

A Reflection of the Author's Life in Anne Rice's Novel Interview with the Vampire

Mery¹⁾

¹⁾²⁾Universitas Bunda Mulia
pkinasih@bundamulia.ac.id
Putri Rindu Kinasih

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Abstract

Interview With The Vampire is the first novel in Anne Rice's vampire chronicles series, which was published in 1976. Interview with the Vampire has been nominated for various awards since its initial release in 1976, including the Bram Stoker Awards and the British Fantasy Awards. Unfortunately, many people are unaware that Rice's firsthand experiences inspiring this novel. Previous research had managed to highlight the relationship between the author's life with her literature works but none of them were related to vampire stories. Even though people might find monsters' story is implausible, readers and viewers of fantasy, science fiction, and horror have the desire to explore the impossible (Athans, 2014). In addition, Wood (1999) strongly added that the details Rice has made about vampire has entirely changed the general vampire world. Rice's major changes are: vampires were made more reasonable, believable, sympathetic, modern, and suited to the urban setting. On top of that, Rice has put the vampire closer to the readers as the story was told in first-person narration. Considering all of these, the researchers were intrigued in analyzing further the portrayal of Rice's biography in her novel. This research used the descriptive qualitative method. While data in this research were taken from the novel Interview with the Vampire. This study found a resemblance of Anne Rice's adulthood stage of life in Louis's life. In addition, it is also found out that there are similarities between the characters in the novel with the real family member of Anne Rice and her childhood environment. Finally, the study was carried out by conducting a biographical study. The resemblances of characters with people of her life, Rice persuaded the readers to not only like and empathize with vampires, but also to trust them.

Keywords: Literature, biographical analysis, novel, vampire.

INTRODUCTION

Interview with the Vampire is the first novel from the vampire chronicles series written by Anne Rice which was released in 1976. Interestingly, this novel was a huge success and changed Anne Rice's life forever. Interview with the Vampire is a novel about a young man named Louis who is turned into a vampire by a sadistic and cruel vampire named Lestat. In this story, Rice emphasized a different characteristic of a vampire who has sympathy towards his prey. Additionally, the vampire is also conflicted about his immortal life. Due to the contradictive plot compared to the common image of a vampire which was originally proposed by Bram Stoker, this novel gained its popularity. Porter from Toronto Star (2016) stated that the popularity of Interview with the Vampire arose because the theme in this novel is more crucial and complicated compared to other vampire stories. Also, the torture for the main vampire character, Louis, gives the book more dramatic essence in the story.

Since its first release to the public in 1976, the novel has been nominated for several awards such as Bram Stoker Awards and British Fantasy Awards. Aside from winning the most compelling one the author of the book, Rice also received special awards from Bram Stoker Awards for horror works by Horror Writer's Association professional membership life achievement and World Horror Grandmaster.

What is more, *Interview with the Vampire* was inspired by Rice's true story. Particularly, Rice was inspired by her experience when she lost her daughter due to leukemia. Jacques (2014) from independent.co.uk mentioned that Rice was a sad, broken, and despairing atheist when she wrote *Interview with the Vampire*. Right after the death of her daughter, she pitched herself and ended up writing the story about vampires.

Fard (2016) believed that literature can be defined as the work of writing that has lasted over years because those works deal with the ideas of timeless and universal interests with exceptional artistry and power. And one way to understand literature is by applying the literary criticism approach, one of which is biographical criticism. Ellis (2012) added that biographical criticism involves the relationship between the work and the biographical experiences of the writer. Biographical criticism assumes that there is a relationship between the writer's life and her work. This theory focuses on particular incidents, people, and historical occurrences in an author's life (Gillespie, 2010). Unfortunately, little research had been done to emphasize the relation between the author's personal life and his/her work.

Firstly, Abing (2018) analyzed the Footnote to Youth, a short story by Jose Garcia Villa. She used five literary theories at once namely biographical criticism, reader-response criticism, formalism, archetypal criticism, and feminist Criticism. From the biographical analysis, it was found out that Villa is expressing his longings for a father figure in his isolated life during his literary exile in the United States. Villa's story demonstrates how a father in one's life does not have to be genetically related, but rather be based on love relation.

Another study was conducted by Permatasari (2016) she analyzed the discrimination towards black women in Maya Angelou's poems. The results showed that three factors inspired the themes of her poetry, all of which were influenced by her personal experiences. To begin with, Angelou was born into a black family. When she was three years old, her parents divorced, and she was sexually abused at eight by her mother's lover.

Finally, Bopape (2006) analyzed the historical drama from Africa entitled Kgsane by using a historical-biographical approach embedded with an analysis of the dramatic text using six parameters (authenticity, intention, reception, social function, and narrative syntax) suggested by Fleischman. The play depicts the author's real life involvement in the plot. The author was also inspired to write the drama to demonstrate God's might to the outside world, he claimed. Makwala believes that the civilization was able to reach Bolobedu due to Kgaane's disciples. In addition, the study highlighted that the author's personal background also resulted negatively. Regrettably, the author seemed to have sacrificed inquisitiveness in favor of documenting history. The sentiments of Christians toward Malebelebe after the death of Kgaane would have been foremost in one's mind, given that the drama deals with the battle between Christianity and tradition.

All in all, previous research had managed to highlight the relationship between the author's life. However, none of the research above has discussed vampire stories. Even though people might find monsters' story is implausible, readers and viewers of fantasy, science fiction, and horror have the desire to explore the impossible (Athans, 2014). In addition, Wood (1999) strongly added that the details Rice has made about vampires has entirely changed the common vampire world. Rice's major changes are vampires were made more reasonable, believable, sympathetic, modern, and suited to the urban setting. On top of that, Rice has put the vampire closer to the readers as the story was told in first-person narration. Considering all of these things, the researchers were intrigued in analyzing further the portrayal of Rice's biography in her novel by answering the research question below:

1. To what extent does Rice's biography is reflected through the character of Louis, Lestat, and Claudia?
2. To what extent does Rice's biography is reflected in the setting of the novel?

LITERATURE REVIEW

In general, biographical criticism studies the reason for the author to write his or her literary art and finds out whether any experience in their life affected them in creating that work. Kennedy and Gioia (1995) argued that biographical criticism starts with a very simple yet resulting central insight in which literature is written by actual people. Thus, understanding the author's life will give more impact on the readers. Therefore, it can be concluded that the focus of biographical criticism was the correlation between the story itself and the author's life to interpret his or her literary works. The main focus of the biographical criticism is to dig deeper information or facts of an author's life and times that relate with the information to the author's work (Gillespie, 2010).

In addition, Warren and Wellek (1962) argued that the oldest and the best method to analyze a literary work is by stressing the creativity of the author. In other words, one should be able to note how the writer's life sometimes be reflected in his or her work. In other words, a scholar studies the extrinsic elements – an approach to see anything outside the text itself, such as history, environment, economy, social and political (Wellek & Austin, 1977).

In addition, Jefferson (2007) also added that within literary biography, there are two approaches to the writer: either the author is considered as having lived an interesting life in and of itself, or the life is presented as justifying recall for the light it shines on the work. However, Jefferson noted that the expressive similarity that the biographical perspective new point of view in the work illuminates the author's purpose, whether interpreted in terms of a global perspective of the world or defined in terms of a narrower emotional or philosophical application.

METHOD

In this research, the writers used the qualitative method. The method that is used in this research is the descriptive qualitative method, in which the writers tried to investigate the correlation between the authors' life Anne Rice and her novel *Interview with the Vampire*. The data in this research is taken from the novel *Interview with the Vampire*. Then, in analyzing the data, the writers used several biographical writings and articles about Anne Rice.

The procedure of the research started with the writers reading the novel *Interview with the Vampire*. Then, the writers read and study the biography book written by Michael Riley *Conversations with Anne Rice An Intimate Enlightening Portrait of Her Life and Work* (1996). Afterward, the writers collected samples to match the theory and the biographical background. Then, the writers analyzed the data accordingly.

FINDINGS AND DISCUSSION

Adulthood

In the beginning, *Interview with the Vampire* shows the readers the miserable life of Louis after the death of his younger brother. Everyone seemed to blame him for what happened. He tried to kill himself but had no courage to do so until a vampire made his wish come true. Louis was turned into a vampire at the age of twenty- four or twenty-five.

Interestingly, the writers found out that Louis's miserable life was inspired by the author's life. Louis's first stage of life was like Rice's experience when she had to deal with the fact that her mother died due to her alcohol addiction. According to Riley (1996) in his biography book *Interviews With Anne Rice*, Rice stated that the books she was written were about an awakening in her life which happened around fourteen or twenty-four.

“Up to a certain point, the books were so much about the awakening that it always happened at the age of either fourteen or twenty-four. Louis at twenty- four. Marcel in *Feast of All Saints* at fourteen, Tonio in *Cry to Heaven* at fourteen—my own age when my mother died...” (Riley, 1996, p. 24).

From the excerpt above, it is clearly stated that she experienced an awakening at the age of fourteen or twenty-four. Twenty-four is just the same age as Louis in her novel *Interview with the Vampire*.

Twenty-four is the age when Rice got married. It is also the same age or period when she had a rough time and lost her daughter due to an illness. She had even tried to commit suicide before she finally decided to move on.

The same thing also happened to the main character, Louis. The story starts when Louis was about twenty- four or twenty-five. It is said that his younger brother was dead, and everyone blamed him. Louis was so desperate. He had tried to kill himself before a vampire answered his prayer. Therefore, it can be concluded that there is a similarity between Anne Rice and the main protagonist character named Louis.

Character References

The main characters in her first novel are inspired by Rice’s family in which she referred herself as Louis, her husband Stan as Lestat and her daughter Michele was Claudia. Before Rice decided to write *Interview with the Vampire*, she wanted to create a story about her deceased daughter, Michele, but her husband disagreed. He argued that their daughter was too young to become the main character as a vampire. According to Lina (2016) in dailymail.co.uk Anne and Stan were at the bar and she wanted to make a story. However, they had no idea what they were talking about. Then, she decided to make a story about their daughter in which she also ended up creating characters who represent her family as a whole.

Lestat

Riley (1996) noted that from the first day, Lestat was always written based on Stan, a person who would become a self-made artist, a self-made intellectual, a self-made poet. Although in *Interview with the Vampire* readers might not see these personalities, but in another sequel of *Vampire Chronicles* titled *The Vampire Lestat* readers can see how Lestat expressed himself more as a rock n roll musician and declared his life and love for music and art as he always wanted to be an artist.

"Then Lestat came, singing something soft under his breath, his walking stick making a rat-tat-tat on the rails of the spiral stairs. He came down the long hall, his face flushed from the kill, his lips pink, and he set his music on the piano.

"He pressed two chords with his hands. He had an immense reach and even in life could have been a fine pianist. But he played without feeling; he was always outside the music, drawing it out of the piano as if by magic, by the virtuosity of his vampire senses and control; the music did not come through him, was not drawn through him by himself (Rice, 1976, p. 79).

The excerpt above shows that the character of Lestat in *Interview with the Vampire* demonstrated a little bit of a self-made artist. He liked to play piano, so he taught Claudia to do what he liked. In addition, Stan was also known as a poet. His poetry and his writing inspired Anne so much in writing her novel too. In conclusion, there are similarities between Stan and Lestat: both were self-made artists and intelligent in their own ways. In her interview, Rice even stated that Stan was, in some ways, still Lestat (Riley, *Interviews With Anne Rice*, pp. 17-18). Thus, the interview strengthens the idea of a resemblance between the character of Lestat and Stan – Rice’s husband in real life.

Louis

In the interview, Rice also admitted that the character of Louis is pretty much representing her personality. Nevertheless, she admitted that the resemblance is only depicted at the half beginning of the novel. One of the similarities between Louis's personality and Rice's at the beginning of the novel is that they were both passive and in despair.

"Well, I lay there helpless in the face of my own cowardice and fatuousness again," he said. (Rice,1976,p.11)

The excerpt above demonstrates that Louis is described as a passive person. He just waits until it is time for him to die. In addition, Louis is also described as a character who lives in grief. Below is an example of how Louis is dwelling in his grief.

I lived like a man who wanted to die but who had no courage to do it himself. I walked black streets and alleys alone; I passed out in cabarets. I backed out of two duels more from apathy than cowardice and truly wished to be murdered. And then I was attacked. (Rice,1976,p.7)

All in all, from the excerpt above, it can be seen that Louis is passive and is in great despair. He also lives in grief. As explained in the biography, Anne admitted that Louis was certainly her when she wrote Interview with the Vampire. She knew everything about that kind of person, being passive and living in grief since she is experiencing the same suffering time. Both of them had lost the person they love the most and had to deal with a massive grief (Riley, 1996). Thus, it can be concluded that Louis represents Rice's personality in real life.

Claudia

The last character that was created from a real-life family member is the character of Claudia. In the interview, Rice explained that Claudia was a character written based on her daughter who has passed away (Lina, 2016).

She was only five at- most, and very thin, and her face was stained with dirt and tears.
 "...why do I feel such pity for her, for her gaunt face? Why do I wish to touch her tiny, soft arms..."
 (Rice,1976,p.44)

From the excerpt above it can be seen that Claudia represents the description of Michele, Anne's daughter who passed away due to leukemia. Claudia was turned into a vampire when she was five years old the same age when Michele was diagnosed had leukemia and died before her sixth birthday in 1972.

Conroy (1988) in the washingtonpost.com described that Anne had a prophetic dream of her daughter dying of some blood disease and she thought it was a such horrible dream. In the story, Rice wrote the same situation when she described the event of Lestat turning Claudia into a vampire.

The child lay pale on his shoulder, her cheeks still full like plums, though she was drained and near death
 (Rice,1976, p.54)
 I realized what he was doing, that he had cut his wrist and given it to her and she was drinking.

She tried desperately to reach his wrist with her teeth, but she couldn't; and then she looked at him with the most innocent astonishment (Rice, 1976, p.55-56)

The excerpt above depicts how Claudia was dying in the first place. After getting bitten by Louis, Claudia became seriously ill and she had to transform into a vampire so that she would not die in vain. This situation represents the dream that was experienced by Rice as explained in washingtonpost.com. Rice said that after having that dream, she began to write

Interview with the Vampire, a story of an eternal child with a story of passion, then later she would be one of the vampires (Conroy, 1988).

Setting References

The setting of Interview with the Vampire was taken place in New Orleans, Paris, and Eastern Europe. New Orleans has inspired Anne so much in creating her stories. Cooper (2016) from Billboard.com had an interview with Anne Rice, and she asked her about how much the city of New Orleans affected Rice's writing. Anne said that since she grew up in New Orleans, the city and its history and the legends influenced her so much to the things that she had ever written.

There was no city in America like New Orleans. It was filled not only with the French and Spanish of all classes who had formed in part its peculiar aristocracy but later with immigrants of all kinds, the Irish and the German in particular. Then add to these, within years after my transformation, the Americans, who built the city upriver from the old French Quarter with magnificent Grecian houses which gleamed in the moonlight like temples (Rice, 1976, p.24).

The excerpt above shows how Louis expresses his admiration for New Orleans. He is complimenting the city as if there is no city in America like New Orleans which is filled with diverse people, magnificent houses. Similarly, Rice also had the same admiration towards New Orleans. Rice's admiration can be seen from her interview with Cooper from Billboard. In the interview, Rice described how magnificent the city of New Orleans affected her in creating her works, as cited in the excerpt below:

"For me, New Orleans is unique, and surely one of the most beautiful cities in the world. I grew up loving its antebellum Greek Revival architecture, the Spanish architecture of the French Quarter, the majesty of the Mississippi River flowing past the city's docks, the great old oak trees that line St. Charles Avenue" (Cooper, 2016).

The excerpt above illustrates the similarity between how Anne Rice admired New Orleans and how Louis described New Orleans in the mid-19th century. Both are fascinated with the city of New Orleans specifically the French Quarter, the views are beautiful and the architectures are unique.

This similarity happens because New Orleans was the place where Rice grew up. She admired the Greek Revival architecture and the Spanish architecture of the French Quarter which are also stated in that story where Louis described the situation in New Orleans during the 19th century (The New York Times, n.d.). She chose New Orleans as the setting because the word "death" is considered as something common there, and since vampires' link to death she took that place as her setting reference. Rice also added that she admired the old classic architecture of New Orleans.

The author's work is always contextualized in time and has its own temporal variations. This is why biography analysis is the most appropriate format for critical commentary (Jefferson, 2007). From the findings above, it can be seen how Rice's work is time-contextualized and has its own temporal fluctuations. The character of Louis emerged when she was dealing with great pain after she lost her daughter, Michele. If Rice had written the novel years before her daughter passed away, the novel might have different vibes. Here lies the reason why readers of Interview with Vampire find themselves sympathizing with the monsters, including Louis. The readers frequently wonder whether something else is going on (Wood, 1999). When the readers read Louis' story, they were intrigued since Louis is the representation Rice herself. By revealing her life in the novel, Rice also succeeds in modernizing the nature of the vampire – they are no longer simple or single-minded personification of evil (p. 59). In addition, Rice personal experience in crafting the character of Louis – in a way that he contrasts sharply with a Dracula. Dracula is a predator whose

understanding of nature is limited to physical combat, whereas Louis considers philosophy or metaphysics in addition to nature's beauty. It can be emphasized that the novel showed the presence of evidence of human motivation (Wood, 1999, p. 64).

Finally, it should be noted that the most significant changes that Rice's has made is changing the old characteristic elements including the setting. Instead of locations emphasizing death and decay, she has set her stories in vital urban landscapes (Wood, 1999, p. 61). Thus, Rice's decision to apply her admiration for New Orleans and her comfortable modern-day settings highlights the real horror's appeal, just as her use of the real, nearby cities promotes its familiarity.

It can be concluded that aligned with the theory from Jefferson (2007), biographical study offers fresh point of view in the work exposes the author's aim. An author's aim can be a personal point of view whether understood in terms of a global viewpoint of the world or a smaller emotional or philosophical application. It can be observed from this that, rather than preventing the reader from empathizing with the vampire, Rice convinces that readers not only like and identify the vampires, but also to trust vampires (Wood, 1999).

CONCLUSION

From the discussion above, it can be concluded that there are similarities between Rice's life and the Interview with the Vampire. First, there is a resemblance of Anne Rice's adulthood stage of life in Louis's life. Secondly, there are similarities between the characters in the novel with the real family member of Anne Rice. Both Stand and Lestat were intelligent people and lived their life as self-made artists. Next, the character of Louis represents Rice's personality. Rice admitted that Louis was much more like her for he was passive and suffered in grief. Then, the character of Claudia represents Michele. Michele died when she was five years old that age was when Claudia turned into a vampire by Lestat. Thirdly, there is a similarity between the setting in the novel and the place where Anne Rice grew up, which is New Orleans. The setting in the story is based on the author's growing-up environment. Lastly, the author's aim can be studied by conducting a biographical study. A personal point of view, in terms of a global picture of the world or a smaller emotional or philosophical application, it might be the goal of an author to share her own life experiences. It can be concluded that by writing as many resemblances as possible with her life, Rice persuades the reader to not only like and empathize with vampires, but also to trust them.

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Hallyu Tsunami: How Korean Pop Culture Reshapes Indonesian Consumer

Meissy Kristine Toding¹
Universitas Atma Jaya Yogyakarta
meissykt@gmail.com
Muhammad Hisyam Sabbil²
Lintang Calavera Hening³

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Abstract

The global phenomenon known as Hallyu or the Korean Wave has a significant impact on many facets of culture and society. Due to the worldwide impact of Korean pop culture, Indonesia, one of the nations most affected by this cultural wave, has seen notable changes in consumer behavior. In addition to winning over Indonesian consumers' hearts, the Hallyu phenomenon has drastically changed their consumption habits, taste in food, fashion and way of life.

Keywords: Korean wave, pop culture, hallyu, culture, Indonesian consumers, mass culture, soft power.

INTRODUCTION

Mass culture is a type of culture that emerged due to the advancement of information technology and is influenced by scientific and technological advancements. Mass culture first emerged in America and England, marking the beginning of pop culture. Originally, mass culture was people's beliefs about things they truly desired. Mass culture is expanding in today's world. The primary idea behind mass culture is to create a viewpoint that dominates the media to draw attention to better causes. Popular culture is a type of culture where popularity and weak morals or values are given priority. The word "mass culture," which refers to both mass-created and mass-consumed culture, is frequently associated with popular culture. According to John Storey, popular culture is broadly embraced by the community in which it is introduced. The mass media has a key role in introducing this culture in this situation. Mackey Kallis offered an alternative definition, claiming that popular culture is mass-produced, driven by consumer preferences, and formed by the people.

A term or phrase that describes South Korean popular culture that has been effectively spread worldwide is called the "Korean Wave". Korean Wave blends traditional and modern South Korean living to showcase the nation's culture. This occurrence led to the global recognition of other Korean wave products. The term "Korean Wave" refers to how South Korean culture is exported to other nations via music, film, television, animation, beauty and food. In China, television dramas were initially exported in the 1990s. By exporting more television dramas, South Korea is extending the Korean Wave phenomenon. K-pop, a popular music genre, has also been exported by the country to several nations in Asia, America, and Europe (X.Liu, 2007). The primary areas where the Korean wave phenomena originated are East Asia and Southeast Asia including China, Taiwan, Japan, Vietnam, Singapore, Malaysia, Philippines and Indonesia (Service, 2011).

Similar to other nations in Southeast Asia, Indonesia too experienced the Korean Wave effect in the early 2000s. Korean dramas like *Full House* (2006) and *Boys before Flower* (2009) as well as a few films like *My Sassy Girl* (2001) and *Marriage is a Crazy Thing* (2002) dominated this trend. Korean dramas and films have dominated the entertainment industry in this age by accurately describing people's expectations for their lives. The plot is original, emotional and appropriate for eastern culture. The second wave arrived in Indonesia in 2009 when several boy groups or girl groups like Wonder Girls, Girls Generation, Super Junior, BigBang, 2PM and the others arrived. These boy groups or girl group fan bases are growing even though they didn't debut before 2009. Appeared to strengthen in Indonesia between 2009 and 2010. Hit songs like Nothing, GEE, Sorry Sorry and others define Kpop fashion. Wonder girl 2009 single "Nothing" became the first kpop track to appear on the Billboard Hot 100. In 2012 PSY quickly followed this success with his single "Gangnam Style".

Pop culture in Indonesia has been greatly influenced by the Korean wave or Hallyu (source/reference). For Indonesians, Korean dramas, pop music, movies, food and fashion have all become significant aspects of everyday life. Teenagers and adults in Indonesia are huge fans of kpop music like BTS, BLACKPINK, EXO, NCT and TWICE (source that show the statistics?). It also establishes trends in particular haircuts, outfits, and even way of life. Korean dramas have gained popularity in Indonesia on their own. Many individuals in Indonesia, including teenagers and adults, enjoy Korean fashion trends, food, and cultural values, which are all conveyed in these dramas and, therefore, gain popularity among viewers. Korean food is no longer strange to us because so many Korean restaurants have emerged in Indonesia, making it easier for us to find Korean food these days. Aside from that, certain Indonesians who are influenced by the Korean wave are beginning to adopt the Korean way of life, which includes skin care, sports and entertainment.

In Indonesia, the Korean cinema industry also had a significant influence. In Indonesia theaters, a number of commercially successful Korean films are played to generally positive reviews from viewers. Movies like "Train to Busan" and "Parasite" gained a lot of attention and were highly regarded in Indonesia (source?). Some of them even got prizes from international film festivals. The Korean wave has infused Indonesian popular culture with new colors and details, embracing a wide range of facets of people's lives including music, movies, entertainment and lifestyle. Without a doubt, the Korean wave will continue to have a big influence on Indonesian popular culture as a predictable feature as this phenomenon develops.

METHOD

The secondary data method is a research strategy that addresses research questions or test given hypotheses by utilizing secondary data or data that has previously been obtained by others. In this instance, the data used comes from preexisting sources rather than being directly gathered by researchers through surveys, interviews or observations. Utilizing data from a variety of sources, including market research reports, academic publications, consumer surveys, scientific articles and other sources that address the impact of Korean pop culture or Hallyu in Indonesia is one way to employ secondary data approaches.

Statistics regarding the popularity of Korean dramas, movies and music in Indonesian, surveys about consumer preferences for Korean foods and lifestyle, an examination of social media content that demonstrates Korean pop culture are some examples of secondary data that can be used in this journal review.

FINDINGS AND DISCUSSION

In recent decades, Korean pop culture, also referred to as the Korean wave or hallyu, has played a major role in changing Indonesian consumer behavior. This problem affects not only the entertainment side of things but also a number of other facets of daily life, such as social media usage, fashion trends, lifestyle and food habits. Major changes in Indonesia's patterns of entertainment consumption have been brought about by the Korean wave. A growing number of Indonesians are using their leisure time to watch Kpop concerts, Korean dramas and Korean movies. As a result, there is a growing demand in Indonesia for Korean entertainment content with local TV stations airing Korean dramas and Korean movies being shown in theaters. Aside from that, Kpop concerts in Indonesia often sell out, demonstrating the strong passion of the Indonesian audience for the Korean entertainment sector.

Indonesian consumer behavior has changed in terms of social media usage due to the Korean wave. Kpop enthusiasts regularly engage in online networks, such as X Twitter group and forums to exchange knowledge, images, videos and firsthand accounts in an atmosphere that strengthens and broadens the influence of the Korean wave in Indonesia. In addition, promo increase wave related events or items is another common activity for Indonesian influencers and celebrities which increases their appeal to their fan base.

Music

Korean Entertainment, especially in the music industry, has a huge impact on International and Indonesian consumers. The music of Korea, particularly Kpop, has gained huge popularity among Indonesians. Indonesians are huge fans of Kpop groups like BTS, BLACKPINK, EXO, NCT, TWICE and the others, which has a direct impact on the nation's music consumption habits. Kpop events in Indonesia are consistently a huge success, demonstrating the enthusiasm of Indonesian fans for the Korean music scene. Indonesia's habits of entertainment consumption have changed due to the influence of Korean music. The popular soundtrack of Korean dramas have encouraged listeners to delve further into kpop music. This boosted the Korean wave in Indonesia by establishing a connection between the Korean music and drama sectors.

Movie

Korean movies are becoming more and more popular in Indonesia, where they frequently play in the cinemas. Indonesian film enthusiasts have shown a great deal of interest in the high standard and diversity of Korean movies. Fans of Korean movies frequently anticipate the arrival of the country's newest films with great anticipation. They also actively participate in film festivals and activities that promote Korean movies. Korean movies had a significant impact on Indonesian popular culture, as seen by the local adoptions of several of the successful Korean movies in the country like *Miracle in Cell No 7*.

The Korean wave in the entertainment industry is very useful for consumers, not only for consumption but also to practice it in daily life, and even become part of their lifestyle. This impact affects Indonesia culturally on several aspects, those aspects are fashion, food, and beauty. These three aspects are part of pop culture which is often depicted in Korean drama films and the K-pop music industry celebrity culture is a culture that cannot be separated from the mass and pop culture that exists today. Being an idol is something that many people admire and desire. A fan who likes music or a film tends to also have an interest in the music singer or film actor. This sense of connection is part of soft power diplomacy, where soft power diplomacy is the ability of a country

with its persuasive communication to change other countries' views of that country. Unconsciously, many consumers want to look like the people they idolize in terms of haircuts, clothing styles, food, and even buying branded goods that can be said to be expensive used by the idols they idolize.

Fashion

Fashion is one of the most important aspects in Korean Entertainment. The term 'Korean Style' has also become one of the different types of style that many young people want to wear these days. Many Korean idols wear famous and branded brands, not only wear them. Many of them also become brand ambassadors for international brands, such Gucci, Gentle Monster, Chanel, The North Face, etc. Many famous brands use Korean Idol as their brand ambassador not just because they are popular, but the engagement rate is also high. Many of the fans of Korean Idol do notice what brand their idol wears, and some of those who have high social class might have interest in purchasing them.

Many new business opportunities have emerged from this pop culture, namely (*jasa titip*) or personal shoppers. Personal Shopper is a service that provides services for consumers to buy goods that are not available in their country. For example, someone wants to buy Nike shoes, but the shoes are a Korean special edition, which is only available in Korea. The consumer pays some money to the personal shopper to buy the shoes, also with all the additional costs such as shipping fees, shopping fees, and taxes to send them to Indonesia.

Some Korean Wave impact to fashion in Indonesia such:

a. New fashion trends:

The Korean Wave introduced new fashion trends that were not previously seen in Indonesia. The Korean dress style, sometimes known as "K-Fashion," is distinguished by its informal, stylish, and feminine traits. Some popular trends are:

- Loose and oversized clothing, such as sweaters, shirts and slacks, is becoming a popular style in Korean fashion.
- Layering is the practice of wearing multiple layers of clothing to achieve a smart and fashionable appearance.
- Pastel colors: Soft and neutral pastel colors like white, cream, pink, and light blue are popular in Korean fashion.
- Hats, necklaces, bracelets, and earrings are popular accessories in K-Fashion style.

b. Popularity of Korean brands:

The growing popularity of the Korean Wave has helped Korean fashion firms in Indonesia. Uniqlo, Basic Edition, and 8 Second, Gentle Monster are among the most popular K-Fashion brands. This popularity not only engages the Korean consumer but also international consumers like Indonesia consumers.

c. K-Fashion Inspired Local Fashion Business:

Many local fashion entrepreneurs are inspired by K-Fashion and are beginning to offer products influenced by Korean style. This supports innovation and development in Indonesia's fashion sector.

d. Culture of Imitating Idols:

K-Pop and K-Drama fans frequently mimic their heroes' wardrobe styles. This stimulates fashion trends influenced by the appearances of these idols.

e. Social impact:

The Korean Wave had a societal impact in addition to its fashion influence. K-Fashion trends can boost self-esteem and inspire people to express themselves more freely.

Beauty

Korean beauty standards have a very significant impact on beauty trends that occur in our country, namely Indonesia. Skincare and makeup products from Korea have become very popular among Indonesian people. One of the main factors in making beauty products that are in demand is product innovation and the quality and safety of the ingredients used by them. Their skincare style, known as the “10 steps Korean skincare routine” has become a trend among Indonesian teenagers who care about skin care. Korean makeup products are also known for their long-lasting and natural finish.

Korean makeup products are also increasingly popular in Indonesia. Korean-style makeup is famous for its natural and “dewy” appearance which produces a radiant and fresh skin effect. Foundation with a “dewy” finish and lip tint with natural colors are favorite makeup products for Korean Pop Culture fans in Indonesia. The influence of Korean Pop Culture can also be seen in the perception of ideal beauty among Indonesian people. Many Indonesian people are inspired by Korean celebrities who have clean, bright and healthy skin. The concept of “glass skin” or skin that looks as clear as glass has become very popular among Kpop fans. As a result, demand for skin care products that can provide this effect is increasing rapidly in Indonesia. Apart from skincare and makeup products, Korean Pop Culture also influences body care trends in Indonesia. For example, facial treatments such as facials use techniques similar to those used in Korean beauty salons. The use of sheet masks is also starting to become popular among Indonesian people, because it provides convenience and effectiveness in providing extra care to the skin.

So, it can be concluded that Korean Pop Culture has a big influence on beauty trends in Indonesia. From skin care products to makeup, Korean beauty culture has seeped into Indonesian popular culture and shaped consumer preferences when it comes to skin care and physical appearance.

Many Indonesian Beauty and Skincare brands already used Korean idols as their brand ambassador as their marketing. Y.O.U beauty, MS GLOW, Azarine, Avoskin, Scarlet Whitening are some of Indonesia’s popular brands that used Korean artists who have become Brand Ambassadors for Indonesian Skincare. This decision is considered effective, because the visual appearance of Korean people can be said to be very in line with the beauty standards that are shaped in women in Indonesia, such as bright skin, straight hair and a slim body. This beauty standard has criticism because a lot of Indonesians genetically have dark skin and wavy hair. where to achieve beauty that is shaped in society's mindset makes them insecure and tries to follow that standard.

Food

In the food sector, Korean Pop Culture also has a significant impact in Indonesia. More and more Korean restaurants are popping up in various cities in Indonesia. offers a variety of popular Korean dishes such as ramyeon, bulgogi, bibimbap and many more. Indonesian people, especially Kpop fans, are starting to look for and enjoy Korean food as part of their lifestyle

inspired by Korean culture. Apart from that, Korean food is also often used as a theme in culinary events or culinary festivals in Indonesia. Indonesian people not only enjoy the taste of Korean food but are also interested in trying to cook it themselves at home. This phenomenon also creates opportunities for young entrepreneurs in Indonesia to open culinary businesses with Korean food concepts. The number of Korean restaurants popping up in Indonesia shows that Korean food has become an integral part of the culinary industry in Indonesia. Korean recipes have also become popular among Kpop fans who want to experience Korean-style culinary experiences at home.

However, Korean Food still becomes controversial, because Korean food products do not have halal labels on their packaging and might contain pork as their ingredient. As a solution, many Indonesians who try to imitate Korean food to sell in Indonesia replace the ingredient with beef or chicken. Soju halal is one of the products that is adapted into Indonesian consumer taste who wants to experience Korean culture, because originally soju was supposed to contain alcohol. This soju still tastes like ordinary soju but is alcohol free.

CONCLUSION

Reflects significant changes in Indonesian consumer behavior caused by the influence of Korean pop culture. The spread of Korean pop culture has had a significant impact on various aspects of Indonesian people's lives. From entertainment to lifestyle, Korean pop culture has completely altered consumer preferences and trends in Indonesia.

Korean Pop Culture influences Indonesian fashion trends in addition to entertainment. Korean Style has emerged as one of the most popular fashion trends among young Indonesians. Many fans are inspired by Korean idols' clothing styles and the well-known brands they wear. In the Indonesian market, there is an increasing demand for fashion products inspired by Korean pop culture. Many Indonesian and international brands are responding to this trend by launching collections inspired by Korean style, resulting in significant business opportunities in the Indonesian fashion industry.

Korean Pop Culture has an impact not only on the entertainment and fashion industries, but also on other aspects of daily life in Indonesia, such as food and beauty. Korean restaurants are popping up all over Indonesia, serving a variety of popular Korean dishes like kimchi, bibimbap, and bulgogi. This phenomenon demonstrates that Indonesians are interested in both entertainment content and Korean culinary culture. Aside from that, Korean beauty products are very popular among Indonesians, who are inspired by the beauty of Korean idols. Korean skincare and makeup products are now extremely popular in Indonesia, with numerous online and offline stores selling a variety of Korean beauty products.

The conclusion of this review is that Korean Pop Culture has significantly shaped and penetrated Indonesian consumer behavior in various aspects of life, from entertainment to daily lifestyle. This influence continues to grow as the popularity of the Korean Wave in Indonesia increases, and it is important to continue to monitor and understand its impact in capturing future cultural trends and consumer habits.

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Journal Review of Capitalism in European Soccer

Geffin Wartuny¹
Universitas Atma Jaya Yogyakarta
wartunygeffin@gmail.com
Juan Pradipta²

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Abstract

In the past few decades, the European football industry has become a major source of mass entertainment and a vibrant platform for capitalism. This essay offers a critical analysis of how capitalism has influenced the development of European football. Through a theoretical analysis and case study methodology, this article investigates the economic, social, and cultural ramifications of capital's domination in professional football. The development of football teams into multinational corporations under the ownership of oligarchs and international investors is covered in this examination. The morals and principles that guide the sport are also impacted by these structural modifications and the clubs' financial operations. This review also looks at how capitalism affects football's diversity and cultural identity and how it affects the balance of competition between clubs. This analysis focuses on the moral dilemmas that arose from capitalism's hegemony in European football, including financial disparity, the commodification of sportsmen, and the displacement of local communities by corporate interests. This review provides a deeper understanding of the complexities of the relationship between European football and capitalism by summarizing critical viewpoints from various angles. It also highlights viable alternatives for maintaining a sport whose millions of fans cherish.

Keywords: Football, industry, capitalism.

INTRODUCTION

Thousands, perhaps even millions, of people worldwide are attracted to football, a sporting legacy from 1863. Due to its ability to inspire or generate a desire in fans to participate in the game and even watch it live or on electronic devices, football has transcended its status as a sport and has become a lifestyle for many. Football competitions around the world are being improved by the increasing number of football clubs, both big and small, that have recently arisen in different parts of the globe. Football clubs today serve as both a hub for athletic activity and a sizable and lucrative source of revenue due to their extensive merchandise sales. Football has become one of the most well-known sports in the world in this age of globalization. Major events like the FIFA World Cup and UEFA Champions League draw not only local supporters' interest but also fans worldwide, with millions of people tuning in to watch.

In terms of club ownership, player market value, revenue from ticket and memento sales, and sponsorship, football has long been an industry. As a result, capitalist components also take part in managing a specific club in a significant way. It is undeniable that a great number of investors from around the globe are interested in the football sports industry due to the huge fan base and high earnings.

However, compared to other continents, it is imperative to admit that European clubs are the hub of the football industry. Then why Europe? This is because more elite international competitions are taking place in Europe, and players receive training from an early age. As early as 1992, when BSkyB purchased the English Premier League's (EPL) media rights, club football revenues rose. That was four times the value of the previous agreement, with the rights sold for €55 million per season (OfCom, 2007). The rights brought in an incredible €2.5 billion when they were sold 25 years later. Similar changes have also happened in other European leagues, with a notable increase in media rights agreements (Storm & Solberg, 2018).

Football in Europe has developed into a sector of the economy that grows extremely quickly. Thus, capitalism has been incorporated into the football industry's economic cycle without our knowledge. Capitalism has a big influence on European clubs, especially when it comes to things like roster depth and a team's ability to compete in major competitions. This is evident in the fact that wealthy owners of clubs tend to have highly skilled players because of the regular player transfer window. In the meantime, teams with modest financial resources will typically have a squad with a mediocre depth. As a result, capitalists are crucial to a certain club's success. The European Big Five leagues have seen the largest gains in club football. The biggest teams in these leagues have made a name for themselves at the top of the global financial scale. In the 1997–98 season, their total revenue from home markets was US\$894 million. This sum rose to US\$4.7 billion fifteen years later (Storm & Solberg, 2018). State the research question and purpose(s) of this paper writing. What is/ are the main issue(s) to be discussed in this paper? Mention the significance and contribution of the discussion.

METHOD

The main objective of this study is the analysis of capitalism in the context of European football. This study implemented a secondary data collection technique in which information is gathered from already-published sources, particularly scholarly publications pertinent to the study area. This approach was selected because it enables researchers to fully comprehend the workings of the football industry without having to invest time and resources in primary research.

Through secondary data collection methods, researchers can obtain information that has already been gathered and examined by subject matter experts. They can look at the most recent research, evaluate earlier conclusions, and acquire fresh perspectives on the current trends in European football capitalism. This makes it possible for this research to acquire a strong and knowledgeable foundation for comprehending the effects of capitalism on the organisation, management, and culture of football in Europe.

FINDINGS AND DISCUSSION

Corporation of Capitalism Between FIFA & Media Rights

Regarding FIFA and media rights, capitalist corporations are concerned with how FIFA, the world's most powerful football organization, works with media outlets to increase their exposure and profits. The FIFA World Cup, the biggest football competition in the world, is hosted by FIFA and is watched by billions of people worldwide. Conversely, media companies search for top-notch content to draw viewers and sponsors. FIFA and media companies frequently collaborate on marketing, digital, and television broadcasting rights. FIFA and media companies exchange huge profits as media companies pay FIFA for the exclusive right to broadcast live matches. Media companies also use FIFA tournaments as a venue for sponsorship and advertising to promote their brands.

However, there hasn't always been harmony in the relationship between FIFA and the media outlets. Some critics say FIFA's media rights agreements frequently favour big media corporations in some nations while limiting access for smaller or developing nations. Concerns have also been raised regarding FIFA's use of proceeds from media rights deals, particularly considering the organization's past corruption scandals. Despite frequent criticism and controversy, the partnership between FIFA and media companies represents a marriage between global sport and capitalist economic power, with both parties benefiting from one another.

Capitalism in Soccer is An Economic System

The result was estimated losses of €5 billion on aggregate operating revenues in European top divisions in 2019/20 directly attributed to the financial effects of COVID, following more than a year of restricted numbers of fans in stadiums, reduced television audiences, and numerous leagues facing rights payment deferrals and grant rebates to international broadcasters (Andrews, 2023). The global football economy has been rocked by the COVID-19 pandemic, as revenue from club merchandise, broadcast rights, and match ticket sales has decreased. Losses from sponsorships and advertising are another consequence of competition cancellations or postponements. Growing debt and limitations on player transfers have put the club under a great deal of financial strain. The industry is adjusting to technology advancements to meet these challenges, but smaller clubs are experiencing a financial crisis. According to Andrews (2023), the COVID-19 pandemic exposed the economic vulnerabilities and organizational fragilities of the ecosystem.

In the world of football, capitalism is reflected in an economic system where football teams are viewed as profit-making businesses. The ownership of football clubs by private individuals, corporate entities, or investment groups implies that these organizations are assets with the potential to yield profits. In order to optimize club profitability, investors make strategic choices about player transfers, marketing tactics, and infrastructure development, among other things. One of the key components of the football capitalism model is the player transfer system, in which players are viewed as commodities that can be purchased and sold for a profit. A player's performance, the demand from other teams, and the length of their contract are among the market factors that affect player prices. Expensive player transfers, which demonstrate free market principles and competition for the best resources, are frequently a highlight of the industry.

The goal of clubs is to maximize revenue from the sale of jerseys, memorabilia, and subscription services for live broadcasts. To do this and reach a larger audience, advertising, promotions, and alliances with well-known brands are frequently used. The commercialization of football becomes an essential component of clubs' business models in this scenario, as clubs look for methods to increase profits by taking advantage of marketing opportunities. Other factors also impact the football industry, even though capitalism plays a significant role in it. Controlling club operations and upholding the integrity of the game are largely dependent on national and international government regulations. Also, club decisions may be influenced by community interests, particularly when it comes to stadium development and participation in charitable endeavours. Strong fanaticism and a strong sense of place are characteristics of football culture, which has also had a significant impact on the industry's development and occasionally caused conflict between cultural allegiance and financial gain. Therefore, despite the fact that capitalism permeates many facets of the football world, the industry as a whole is still complex and influenced by a wide range of social, cultural, and economic factors. The dynamic between traditional football values and economic interests is often reflected in industry changes, which create a dynamic environment for clubs, players, and fans.

Football Fans' Enthusiasm for Emotional Attachment and Its Impact on the Pay Television Industry

Supporters of football are always willing to pay to watch games. They seem more committed than in other sports, and their insistence on paying for broadcasts has led to a trend in which most live domestic league matches are now exclusively available on pay television (Solberg, 2016). Football fans have a preference for viewing the top players, teams, games, leagues, and competitions. A lot of football supporters feel a deep psychological bond with their preferred club or national squad. It is commonly known that fans who have a strong sense of loyalty to their team will watch more sports (directly or indirectly), pay more for tickets, spend more money on merchandise, and remain devoted when their team is having difficulty. Many times, football fans can be considered as an extension of themselves because of the intense emotional bonds they have with their clubs and national teams.

Their support during games is just one aspect of their fervour as football fans; they also influence the pay television sector. The growing advancements in technology and consumer preferences will drive up demand for live football broadcasts in the coming years. The desire among football fans for a more engaging and improved viewing experience—including improved picture and sound quality—is what is driving this. Pay television stations are purchasing the broadcast rights to football games at escalating costs in response to this growing demand.

The market is getting more and more profitable as there is a growing desire for football broadcasts on pay television. Due to their high viewership, pay television stations are able to draw in more advertising, and football teams and football associations make money through the sale of broadcast rights. Furthermore, clubs and associations now have an extra revenue stream from pay television, which they can utilize to build out their facilities, bolster their teams, and enhance the fan experience. To counter the intense passion of football fans, the pay television industry must also overcome certain obstacles. One of them is escalating rivalry with internet streaming services that provide substitutes for football games aired live. Fans have more options to select the method that best fits their needs and preferences as there are more options available for watching football matches online. Pay television stations must thus keep coming up with new ideas and providing distinctive value in order to stay relevant in the face of fiercer competition.

In addition, the calibre of the broadcasts that the pay television sector offers determines how well it draws in football fans. In addition to live games, football fans want in-depth reporting on the most recent news and happenings in the sport, as well as expert analysis, player and coach interviews, and more. In order to keep viewers interested, pay television networks must raise the calibre of their programming and offer engaging material. All things considered, the intense passion of football fans influences many facets of the football ecosystem as a whole, in addition to having a favourable effect on the pay television sector. Football fan passion has emerged as one of the key factors propelling the expansion and development of the sport internationally by bringing in money for teams, improving the fan experience, and spurring innovation in broadcasting.

The Important Role of Supporters in the Club Ecosystem

Football is more than just a business. Although they play a bigger part than customers in the overall operation of the team, football fans are still producers. In addition to influencing the game and adding to the atmosphere during the match, these football fans also raise

awareness of the sport in the community by participating in post-match discussions and debates that are recorded and posted on social media. Even if their team is losing games or is not doing well, supporters will still turn out to watch and “consume” football.

Football supporters are more than just apathetic observers; they are a vital component of their teams’ viability and success. Their involvement encompasses not just watching games but also other facets of club life and the neighbourhood. When fans congregate at the stadium to watch the game, they will also foster an environment that encourages and supports the players to give their best effort when competing on the pitch. In addition, they support the growth of football’s beneficial effects off the pitch and the emotional bond or relationship that exists between the club and the community. Furthermore, through conversation and debate following the game, supporters also contribute significantly to the spread of football culture.

Through conversations in social media, local media, and online forums, they raise public awareness of the sport and broaden the club’s sphere of influence. The supporters of a club will never waver in their loyalty, cheering them on even if the game’s outcome falls short of their expectations and demonstrating that football is more to them than just a winning team. The relationships between teams, players, and supporters in the football ecosystem cannot be solely evaluated using traditional economic metrics. Customers are an essential component of the football production and promotion process; they purchase more than just club merchandise and match tickets. Football is more than just a business; it also plays a vital role in a club’s identity and culture and improves the bond between the game and society.

CONCLUSION

The European football debate surrounding capitalism exemplifies the intricate interplay among the economic, social, and cultural facets of this sector. While many facets of clubs’ operations and commercial tactics are dominated by capitalism, debates emerge when traditional football values—like fervent loyalty and local identity—intersect with the financial incentives that push clubs to maximize their profits. The disparity in wealth between wealthy large clubs and struggling smaller clubs is one of the main sources of contention. Greater financial resources give teams the ability to attract top players and construct opulent facilities; smaller clubs, on the other hand, frequently have fewer resources and struggle to compete. Competitive injustice arises from this, endangering the competition’s integrity. The importance of money in influencing a club’s performance is further called into question by problems like transfer speculation, player price inflation, and the financial domination of some clubs. The greatest players can be acquired by clubs with deep pockets, forcing smaller teams to make do with smaller transfer budgets.

Football has benefited much from capitalism in terms of innovation, investment, and economic growth, despite the fact that the debate about capitalism in European football has focused on the difficulties the game faces. Football’s attractiveness to fans worldwide has grown, and its quality has been enhanced through investments from affluent owners. Therefore, a proper balance between economic factors and traditional football ideals is required to overcome the debate over capitalism in European football. One way to resolve the imbalances that may occur as a result of economic supremacy in European football is to enforce stricter laws to promote competitive fairness, more equitable revenue distribution, and competition integrity maintenance. Reading journals that address the moral challenges and arguments surrounding the business practices in this sector will give you a valuable understanding of the ethical issues and social ramifications of capitalism in European football. Through an examination of the moral and social dimensions of capitalism in European football, readers can

gain a more profound comprehension of the intricate workings of the sector and potentially facilitate more enduring and enduring reform initiatives.

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A Study on Fandom and Fan Culture: Socioeconomic Implications in the Digital Era

Jasmine Syifa Hermawan¹
Universitas Atma Jaya Yogyakarta
jasminehermawan@gmail.com
Margaret Ginting²

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Abstract

The study of fandom and fan culture has grown in significance in the digital age. Fandoms are communities of individuals with shared interests who participate in activities like reading, viewing, and making fan art. Fandom's socioeconomic effects include its contribution to the production and consumption of cultural content as well as its effects on the travel, entertainment, and retail industries. But there are also societal effects like “gatekeeping” and copyright-related legal problems. It also reveals how crucial it is to comprehend the dynamics of power and identity in fandom communities. This study sheds light on issues with intellectual property and social identity as well as shifts in popular culture and media in the digital age.

Keywords: Fandom, fan culture, socioeconomics, crowdfunding, social identity.

INTRODUCTION

With the development of digital technology and the prevalence of popular culture in the current media environment, the study of fandom and fan culture has grown in significance within the socioeconomic framework in recent years. Fandom is a term used to describe a group of people who are passionate about the same things, such as movies, books, music, or famous figures. Zhang and Benyoucef (2016) defines fandom as a participatory cultural process whereby individuals communicate their emotional connection to other people’s creative works. Within this framework, fandom is a phenomenon that includes a wide range of activities, such as reading, watching, writing, and creating fan art, as well as attending conventions and taking part in online forums. The socioeconomic effects of fandom are enormous. One of these is within the entertainment sector, where fans frequently buy cultural goods.

Fans are not only consumers; they are also cultural producers who contribute to the growth, enhancement, and distribution of media products, as Jenkins (2006). Concerning the old understanding of fans as passive consumers, this statement demonstrates a paradigm shift toward a better appreciation of their active participation in creating and disseminating popular culture. The entertainment industry no longer provides its products to fans blindly, instead, fans participate in the alteration, reconstruction, and expansion of the works they adore. The significant role that fans play in the creation and consumption of cultural content has significant economic ramifications for the entertainment industry, impacting their product development, monetization, and marketing

plans. In addition, fandom can generate a considerable amount of profit. A good example is the tourism and merchandise sectors, which appeared up around the fandom phenomena. The significance of fan conventions as major economic drivers for the communities hosting them. In addition, the market for associated products and services, such as the sale of official and unauthorized merchandising, location tours, and customized tourism offerings, also grows as a result of fandom. But there are also social effects of the fandom phenomena that should be taken into consideration. One such example is the phenomena known as “gatekeeping,” whereby a few of the most devoted followers may establish criteria for identifying who qualifies as a “true fan” and who is a “new player” or “fake fan.” For those who don't feel competent or committed enough in a certain fandom community, this might result in exclusion and marginalization.

As it is known how crucial it is to comprehend identity dynamics and power dynamics within the setting of fan groups, particularly with regard to the ways in which social structures like gender, ethnicity, and class can affect people's experiences and engagement in fandom. In addition, legal disputes regarding copyright and intellectual property rights may arise from the fandom phenomena. Fans frequently use copyrighted works in fandom-related activities including cosplay, fan writing, and fan art. As a result, it becomes difficult for the holders of the rights to draw the boundary between acceptable usage and copyright infringement. It highlights the value of communication and collaboration between fan communities and rights holders in order to create an atmosphere that supports the creation and consumption of creative and sustainable content.

All things considered, the fandom phenomenon provides insightful information about how popular culture and the media landscape are changing in the digital age. In addition to opening up new financial options, the active participation of fans in the creation, sharing, and consumption of cultural content also challenges established ideas about intellectual property, cultural participation, and social identity. Gaining better insight into the socio-economic dynamics of fandom can help us create more efficient plans for managing and maximizing the benefits of fan groups while reducing their drawbacks.

METHOD

Analytical is the methodology employed in this study, which is based on gathering and evaluating information from pre-existing sources. Data that has already been gathered and examined by other researchers is then repurposed for new research. Finding scholarly publications that are pertinent to the study topic, fan culture, crowdfunding, and the impact of social media on fan culture is the first step in the secondary data-gathering procedure. After determining which publications are appropriate, the author peruses and comprehends the papers' contents. The primary concepts, significant discoveries, the original researcher's technique, and the research's ramifications are all analysed. After that, the author focuses on the key conclusions and the implications from a larger perspective in her explanation and analysis of each journal that was used. This procedure includes compiling the data from the journals, synthesizing how each article advances knowledge of the study issue, and analysing the connections among the many publications.

The benefit of employing secondary data is that it can give users access to information that already exists without requiring the time and resources to gather main data. It is crucial to remember, though, that secondary data has drawbacks as well, including possible bias from the original researchers and restrictions on the range of approaches they employed. To create an explanation and study of the function of social media, crowdfunding, and fan culture in the

entertainment sector, secondary data techniques are applied in this context. Through the utilization of published scientific journals, the author is able to offer a thorough comprehension of these subjects and identify relevant trends and consequences requiring further study.

FINDINGS AND DISCUSSION

The idea of fan culture and its quickly expanding economy is presented in the journal article “The Fan Culture and Fan Economy” authored by Liu, F. in 2022. An effort is being made to investigate and comprehend the phenomenon of fan culture as a whole, which is more than just a pastime or a way of life, rather, it is a powerful economic force in the entertainment and creative industries. A description of the ways in which fans engage in various popular culture-related activities, as well as an analysis of the ways in which fan culture has evolved, been affected, and been influenced by a range of causes, from technical breakthroughs to paradigm shifts in consumer behaviour. This shows that the writers see fan culture as an essential component of larger trends in popular culture and social interaction rather than just a singular occurrence.

Next, this analysis digs deeper into the influence of fan culture on the entertainment and creative industries. By highlighting how interactions between fans and creators can influence the production, marketing and distribution of content, this journal opens up space for a deeper understanding of the complex dynamics between producers and consumers in today’s digital era. Liu highlights a number of important aspects of how fan culture has impacted and changed the contemporary entertainment industry. The money that fans provide to the entertainment sector is one of the most notable features. In addition to being the main purchasers of event tickets, merchandise, and other associated goods, fans are also the key force behind the quickly expanding fan economy. New marketplaces, such as digital subscription services and crowdfunding platforms, have emerged as a result of technological advancements and the growth of digital media.

These platforms enable fans to actively support the creative projects they are passionate about. By disseminating information about content they enjoy via social media and online forums, fans may also act as powerful marketing agents by increasing the content's visibility and popularity. Fan response and feedback can also influence creative decisions in content production, allowing work creators to adjust stories, character designs, and other artistic direction according to fan preferences and expectations. As a result, the huge success of a piece of content among fans can shape the dynamics of the entertainment industry, encouraging further investment in that content and creating new economic opportunities. So it can be seen that fan culture is not just a social phenomenon, but also has a significant impact on the creative economy and the entertainment industry at large. The author conducts a thorough examination of the function and consequences of crowdfunding in relation to the creative business in the second journal article, “The Moral Economy of Crowdfunding and the Transformative Capacity of Fan-ancing” by Scott, S. (2014). This journal provides a thorough analysis of the crowdfunding phenomenon, with a focus on the fan-ancing model, in which supporters of creative projects serve as the primary source of funding. In an all-encompassing manner, Scott presents the idea of the “moral economy” and relates it to crowdfunding activities, emphasizing how this model affects and even reinforces moral standards and values in the creative industries. Scott (2014) explains how crowdfunding contributes significantly to the creative industries’ revenue through a fan-ancing approach.

The advent of crowdfunding has brought about a significant revolution in the creative industries. It explains how the fan-ancing model has enabled independent producers to create

inventive and diverse material that they might not have been able to make with traditional funding methods. It not only opens new doors for those involved in the creative industry, but it also allows for a wider range of content to be produced, making the industry's ecosystem more vibrant and welcoming. Scott then goes into further detail about how the crowdfunding environment has altered the dynamic between producers and customers. With the fan-ancing model, fans are not only passive consumers, but also play an active part in supporting and shaping the material created, they actively contribute to the projects they adore by buying items, tickets, or being involved in crowdsourcing initiatives. Deeper involvement is produced by this more direct communication between producers and customers.

Another area of study might be the social and economic effects of crowdfunding in the creative industries. Scott (2014) looks at how social inclusion, accessibility, and justice in the funding of artistic endeavours affect the industry's capacity for innovation and creativity. In addition to how it affects the dynamics of competition and cooperation among industry participants, this includes a discussion of how crowdfunding can allow for greater participation from historically underrepresented groups in the creative industries. This journal is anticipated to have case studies and in-depth analyses as well, which will offer specific examples of crowdfunding's success or failure within the creative industries. In-depth understanding of the significant role that crowdfunding has played in the restructuring of the creative industries, as well as the broader ramifications for society and the economy at large, are sought to be provided by this article's thorough and complete examination. In the framework of a growing creative economy, this analysis also considers the moral implications and underlying principles of crowdfunding behaviours.

With regard to fan activities, Jia et al.'s literature review from the journal "Transformation of fan culture under the influence of Social Media" (2021) provides a thorough analysis of how social media has radically altered the fan culture landscape as the third topic of discussion. In the context of a comprehensive study, this article shows how social media has developed into a potent tool for creating a larger, more interconnected fan community than it was merely a place for interaction. As social media has become more widely used, fan culture has undergone a tremendous shift. Social media, as platforms that offer a place for people to communicate, exchange, and produce content, has completely transformed how fans engage with popular culture. The change in the nature of the relationship between fans and their idols is among the most notable features.

In the past, traditional media or public events served as the main channels for connecting fans with celebrities. On the other hand, social media gives fans the opportunity to communicate directly, respond to each other in real time, and develop more personal and direct relationships with the celebrities they adore. Fans may interact with one another, discover shared interests, and even organize get-togethers or events around the globe by using tools like discussion groups, hashtags, and live streaming. In addition, social media has developed into a place where fans may create thriving, cohesive communities. Social media sites such as Facebook, Instagram, and Twitter allow people to build online communities based on common interests and obsessions, even if they live far apart. Fans' sense of self and spending patterns are reinforced by interactions within these communities, which also foster an atmosphere that enhances and encourages their exposure to different cultures.

The effects of this change go beyond the experiences of specific fans, they also have an impact on tactics and choices made by the entertainment sector as a whole. Fans can, for instance, plan events or gatherings offline or online, contribute creative works, and exchange information.

It is imperative for content creators and entertainment organizations to stay flexible in response to evolving fan tastes and conduct, and Content producers and entertainment companies must continuously monitor and adapt their strategies to keep up with evolving trends and dynamics in the digital space to leverage social media as a means of establishing and preserving robust connections with their target audiences. It is impossible to overlook the role that social media plays in forming fan identities.

These platforms enable fans to actively participate in the development of trends and popular culture in addition to offering widespread access to cultural information. Fans can contribute to emergent cultural narratives by reinterpreting and reproducing content according to their own perspectives and tastes through memes, fan art, and other creative interpretations. Social media then becomes more than just a platform for passive consumption; rather, it turns into a platform where followers can actively create and influence culture. The study highlights the significant influence that social media, crowdfunding, and fan culture have had on the entertainment business. While Scott (2014) investigates the democratizing effects of crowdfunding, Liu (2022) emphasizes the economic power of fan culture. Examine Jia et al.'s work, which emphasizes how social media may completely change the way fans interact with you. Collectively, they demonstrate how the entertainment industry must change to accommodate changing fan dynamics, emphasizing the importance of digital platforms for audience engagement and content development in the modern entertainment environment.

A thorough understanding of the socioeconomic effects of fandom can help to explain how digital platforms and online communities are affecting marketing tactics, cultural norms, and consumer behaviour. Three categories can be used to group the research on the significant socioeconomic implications of fandom:

Objective I: Evaluation of Fan Engagement in The Digital Era

According to the report, there has been a notable shift in fan involvement in the digital age. Fans may now engage with the fans favourite content creators and content through social networking platforms, online forums, and crowdfunding sites. By emphasizing fans' active participation in creating and disseminating media content, participatory culture blurs the distinctions between creators and consumers (Jenkins, 2015). The results imply that the spread of digital platforms has made fan groups more accessible to a wider audience and allowed fans to interact with fans favourite content in fresh and meaningful ways through co-creation and collaboration.

Objective II: Socioeconomic Impacts of Fan Culture on Creative Industries

The research brought to light the significant socioeconomic effects of fan culture on the creative industries, namely with regard to the creation of content, marketing tactics, and income generation. Giving niche or unusual content financial support, crowdfunding helps fans feel more connected to one another. The study also noted the impact of fan interactions on content creation, since content producers are increasingly asking fans for their opinions and suggestions in order to better customize fans' works to the taste of its target audience.

Objective III: Market Dynamics and Fan-driven Economics

The study clarified how fan-driven economies are changing the market dynamics and highlighted the mutually beneficial relationship that exists between fans and content creators. By examining crowdsourcing websites such as Kickstar and Patreon, researchers showed that fans are not just consumers but also actively involved in the production and dissemination of cultural material. The social and economic value attached to cultural practices is highlighted by the notion of cultural capital, which is consistent with this (Turk, 2014). Based on the research, it appears that the financial and social contributions made by fans are very important in determining the viability and success of artistic projects, which in turn affects the entertainment industry's economic environment

CONCLUSION

The literatures demonstrate how these channels have allowed fans to contact their idols more directly and have allowed larger, worldwide fan communities to flourish. With social media, followers can actively influence trends and popular culture in addition to serving as a platform for engagement in this context. When combined, these three journals suggest that fan culture has evolved from a purely social phenomena to a creative and commercial force that affects the whole entertainment business. They illustrate the ways in which active fan participation, fuelled by social media and technology, has transformed the relationship between fans, content creators, and the creative business as a whole. As such, fan culture is not just a subculture but a vital component of the ecology that surrounds the modern entertainment industry.

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Exploring the BTS Army Fandom: A Comprehensive Review

Kadek Pradnyasari Wira Saputri¹
Universitas Atma Jaya Yogyakarta
pradnyasariws@gmail.com
Sina Lammertz²

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Abstract

This comprehensive review explores the BTS ARMY fandom within the context of globalization and technological advancements. As societies increasingly interact across cultural boundaries, the emergence of South Korean culture, particularly represented by BTS, has become a significant phenomenon. Through a qualitative desk research approach, utilizing secondary data analysis of existing literature, this study delves into the nature of fandoms, specifically focusing on the ARMY community. The objectives encompass understanding the importance of the topic, reviewing the state of the art and previous research, and elucidating the dynamics of ARMY fandom within the context of globalization. By examining existing studies and theories, this research seeks to provide insights into the characteristics and behaviors of ARMY fandom members. The findings contribute to a deeper understanding of how technology and globalization shape contemporary fan cultures, with implications for broader social and cultural processes. This review underscores the significance of ARMY fandom as a global cultural phenomenon and highlights avenues for future research in fan studies.

Keywords: BTS, ARMY fandom, globalization, fan studies, social and cultural processes

INTRODUCTION

The advancement of technology has significantly enhanced the convenience of daily life, with globalization being one notable outcome of this progress. Dey (2007) defines globalization as a social and cultural process where individuals from diverse cultural backgrounds interact more intensively than ever before. Today, people from different countries can easily connect, thanks to technological advancements and social media innovations. According to Carr and Hayes (2015), social media are “internet-based channels that allow users to opportunistically interact and selectively self-present, either in real time or asynchronously.” This technological interconnectedness exposes individuals to different ways of thinking, cultural values, and new forms of family life (Dey, 2007).

The Korean Wave exemplifies a phenomenon amplified by globalization. Ravina (2009) describes the Korean Wave as the global visibility of Korean culture, which began in East Asia in the 1990s and has since reached the United States, Latin America, the Middle East, and parts of Europe. Essentially, the Korean Wave involves South Korean culture being showcased through media such as television dramas (K-dramas) and pop music (K-pop). Numerous boy band

contribute to K-pop, with BTS being one of the most prominent groups. BTS has captivated millions of fans worldwide, who consume their music and related media.

In fandom studies, fans are defined as “a person with a relatively deep, positive emotional conviction about someone or something famous, usually expressed through recognition of style or creativity” (Fuschillo, 2020). Fans often gather in communities, or fandoms, sharing a common interest. The digital revolution has profoundly impacted fandoms (Pearson, 2010). According to Sihombing and Andini (2022), advanced internet technology allows K-pop fans to connect with others without barriers, facilitated by social media. This paper focuses specifically on the BTS fandom, known as BTS ARMY, a phenomenon within the Korean Wave that has penetrated numerous countries.

Several studies have examined the collective phenomena of BTS ARMY, focusing on identity roles and fanaticism. Cheriya and Hadi (2022) found that Indonesian BTS fans express enthusiasm for BTS despite stereotypes of K-pop fans. Another study by Kim and Hutt (2021) explores participatory fan culture, where fans' consumption and social movement participation demonstrate collective action. By examining the roles of fanaticism, transnational context, identity formation, and participatory fan culture, this study aims to provide a deeper understanding of how technology and globalization shape contemporary fandoms and their broader social and cultural processes.

In summary, this exploration of the BTS ARMY fandom offers valuable insights into the world of fan cultures in the digital age. By embracing diversity and fostering inclusivity, fan communities can harness their collective power to effect meaningful social change.

METHOD

This study adopts a qualitative desk research approach, often referred to as secondary research. According to Heaton (2008), secondary research involves deriving data from previous studies. Clarke & Cossette (2000) define secondary analysis as utilizing existing data sets to answer new questions. By employing a desk research approach, this study collects and analyzes sources in the form of journal articles obtained through Google Scholar. The key search terms for this research include: “BTS Army Fandoms”, “BTS Army Identity”, “Fan Culture”, “Effects of Fandoms”, and “K-Pop Fandoms”. The search is constrained to publications from the last ten years to ensure relevance and timeliness. The selected articles are critically reviewed to gather data on the characteristics, behaviors, and cultural implications of the BTS Army fandom. The process involves identifying relevant studies, extracting pertinent data, and synthesizing findings to address the research questions. The types of publications considered include peer-reviewed journal articles, conference papers, and credible online sources that provide insights into fan culture and identity formation. The gathered data is then categorized and analyzed to understand the broader social and cultural processes influenced by globalization.

This approach aims to provide a comprehensive review of BTS Army fandoms, exploring their implications for social and cultural dynamics within the context of globalization and technological advancement. By examining existing studies and theories, this research seeks to elucidate the characteristics and behaviors of ARMY fandom members, contributing to a deeper understanding of contemporary fan cultures.

FINDINGS AND DISCUSSION

Role of Identity and Participatory Fan Culture

The exploration of BTS ARMY fandom within the context of globalization and technological advancements unveils interesting insights into the role of identity and participatory fan culture. Participatory fan culture, characterized by active engagement with BTS's music and content, plays a pivotal role in shaping the identities of ARMY members (Kim & Hutt, 2021). This active involvement fosters a sense of ownership and belonging within the fandom community, as fans contribute to the creation of fan-generated content such as fanfiction, fan art, and fan videos.

Identity formation and exploration are central themes within the ARMY fandom. Particularly among the sexual and gender minority youth (SGMY) (McInroy & Craig, 2018). Online fandom spaces provide a platform for SGMY to explore and express their identities in a supportive and inclusive environment. As highlighted by McInroy and Craig, fandom serves as a space for self-reflexivity and identity-building, offering opportunities for SGMY to engage with like-minded communities and "queer" media narratives through fanwork activities. Moreover, the study by Kanozia and Ganghariya delves into the activism within the BTS fandom amid the COVID-19 outbreak (Kanozia & Ganghariya, 2021), showcasing how ARMY members go beyond being mere fans of K-pop to actively engaging in social issues. This activism demonstrates the agency of ARMY members in shaping not only their identities within the fandom but also in broader social and political spheres. Park et al. (2021) contributes valuable insights through their case study on activism within the BTS fandom during the COVID-19 outbreak. Their research illuminates how ARMY members transcend their roles as music fans to engage in social advocacy, showcasing the transformative potential of participatory fan culture in addressing pressing societal issues (Park et al., 2021). This finding underscores the agency and influence wielded by fan communities in effecting positive change beyond the realm of entertainment. The participatory nature of fan culture enables ARMY members to enact their identities through meaningful engagement with BTS's music and message, transcending traditional fan-celebrity dynamics. The positive psychosocial outcomes and fan identity formation highlighted by Haulenbeek further underscore the importance of participatory fan culture in the lives of ARMY members (Haulenbeek, 2022). Fan membership enhances individuals' sense of belonging and self-esteem, contributing to the development of a supportive and inclusive community. Through active participation in fan activities, ARMY members forge connections with peers who share their passion for BTS, fostering a sense of camaraderie and mutual support. But we will get back to that topic later. The BTS ARMY fandom serves as a fascinating case study that illuminates the intricate dynamics of identity formation and participatory fan culture in the digital age (Kim & Hutt, 2021). Within this global community of fans, individuals navigate complex processes of self-discovery, self-expression, and collective belonging, influenced by their interactions with BTS's music, content, and fellow fans (Cheriyah & Hadi, 2022). As outlined by Cheriyah and Hadi, the relationship between ARMY-BTS identity and demographic factors underscores the diverse backgrounds and motivations of fans, highlighting the inclusive and multicultural nature of the fandom (Cheriyah & Hadi, 2022). One aspect that emerges prominently within the ARMY fandom is the role of participatory fan culture in shaping individual and collective identities. Drawing on insights from Proctor's study on fan labor (Proctor, 2021), it becomes evident that fans play an active and instrumental role in supporting BTS's career and promoting South Korean soft power on the global stage. Through fan-led initiatives such as streaming parties, fan projects, and social media campaigns, ARMY members not only express their devotion to BTS but also contribute to the dissemination of BTS's music and message worldwide. Furthermore, the study by Kim and

Hutt sheds light on the social movement aspect of the BTS phenomenon (Kim & Hutt, 2021), emphasizing the collective activism and advocacy efforts mobilized by the ARMY fandom (Nanda & Tjahjani, 2024). Beyond their role as music fans, ARMY members actively participate in social causes and philanthropic endeavors, amplifying their voices to raise awareness about issues such as mental health, LGBTQ+ rights, and racial equality. This collective action reflects the transformative potential of participatory fan culture in addressing societal challenges and effecting positive change, demonstrating the agency and influence wielded by fan communities in contemporary society. Additionally, the research conducted by Haulenbeek underscores the role of the ARMY fandom as a supportive community that fosters mental health, community, and individual growth among its members (Haulenbeek, 2022). Through online interactions, fan meet-ups, and shared experiences, ARMY members find solace, companionship, and validation within the fandom space, contributing to their overall well-being and sense of belonging. This sense of community extends beyond geographical boundaries, transcending language, culture, and nationality to unite fans from diverse backgrounds under a common bond of love and appreciation for BTS. Lee and Kao (2021) offer valuable perspectives on the transformative influence of fan support on BTS's success in the United States. Through an in-depth case study, they illuminate the instrumental role of ARMY members in amplifying BTS's music and message on a global scale (Lee, W. & Kao, G., 2021). This finding underscores the active engagement of fans in shaping the trajectory of their idols' careers and the dissemination of their cultural impact. By synthesizing these diverse perspectives, we gain a deeper understanding of the multifaceted dynamics at play within the BTS ARMY fandom.

In summary, BTS ARMY fandom represents a rich variety of identity formation and participatory fan culture that is characterized by diversity, inclusivity and collective agency. As fans engage with BTS's music and message, they navigate complex processes of self-discovery and community-building, forging deep connections with fellow fans and contributing to the global spread of BTS's influence. Moving forward, researchers and practitioners in fan studies should continue to explore the multifaceted dynamics of identity and participation within fan communities, with a focus on promoting inclusivity, diversity, and social justice.

Context of Transnational

Technology and globalization play a pivotal role in shaping K-pop as well as the fans' culture. The use of various social media platforms has improved the global visibility of BTS. Kusuma et al. (2020) mentioned that "fan culture is made by a new type of cultural community". The process of this new cultural community can be done easily with the help of social media. Rouse (2019) defined transnational as a process or arrangement that involves two or more countries and refers to the process that is formed by people or organizations rather than the government of countries. ARMY is one of the global fandoms in which the members are spread all over the world. As Jin (2021) stated that "BTS fandom indicates the growth of non-Western-based transnational fandom, which is situated in the discourse of cyber-nationalism". This fans' culture in the context of transnational fandom may be in the form of their participation in fandom activities. Another activity that is considered as transnational consumption is the amount of content and access available to the fans (McLaren & Jin, 2020).

ARMY is a fandom in which members are from various cultural backgrounds that get together in celebrating and supporting their idols, BTS. This accessibility can only work more easily against any barriers with the use of internet technology that allows these interactions to take

place among the fans. Nugent & Vincent (2008) in Nam et al. (2023) explained that the borderless virtual world has facilitated the transnational communities to spread their influence and their values globally. “ARMY as one of the largest and powerful fandoms actively participates in all levels of fandom activities” (Jin, 2021). These participation from ARMY can be seen in various activities, starting from social movement to fundraising activity as well as the utilization of social media platforms as a spot for fans to gather around.

Despite the background of the members of ARMY, the way they connect and participating in every fandom activities have shown that they have these attitudes for their idols. Though it is in a form of online participation through social media platforms or any other online platform, the dedication grows. As a result, this participation help increase the global visibility of BTS around the world.

Chang & Park (2018) in Park et al. (2021) stated that ARMY implicitly has this organizational awareness and appraise teamwork with no leader that is governing or managing them. However, the fandom managed everything to be successful in every fan activity. In addition to ARMY’s successful teamwork, Nam et al. (2023) point out how transnational fandoms are able to create a viable system and the results show that the ARMY network has maintained the characteristics of a successful and viable system. There are several key plates that contribute to the fandom community voluntarily resulting from idolizing activity. Another study from Utami & Winduwati (2020) that concluded the ARMY in Indonesia is aiming to improve the global visibility of BTS as well as gives a voluntary assistance for BTS to accomplish a higher achievement through several creative activities, for instance: donations, exhibitions, etc.

Fanaticism

The term fans as an abbreviation for fanatic may be defined in various ways and connotes in a negative way. Samra & Wos (2015) in Cheriya & Hadi (2022) defined fans as “a temple servant or a devotee”. However, a fan may be described as a person who is enthusiastic about things that they like, including books, music groups, movies, etc. The emergence of various music groups and music artists today have left an important part of few peoples that lead the listeners to give appreciation to their idols. One of the famous korean music groups is BTS that resulted in a lot of people’s appreciation to BTS’ music by being a fan or participating in their fandoms group. The official fan club of BTS is widely recognized as ARMY which was formed in 2014 and remains in existence until now (Sihombing & Andini, 2022). As the ARMY fandom grew bigger and more solid, the emergence of social media played a crucial role in building a community of ARMY by connecting these fans from all over the world to gather in one simple platform. Yoon (2020) in Lee & Nguyen (2020) found out that ARMY fandom exhibits the use of various social media effectively for participatory activities. Adding to that, the engagement between BTS and its fans on social media is part of the BTS’s success where each member shares stories of their lives and work. The fans’ internalization and externalization processes become limitless in supporting as well as engaging with their idols with the advancement of technology nowadays. As a result, these fans’ behavior may be intricate as it can lead to a worse scenario.

Several studies of K-pop fans have indicated that K-pop fans with high loyalty go along with a negative behavior of their idols (Ardhiyansyah et al., 2021; Cheriya & Hadi, 2021; Sihombing & Andini, 2022). Online platforms not only help to access their favorite music though it gives them access to connect with other fans. Pan (2021) explains that “excessively receiving self-think fantasies from their idols, some of them believe that they established a unique connection

with their celebrities”. The accessibility of social media may open up new threats to the celebrities or cause chaos between fandoms due to the fanatic behaviors. These fans may intend to intrude on the idols’ privacy, hurting them in a verbal communication or even stalking them. A study conducted by Sihombing & Andini (2022) on ARMY behavior on Twitter has shown that the fans’ behavior is extremely aggressive toward other fandoms and idols. The way they express their support to their idols may be perceived as loyalty from the fans’ perspective that ends up in a negative behavior in a public space. Often, the loyalty conveyed by a fan is considered as a fanatic behavior (Kirana, 2021). In addition, globalization has influenced how this fandoms’ dedication to their idols is a more complex and broader concept. Ardhiyansyah et al., (2021) mentions a term of *sasaeng* fans that refers to the fans who perform certain behaviors unlike the usual fans. These *sasaeng* fans are willing to pursue their satisfaction in order to get the closest with their idol though it is under dangerous circumstances. One of the incidents that happened to BTS in Indonesia is that the BTS’ personal information was allegedly being sold on Telegram (Agarwal, 2023).

Previous study from Ardhiyansyah et al. (2021) shows that K-pop marketing strategies promote fanatical behaviors of these fans. The release of official merchandises of each idol is popular among K-pop fans. They are more than happy to collect these merchandises which then become a culture that shows their identity of being fans of a particular idol as well as to satisfy their desires. It has created some sort of competition between the fans in collecting these official merchandises as it influences their identity within the fandom. Another study from Cheryiah & Hadi (2021) used few behavioral variables to identify fanaticism level of fans. The result has shown that the fans’ behavior is closely related to the fans’ fanaticism scale. Yuniarti & Agustina (2023) state that the fans are trying to build interaction with their idols through a one-way communication since it gives them this sense of enjoyment. It can be understood that the fans’ culture is the voluntary participation that leads them to be considered as free labor (Wang, 2020) that, when it becomes obsessive, is considered as fanaticism.

CONCLUSION

In conclusion, this comprehensive review has illuminated the multifaceted nature of the BTS ARMY fandom within the context of globalization and technological advancements. By examining the roles of participatory fan culture, identity formation, transnational context, and fanaticism, several key findings have emerged. Firstly, the active engagement of ARMY members in various fan activities fosters a profound sense of belonging and community, contributing to positive psychosocial outcomes such as increased self-esteem and social connectedness. Moreover, the global reach of BTS and the extensive use of social media platforms have revolutionized fan engagement, enabling ARMY members from diverse cultural backgrounds to connect and interact in unprecedented ways. While this interconnectedness has facilitated the dissemination of BTS's message and music on a global scale, it has also posed new challenges, including privacy concerns and online conflicts. Furthermore, identity formation emerges as a central theme within the ARMY fandom, particularly among sexual and gender minority youth. Online fan spaces serve as vital platforms for self-expression and exploration, providing a supportive environment for individuals to explore their identities and connect with like-minded peers. This emphasis on inclusivity and diversity within the fandom underscores the transformative potential of participatory fan culture in empowering marginalized communities. Looking ahead, future research in fan studies should continue to explore the intricate dynamics of ARMY fandom, focusing on promoting responsible fan practices and enhancing social cohesion within the

community. By addressing the complexities and challenges associated with fan culture while harnessing its transformative potential for positive social change, we can gain valuable insights into contemporary fan cultures and their broader implications for social and cultural processes.

In summary, the exploration of BTS ARMY fandom offers valuable insights into the evolving landscape of fan cultures in the digital age. By embracing diversity and fostering inclusivity, we can harness the collective power of fan communities to effect meaningful change in society.

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