

Cultural Global Hegemony and Globalization: Hollywood's LGBTQ+ Impacts in Asian Film Industry

Mutiara Tsabitah¹✉, Nathanael Jusac Lie², and Rizqi Magdawati Nur Izziti³

Departement of International Relations, Universitas Padjadjaran
✉Jln. Raya Bandung-Sumedang km. 21 Jatinangor, Kab. Sumedang 45363 Jawa Barat, Indonesia
✉Mutiara19009@mail.unpad.ac.id

Article Info

Article History

Received:
Dec 2021
Accepted:
Feb 2022
Published:
March 2022

Keywords:

*Cultural Hegemony,
Globalization, Hollywood,
LGBTQ+, Film Industry*

ABSTRACT

It is indisputable that globalization provides a vast space for various aspects of the world to continue developing and connecting. Through this, culture, as one of the aspects most affected by the times and technological advances, is the main focus of hegemonic companies such as Hollywood to expand their work, especially in cinema. This paper attempts to explain the impact of globalization on cultural hegemony in Asian countries due to the widespread influence of the film industry from Hollywood, especially the LGBTQ+ genre. The film industry in Asia has undergone many transformations over time since the impact of Hollywood's hegemony. Asia itself is a country that carries a very different culture from Western culture.

This paper then explains this phenomenon using a qualitative research method based on observation of case studies per country, such as Japan, South Korea, and Indonesia. Through this method, this paper has concluded how the influence of American Culture through its film industry as a form of dominant culture has affected the film industry in Asia (Japan, Korea, and Indonesia). Thus, providing arguments of similarities in the elements of LGBTQ+ by films produced by Hollywood and the film industry in Asia

© 2022 Politeknik Negeri Bali

INTRODUCTION

Hollywood has traditionally been portrayed as a distinctive geographic phenomenon that since its inception a century ago, has taken the shape of a concentrated agglomeration of film production firms and subsidiary services, similarly as a unique native marketplace. As a vital cultural global element that reaches a large number of people, Hollywood has been a common subject among scholars (Denzin, 1995, p. 13; Miskell, 2016). The film industry represents a space where dominant force firm domination, technology advancement, consumerism, and popular culture integrate into a global hegemonic culture (Boggs & Pollard, 2001, p. 2001; Kasiyarno, 2014, p. 17). The emerging shape of film industries represent images of the social-life world including

race and ethnicity; class and material relations; the power of ideals; gender, identity, and sexuality; acts of violence; and others. Asia as the world's largest continent followed by its cultural diversity and mass population, also can't avoid the influence of American homogenization through Hollywood. India is known for its range of movies illustration through melodious songs and dances, romance explicitly is not something common in India's culture or Asian in general. Bollywood began to approach more explicit intimate and affectionate scenes (Maisuwong, 2012 in Ibbi, 2014, p. 9).

This study focused on the representation of LGBTQ+ subjects and characters that evolve throughout film productions, in regions where traditional cultural values still contradict with the now emerging awareness of identity study. The community's representation was not something that surfaced in recent times but has always been controversial and conflictual, especially in Asian cultures. Baker (2015) stated that Hollywood film production firm, not only by the American society but also the global society, carries the responsibility of how they delineate the LGBTQ+ community. This does not negate the existence of other external factors that may have an impact on the inclusion of LGBTQ+ films in Asian cinema. European countries, for example, which has traditionally had a competitive advantage in the film industry, have had a significant influence on Asian cinema culture. Many Asian countries, as well as the high-end film industry and the largest film industry in terms of revenue, such as Hollywood, adopted American culture, which has traditionally been "glorified" as the most developed culture, as a role model. According to GLAAD, an American media advocacy non-governmental organization, recognize significant theatrical grosses of sexual orientation and gender identity inclusivity and diverse characters and subjects. In the 2020 Studio Responsibility Index report 73 per cent of the LGBTQ+ inclusive films released in 2019 specifically 16 of 118 films, surpassed the Vito Russo test (GLAAD, 2020). Development in production aligns with distribution and global audience awareness, dominating global media with a fast-advancing culture driven by media globalization opens marketplaces in any part of the world accessible (Cunningham & Craig, 2016). Not excluding Asia, where the mass shift of queer Asian Cinema and media studies has risen, assumptions and decriminalization of homosexuality in the twentieth century has become civil (Yue, 2014, p. 146).

The cultural hegemony conception first proposed by Antonio Gramsci constructed a new form of hegemony inspired by Karl Marx's theory in depicting the world to be classified as the ruling class. Gramsci then addressed cultural hegemony as how relations between culture and power unite under the term of capitalism. The power then leads to cultural domination over a system (not necessarily a nation-state, but also another possible group of actors) and makes it a cultural hegemony. Gramsci characterized the hegemony as "the 'spontaneous' consent given by the great masses of the population to the general direction imposed on social life by their dominant fundamental group; this consent is 'historically' caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production." (Lears, 1985). By Gramsci's definition of cultural hegemony, Hollywood, being the dominant aspect in the nowadays general culture allegedly impacted the cultural domination extensionally, especially in the Asian culture film industry.

It is fair to believe that globalization's role impacts how the cultural flows decide to take part in the cultural hegemony. Asia has a rather strong cultural belief, making it not easy for domination from other systems to seep through. This brings out the possibility for cultural convergence in the

Asian film industry culture, especially the term LGBTQ+ which is known as the socially constructed system from American society. Ritzer stated cultural convergence as “the idea that globalization tends to lead in increasing sameness throughout the world.” (Ritzer, 2010). Instead of destroying a local culture of the film industry in Asia and accepting the fact that it was rather impossible to do so, assimilation of global culture is seen from the dominant groups and society to the local culture. Cultural convergence does not allow globalization cultural flow to ruin local culture, but instead promotes slight changes and influences and allows local culture to survive in some kind of a way with consent.

Though it is widely known how the hegemony of Hollywood has been impacting the Asian film industry, especially for the LGBTQ+ characters, the addressing of its role was recorded very minimally in studies showing its general cultural convergence in many countries of Asia. It therefore only emphasizes the impact that occurs in each country without any explanation of how there are ideological similarities regarding the perception of LGBTQ+ in Asia, especially in the film sector. In this paper, analysis regarding the role of cultural hegemony and globalization towards Hollywood’s LGBTQ+ implications in the Asian film industry were conducted as an approach to prove how the concept of American cultural domination of Hollywood in the society continues to expand in the Asian countries, namely Indonesia, South Korea, Japan, and more other countries. This paper put three main questions: What is the effect of cultural convergence from Hollywood to the local culture of the Asian film industry? How does the cultural hegemony of Hollywood impact the Asian film industry? How does the concept of cultural domination continue to expand in Asian countries? These three questions were answered by focusing on global and local flows in the study of cultural globalization and hegemonic cultural mainstream of Hollywood’s LGBTQ+ community and culture affect the Asian region film industry.

METHODS

This research aimed to analyse the influence of “Hollywood” cultural hegemony on the Asian Film Industry, particularly in LGBTQ+ culture. To obtain a more relevant and substantial result, a qualitative method was used to put emphasize and describe a particular phenomenon through textual analysis and interpretation other than comparing the effects of a particular treatment (Creswell, 2017). The qualitative research method also emphasizes interpretivism in the epistemological orientation and constructionism in ontological orientation (Bryman, 2016). Furthermore, it also embodies a view that sees social reality as a constantly shifting emergent property of an individual’s creation, focusing on the interactive processes, and involved values in either explicit or implicit ways (Bryman, 2016; Neuman, 2014). The characteristics of the qualitative research method will enable the researcher to analyse how the influence and construction of Hollywood LGBTQ+ culture in the Asian film industry by incorporating socio-cultural values through interpretivism and globalisation as the catalyst.

In analysing the influence of Hollywood LGBTQ+ culture on the Asian Film Industry, a case study research design was used to create more comprehensive, specific, and empiric research. Case study research examines many features of a few cases, which can be individuals, groups, organizations, movements, events, or geographic units (Neuman, 2014). It gives an in-depth examination of a plethora of information about vary few units or cases in one period or across multiple periods (Neuman, 2014). With the use of study case research, it analysed the influence

of Hollywood LGBTQ+ culture in the Asian film Industry through various cases which take an example of a particular film. Comprehensive and specific results are expected to be obtained through the research.

This research was conducted fully online starting from the data collection process to the analysis. The data and cases collection of this research was obtained through online literature study from various scientific sources, news, and many others that were related to the focus of research. The obtained literature was limited in terms of research focus around Asia and US scope to produce comprehensive, yet specific results of the influence. To obtain more desired and relevant literature, publish or perish and VOS Viewer was used by the researcher to curate all the sources from the internet. An observation instrument was used in this research through several case studies from different Asia Countries which contributed to the arguments and findings in the results and discussion part.

RESULTS AND DISCUSSION

Gramsci's cultural hegemony emphasizes the form of domination from the dominant class towards the subordinates which is not only with force but also with consent, particularly from the subordinate classes. Lears in his article stated that the 'spontaneous' consent which is given by the rest of society towards the general direction imposed on social life by the dominant class mainly driven by the prestige that belongs to the dominant class due to its position and function in the world of production (Lears, 1985, p. 568; Park, 2020). In other words, the hegemon – dominant class – imposes a direction on social life and the subordinate classes are induced to accept the "dominant fundamental" express (Lears, 1985, p. 568). Therefore, Gramsci acknowledges the existence of consent and force nearly coexist, though one might predominate the other (Lears, 1985, p. 568). Meanwhile, Hyun (2007 in Shin & Namkung 2008:120) refers that cultural hegemony could also mean intellectual-ethnic leadership. Thus, supporting Appadurai's statement about disjunctive globalization, where the Asian media scholars "queerscape", research to portray a regional culture as well as summarize a critical regionality framework (Yue, 2014, p. 148). Therefore, the Asian queerscape meaning a research practice that developed as a result of challenging the U.S.-centrism of queer studies and the attachment of "area" studies (Yue, 2014, p. 149).

The flow of globalization takes such a huge role in the dissemination of Hollywood's impact on the Asian film industry. As Jenkins specifically explained how the modern media, such as big companies in the Hollywood film industry, would always learn how to improve their part in media content across the world to expand their revenue opportunities while also broadening their market reach (Deuze, 2007; Jenkins, 2006). Meanwhile, the said media company is busy expanding their participation in the industry, the cultural convergence happening from Hollywood to the other part of the industry worldwide blurs the boundaries between both sides. Many Asian countries are slowly adapting to the dominant film industry culture. A lot of cultural industries throughout Asia have been enormously influenced by western culture. Warterman and Rogers (1994 in Crane 2018) explained how the Asian countries' film industries have a relatively low vulnerability on their intra-regional program trade but instead highly focused on the big companies such as Hollywood. Since the early 21st century, the western culture film industry impacted almost every region in

Asia, shaping not only its cinematography style but also the specific genre of the films, including the western social custom like the LGBTQ+ social construction.

Since the nineteenth century, alternate sexuality has been a discussion and source of curiosity in the medical and social scholars in the West. As Hillary Clinton mentioned in her 2011 political statement, acknowledging LGBT rights as human rights (Wilkinson et al., 2017, p. 6). The community has grown into an American Popular culture and included Queer, Intersexual, and Asexual leading to LGBTQ+. Various aspects can be taken into consideration when looking at the domination of what we think is the spread of LGBTQ+ culture, specifically in Asia Queer Asian movies and media studies, alongside the legality of homosexuality in Japan (since 1880), Taiwan (1896), Thailand (1956), Hongkong (1991), and decriminalization of homosexuality either in India (2009) and other parts of East and Southeast Asia led to new cinematic and media practices as alternate models of the West (Yue, 2014, p. 146).

Other than that, referring to Wilson's observation, Asian alternate sexuality subjectivism comes from "an export-import calculus" meaning that the modes of the American value of sexuality evolve from the US, for example, capitalism (Wilson, 2006). Hollywood as the biggest campus of film production in the US, demonstrates the capitalism of the nation through its motion picture representation. The dominance of demand, production, and distribution for American produced films (Kasiyarno, 2014, p. 16), subconsciously shape perspective and led to cultural borrowing of local production houses. Rampal (2005), states that scholars have pointed out, for example, the Korean film industry has successfully fused the Hollywood generic themes and techniques and that their reverse approach in the foreign market itself was rising. Mentioned below is the analysis of the effects of the representation of the LGBTQ+ community in Hollywood's big-screen production in several Asian countries.

Case Studies

Japan

The origin of the term *gei* and *rezubian* can be traced back to 1945 when the American Allied troops who occupied Japan expressed their sexual interests, not to only Japanese women, but also to men. Though there are only little of how the sexual interest of that period discussion rises; it was known as how the transmission of the term started and as McLelland said as "an interesting example of cultural "glocalization", referring to the spreading of Japanese culture and the English term itself (McLelland, 2006). Since then, the population of men homosexuals continued to disseminate all across Japan very slowly. There were cases where *gei boi* or gay boy had its popularity at gay bars in Japan in the middle of the 20th century, serving drinks and providing after-hours conversations with customers. Though it slowly became known in that era, it also remained a very taboo topic, to begin with until the 1990s.

It is a well-known idea conception that the rise of the "Gay Boom" in Japan in the early 1990s is one of the signifiers of the start of the LGBTQ+ film industry in Japan, highlighting the spread of homosexuality cases in mainstream media, such as television and movies, in Japan. McLelland argued that the result of Gay Boom is the term *gei* and *rezubian* that is "...widely dispersed throughout the general population and have come to be used in a manner very similar to the identity categories "gay" and "lesbian" in English." (McLelland, 2006).

Hall (2000) explained that the term “Gay Boom” was used to promote male homosexuality in Japanese popular culture, not only in films, but also in several other media, like books, magazines, and animes. The most popular indicator of Gay Boom was the film *Okoge* which was released in 1992, written and directed by Takehiro Nakajima, showing what the United States press called the “once-taboo topic”, to mainstream media. The film mainly tells the life of Japanese gay men which is surprisingly captured in the perspective of a young woman, commenting how “beautiful” the relationship is. This is what mainly differs on how LGBTQ+ was captured back in that time from the American film culture of the said character to the Japanese style of LGBTQ+. The depiction of gay men in the perspective of the woman was intended to subtle down the picture of LGBTQ+ and romanticize the idea of LGBTQ+ which was highly rejected in Japan in the early 90s. The popularity of Gay Boom culture continued to produce several other LGBTQ+ movies like *A Touch of Fever* (1993) by Ryosuke Hashiguchi also focusing on the life of two gay men in their young age amid society (Ogawa, 2017, p. 122). Both movies highlight what it feels like to be a minority with the background of Japanese culture which is very conservative to the topic.

The image of homosexual culture in Japan then slowly changes into mainstream topics with positive representations. It is known that now Japanese LGBTQ+ movies are produced very neatly, with many cases of glamorization of consumption lifestyles (Ogawa, 2017, p. 13). It is now highly admired not only by fans of the genre, though it was once something very prohibited and restricted by social custom. Though previous research about the LGBTQ+ film industry in Japan didn't necessarily explain how Hollywood affects the LGBTQ+ film industry in Japan nowadays, it is fair to assume that the Gay Boom, originating from the disseminating of the American culture in Japanese culture and mirroring the captured character of American gay men culture, started the existence of LGBTQ+ film industry in Japan. The Gay Boom made it easier for movies in the said genre to be produced and appreciated even more compared to before the Gay Boom.

South Korea

Hallyu or the Korean Wave representing the Korean culture and media has earned global attention. Through the forms of K-POP idols, movies, serial dramas, and variety shows, the Korean culture and economic industry have improved and may have the same effect as the American culture worldwide. With its appropriation to Hollywood as the global cultural centre, the Korean blockbuster industry absorbs and modifies its styles and genre. For instance, Hyanjin Lee claimed that after U.S. intervention in the 1945 Korean War, Korean audiences were given the exposure encouraging creative minds “to produce Hollywood-style films” and “the Americanization of the viewers' taste” (Kim, 2013, p. 7). Korean motion pictures are known for their melodrama and romantic comedy but keeping in mind that audiences' desire and consciousness the industry has altered formats that encompass a wide array of subjects. Thus, also refers to how the Korean film industry is reorganized and integrated into an internationally standardized system, ‘global Hollywood’ (Lee, 2011, p. 46). A concept known to the effect of globalization is imitating, several keys of imitation of the Korean film industry towards Hollywood's, are the category, aesthetic, and technical dimensions (J. Kim, 2019). Leading to the belief that, many film genres' even though implying a local Korean subject have come to an intersection with Hollywood's norms and conventions. Such as the film *Male Kisaeng* (1969) (Kim, 2013), a film containing different images and values from the Korean population's popular belief yet being an ongoing domestic matter.

The generic of gender and identity is an example of the imitation of the Korean film industry. In the 1990s LGBTQ+ representation or themes in Korean motion pictures serve a small portion, due to its heritage as LGBTQ+ non-affirming country. Kim and Singer (2011), classify the queer cinema into three ages, namely the invisible age (1945 – 1997) meaning a few films incorporated LGBTQ+ without any direct exposure in narratives; the camouflage age (1998 – 2004) where activism and cinematic representation towards the community increased in general, characters were visualized in the background; and the blockbuster age (2005 – 2010), LGBTQ+ representation was visible and explicit, with the *King and the Clown* (2005) showcasing gay leads and breaking domestic box office records.

Chris Berry has recognized that one characteristic in Korean films is that filmmakers have tried to “de-Westernize” the Hollywood-based model of filmmaking (Berry, 2003). Berry refers to Dennis Altman, that East Asian gay identity in the field of queer cinema is a local hybrid construction of the Western -American- model (Shin, 2013, p. 92). Representing of LGBTQ+ mainstream in recent South Korean films, are assumed to be an effort to attract both mainstream and subcultural audience that has emerged in the past decade. For example, films such as *A Frozen Flower* (2008), *Just Friends?* (2008), *Lady Daddy* (2010) presenting a transgender woman, *Ashamed* (2010), and *Man on High Heels* (2014), all are developed based on the shift of culture and acceptance of the LGBTQ+ community in South Korea.

A recent analysis by Joshua Schulze on the adaptation of Bong’s Korean films as transnational cultural settings bridging towards Hollywood genres, explains that Korea’s native histories and ideologies are often fruitfully applied to the complicated integration of the local and global filmmaking (Kim, 2019, p. 6). His research focuses on *The Handmaiden* (2016), as a vague reconstruction of Émile Zola’s *Thérèse Raquin* (1867) and Sarah Waters’ *Fingersmith* (2000). Bong’s film takes place in the Japanese colonial period, narrating the lesbian complicity between the Japanese and Korean women. The industry’s appropriation and openness to the value of subculture in its domestic territory is a starting point of modernization and globalization of the film industry. Where hopefully Korea’s film industry does not dependently rely on Hollywood’s norms and conventions.

Indonesia

Indonesia is well known as a religious country that encompasses 229 million Muslim population or equivalent with 87,2% of the total population of Indonesia in 2020 (Hidranto, 2020). That fact results in the labelling of Indonesia as the largest Muslim country in the world. Besides the strong religious values, Indonesia also has strong cultural values and norms which are embodied in the society itself. Those cultural norms shape the way people think or what they called it the “Eastern Mindset”, which is more likely to be conservative, ethical, and religious. The impact of it can be seen with the clash between American cultures that tend to be more liberal and mundane. The clash leads to the denial of American cultures due to the difference in values and norms. One example can be seen from the Hollywood LGBTQ+ culture that received a rejection in form of demonstration from the society as it is contradicting Indonesian cultural values and norms. Furthermore, society insists to ban the widespread LGBTQ+ culture for the reason of destroying their civilization. But one to point out that this doesn’t mean Indonesia put aside or even not acknowledging the rights of the LGBTQ+ community, it can be tolerated at an individual level and related to equality as a human being. The major problem that cannot be tolerated is when there

is an attempt to promote and disperse the LGBTQ+ culture towards society as said by the former vice president Jusuf Kalla.

From the first place until now, Indonesia has been strict and has not opened itself to the Hollywood LGBTQ+ culture. Along with the growing era of globalization which emerged in the early 19th, the world changed, particularly in the flow of information and culture because of the interconnectedness. This brought a huge shift in the LGBTQ+ culture, where many countries began to open themselves and legalize the existence of the LGBTQ+ community. In line with that, the influence of LGBTQ+ culture also started to disperse in many ways, one of them being through the film industry.

The influence of Hollywood LGBTQ+ culture through the film industry can be seen in Indonesia, in the 1980s, as stated by Murtagh, the appearance of the first Indonesian gay movie *Istana Kecantikan* in the cinema, which tells about the forbidden love story of a couple who've been forced to married and turns out that the husband is gay (Murtagh, 2013). Later on, there are some films related to LGBTQ+, namely *Arisan!* (2003), *Tentang Dia* (2005), *Love for Share* (2006), *Coklat Stroberi* (2007), *Part of The Heart* (2013), *Selamat Pagi, Malam* (2014), *Kucumbu Tubuh Indahku* (2019), *Sianida the Series* (2021), and so on. At first, the response of society toward the film was negative. The Society criticizes the LGBTQ+ features in the film as it's not acceptable with the local cultural values and norms. They see it as a taboo thing to be seen in the film. One to give example, the film *Kucumbu Tubuh Indahku* received rejection and denial from society. It can be seen through the petition with almost 5800 people signed to ban the film, which in the end, the KPI officially stop the film from broadcasting on television (Lisa & Purwanti, 2021). But the response slowly changes, as the new series *Sianida* which is the first LGBTQ+ series in Indonesia becomes popular. The controversy that appeared is not as huge as the previous LGBTQ+ movies. The film that talks about a lesbian couple who loves each other, even until one of them has married a man, doesn't receive many negative responses compared to *Kucumbu Tubuh Indahku*. Society has changed gradually and begun to be more open towards LGTBTQ+ culture or even start to normalize it since many countries have legalized the existence of the LGBTQ+ community and its influence.

CONCLUSION

It is undeniable that Asian cinema culture, particularly LGBTQ+ films, is heavily influenced by Hollywood films, which frequently feature LGBTQ+ characters in earlier films. The merging of Hollywood culture with Asian film's local LGBTQ+ culture allows Asian films to search for the qualities of these "characters." As a result, popularized American culture, such as Hollywood, was able to expand the area of cinema without sacrificing true Asian culture. As though this is genuinely common in Asian culture, Asian countries are attempting to acclimatize LGBTQ+ by combining local culture and rejecting western society. As in the instance of the film *A Frozen Flower* (2008), which was shot in South Korea against the backdrop of the Korean empire, "de-westernization" of LGBTQ+ films tend to add themes that are simpler to grasp in the Asian country by thickening the oriental culture in it. It is also seen in other movies from other countries.

Establishing the American hegemony is not only apparent in the political, economic, and military fields, but also the cultural sphere. Although not noticeably recognized, the culture displayed by the development of film industry hegemony spreads the notion that the hegemonic nation, thus

being America, has the ability and the will to apply its leadership. Drawing the ideological similarity that how mainstream and LGBTQ+ themed movies, confronted the mainstream ideological value in Asian film production. The United States is the central actor of many “areas” of studies, strengthening the argument that there are types of “cultural imperialism” and “media imperialism” that most Asian countries follow, to approach domestic issues including the acceptance of the LGBTQ+ community in society today.

From all the findings in regard to the similar pattern of cultural domination in each country, particularly in the film industry. It tends to shape a convergence pattern which also can be seen as domination from one dominant culture towards the others. In line with what has been by Gramsci, cultural hegemony occurs in form of domination from the dominant class utilizing dominant culture against the subordinate cultures. One thing to be pointed out is, how does cultural domination continue and is maintained, particularly in Asian countries. Two factors are most likely to endure the domination that is the existence of consent and force. Both could predominate the other, but they can also coexist in a situation. In Asian countries itself, more likely conscious consent is more predominant rather than force. It can be seen from the case studies that they open up themselves to be influenced by Hollywood LGBTQ+ culture in their film industry. Therefore, we can see several movies that include Hollywood cultural values, which are opposed to their cultural values. The main reason for this is because of the prestige that belongs to the dominant culture. The prestige of the dominant culture influenced the others by being a popular culture that distribute its values to be accepted as the ideal one. Therefore, the subordinate’s culture tends to converge or shape themselves to be more similar to the dominant one.

Based on the findings in this research, there are several recommendations for future researchers. There are still many topics that can be developed and analysed. Due to this research only focused on Americans’ film industry, other researchers may conduct research including the influence of British, French, Canadian, and other regions of film industry towards the Asian Film Industry. Along with this paper, it is undeniable that globalization is not affected by boundaries and spaces; connectivity between countries will continue to occur even though they are in other parts of the world.

REFERENCES

- Baker, S. (2015). The changing face of gay representation in Hollywood films from the 1990s onwards: What’s really changed in the Hollywood representation of gay characters? *International Journal of Interdisciplinary Cultural Studies*, 10(4), 41–51. <https://doi.org/10.18848/2327-008X/CGP/v10i04/53191>
- Berry, C. (2003). “What’s Big about the Big Film?”: “De-Westernizing: the Blockbuster in Korea and China. In J. Stringer (Ed.), *Movie Blockbusters* (1st ed., pp. 217–229). Routledge.
- Boggs, C., & Pollard, T. (2001). Postmodern Cinema and Hollywood Culture in an Age of Corporate Colonization. *Democracy & Nature*, 7(1), 159–181. <https://doi.org/10.1080/10855660020028818>
- Bryman, A. (2016). *Social Research Method* (5th ed.). Oxford University Press.
- Crane, D. (2018). Cultural Flows and the Global Film Industry: A Comparison of Asia and Europe as Regional Cultures. In H.-K. L. N. Kawashima (Ed.), *Asian Culture Flows* (pp. 113–126). Springer Nature Singapore Pte Ltd. https://doi.org/10.1007/978-981-10-0147-5_7
- Creswell, J. W. (2017). *Research design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications.
- Denzin, N. K. (1995). *The Cinematic Society: The Voyeur’s Gaze*. SAGE Publications.

- Deuze, M. (2007). Convergence culture in the creative industries. *International Journal of Cultural Studies*, 10(2), 243–263. <https://doi.org/10.1177/1367877907076793>
- GLAAD. (2020). GLAAD's 2020 Studio Responsibility Index Percentage of LGBT-Inclusive Films but Racial Drops and Zero Transgender Characters Appear.
- Hall, J. M. (2000). Japan's progressive sex: Male homosexuality, national competition, and the cinema. *Journal of Homosexuality*, 39(3–4), 31–82. https://doi.org/10.1300/J082v39n03_02
- Hidranto, F. (2020). Indonesia Berpeluang Memimpin Industri Halal Dunia. <https://indonesia.go.id/kategori/feature/2794/indonesia-berpeluang-memimpin-industri-halal-dunia#:~:text=Indonesia menyumbang 12%2C7 persen populasi muslim di dunia.,setara dengan 87%2C2 persen total populasi di Indonesia>
- Ibbi, A. A. (2014). Hollywood, The American Image And The Global Film Industry. *CINEJ Cinema Journal*, 3(1), 93–106. <https://doi.org/10.5195/cinej.2013.81>
- Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York University Press. <https://doi.org/10.1177/0894439307306088>
- Kasiyarno. (2014). American Dream: the American Hegemonic Culture and Its Implications To the World. *Jurnal Humaniora*, 26(1), 13–21. <http://journal.ugm.ac.id/jurnal-humaniora/article/view/4652>
- Kim, J. (2019). Korean Popular Cinema and Television in the Twenty-First Century: Parallax Views on National/Transnational Disjunctures. In *Journal of Popular Film and Television* (Vol. 47, Issue 1, pp. 2–8). Routledge. <https://doi.org/10.1080/01956051.2019.1562815>
- Kim, J. C. (2013). *The Intimacy of Distance: South Korean Cinema and the Conditions of Capitalist Individuation* (Vol. 1). University of California, Berkeley.
- Lears, T. J. J. (1985). The Concept of Cultural Hegemony : Possibilities and Problems. *American Historical Association*, 90(3), 567–593. <http://www.jstor.org/stable/1860957> . Accessed:
- Lee, N. J. Y. (2011). Localized Globalization and a Monster National: The Host and the South Korean Film Industry. *Cinema Journal*, 50(3), 45–61. <https://doi.org/10.1353/cj.2011.0031>
- Lisa, L. H., & Purwanti, S. (2021). Persepsi Anggota Komunitas Samarinda Movie Mania Terhadap Unsur LGBT Dalam Film "Kucumbu Tubuh Indahku". *Journal of Sosial-Politika*, 2(1), 31–50.
- McLelland, M. (2006). Japan's original "gay boom." *Popular Culture, Globalization and Japan*, October, 158–173. <https://doi.org/10.4324/9780203029244>
- Miskell, P. (2016). International films and international markets: The globalisation of Hollywood entertainment, c.1921-1951. *Media History*, 22(2), 174–200. <https://doi.org/10.1080/13688804.2016.1141044>
- Murtagh, B. (2013). *Genders and Sexualities in Indonesian Cinema* (1st ed.). Routledge. <https://doi.org/10.4324/9780203796993>
- Neuman, W. L. (2014). *Social Research Methods: Qualitative and Quantitative Approaches*. In *Teaching Sociology* (7th ed., Vol. 30, Issue 3). Pearson Education. <https://doi.org/10.2307/3211488>
- Ogawa, S. (2017). Producing Gayness: The 1990s "Gay Boom" in Japanese Media (Vol. 91, Issue 5). University of Kansas.
- Park, H. (2020). *Media Culture in Transnational Asia: Convergences and Divergences*. Rutgers University Press.
- Rampal, P. K. (2005). Cultural Imperialism or Economic Necessity?: The Hollywood Factor in the Reshaping of the Asian Film Industry. 43(10).
- Ritzer, G. (2010). Global Culture and Cultural Flows. In *Globalization: A Basic Text* (p. 258). Blackwell Publishing.
- Shin, B., & Namkung, G. (2008). Films and cultural hegemony: American hegemony "outside" and "inside" the "007" movie series. *Asian Perspective*, 32(2), 115–143. <https://doi.org/10.1353/apr.2008.0025>
- Shin, J. (2013). Male Homosexuality in *The King and the Clown*: Hybrid Construction and Contested Meanings. *The Journal of Korean Studies*, 18(1), 89–114.
- Wilkinson, C., Paula, G., Baden, O., & Antony J., L. (2017). LGBT Rights in Southeast Asia: One Step Forward, Two Steps Back? *IAFOR Journal of Asian Studies*, 3(1), 5–17. <https://doi.org/10.22492/ijas.3.1.01>
- Wilson, A. (2006). *Queering Asia. Intersections: Gender, History and Culture in the Asian Context*. <http://intersections.anu.edu.au/issue14/wilson.html>
- Yue, A. (2014). Queer Asian Cinema and Media Studies: From Hybridity to Critical Regionality. *Cinema Journal*, 53(2), 145–151. <https://doi.org/10.1353/cj.2014.0001>