

Representation of Child Violence in the Family In Korean Drama "The Penthouse"

Sumartono¹, Hani Astuti², Halyfakhri Zhuldian³, Nita Komala Dewi⁴

^{1,2} *Lekturer, Faculty of Communication, Esa Unggul University, Jakarta, Indonesia*

³ *Lekturer, Faculty of Communication, Bhayangkara Jakarta Raya University, West Java, Indonesia*

⁴ *Lekturer, Faculty of Economics and Business, Bhayangkara Jakarta Raya University, West Java, Indonesia*

ABSTRACT

This research is about the representation of violence in the family in a Korean drama entitled The Penthouse. By using John Fiske's semiotic theory with three stages, the level of reality, the level of representation, and the level of ideology. by conducting observations and data analysis units that have been determined by the author in looking for scenes of child violence in the family in the Korean drama The Penthouse. The results showed that the representation of child violence in the family was physical violence such as slapping, whipping, and pushing, and psychological violence such as threatening, forcing, and punishing the child. reality, namely behavior, expression, and gestures, at the representation level, namely shooting techniques, dialogue, and choosing place settings, and at the ideological level, namely individualism, patriarchy, and capitalism.

Keyword, *Analysis, Representation, Child Violence*

1. INTRODUCTION

Korean drama series are one of the media to convey messages, (be it) reality or fiction and spread South Korean culture to all circles. The content of the message, the drama story that wants to be conveyed to the audience is different such as stories about romance, politics, daily life, and social problems and with a good storyline is able to captivate many hearts of loyal Korean drama viewers. Unlike soap operas in Indonesia where each title consists of tens or even hundreds of episodes, Korean Drama "*The Penthouse*" has its own characteristics with not too many episodes, only 21 *episodes*, with airing commonly called *On Going* making the audience curious. According to CNN (www.cnnindonesia.com), one of the Korean dramas released by the SBS TV series entitled "*The Penthouse*" is a 21-episode drama with high ratings until the end of the broadcast. This drama in each episode has a fairly consistent rating from the beginning to the end of the broadcast *episode* with a rating of 28.8%. *The drama The Penthouse* revolves around a South Korean conglomerate family, living in a very luxurious apartment and in the middle of Gangnam. The apartment has 100 floors called Hera Palace and is everyone's dream residence. Many people are vying to move to the highest floor (100). Three mothers who revealed their secret desire to improve the quality of life. 1) Sim Su Ryeon played by Lee Ji Ah to continue to take revenge on the people who ruined her son's life. 2) Cheon Seo Jin played by Kim So Yeon is the one who has the best character as a classical singer, but her daughter is capable in so many ways to be her mother. 3) Oh Yoon Hee, played by Eugene, a poverty denier with his daughter. In Korea, children are valuable treasures for parents to continue their career path and each parent (family) has a different way of educating their children. Because of the tough competition in life, making parents in South Korea educate their children with hard and high discipline is a family privacy and not a form of social problem. This causes the number of child violence in South Korea to always increase, as in the case in Chungcheong-South Korea province, which was reported by media <https://tribunnews.com>/ Reporting from Korea JoongAng Daily Thursday, June 4, 2020, a 9-year-old child died in the hospital, after two days locked in a suitcase. Police believe the child died because he was the victim of torture by his parents. After questioning by the police, the mother confessed that she locked her son in a suitcase because he did not listen to his orders and was punished. Social problems such as violence often occupy and attract public attention at home and abroad. Because it is often the subject of news and made into a work of art such as Drama, TV Series and Movies.

The drama The Penthouse depicts the life of a conglomerate family in South Korea who also has social problems such as society in general *The Penthouse* has scenes of violence committed by parents to their children with physical abuse such as abuse, and yelling, which is done intentionally. This action is actually inappropriate for parents to do to their children. This they do because of the status and social environment factors that parents have so demanding, pressuring their children to be what their parents want.

According to a report from RSIA Bina Medika Bintaro Psychologist, Tanti Diniyati, S. Psi, said that scolding children is better avoided, because children will feel prolonged trauma until adulthood. "Worst of all, if the child is depressed, it will affect his psyche. The child will have a quiet, moody, and less expressive nature, even some cases show the child will experience sleep and eating disorders," he said.

Based on the data, the explanation above shows that parental violence in children is increasingly threatening from time to time. The author hopes that the Korean drama "The Penthouse" can give a social message that domestic child violence must be avoided and it is our duty to overcome the child violence case.

To analyze and understand the meaning in *the drama The Penthouse*, Jhon Fiske (in Vera, N 2014) put forward a theory about television codes that have been encoded by social codes (representation, reality, and ideology) used, so that in a television show it becomes related and formed a meaning.

Using Jhon Fiske's Semiotic Theory, the representation of child violence scenes in the family in the Korean drama *The Penthouse* can be searched and found meaning by analyzing the content of the social message of each episode based on stages of ideology, reality, and representation.

1.1 Child Violence in the Family

Violence against children is an act of physical, mental, and sexual violence, (according to Sumjati 2001) that violence can be interpreted as an act of behavior that causes the victim's feelings or body to feel uncomfortable.

Child abuse is theoretically committed by people who do not have the heart and responsibility for the welfare of the child, making the child feel threatened to the child's health and well-being. (according to Bagong Suyanto 2010) several forms of violence against children are: 1) *Physical Abuse* such as hitting, slapping, and others. This act of violence is easy to recognize and know because the victim must have injuries such as: bleeding, bruises and other forms of physical conditions. 2) *Psychological Abuse* (Psychological Violence) is an act of violence in the form of, cursing, mocking, and so on, this form of psychological violence has an impact on the situation of the victim's feelings who feel inferior, weak, afraid, difficult in making decisions, feel that they have no self-esteem and dignity. Soetarso explained (in Moeljono and Latipun, 2005) there are many characteristics of violence found in the family. Family violence where the strongest use their power on the weak. Has a level of hardness from mild to the heaviest. Violence that is carried out many times can have a negative impact on all family members, damaging the family order. Violence in the family in the context of psychological exploitation in the form of verbal insults such as cursing or mocking, supporting physical violence, thus disturbing the victim's psychology so that he feels worthless, always blaming himself.

Violence in children in the family can have a negative impact. The factors that cause parents to commit violence against children are very diverse, such as economic problems, divorce, family problems, social status, and many others.

1.2 Cinematography

Cinematography is recording a situation or expressing something. The science of cinematography (in Himawan Pratista 2008) is not just recording every scene, but how to find and organize every scene taken. It aims to show and explain the object in detail.

According to Joseph V. Mascelli A.S.C (in Bambang Semedhi 2001) cinematography must have several aspects in taking good shots, with motivation and *shots* that must be continuous in the story. The goal is to convey the message of a film/drama. In cinematography techniques and taking good camera angles, things that must be considered so that the storyline becomes more interesting are:

- *Composition* is a way to make an image in the *frame* so that it becomes interesting and the object displayed stands out.
- *Camera angle* (camera point of view) can add good visualization and get dramatic from the story. so that getting the aesthetic value of each scene taken makes the audience feel involved in the story. *Camera angle* has 2 *levels of camera angle*, namely:
 - *High Level Angle* that positions the camera above the object becomes seem dwarfed or small. This is used to seem depressed or the audience feels that the characters in the film feel dropped.

Low Level Angle positions the camera under the object to make it seem like a big one. This is used to seem dominant, suppressive, and so on.

- Shot size Shooting (in Andi Fahrudin 2012: 148) has an image size to take objects that have several types of shooting; 1) *Extrem Long Shot* is done when to show an area or show how the position of the subject has a relationship with others. 2) *Very Long Shot*, a shot in showing an object in the middle of the surrounding environment. 3) *Long Shot* a shot that shows the whole body from head to toe. 4) *Medium Long Shot* shooting that shows the head to the knees. 5) *Medium Shot*, showing from head to hips. 6) *Medium Close Up* images show from head to chest. 7) *Close Up* images focus only on the head or other parts to give the impression of pressing, domineering, and have psychological and aesthetic meaning. 8) *Big Close Up*, showing the part of the face that fills the frame. 9) *Extrem Close Up* This shot shows more details. 10) *Wide Shot* This shot shows the surroundings.
- *Cutting* is the process of selecting and arranging each shot needed in the story so that it becomes one scene or *scene* during post-production of a film or drama.
- *Continuity* A film or drama is a combination of several scenes that are arranged into one and continuous in each scene in the film or drama. By having a continuity of storylines and images that are good and correct in the production process of a film or drama makes the audience feel interested in the film or drama that we present.

Cinematography is important in the world of film or drama because by taking the right shot, choosing the images needed, and the appropriate storyline makes the audience blend into a story that is built in a film or drama without being disturbed from the movement of every *shot* taken. The essence of a film or drama is to make the audience feel at home watching the film or drama from beginning to end.

2. Semiotic Analysis of Jhon Fiske

Jhon Fiske is one of the semiotics experts who interprets messages in a medium so that in a media such as television shows become related and a meaning is formed. Jhon Fiske (in Vera, N 2014: 35) suggests that the theory of television codes that have been encoded by social codes, has three levels, namely:

- The Reality Level describes events that are marked as reality. The social code in which is costumes, movements, appearance, behavior, expression, environment, style of speech, and makeup.
- Level Representation of processes in reality in technical form. The social code includes the camera, editing, sound, music, and text. And conventional representation codes that are, conflict, character, screen, action, narrative, conversation, as well as the selection of characters or actors.
- Ideological level: the process of events that represent the relationship to beliefs that exist in society. The social code in which it is, race, class, materialism, individualism, capitalism, and so on.

3. Research Methods

In this study, the author uses a type of qualitative descriptive research (in Yahya 2010), when viewed the task side is to understand the meaning behind the facts. According to Bogdon & Taylor (in Moleong, 2012), qualitative approach is as research that produces descriptive data in the form of written or spoken words of a person and observable behavior.

Based on the type of data and from the explanation above, it can be concluded that researchers use this type of qualitative research, not requiring data in the form of numbers, but data in the form of writing or oral that describes a certain condition. By taking data such as observations, documentation, and interviews to get an overview of the research.

The method used is qualitative descriptive (in Sugeng Pujileksono, 2015) to make a picture of situations and events according to facts, the state of the subject / object of research in the form of words in a sentence or description. Researchers will focus on the content of *The Penthouse* series with the aim of explaining the content of child violence in the family in the form of words or pictures.

The unit of analysis in this study is child violence in the family in the Korean drama "The Penthouse" in the *scenes of episode 4, episode 15, episode 17, and episode 25, The signs of violence found in each episode, can be found in the form of images, gestures, and sounds (audiovisual)*. Researchers will analyze, pay attention to several elements such as gestures, expressions, and others, as well as cinematography related to the placement of cameras in dramas using Jhon Fiske's semiotic theory:

3.1 Film Drama The Penthouse

The Korean drama *The Penthouse* has reaped many comments and controversies by the public on social media platforms. This drama tells the story of the feud of rich people who fight for power, and authoritarian parents in educating their children to achieve what they want.

The Penthouse is a *suspense* drama genre FTV produced in 2020 with 21 episodes and each episode has a duration of 70 minutes. The penthouse directors are Joo Dong Min and Park Po Ram with producer Kim Sang Heon and: Jo Hyeong Jin produced and directed by SBS Studios. The scriptwriter is Kim Soon Ok, and it was released October 26, 2020.

This drama tells about the life of the upper class social (*elite*) who live in one of the largest apartments in South Korea called Hera Palace Apartment. There are several families living in the apartment, Shim so Ryeon (Lee Ji Ah) a woman who has quite a lot of wealth and then married Joo Dan Tae (Um Ki Joon) who is successful with the real estate business. Then there is Cheon Seo Jin (Kim So Yeon) who was born into a wealthy family and married Han Yoon Cheol (Yoon Jong Hoon) a chief surgeon at one of the hospitals. After that there is Kang Ma Ri (Shin Eun Kyung) with her only daughter and her husband languishing in prison, and finally the family of Lee Kyu Jin (Bong Tae Gyu) a lawyer at a law firm in Korea who is married to Go Sang Ah (Yoon Joon Hee) a housewife.

Hera Palace Apartment conducts a meeting with all residents, but everything changes when Joo Dan Tae and Cheon Seo Jin have an affair behind the back of his wife and husband. From the moment the incident everything changes, the two families experience chaos in the family, ranging from physical violence committed by Joo Dan Tae to his children Joo Seok Kyung (Han Ji Hyun) and Joo Seok Hoon (Kim Young Dae), and his wife. And the violence committed by Cheon Seo Jin to his son Ha Eun Byeol (Choi Ye Bin) who forced him to be the best at Cheong Ah's art school until he suffered a psychological disorder and tried to commit suicide. Joo Dan Tae's violent temperament and greed in the business world to get what he wants makes everyone furious.

3.2 Representations of Violence in *The Penthouse*

Here the researcher attaches and explains the scene of parental violence to children in the Korean drama *The Penthouse* using Jhon Fiske's semiotic theory

- Episode 4

In the scene of episode 4 (minutes: 00:02:56 – 00:03:5) has the theme of Cheon Seo Jin's story forcing his son to be the best and be able to beat his friends. In this scene, Ha Yoon Chul and Cheon Seo Jin's family scene depicts Ha Eun Byeol's mother played by Choi Ye Bin, Ha Eun Byeol gets hard pressure from her mother Cheon Seo Jin. Cheon Seo Jin tells her son to beat his friend and becomes the first position at Cheong Ah High School's art school so that he can sing solo at the admissions ceremony, his mother presses her son to keep practicing singing until his mother wants and succeeds.

The representation of child violence in the family in the Korean drama *The Penthouse*, if described using three stages of levels is as follows:

- The level of reality is from, behavior, expression, and gestures.

Behavior: Cheon Seo Jin insists on Ha Eun Byeol to do better in the test in order to beat her friend and enter Cheong Ah's art school.

Cheon Seo Jin raised both his eyebrows with enlarged eyes showing his anger when he forced Ha Eun Byeol to beat her friend in the test

Gestures: Cheon Seo Jin immediately changes when he confirms Ha Eun Byeol and the way Cheon Seo Jin stands when angry looks tense and scared because his son lost to his friend.

- The level of representation is from, camera capture techniques, dialogue, and selection of place settings.

Camera Technique: the *scene used is a medium long shot, and a medium Close Up* that aims to show Cheon Seo Jin's face and expression clearly forcing Ha Eun Byeol to obey what her mother wants.

Dialogue: associated with Cheon Seo Jin's harsh tone that implies Ha Eun Byeol's coercion regarding the entrance test at Cheong Ah Art School.

Setting Selection: in shooting settings adjusted to the activities and discussions carried out, namely, during Ha Eun Byeol's singing practice trained by Cheon Seo Jin. This shows consistency in providing similarities in activities, discussions, and suitable place settings.

- The ideological level is capitalism.

Capitalism: emphasizes mastery to achieve what you want and maximum profit, as seen in the scene where Ha Eun Byeol feels depressed and frightened over Cheon Seo Jin's treatment pressuring her son to better beat his friend

The representation of child violence in the family in the scene above committed by Cheon Seo Jin to his son Ha Eun Byeol is that his son is under hard pressure from his mother, and from the explanation related to the *scene* above it

can be represented that Cheon Seo Jin has committed violence in a non-verbal form to his son Ha Eun Byeol feels afraid of pressure from his mother

Episode 15

In *the scene* Joo Dan Tae physically abused his twin children because they made mistakes at school, namely, being caught cheating and cooperating with each other in school exams. This incident embarrassed his father and committed physical violence by slapping his son Joo Seok Hoon and telling his daughter Joo Seok Kyung to transfer to an overseas school.

The representation of child violence in the family in the *scene of episode 15* of the Korean drama *The Penthouse*, if described using three stages of John Fiske's levels is as follows:

- The level of reality is from, behavior, expression, and gestures.
 - Behavior: In *the scene* where Joo Dan Tae violently slaps his son, Joo Seok Hoon and intends to separate and release one of his children from studying abroad.
 - Gestures: when Joo Seok Hoon asks Joo Dan Tae not to separate the two of them, Joo Dan Tae gets angry and slaps Joo Seok Hoon.
 - Expression: Joo Dan Tae's expression turns angry and upset when his son embarrassing the family so Joo Dan Tae decides to separate the twins.
- The level of representation is from, camera capture technique, and dialogue
 - Camera Technique: is a *long shot* and *medium close up*. The *long shot* technique is used when his two children Joo Seok Kyung and Joo Seok Hoon apologize and when Joo Dan Tae slaps his son Joo Seok Hoon. This *medium close up* technique was discovered when Joo Dan Tae scolded his two children for not following the rules made by Joo Dan Tae, and this technique can clearly show Joo Dan Tae's angry expression.
 - Dialogue: The conversation in this *scene* contains tension because of Joo Dan Tae's harsh tone when scolding his son for embarrassing his father who scared his son and begged his father for forgiveness.
- The ideological level is, patriarchy.
 - It means that the social system of the main role holder that dominates is men. In this *scene*, Joo Dan Tae commits a vigilante act by slapping his son Joo Seok Hoon and intends to separate the twins, transferring his daughter Joo Seok Kyung to study abroad.

The representation of child violence in the family committed by Cheon Seo Jin to his son Ha Eun Byeol, in the scene above can be seen from the expression and behavior, Cheon Seo Jin committed violence to his son Ha Eun Byeol, namely, by forcibly pulling into the mechanical room, pushing him to the floor, leaving, and telling his son Ha Eun Byeol to practice singing alone in a dark mechanical room, As well as threatening her son to sleep all night in a dark mechanical room so that Ha Eun Byeol has to sing well and well and Cheon Seo Jin just begs and with a frightened face.

Episode 25

In the 25-minute episode: 00:36:54 – 00:38:47 in this scene, Ha Eun Byeol is depicted feeling scared because of demands from her mother so that she makes (experiences) hallucinatory disorders, excessive anxiety and thinks her friends laugh at her. His father resuscitates Ha Eun Byeol and stops what his son did, so slowly Ha Eun Byeol begins to wake up from her hallucinations. But his mother Cheon Seo Jin came and scolded him for humiliating his mother in front of so many people and told her son to study in preparation for the upcoming midterm exams.

The representation of violence in episode 25 when analyzed using three level stages in scenes in this episode is:

- Levels of reality i.e. of, behavior, and expression
 - Behavior: in the scene of Cheon Seo Jin's violent behavior to her son in the scene where Ha Eun Byeol is scolded for doing wrong at school which makes her get punishment from her mother, Cheon Seo Jin is punished by her mother by having to continue studying to prepare for the midterm exams.
 - Expression: In this scene, Cheon Seo Jin is seen raising her eyebrows and scolding her son Ha Eun Byeol for doing wrong at school and Ha Eun Byeol Jin's face is pleading and scared.
- Level representation i.e. from, camera capture technique, and dialogue
 - Camera Technique: In this scene the camera technique used is long shot and medium close up. The long shot technique was discovered when Cheon Seo Jin entered the room and scolded Ha Eun Byeol and the medium close up technique was found in the scene where Ha Eun Byeol felt hallucinations of fear when Ha Yoon Cheol's father saw the condition of his son Ha Eun Byeol.
 - Dialogue: The conversation in this scene is a sentence from (his mother), Cheon Seo Jin who often scolds, threatens, coerces and punishes Ha Eun Byeol to make fear and feel hallucinations (fear)
- Ideological level i.e., individualism.

Individualism: in this scene the state cannot guarantee the safety and comfort of every child, This is found in the scene where Cheon Seo Jin is very angry with Ha Eun Byeol for making a mistake at school and making her mother embarrassed. Although Ha Eun Byeol experiences excessive fear hallucinations, Cheon Seo Jin still does, giving punishment.

In the scene above, Ha Eun Byeol already feels hallucinations and excessive anxiety, but Cheon Seo Jin still does not violence against her son, Ha Eun Byeol. Cheon Seo Jin represents violence by committing violent acts such as scolding, pushing and punishing Ha Eun Byeol to make amends by studying harder in preparation for the upcoming midterm exams.

4. Conclusion

From the results of the study, researchers found many kinds of representations of child violence in the family represented by Cheon Seo Jin to his children Ha Eun Byeol and Joo Dan Tae to his twin children Joo Seok Kyung and Joo Seok Hoon in this Korean drama *The Penthouse*, including:

- Representation of child violence in the family that Cheon Seo Jin did to his children Ha Eun Byeol and Joo Dan Tae to his twins Joo Seok Kyung and Joo Seok Hoon are seen in scenes such as physical violence which is slapping, whipping, and pushing and psychic violence which is threatening, coercing, and punishing. Children are forced to be what their parents want, making children feel depressed and exposed to anxiety disorders and excessive hallucinations that can damage the child's physical and mental.
- The representation of child violence in the family is seen and from the three stages of levels proposed by Jhon Fiske, namely:
- Reality level consisting of: behavior, expressions, and gestures performed by Cheon Seo Jin and Joo Dan Tae to their children such as slapping, pushing, whipping and psychological violence such as threatening, and forcing the will of their parents.
- Level Representation consisting of: camera shooting techniques, dialogue, and selection of place settings that support the appearance in every scene Cheon Seo Jin and Joo Dan Tae who seem to be obsessed parents and do everything possible for their children to be successful.

The ideology level consists of: individualism, patriarchy, and capitalism including the two parental characters, namely Cheon Seo Jin and Joo Dan Tae, thus supporting the character of parents who are authoritarian towards children and their families.

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