

Chapter II

LITERATURE REVIEW

2.1 Theoretical Framework

The Textual Poachers theory offers an ethnographic account of a particular group of media fans, its social institutions and cultural practices, and its troubled relationship to the mass media and consumer capitalism (Jenkins 1). There are, many different types of fans such as rock fans, sports fans, movie fans, opera enthusiasts, etc. The “fans” have a much longer history, fitting more generally into longstanding debates about the popular consumption of fiction or audience response to popular entertainments. According to Jenkins (1) in his book “Textual Poachers: Television Fans & Participatory Culture”, as cultural studies has directed more attention on the process of reception, and as researchers have begun to construct more precise accounts of both historical and contemporary audiences. The term ‘textual poaching’ was first developed by French scholar Michel de Certeau. In his book ‘The Practice of Everyday Life’, De Certeau argues that audiences are not passive consumers but instead active interpreters (Levine)

JKT48 brings a new phenomenon with their uniqueness such as its concept, and also its fans fanaticism and consumption through everything that is related to JKT48. This study takes an example of Fans of JKT48 in Surabaya about their consumption through the product of JKT48. The concept of idol group which is the first concept brought by JKT48 makes a various type of fans in Indonesia. The Japanese culture also takes a contribution in case of fans respond through their idol.

They become a 'fan' but not by being a regular viewer of a particular program but by translating that viewing into some kind of cultural activity, by sharing feelings and thoughts about the program content with friends, by joining a community of other fans who share common interests (Jenkins 41). From his explanation, it can be inferred that being a fan is active instead of passive. They translate the text (in this case JKT48 as text) and respond them into some cultural activity by joining a community.

2.1.1. Audience Participatory and Textual Poachers

.As Cultural Studies, it has directed more attention on the process of reception, and as researchers have begun to construct more precise accounts of both historical and contemporary audiences, we begin to develop a more sophisticated understanding of how these groups relate to the mass media and draw upon it as a resource in their everyday life. Textual Poachers describe a social group struggling to define its own culture and to construct its own community within the context of what many observers have described as a postmodern era; it documents a group insistent on making meaning from materials others have characterized as trivial and worthless (Jenkins 3). What this book offers is a necessarily partial account of that subcultural community as it appeared to me at the end of the 1980s and the early 1990s. Michel de Certeau suggests that readers' activities can only be theorized, not documented (Jenkins 4)

Henry Jenkins in his book "Textual Poachers: Television Fans & Particular Culture (1992) analyzed the fans culture phenomenon. According to Jenkins, textual poaching which developed by Certau is a concept to divide media

consumption fans culture phenomenon. In his process, Jenkins has a different model. First, de Certeau thinks that the reader is the one who separated from the answer. The meaning of “poaching” just used by the reader itself. Meanwhile, reading process according to Jenkins is a social process which interprets from an individual created by sustainable discussion with another reader that refers to fans. Experiences such like that, expand the experiences of the fans, not only read the text as the consumption activities. Jenkins stated that the meaning of what already poached give the foundation to the fans when they respond to the text. After that, he gives the meaning trough the text (Jenkins 46). Fans not only consume the cultural text, they also produce the cultural text which created as the respond of text media. Fans culture becomes a participatory culture, fans change their experiences consume the media and create or produce new texts, even new culture and new community.

2.1.2. Review of Related Studies

The author has found three previous studies related to this topic about fans’ behaviour and also any cultural influence through the group or fans. These previous studies contribute to the analysis and give comprehensive suggestion in conducting this study. The related studies used to develop the detail of research and make the writer become more sensitive to the issues which appear in society (Creswell 32).

The first thesis that the author found is “Konsumsi dan Produksi dalam Budaya Penggemar: Studi Kasus Komunitas Penggemar K-Pop “Cassiopeia Surabaya’ written by Resty Aditya Wardani in 2012. The aim of her studies to add

encourage and deep understanding of fandom phenomena which have some misinterpretation in fans point of view it as the main creator of cultural practice in their own culture by seeing the various consumption and production pattern in it. The author also wants to give an objective opinion of the existence of fandom because this research also participate the interviewee who is also the part of fandom itself. Jenkins stated that the group of fans is the subculture who has characteristic and their own convention which decided by themselves to create a fandom by certain pattern. So, it is important, according the author to observe the characteristic in a community, whether this consumption and production characteristic appear or not. In her research, she chooses Cassiopeia Surabaya —Group community of K-Pop, as the research object because this community is the official community from Cassiopeia Indonesia. In this research, the author wants to explore the phenomena of fandom by using qualitative such as doing interviews, ethnography, and takes a participation as a fan also.

In the second thesis that the author found is “JKT48 as The New Wave of Japanization in Indonesia” written by Rizky Soraya in 2014. The focus of her research is multiple proximities on the level of text adaptation and reception of JKT48. The author investigates the concept of sister group which is brought by JKT48 by doing comparative analysis of cultural elements between JKT48 and their sister group, AKB48. The author focuses on several aspects: genre or concept, sites of consumption, costumes, music and lyrics, and body language. The author wants to observe the proximities towards their idol, but this finding might not be

applicable to other transnational cultural products such as JKT48 and AKB48 which have different production and level of marketing.

In this case, JKT48, by doing a comparative study of its cultural adaptation as there is no study about the homogenization issue of JKT48 before. JKT48 itself become homogenized by Japanese culture which brought by AKB48 as their sister group. The author also hopes that research on this product will develop self-cultural awareness and provide deeper cross-cultural understanding towards the existence of foreign culture. By them, it could help individuals to be able to understand and strengthen their own identities and also this study will provide knowledge to Indonesian societies to understand other cultures such as understanding idol as popular culture. In this case, author use qualitative research as a method involves cross-cultural comparative analysis between two pop idol groups, JKT48 and AKB48.

The third studies entitled *Pop-Idol Concerts in Contemporary Japan: Queering Gender, Sexuality and Ethnicity* by Yuen Shu Min. Young pop-idols, many of whom find difficulty carrying a tune, reign in the present-day Japanese music industry. In addition to releasing albums and singles, pop-idols keep their names at the top of popularity charts by making appearances in print advertisements, TV commercials, variety programs, dramas, films, and concerts. Indeed, concerts constitute an important aspect in the career of a pop-idol. It is through these events that the physical and emotional distance between fans and idols are bridged, thus authenticating the fan-star relationship and reaffirming its existence in the minds of the fans. But besides fostering fan-star relationship, what

else can pop-concerts do? How does one unravel the concert performances by Japanese pop-idols, given the socio-cultural context of contemporary Japanese society?

In this dissertation, she adopts a Performance Studies approach to Japanese pop-idol concerts. Through conducting performance analysis of the concert-performances of the boy-band, SMAP, and drawing on gender theories, camp and queer theories, she seeks to examine how these performance texts 'behave', interact with, influence, and are influenced by the socio-cultural conditions under which they are performed. In particular, she is interested in discerning how gender, sexual and ethnic identities are performed, challenged and de/re-constructed. She wishes to bring across the point that concerts can function as a site for the contestation of dominant forms of identities as well as fostering the negotiation of new ones. Different audiences may have different interpretations of the same performances. Her aim in this thesis is to present one out of many possible interpretations of the concert-performances of SMAP, which when considered in the socio-cultural context of present-day Japanese society, may work towards undermining and shaking the foundations of commonly taken-for-granted and deeply entrenched assumptions regarding gender, sexuality and ethnicity.