

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The Performativity identity of role-player in fandom activity often imitates their idol. It is a gender and gender roles are elaborate social performances that one puts on a day-to-day life. Gender itself made up of the acts that mark a person as a “man” or “woman” (Butler, 1999). *Role-play* is the act of imitating the character and behavior of a character that they idolized (Andriani 2013). It is usually played through social media accounts; for instance, Twitter, Instagram, Line, and Kakao Talk. Most of role-players play on Twitter and it is dominated by K-pop role-player. From 2011 - 2012 role-player was very popular. Many K-pop fandoms played role-player at that time. The language of Indonesian role-player at that time used English language. The role-player account is a place to play a character; for instance, K-pop idols and as a place to promote the activities they play; for instance, updates about their latest album, photo shoots, group activities, and so on. Furthermore, the profile of role-player is related to Idol they act. In their bio there is a full name, birth year, the girl group or boy band, and a little bit characteristic about the Idol. It is showing the identity of their role-player and who is idol that they are played or acted. They also interact with other role-player and talk about the activities as an Idol. The way role-players call each other has a rule; especially, for K-pop role-player. In other words, role-player always does mimicry towards their idol.

There are many role-players nowadays start to tweet some daily activities

about their real life which is unrelated with the role they are acted which make boundaries between the real-life users and role-player become blurring. It is common for some users not to use a separator ([], //, #, :) when discussing personal users or we can say it talks about “real-life”. It happens not only because of the age factor, but also because not all the role-players follow the rules. Moreover, the unwritten rules are the basic for role-player to play the game which should be followed; for instance, it is not allowed to tweet about things which relate to real life since when they play the game it means that they become ‘different person’ and they have new identity. Some of the role-players also do a switch gender during play this game. Women role-player become man actor or Idol; on the other hand, men rule players become women Idol in role-player world. It is called as situation called *TG* (Transgender) in role-player world. Some role-players choose to change their gender identity, as we know that it is a personal conception of oneself as male or female.

The character of the Idol that they play in role-playing becomes *OCC* (Out of Character) since the role-players create a new character of the idol they play or act and it also based on the different gender in real life towards role-player that they act makes them in a few times has an identity crisis. Some of role-players never update about their Idol activity; besides, they only focus on gain followers and became a famous role-player but without have a good interaction with other role-players. Because of the ages and interests of the role-players, the game began to evolve and change into new era of role-player. Actually, it was also happened in the past, started from 2013. However, to date it still continued and become more

variation of how they playing.

The role-playing game which is dominated by K-Pop fans shows that the Korean wave has an influence on the formation of a fan community which does not only exist in the real world, but also in the virtual world. The Korean wave is a term given to South Korean pop culture which spread globally in various countries in the world (Shim, 2006). In Indonesia, the euphoria of pop culture from South Korea began in 2002 after South Korea and Japan World Cups. At that moment, K-Drama became famous in Indonesian television station (Putri et al, 2019). Starting from K-Drama air in Indonesia, it influenced Indonesian fans to learn and know more about South Korean cultural; especially, in Pop culture, which is K-Pop music. K-Pop music is one of the things which makes Indonesian fans adore South Korea even more. Through networks and social media, fans from all around the world can communicate with each other and it makes them create a community (Zakiah et al, 2019). Fans that already join as members of community have various ways to show support to their idol. They always actively look for information related to their idols and share them; besides, they have project together for celebrate their Idol in some special moment; for example, prepare a birthday Ad, do a gathering and support Idol with vote in Music show or help their bias to debut become an Idol by do a mass voting. There is a survival show name I-LAND which has a system in which fans should collect a voted for their bias if they want to see their favorite Idol debut become a member of boy group called ENHYPEN.

ENHYPEN is a boy band from South Korea. The name of the fandom is

ENGINE. After ENHYPEN confirmed debut on 30 November 2020, many role-players started to act or play as a member from ENHYPEN. The interesting thing of role-playing is that there are so many role-players of ENHYPEN create a community for each member to gather each other and hold an event together in order to strengthen relationship of each member. These community is created to make them interact with each other (same fandom which is called ENGINE) and promote the idol to another fandom.

In my study, it is focused on role-player of ENHYPEN members as my object rather than the other one who also famous in role-player since the fandom of ENHYPEN in Indonesia started to play as ENHYPEN members before they debut. The loyalty of fans (ENGINE) in supporting ENHYPEN is very big. ENHYPEN itself was formed in a survival show. Therefore, it makes the audience who watch the survival give a support and vote for them to become an idol. *Life Satisfaction* become a reason for fans to always support their Idol event before they debut. According to Lyubomirsky 2001, life satisfaction is a subjective assessment of the quality of one's life. Fans become happy and proud to themselves since they always support their bias before debut, it feels like they raise a child and always support them from behind until they succeed. After debut, fans still support them by promoting the album music through social media; besides, updating newest information in their role-player account, that activity role is called *Update Chara* on role – player. In a big ENHYPEN community role-player also holds an event; for instance, a mini concert virtual.

This study used a gender performativity to analysis how the role-player

performs their identity through role-playing game. Performativity Identity is based on Butler's key concept. It is the ways gender personality is encapsulated and ordered, instead of a more or less satisfactory reflection of a few basic realities (McKinlay 2008). In addition, the fandom of K-pop uses a role-player account in order to make a new social identity and uses the idol identity to interaction with another fandom. This creation of role-player world and also role-player accounts are made by fan who wants to have a new world for them to support their idol.

There are many previous studies which focus on role-player on Twitter. The first related study was a study which had conducted by Nugraha (2019) which showed that foundation of Role-Player as a Virtual Character in Twitter social media by using theory of Social Construction in which the hypothesis clarifies the relationship between personality and development which is built-in communication, particularly on social media. The second related study was a study which had conducted by Digna Tri Rahayu (2019) which depicted how to articulate virtual identity of role-player who played K-pop idol as their characters via twitter by using theory popular culture, globalization and virtual identities. The third related study was a study which had conducted by Rachel M. Magee (2013) argued *#TwitterPlay: A Case Study of Fan Roleplaying Online* using discourse analysis. The fourth related study was a study which had conducted by Heather Osborne (2012) explained that *performing self, performing character: Exploring gender performativity in online role-playing games*. Multi-modal common interaction in diversion plan: a comparative Examination of player encounter in an expansive scale role-playing amusement by using hypothesis Personality construction,

Ethnography, and used Qualitative approach. The fifth related study was *playing with Identity: Fan Role-playing on Twitter* which had conducted by Zakia Jeew (2015). This study used a Fandom theory and Identity theory. The method of this study was qualitative ethnography. Based on those previous studies, it is known that they discussed about a study which use theory of Social Construction, Popular culture, globalization, virtual identities, discourse analysis, Identity construction, and using critical performative pedagogy. However, those previous studies still have not discussed on performativity Identity and Textual approach.

Therefore, this study assumes that boundaries between the real-life of role-players and role-player of ENHYPEN become blurring since role-player's performativity identity is not stable. Their fandoms of ENHYPEN who play role-playing start to make their new culture a role-player as their new identities by using their characters into role-player world. Therefore, it makes a performativity of identity ENHYPEN on role-player mix with the personal character of the users. Based on analysis textual poacher and performativity identity fandom of ENHYPEN who play a role-playing, it creates a new culture and community in role-player world; besides, a performativity identity in role-player uses idealized images and impute social identities.

Hence, this study used Qualitative as a method which is expected to profoundly explore, understand and interpret social phenomena inside its natural setting (Creswell, 2011). By using qualitative method, the writer can know more and focus about participant's experiences and perspectives; besides, Interpretative would be used as an approach. Interpretative focuses on two distinct features:

meanings and interpretations. *Meanings* refer to how actors make sense of their experiences or reach understanding of their everyday organizational life while such an approach focuses on the actors' subjective accounts, scholars concentrate on how these accounts come together, align in particular ways, and become collective (Banghart Scott, 2017). The theory used in my future studies was Performativity Identity that was based on butler's key concept.

1. 2 Statement of the problem

Based on the background above, these problem statements are posed to analyze the study:

1. How does the different gender identity of the role-player affect the performativity identity of Park Sunghoon ENHYPEN in role-player world?
2. How can the role-player world make the users fulfill their desire for the character they idolize?

1.3 Objective of the Study

Based on the statement of the problem, the objectives of the study are stated as follow:

1. To find out how the different gender identity of the role-player affect the performativity Identity of Park Sunghoon ENHYPEN in role-player world.
2. To find out how the role-player world can make the role-players fulfill their desire for the character they idolize.

1.4 Significance of the Study

The significance of this study is to tell a role-player performativity identity in gender shifting of role-player which is still unknown to the public. This study is expected to extend the knowledge of reader in to be more awareness of performance their identity in role-player world; besides, to diminish society stereotypes about the fan activity in role-player which can make their performativity identity effects how people see the idol characteristic. By analyzing this study, hopefully it can contribute to culture studies in extend the study of social media users as a fandom and for the researchers hopefully this study can help them to extend the knowledge of performativity identity.

1.5 Definition of Key Terms

- a. Fandom: a fan who claim that they have a common identity and shared a culture with the other (Jenkins 1992).
- b. Gender Performativity: Gender and gender roles are elaborate social performances that one puts on in day-to-day life. (Butler, 1990).
- c. K-Pop: It is a musical genre which combines a variety of styles of pop, hip-hop, rap, rock, R&B, and electronic music (Leung 2012).
- d. Role-player: Someone who acts a role which different with his or her normal role in life in order to create a piece of drama or fantasy. (O’Sullivan 2011)
- e. Textual Poacher: It describes the social group struggle to define its own culture and to construct their community. (Jenkins 1992)

1.6 Scope and Limitation

There were a lot of people who were role-playing. In order to limit this study, the researcher would be only focus on the Indonesian role-player on Twitter; especially, for those who played a K-pop idol Role-player and the role-player who played a role as a Park Sunghoon ENHYPEN. The focus of this study limited on how performativity Identity users in role-player world.