

**AN ANALYSIS OF CULTURAL DIFFERENCES AS SEEN IN KOREAN FILM
MISS GRANNY (2014) AND ITS INDONESIAN REMAKE *SWEET 20*****Hanum Bella Ardy Garini Shafira Abigail Dimas Getih Pangestu Adi Purnawan**hanumbellaag@gmail.com, abilshafira02@gmail.com, dimas00441@gmail.com,
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Abstract

In recent years, there are a lot of popular Asian films or dramas that got Indonesian remake. It leads to cultural shifts between the original one and the remake version which receives a good reaction from the viewers. Among the Indonesian remake films, the researchers found a significant cultural shift in *Sweet 20*, 2017 Indonesian film which is produced based on a popular South Korean film, *Miss Granny*. The aim of this research is to reveal the cultural differences contained in the films *Sweet 20* and *Miss Granny*. This research employs analysis descriptive analytical analysis as the technique to analyze the data and use the theory of transcultural adaptation by Linda Hutcheon (2006), Koentjaraningrat's theory which concerns seven elements of cultures and supported by Bronislaw Malinowski. This research uses descriptive qualitative method because it is related to the data which are text and visual taken from the dialogues and visualizations in *Miss Granny* and *Sweet 20* films. Meanwhile, the researchers apply three techniques for data collection: observation (watching the films), documentation (documenting the dialogues), and recording (screenshotting the scenes). After examining it, the researchers found five elements as cultural shifts between *Miss Granny* and *Sweet 20*; namely religious system, social norms, art, living equipment, and language.

Keywords: culture, cultural shift, theory of adaptation**INTRODUCTION**

Nowadays in the Indonesian film industry, remaking a work is a common thing and can be found in various mediums. Although Indonesian film remake has already existed since 2000, this phenomenon becomes common after 2016 when *Warkop DKI Reborn: Jangkrik Boss! Part 1*, a film remake of *Warkop DKI* films, gained a lot of success (Maharani, 2022). The wide range of remake works can be found on television and in movies, on the musical and dramatic stage, internet, novels and comic books (Hutcheon and O'Flynn, 2013). Moreover, remaking a work is not a brand-new phenomenon because it has already happened even before the rapid development of technology and film production. In fact, years ago, Shakespeare often transferred his written work to the stage and it gave new possibilities to the audiences in enjoying his works. Hollywood, as the largest (in terms of revenue) and the oldest film industry in the world, has already produced tons of popular remake films, such as *Lion King*

(2019), *Ocean’s Eleven* (2001), *Star is Born* (2018), *Aladdin* (2019) and etc. A remake can be defined as making a new or a different form and also it can be interpreted as a new version of a motion picture (Merriam-webster.com). In addition, remaking in a movie is retelling a story that has been told before, in the same modality in which it has been told before and it includes a large number of hugely diverse films with a variety of relationship to their predecessors (Bohnenkamp et al., 2015; Wardlow, 2017). Therefore, recently in Indonesia, film remakes are becoming more frequent and surprisingly receive a good reaction from the viewers. That phenomenon happens for good reasons too. Digdo (2021) stated that Indonesian film remakes can bring nostalgic feelings to the viewers and it also serves a fresh atmosphere to the film with new actors and actresses and its modern style. The researchers also note that the quality of Indonesian remake films can compete with Hollywood’s remake films. For example, in 2016, a remake film entitled *Warkop DKI Reborn: Jangkrik Boss! Part 1* is recorded as the best-selling film in the history of Indonesian cinema because it was seen by more than 6.9 million viewers (Bahrudin and Eriyanto, 2017). Besides the good comedy that this film shows, this film tries to combine action elements with modern technology, such as computer-generated imagery (CGI) (Ramadhana, 2016). In line with Hollywood remake films, that technology is often used too in America. For example, the live-action version of *Aladdin* (2019) movie uses CGI to create the visual of *Agrabah* city with good scenery (Ardhieawati, 2020).

There are also many popular Asian films and dramas that got the Indonesian remake. As its peak, in 2019, a well-known South Korean film, *Sunny* (2011) and *Whispering Corridors* (1998) got an Indonesian remake entitled *Bebas* and *Sunyi*, a romantic comedy Philippine film entitled *Kita-Kita* (2017) got an Indonesia remake with the title *Cinta itu Buta*, a mega hit South Korean drama named *Tunnel* (2017) got the Indonesian remake with the same titles as the Korean one, *Tunnel*. Thus, when a remake production occurs between two different countries, several cultural shifts are going to happen to create a remake work that can suit and relate to people from the country who remakes it. As it was defined before, a remake movie involves a variety of relationships with the original work. Moreover, the cultural shifts between the original and the remake works can be seen in one of the 2014 sensation South Korean films, *Miss Granny*, and its Indonesian remake, *Sweet 20* (2017) which raised the interest of the researchers in analyzing it.

The first film is *Miss Granny* (2014), a South Korean fantasy musical comedy film listed as the most popular film which can be seen in many adaptation versions in various countries. This film was directed by Dong Hyuk-wang and distributed by CJ Entertainment. In Chinese, there is *20 Once Again* (2015), *Sing My Life* (2016) as the Japanese remake, the Vietnamese remake titled *Sweet 20* (2015), the Thai remake titled *Suddenly 20* (2016), and the Indonesian remake titled *Sweet 20* (2017).

Therefore, this film got a lot of domestic and international reviews and critiques as it became a massive hit in South Korea. As example, Jae-ha Kim, a best-seller *New York Times* writer mentions that *Miss Granny* does not have a unique plot but the director deftly takes an old premise (an elderly woman finds herself magically transformed into a 20-year-old version of herself), adds some new twists, touches on some social commentary relevant to South Korea (Kim, 2015). The popularity is reflected in many achievements that this film got, like Best Asian Film (Audience Award) in 2014 and (18th) Fantasia Film Festival (AsianWiki.com).

The second film is *Sweet 20* (2017), an Indonesian musical romantic comedy drama and also one of several remake versions of the well-known South Korean film, *Miss Granny* (2014). This film was directed by Ody C. Harahap and produced as a collaboration between an Indonesian production house, StarVision Plus, and a big Korean film studio, CJ Entertainment (Sulistiyani, 2021).

Sweet 20 itself receives many good responses, critiques and several achievements. Even though this film is a remake version, people pointed out how the writer can deliver and add some local elements into the film so the show can feel so close without changing the story wholly as mentioned by Amir Syarif Siregar (2017). The Indonesian Film Reviewer mentions the similar critique to this film, he said “The succession of *Sweet 20* is because of the skill that Upi, as the writer have in adapting the story and making this story feel ‘Indonesia’.” The plenteous appreciation of this film reflects on its achievement. This film was nominated at Indonesian Film Festival 2017 for Best Writing-Adapted Screenplay (Upi Avianto) and Best Director (Ody C. Harahap) (filmindonesia.com).

Discussion of this movie has been conducted by several scholars. After the researchers did an observation, there is one previous study that examined *Sweet 20* and *Miss Granny*. Anisa Ansahnarmi (2019) through her thesis entitled *Perbandingan Unsur Sinematik Pada Film Indonesia Dan Film Korea (Analisis Isi pada Film*

Indonesia “Sweet 20” dan Film Korea “Miss Granny”), examines the similarities and differences in the cinematic elements contained in the Indonesian film *Sweet 20* and the Korean film *Miss Granny*. This study examines Himawan Pratista's definition which mentions cinematic elements as film-forming elements with four aspects, namely *mise en scene*, cinematography, editing, and sound. From the four existing aspects, Ansahnarmi managed to find similarities and differences between the films *Sweet 20* and *Miss Granny*, especially in the *mise en scene* category. She states that from *Sweet 20* and *Miss Granny*, she found dominant data findings in the similarities of the lighting aspects. At the same time, the differences can be seen in the settings, costumes, makeup, and the aspect of actor and movement. Besides, in cinematography, she also found similarities in the camera angle but it has differences in distance and camera movement. Then, in the editing element, both of the films employ the use of cuts which frequently occurs. The last, in the sound category, has similarities in the aspect of dialogue but has different placement of instruments and songs. In short, Ansahnarmi aims to reveal technical elements of the film while the cultural elements were not discussed.

Based on the previous study above, the researchers want to examine the cultural differences contained in the films *Sweet 20* and *Miss Granny*. Researchers are trying to find the differences between the two films, *Miss Granny* and its Indonesian remake *Sweet 20*. The film which initially used Korean culture was then adapted using Indonesian culture, making this film undergo several changes and adjustments. In this research, the theory proposed by Linda Hutcheon which discusses the adaptation is used and the theory discussing seven elements of culture is taken from Koentjoroningrat, supported by Bronislaw's theory of culture. Using the concept of the film adaptation, *Miss Granny* was successfully adapted into Indonesian culture with the film title *Sweet 20*.

Moreover, the researchers consider this research significant because this research can be used as a reference for future researchers who study Adaptation. By studying how to apply adaptation theory in this research, it is hoped that it can help other scholars in applying the theory. For movie fans, both the film *Sweet 20* and *Miss Granny* are quite popular among teenagers, so it is hoped that this study can add insight to fans of the two films. The last, for the researchers, it can be a means of learning more about Adaptation contained in a movie. This research is also expected

to motivate researchers to develop their research so that it can be useful for other researchers.

LITERATURE REVIEW

Culture

According to Taylor (Prayogi & Danial, 2016, p. 64), culture is the 'complex of all knowledge, belief, art, morals, law, customs and all other capabilities and habits acquired by a person as a member of society. Furthermore, culture in society can also be referred to as civilization, where it is usually used to refer to elements or parts of culture. This is in line with Koentjaraningrat (1986, p. 182) that the term 'civilization' is often also used to refer to a culture that has a system of technology, science, building arts, fine arts, and an advanced and complex system of state and urban society.

Hereinafter, in culture itself there are important elements which cannot be separated. Here there are elements of culture where it exists and can be found in the culture of all nations in the world which is then referred to as universal culture. On the other hand, Koentjaraningrat (1986, pp. 203-204) also suggests that there are seven elements of culture which he calls the main content of every culture in the world, including: (1) language; (2) knowledge system; (3) social organization; (4) living equipment and technology system; (5) livelihood system; (6) religion; (7) art. Aside from that, Bronislaw Malinowski (Prayogi & Danial, 2016, p. 64) also added that there are four elements of culture, such as: (1) a system of social norms that allows cooperation among members of society to adapt to nature all around; (2) economic organization; (3) tools and institutions or officers for education; and (4) political organization.

Cultural Shift

Cultural shift or change can be interpreted as a change in cultural elements that exist and are owned by the local community. Further, Varnum & Grossmann (2017, p. 2) also define cultural change as changes in ideas, norms, and behaviors of a group of people (or changes in the contents or themes of their products reflecting such changes), over time, typically on the scale of decades or centuries.

As for analyzing the process of cultural shift in society, several concepts are needed which Koentjaraningrat (Prayogi & Danial, 2016, p. 64) calls as social dynamics. Some of the concepts that can be used are as follows: (1) the learning process from one's own culture which consists of internalization, socialization and

enculturation; (2) the process of cultural evolution from simple to complex; (3) the process of geographic diffusion or spread of culture; (4) the process of introducing and learning foreign cultures, namely assimilation and acculturation; (5) the process of renewal and innovation.

Adaptation

To analyze the film adaptation of the Korean film *Miss Granny* to the Indonesian film *Sweet 20*, the researchers also used the adaptation theory by Linda Hutcheon. This adaptation can also be referred to as a remake, which means a new version of a motion picture (Merriam-Webster Dictionary). It is in line with Hutcheon (2006, p. 170) where she stated that “remakes are invariably adaptations because of changes in context. So not all adaptations necessarily involve a shift of medium or mode of engagement, though many do”. The remake film is not much different from the original film, the storyline is mostly the same. The title of the remake or its adaptation film does not always have to be the same as the original either. Adaptation is repetition, but repetition without replication. (Hutcheon, 2006, p. 7).

Furthermore, there are several phenomena adaptation defined from three different but interrelated perspectives as stated by Hutcheon, which is as follows: (1) a formal entity or product, an adaptation is an announced and extensive transposition of a particular work or works; (2) a process of creation, the act of adaptation always involves both (re-)interpretation and then (re-)creation; where is called appropriation and salvaging; (3) process of reception, adaptation is a form of intertextuality.

The researchers also analyzed these two films using the transcultural adaptation proposed by Hutcheon, where she said that “almost always, there is an accompanying shift in the political valence from the adapted text to the “transculturated” adaptation (Hutcheon, 2006, p. 145). In other words, it can be interpreted that there are some adjustments from every change in aspects that exist in each film adaptation. Whether it is in aspects of setting, character, culture, or others.

RESEARCH METHOD

Research Design

This research concerns with comparative analysis of Korean Film *Miss Granny* and its Indonesian remake. This research aims to reveal the comparative analysis of Korean Film *Miss Granny* and its Indonesian remake. The qualitative research method is employed as the primary research method in this study to attain these goals.

The researchers collect, classify, and analyze data before determining the research's conclusion. According to Creswell (2003), qualitative research is a comprehension investigative process that explores a societal or individual issue and is based on a separate scientific tradition of inquiry

Data Source and Research Instrument

The primary source of data for are *Miss Granny* and *Sweet 20* films, as well as the transcripts of these films found on the internet. Besides, books, articles, and journals related are used to support the research.

In order to classify the data, this study needs devices to gather and analyze it. The tools make collecting data for this study a lot easier. The major tool was the researchers, who planned, gathered, and analyzed the data. Meanwhile, the following elements make up the supporting instrument for collecting data and make it easier to analyze and finish the study. The associated equipment includes earphones, a laptop, and an electronic dictionary

Data Collection Technique

The technique of collecting the data of this research could be explained as follows:

1. Watching the films several times and observing *Miss Granny* and *Sweet 20* comprehensively.
2. After the researchers watched the films, the researcher take notes as documentation by writing the dialogue that shows comparative.
3. Then the researchers record/capture the screen showing certain scenes.

Data Validation Technique

In this research, the researchers focus on methodological triangulation to address a phenomenon. The method that is used is to apply three data collections: observation (watching the films), documentation (documenting the dialogues), and recording (capturing the scenes).

Data Analysis Technique

The researchers use descriptive qualitative analysis to analyze the data. In descriptive qualitative research, there are three actions to evaluate data, according to Sugiyono (2008, pp. 245). Data reduction, data display, and conclusion drawing/verification are the three activities. The researchers separate the process of

evaluating data into three parts based on those statements: data reduction, data display, and conclusion drawing

FINDINGS AND DISCUSSION

Religion

Table 1. Screen capture from *Miss Granny* and *Sweet 20*

 <p>Screenshot of <i>Miss Granny</i> Film. 2014</p>	 <p>Screenshot of <i>Sweet 20</i> Film. 2017</p>
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In the opening scene, the film *Sweet 20* begins with a welcoming scene for Eid al-Fitr, which is a holiday for Muslims. As for the film *Miss Granny* does not show a religious scene at the beginning of the scene. Thus, it can be seen that the adaptation applied in this scene is a religious adaptation. If in *Miss Granny* it opens with a basketball game scene, then in the movie *Sweet 20* begins with a scene welcoming Eid al-Fitr which is a holiday for Muslims. Islam itself in Indonesia, is the religion with the most followers in Indonesia. Thus, the data is verbal and visual data, because verbally using a conversational style to apologize to fellow Muslims and visually it can be seen from the Muslim clothes worn by the characters in the film. The film, which originally came from Korea, was adapted to Indonesia so that religious elements can be inserted in the film, namely the scene to welcome the Eid al-Fitr.

Table 2. Screen capture from *Miss Granny* and *Sweet 20*

 <p>Screenshot of <i>Miss Granny</i> Film. 2014</p>	 <p>Screenshot of <i>Sweet 20</i> Film. 2017</p>
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Religious belief and conduct are linked to something sacred, and reason cannot approach it. Belief systems, values, and perspectives on life, as well as communication and religious rites, all fall under this category. The Religious system is a vital part of a country's culture.

A religious system in the form of religious rites is depicted in above pictures. *Miss Granny* depicts a religious death ritual in picture 3 of the film. The characters in this film stand aside to give prayers to the deceased, which is a Korean tradition. The people in the fourth *Sweet 20* film execute a death ritual by putting the dead person down and covering her with a white cloth, with the live characters around her. This rite, which has established a culture in Indonesia, takes place.

Table 3. Screen capture from *Miss Granny* and *Sweet 20*

	
Screenshot of <i>Miss Granny</i> Film. 2014	Screenshot of <i>Sweet 20</i> Film. 2017

Then, cultural differences that can be found are depicted in picture 5 and picture 6 are the cultural differences that can be found in *Miss Granny* and its Indonesian remake. In *Miss Granny*, Mr Park said Aigoo (아이고) because he was so scared when he saw the big wave coming near him. Aigoo (아이고) is a Korean exclamation expression which is similar expressions ‘Oh!’, ‘Oh My God!’ and ‘Oh Dear’ (learnkorean24.com). Meanwhile, in *Sweet 20* Hamzah said scaredly “Allahu Akbar! Allahu Akbar! udah! udah! berhenti!” as he rides Kicir-Kicir, one of the amusement rides in Dufan. Those differences can be categorized as language and religion systems. A Religious system is a human belief of the supernatural or an unseen power that grows in society (Sumarto, 2018) and language is a medium to communicate and interact with people (Sumarto, 2018). Then, according to Keesing, the ability of humans in constructing cultural traditions creates an understanding in social phenomena which is being expressed by a symbol. In Indonesia, there are lots of religions and beliefs that grows, such as Islam, Chatolic, Christian, Buddha, Hindu,

Kong Hu Cu and etc. In *Sweet 20*, Hamzah said *Allahu Akbar* which means God is Greater (Suleiman, 2017). *Allahu Akbar* is an Arabic phrase that has been used frequently by Muslims around the world and the phrase has very significant meaning for Muslims and is often used as a call to prayer (Dwight, 2020). Moreover, Hamzah automatically said *Allahu akbar* because the phrase has become a symbol in expressing his fear when riding the Kicir-Kicir.

Based on the explanation above, Mr. Park and Hamzah's expression of fear is pretty similar but in *Sweet 20*, instead of saying the same phrase like in *Miss Granny*, they use “Allahu Akbar” as the substitute of the “Oh My God” phrase.

Art

Picture 1. Screenshot of *Sweet 20* Film. 2014



Seen in the picture, the scene in the movie *Sweet 20* shows a scene of a busker playing dangdut music. Dangdut itself is a form of musical art originating from Indonesia, especially the Java area, which has been successfully incorporated into films adapted from Korean films. For the film *Miss Granny* of course there is no scene that shows dangdut music, because indeed in Korea there is no dangdut music. Thus, for the adaptation of the film into the Indonesian version, the film underwent several adjustments to better suit the culture in Indonesia. Like the insertion of this dangdut scene, it is a form of adaptation with elements of art. And the data displayed is visual and verbal data. Verbally, the scene shows dangdut singing, while the visual shows scenes of dance, musical instruments, and the clothes used, really showing the adaptation of artistic elements.

Social Norms

Table 4. Compared scenes from *Miss Granny* and *Sweet 20*.



Further differences regarding the cultural adaptation of the two films can be seen in pictures 8 and 9 above. Picture 8 is a scene from *Miss Granny* showing where the two characters—Oh Doo-ri and Ban Ji-ha—are drinking alcohol. In Korea, drinking alcohol is a common thing for the people there. According to Ko & Sohn (2018, pp. 47), the drinking culture in Korea was characterized by more social drinking than by drinking alone at home. The drinking behavior was often one shot at a time rather than drinking a little sip.

On the other hand, in the Indonesian remake, *Sweet 20*, which has an eastern cultural background, does not show the drinking scene like in the Korean version. This is clearly not in accordance with the concept that exists in Indonesia. Apart from being against religious norms and the spirit of the religious Indonesian nation, alcoholic beverages are also considered a trigger for high crime rates. Furthermore, the Korean version of the scene was replaced and adapted to Indonesian culture that does not consume alcohol. Here the two characters—Fatmawati and Juna—seem sitting in an outdoor cafe and the drink they order is tea.

Therefore, the cultural change between the film *Miss Granny* and its Indonesian remake, *Sweet 20*, places more emphasis on cultural elements of social norms. As the researchers explained before, the culture of drinking alcohol in Korea has become a natural thing, but this is not the case for Indonesian culture. This is an important concern that in the production of the two films are clearly different and adapted to the local culture.

The cultural shift that refers to one of the cultural elements proposed by Bronislaw also occurs in the scene shown in pictures 10 and 11. First, in the film *Miss Granny*, it shows a scene where when Oh Doo-ri visits Ban Ji-ha's house, she is greeted

by Ban Ji-ha’s mother, Ae-ja. His mother told Ban Ji-ha to bring Oh Doo-ri into his room. Bringing a friend to the room, especially if it is a friend of the opposite sex is considered impolite and deviates from the norm for Indonesian society. However, in Korea, this is not the case. Therefore, in the *Sweet 20* film, the scene was changed to the habit of Indonesian people in entertaining guests in general, where Juna invites Fatmawati to sit on the sofa in the living room. In addition, he also serves tea for Fatmawati.

Table 5. Compared scenes from *Miss Granny* and *Sweet 20*.



Thus, in this case, there is a cultural shift in terms of the system of social norms. This is a concern that this action is contrary to Indonesian culture, so that in the production of the remake, the scene was changed according to the customs prevailing in Indonesian society.

Each community group, according to Koentjaraningrat, is controlled by traditions and norms governing various sorts of units in the environment in which they live and associate on a daily basis. The kin, or immediate nuclear family and other relatives, is the closest and most fundamental social unit.

There is a difference in the way they hug in pictures 12 and 13 as an indication of their accomplishment in anything. It begins in the *Miss Granny* film, when the characters do their hardest to do or rejoice by embracing one by one, with the female characters hugging by spanking, and finishes with everyone hugging together. Meanwhile, the characters in the film *Sweet 20* hug a guy after their triumph. *Sweet 20* is distinct from *Miss Granny* in that it does not have hug moments with other characters, but *Miss Granny* does. The disparity between the two films demonstrates that each country's cultural aspects differ.

Living Equipment

Two pictures below are the similar scene which shows Oh Doo Ri and Fatmawati’s circumstances, a night after their transformation. Both of the characters

cannot go home because of their physical appearance so they have to sleep outside. Therefore, based on picture 14 and picture 15, it can be seen that Oh Doo-ri slept at a sauna and Fatmawati slept on the public chair at the garden overnight.

Table 6. Compared scenes from *Miss Granny* and *Sweet 20*.



Thus, those differences can be categorized as living equipment and technology systems because there are different conditions where Indonesia doesn't have an affordable and accessible place which saves them to stay. Korean Bath House or *Jimjilbang* is a large public bathhouse with complete facilities, such as cool and hot pools, dry heated rooms, body scrubs and foods (Berdin, 2021; Kessler et al., 2018). The bathhouse is divided based on the gender and it can be used as a place to stay overnight. The sleeping area is provided with a heater of a variety of temperatures and themes so it becomes a therapy. In Korea, *Jimjilbang* becomes a favorite and popular, especially for the elders because it's affordable and accessible for Korean families on the weekends. Then, *Jimjilbang* as a public bathhouse which opens 24/7 and offers a cheap and reachable place is an appropriate place to stay overnight for Oh Doo-ri. Rather than staying at the hotel, *Jimjilbang* is a place that can afford her needs and is comfortable enough considering in Korean Culture, the place becomes a likeness of many people, so rather than sleeping in the street, Korean public bathhouse is a place that is possible.

On the other hand, in Indonesia, a public bathhouse is an uncommon thing and it's very rare to see this kind of place which serves an affordable place to stay overnight. Instead of a bathhouse, there is a spa which shares similar facilities and somehow it's pricey and cannot be used as a sleeping area. For Fatmawati, who is still in a state of confusion, the possible way is sleeping in the public chair. There may be a different choice, such as a hotel but once again, it will be pricey and her identity can be revealed easily. So, it can be understood that *Sweet 20* is still presenting the homeless

Fatmawati after the transformation but in the Indonesian remake, they use a public chair as a place to stay overnight instead of using the bath house because a public bath house is peculiar for Indonesian culture.

From all the explanation mentioned above, there are some cultural elements that are not included in *Sweet 20* and *Miss Granny* Film. According to Koentjaraningrat theory, there are three cultural elements namely the livelihood system, social organization, and knowledge system. Meanwhile, according to Bronislaw, there are economic organization, tools and institutions for education, and political organization.

Livelihood system according to Koentjaraningrat (2009) can be interpreted as a set of elements related to the profession or human work. Livelihood itself, basically, has a similar meaning with economic organization from Bronislaw. Both of them talk about things that related to economy system. In the films *Miss Granny* and *Sweet 20*, the livelihood system is not included in the cultural element because in the two films there is no difference about the livelihood system. Although in the film *Sweet 20* there is a scene where after Fatmawati realizes that she has turned young again, she finds a dangdut show on the side of the road. This dangdut singer can be interpreted as a profession that exists in Indonesia. However, dangdut itself is more dominant in the art category. While in the film *Miss Granny* there is no such scene.

Researchers also did not find differences in elements of the cultural of knowledge system in the two films. The knowledge system, based on Koentjaraningrat (2009) is a set of elements related to something that needs to be known. Knowledge is the last step in human mental development and is considered the highest achievement in human culture. This element also has a similar meaning with cultural element tools and institutions for education from Bronislaw. In the both film, there are no scenes that lead to either the knowledge system or tools or institutions for education.

Furthermore, both of the films also are not found the political organization or system element by Bronislaw and social organization element by Koentjaraningrat. Political itself defines as a society's pattern of conduct and attitude toward political life, whether it is the management of state administration, government politics, laws, conventions, and customary norms that each individual lives in everyday society. While, social organization itself can be defined as every community group's way of life is regulated by conventions and regulations related to the different organizations in the environment in which he lives.

CONCLUSION

Based on the analysis, this paper concludes that after examining it through Koentjoroningrat and Bronislaw theory of culture, the researchers found that there is a cultural shift between *Miss Granny* and *Sweet 20*. Several scenes in *Miss Granny* are being cut and substituted in *Sweet 20* purposely, in order to create a film that suits Indonesia's socio-cultural norms and values. Therefore, the cultural differences in *Sweet 20* and *Miss Granny* cover five cultural elements. The first is the religious system in Indonesia which can be seen in Eid Al-Fitr' celebration, Muslim burial commemoration, and Allahu Akbar phrase. The second is social norms which can be seen when alcohol is changed by ice tea, the etiquette when a guest is coming to the house, and a politeness between gender. The third is art which can be seen on dangdut performance in *Sweet 20*. The fourth is living equipment and technology systems which can be seen when Fatmawati has to stay overnight on a public chair instead of a public bath house. The last is language which can be seen when there is a substitution of a Korean phrase, such as *Aigoo* to *Allahu Akbar*. Apart from that, there are also some cultural elements that are not included in the two films, such as livelihood system, social organization, knowledge system, economic system, tools or institution for education, and political system. Through these findings, the researchers hope these two interesting films can be analyzed deeply with another approach, such as from the economy or the motive of Indonesian remake film.

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