The fourth visual element, namely typography, typography is the study of the characteristics and specifications of letters so that they can select and manage letters used for certain purposes (Supriyono, 2010). Several types of typefaces of letters include serif, san serif, and display fonts. Serifs have a classic look with serifs at the ends of the letters. San serifs have a cleaner look because they don't have hooks, so they look more modern and have better legibility than serifs. Other typefaces can generally be classified as display fonts. Has decorative properties that are usually more used for header needs in a design project. Fonts with this typeface are not suitable for use as body text because of their poor legibility.

According to Timothy Samara, the last visual element is the layout. The layout is an arrangement of design elements that are interconnected to form an artistic arrangement (Ambrose & Harris, 2011). Layout can also be interpreted as a method of setting the layout of text design elements, fields, images, illustrations, photos, and other design elements. The principles in layout include sequence, emphasis, balance, and unity. Sequence talks about the order or flow of the eye when viewing a layout. A sequence is also known as visual flow. Next, emphasis relates to the point of interest, emphasis, or object that is the focus. Objects that are given this emphasis are objects that are important or objects that are expected to be seen first in a layout. The next layout principle is balance. Balance is related to the visual balance in a layout. This balance can be symmetrical or asymmetrical. In asymmetrical balance, it is not seen from the similarities in the shape of the objects, but rather from the visual weight. The last layout principle is unity. Unity is important in a layout that is used to create unity in the whole design so that it can be interpreted as a solid work. In layout, unity is also related to proximity and white space.

Cultural Imperialism

In the book Communication and Cultural Domination, Herbert Schiller (2019) explains the dominance of developed countries over developing countries through the power of the media. The assumption of this theory of cultural imperialism is that the media plays a major role in creating culture. Another assumption is that there is a centralized approach to the development and distribution of media products.

The theory of cultural imperialism explains the tendency of third-world countries or developing countries to imitate first-world countries or developed countries. Imitation in this case is related to

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culture. A culture is an ideal form that is abstract in nature and contained in the human mind, which can be in the form of ideas, ideas, norms, beliefs, etc. (Koentjaraningrat, 1980). Culture can influence human behavior in everyday life (Hasan, 2018). Cultural imitation occurs because media from developed countries becomes a reference or reference for developing countries. This is what allows cultural diffusion from developed countries to developing countries.

Developed countries, of course, have more capital/money and advances in technology, moreover, South Korea has committed to focusing on globalizing its entertainment industry. With large capital ownership and more sophisticated technology, developed countries can do anything to improve the quality of their media content production. From the perspective of the theory of cultural imperialism, media products originating from developed countries have the motive of dominating developing countries. So that the essence of cultural imperialism is related to the domination of developed countries over developing countries in a cultural context. Developing countries become markets or groups that consume entertainment products from these developed countries. People from developing countries enjoy watching the lifestyle, values, and even ideology of developed countries which they consider to be more classy, modern, and worthy of following. Within a certain duration, without realizing it, imitations of the cultures of the developed countries they watched began to occur (Yudipratomo, 2020). At that time, the original cultures of developing countries began to erode.

Hallyu has spread all over the world. With regard to South Korean culture, currently, many fanbases have sprung up in various parts of the world, some of them even have excessive fanaticism. Fanaticism is an excessive belief in a fanatical object that is shown by activity, extreme enthusiasm, and excessive love and interest that lasts for a long time (Eliani et al., 2018). Korean fanatic behavior is not only seen in life in society but is also reflected in social media activities (Rinata & Dewi, 2019).
In line with the many products of the South Korean entertainment industry, especially young people in Indonesia have a tendency to follow or drift away in their euphoria (Valenciana & Pudjibudojo, 2022). New things outside of their daily habits become more interesting to follow because they are considered more advanced and classy.

METHOD

The paradigm used in this study is the constructivist paradigm. While the approach is descriptive qualitative. The object of this research is 9 episodes of the Squid Game season 1 film series. The data collection technique is by observing the whole story and taking screenshots of scenes containing visual elements in the Squid Game season 1 film series. story plot and context, the data will be analyzed using Ti-mothy Samara's concept of design elements (Samara, 2014) and Herb Schiller's theory of cultural imperialism (Schiller, 1991).

RESULTS AND DISCUSSION

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The Role of the Media in Cultural Imperialism

Media is able to cross national boundaries. Even in countries that are very closed though, the spread of mass media cannot simply be stopped. The media has a position as a means to find out about various events (McQuail, 2010). However, this event is of course not always the reality that actually happened, but it can be a construction of meaning created by the media. Reality is formed and constructed by the media (Peter L. Berger in Mulyana, 2011). The reality that exists in the media makes people tend to believe the truth of the information presented in the media. For example, things that talk about Korean culture in the Squid Game film series, of course, have undergone various adjustments, which are adapted to the plot and concept of the film. Especially if the media is produced by a large production house or is produced at a high cost, such as the Squid Game series which was produced with a total cost of around 20 billion won or the equivalent of 241 billion rupiah. This total production cost made Squid Game the most expensive Korean drama at the time.

In accordance with the theory of cultural imperialism, the media has a major role in creating culture. From time to time cultural exchange can occur through the media (White in Rumyeni, 2012). Even though the origins of cultural imperialism are thought to have originated with Western countries or America, the Korean entertainment industry has now become one of the dominating ones on the world stage. In the era of the 90s, in Indonesia, it was popular with Indian culture which was carried through Indian films and music. Furthermore, it was also popular in the era of Anime and Harajuku style in Japan around the 2000s. Currently, the foreign culture that is popular among Indonesia's younger generation seems to be South Korean culture. Through K-Pop and Korean dramas, Korean culture is able to have its own space on Indonesian people's days.

This is none other than the role of the media. Entertainment media that come from Korea, although they promote local Korean culture and traditions, are considered an interesting thing for the community, especially Indonesian youth. Several reasons are because in principle the younger generation is more revolutionary, so they prefer things that are new. Korean cultural fanaticism among young people directly forms their self-identity so that they are willing to spend their money and time (Putri & Purnomo, 2019). Besides that, with more advanced film technology, the cinematographic effects that wrap up the story of Squid Game are able to entice not only Korean fans but Indonesian society in general. Squid Game fever is felt in all elements of society and every line of profession in Indonesia.

Squid Game packs Korean culture into the story by focusing on traditional Korean games. In accordance with its title "Game" which means game, the Squid Game film series tries to get the audience involved emotionally in the excitement and tension that is in each episode. Traditional games in the Squid game series include Ddakji, Mugunghwa Kkoci Pieot Seumnida (red light green light), Ppopgi (Dalgona candy), Guseul

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Chigi (marble game), Juldarigi (tug of war) and Ojing-eo Geim (Squid Games). After watching the Squid Game Series films, we unknowingly know not only the six traditional games but also how to play them. In fact, many are willing to buy the accessories as a form of involvement in the euphoria of Squid Game fever.

Squid Game commodifies traditional Korean games, so these games are used as a medium to attract existing audiences. Commodification is a form of association with capitalism (Barker, 2005). Traditional games, which were initially only played by children in Korea, were used as a means of commercialization and soft power diplomacy for South Korea. Traditional Korean games are packaged into a story show in a profitable serial film. The process of cultural imperialism supported by capitalism is certainly something we need to be aware of. There is nothing wrong with being fond of a foreign media product as an entertainment medium, but we as connoisseurs of this entertainment media need to pay close attention to the contents of the content being produced. So that it is not easily carried away in euphoria towards foreign cultures which may indeed have been planned in a structured way.

The era of social media has also become a trigger for someone's tendency to take part in media trends. But unfortunately, the majority of the existing trends are produced by developed countries, so Indonesia as a developing country has unknowingly surrendered to worshiping the trends of these developed countries and the tendency is to put aside our original culture which is less popular in the mass media. This

is marked by the proliferation of Korean fanbases or Korean lovers in Indonesia. The search for identity and identity crisis among the younger generation is also triggered, the younger generation who keep their distance from trends are considered not up to date, and not socialized among their friends.

The Squid Game film series as a media plays an important role as an ambassador for Korean industrial products so it really plays a role in the occurrence of Korean cultural imperialism against other cultures in the world. Its massive nature can easily be distributed on various platforms, such as cinemas and online-based streaming media. That way it is more easily consumed and enjoyed by the world community. More and more Korean lovers are obsessed with Korean culture, of course, it will be directly proportional to the sales of all attributes labeled Korean. This is related to their identity and existence as Korean lovers. The younger generation is increasingly hegemony by the Korean wave.

Analysis of Visual Elements

Even though it is an audio-visual media, the Squid Game film series requires visual elements to be used. The shape elements use a lot of geometric shapes. Like triangles, squares, and circles. The shapes of the triangles, squares, and circles are indeed identical to games from Nintendo and PlayStation, where green triangles serve as directions, pink squares represent information/documents, and red circles and blue Xs serve for decision-making.

The shapes of triangles, squares, and circles in the Squid Game series are not as

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detailed as the functions of these shapes on Nintendo or PlayStation but are used more to give and liven up the impression of a game. Because the shapes of triangles, squares, and circles have been interpreted by the general public as symbols of video games. The shapes of triangles, squares, and circles in the Squid Game series are displayed in monochrome colors, so they can make them stand out more in terms of shape. The shapes of triangles, squares, and circles, for example, we find on the masks of supervisors, invitation cards for games, ribbons on dolls when playing Mugunghwa Kkoci Pieot Seumnida (red light green light), to the symbol of the game Ojing-eo Geim or Squid Game which is the game. major in the series.

Hwang Dong Hyuk, during a press conference with Netflix, revealed that the geometric shapes on the surveillance masks depict the hierarchies that exist in society. Circles mean workers, triangles mean soldiers, and squares mean managers.
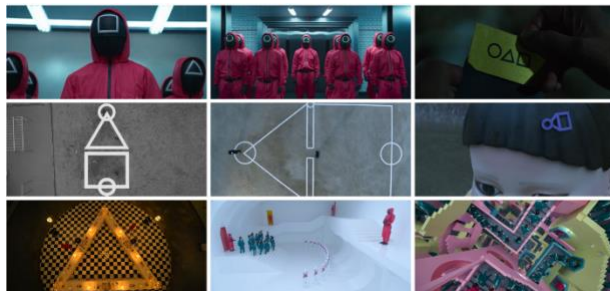

Figure 2: Depiction of geometric shapes in the Squid Game film series.

Space in the Squid Game film series is designed in such a way as to describe isolated spaces. This is used to support the plot of the film and add tension to the story. As is known, participants who are interested in participating in the game will be isolated in a closed environment and their whereabouts are not known. Even with a large prize money offer, the risk of death if you fail in the game threatens all participants. Isolated spaces are used as media to add a sense of urgency and grip to the Squid Game film series. For example, in the game, Mu-gunghwa Kkoci Pieot Seumnida, participants who try to escape by running backward away from the Young-hee doll will bump into walls and stubborn gates. For example again in the quarantine room or room where all participants cannot go out at will even though there is commotion or even death among the participants. Choosing a room that is above the height when playing Juldarigi (Tug of War) and Glass Stepping Stone adds to the impression of horror because lives are at stake.

Figure 3: Depiction of isolated spaces in the Squid Game film series.

The color element is also an important element in the Squid game series. Overall, apart from the existing game scene, the color grading is adapted to the aesthetics, mood, content of the story and the atmosphere in the film in general. For example, dark colors produce a downturn color tone. But what's interesting is the use

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of color in the scenes when the game is in progress. The dominant colors used are red, green, and yellow. The color red is used to describe supervisors, seen from the distinctive coats used by game supervisors. Furthermore, the green color is used for the clothes of the participants in the game. While the yellow color is usually found in game properties and the background of existing spaces. Based on the theory of Color Harmony, the three colors are included in the concept of split complementary, in which the characteristics of the colors are contrasting and rich in variations. This is linear with the color that functions as an identity in the Squid Game film series. The red color which is sufficiently contrasted with the green color indicates a clear boundary between the supervisor and the participants in the game. The red color is used by supervisors because of its nature to monitor the course of the game, while green is used by the players because they are required to move actively in order to be safe in the existing game, this is related to the image of that color.

Still talking about the color being positioned as an identity, another identity that is visible is the identity of VIP guests. The VIP guest in the Squid Game film series is depicted in golden colors to reflect his glamorous nature. This can be seen from the clothes, masks worn, and properties, to the arrangement of the room.

Figure 4: Use of color in the Squid Game film series.

Triangles, squares, and circles can also be interpreted as visual image elements. We can interpret the shapes of triangles, squares, and circles as a symbolic space, where when looking at these shapes, the memory of the audience can be directly associated with the symbol of the game. The symbol is also seen in the game Ppopgi (Dalgona candy). These symbols include triangles, stars, umbrellas, and circles. These symbols are the symbols in Dalgona candy which is usually consumed by children in Korea. In addition, the gold and diamond masks worn by VIP guests can also be interpreted as a symbol of luxury and power. Someone who has the luxury of being able to dominate and control those under him. There are also properties in the form of chess pieces that are given a participant number which can be interpreted as a bet, the participant who dies in the Glass Stepping Stone game.

Figure 5: Depiction of the image in the Squid Game film series.

The visual elements of the typography in the Squid Game film series are not too special. Typography is positioned as a standard visual element to communicate something. For messages that require clarification, such as the numbering of participants on jackets and t-shirts, fonts with san serif typefaces are used. In contrast to information related to documents that require a classic impression, a serif typeface font is used. There is also a typeface in the form of a display font that is chosen because it adjusts the impression of its properties, such as the font used on the timer, screen information about the remaining prize amount, and what is on the ATM machine screen.

The last element according to Samara is the layout. The layout in the Squid Game film series tends to use a symmetrical concept. This symmetrical layout was chosen because most of the game concepts in the Squid Game series are competitive. Where there is one team against another team. This symmetrical layout can also be used to direct the focus or point of interest on the subject you want to highlight.

Figure 6: The concept of a symmetrical layout in the Squid Game film series.

In the Squid Game series, the visual element occupies an important position which is used as an anchor to attract the audience. These visual elements are selected and combined to support the existing storyline. Utilizing a combination of existing visual elements, it can make it easier for the audience to understand the storyline of the Squid Game film series.

Squid Game as a Catalyst for Korean Cultural Diffusion

Anthropological studies define diffusion as the process of spreading cultural elements. The current cultural diffusion, of course, is not only carried by people or groups of people directly. In the digital era, the media plays a role and even becomes the main factor of cultural diffusion. Koentjaraningrat (1980) showed one form of cultural diffusion that was carried out peacefully, namely penetration pacific. We can no longer see Squid Game as a mere film series product, in which Korean cultural values are ready to be installed all over the world. With media literacy that is still not very well established, not many people see squid games as a product of cultural dissemination. The Indonesian people see the Squid Game series more as mere entertainment products. According to the Ministry of Communication and Informatics (Kemkominfo) and the Katadata Insight Center (KIC), Indonesia's digital index got a score of 3.49 from an index of 0-5. This score is still categorized in the medium category.

The Korean wave spread through the entertainment industry by relying on the media. Apart from K-Pop, Korean Fashion, Skincare, food, and gastronomy, film series are one of the media from Korea. When compared to long-duration films, serial films have the advantage of having a large number of episodes. With the strategy of choosing the type of film series, South Korea was able to extend the hype from the screening of the Squid Game film series.

The broadcast of episode after episode is increasingly being awaited by K-Lovers and the general public. The types of traditional games that appear one by one in each episode make people curious about what other games will appear in the next episode and what other critical concepts and stories are trying to be created in those episodes. People are flocking to subscribe to Netflix as an application for screening the Squid game film series. People also talk to each other about the Squid Game film series or about their knick-knacks. The euphoria of the presence of the Squid Game occurs everywhere in all walks of life, from children, and teenagers, to adults. Glorify the presence of Korean cultural products voluntarily and joyfully.

Squid Game is one of the media from the Korean entertainment industry that is not solely produced for capitalist interests. The missions of spreading culture as a form of soft power diplomacy in the international arena are clearly visible. With a creative concept from the Squid Game film series producers are able to package cultural aspects and things that are Korean traditions into things that are interpreted as modernity and current trends throughout the world. Creative concepts combined with advanced technology have not only accelerated South Korean culture around the world but also strengthened the sense of belonging of the affected individuals.

CONCLUSION

In the Squid Game Season 1 film series, visual elements occupy an important position to attract the audience. So that the visual elements become one of the main factors in creating Squid Game fever. The Squid Game series is not just a serial film product, it contains Korean cultural values that are ready to be installed all over the world. Squid Games are not only produced for capitalist interests, there are missions to spread culture as a form of soft power diplomacy. Media literacy, which is still not very well established in Indonesian society, is the reason why not many people know about the phenomenon of cultural diffusion that is taking place. Most Indonesian people still see the Squid Game series as mere entertainment products. It is recommended for future research to analyze related topics from the point of view of the audience meaning so that research data can be obtained that can complement this research.

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