

**THE MEANING OF IMITATION AMONGST K-POP COVER DANCERS
IN SURABAYA**

AN UNDERGRADUATE THESIS



BY:

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**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
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Submitted in Partial Fulfillment of the Requirements for the Bachelor's Degree of
English Department, Faculty of Humanities, Universitas Airlangga Surabaya

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SURABAYA

2016

DECLARATION

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Surabaya, 14 June 2016



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ENAM RIBU RUPIAH

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I would like to dedicate this thesis to those who have always supported and give strength to me wholeheartedly since the very beginning until now, especially my beloved parents and friends.

Approved to be examined

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“Life is only a path full of efforts”

— Byun Baek Hyun

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**THE MEANING OF IMITATION AMONGST K-POP COVER DANCERS
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YUNITA SETYANI

ABSTRACT

Korean Wave is quite popular these days and the growth of the Korean wave is also followed by the growth of popular idol groups in South Korea. Examining a dance cover group which quite popular in Surabaya, this research discusses about the act of imitation. Cover dance is one of the fan activities which mostly done by hyper-fans. In Indonesia, some people tend to imitate or impersonate some particular things and this phenomenon has become a common thing. This research argues that Fresh as hyper-fans who imitates Korean boy groups in order to be famous, thus makes them become “demi-idols”. This research aims to reveal the meaning of imitation for K-pop cover dancers, especially in Surabaya. This research uses qualitative approach and purposive sampling to find the data. Kang’s term “demi-idol” is used as the theory in this research because this research adopts Kang’s study about cover dance in Thailand. The method used is in-depth interview with Fresh members and interpret the answers. The analysis shows how imitation among K-pop fans is become a new way to be famous and can be an alternative to go global similar to their Idol along with some negotiations. Imitation is also become the part of globalization through fan activities. This research finds that Fresh turns into demi-idols through cover dance, thus they also succeed to gather their own fans out of their fandom.

Keywords: Cover Dance, Demi-Idol, Fandom, Hallyu, Imitation

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Lately, there are a lot of people, especially teenagers, who are fascinated with everything that is related to Korea, in other words, they are influenced with Korean wave. Korean wave or also known as *Hallyu* is Korea's recent swell in the entertainment industry that has gained big interest from abroad, particularly South East Asia. Korean wave signifies the popularity of South Korea, in which the culture spreads around the world. Korean wave started in 1990 and has significantly developed until today. It began with Korean TV drama entitled *Winter Sonata* and *Jewel in the Palace* and followed by popular music. The word *Hallyu* is brought and used by Chinese journalists in mid-1999 to describe the growing popularity of Korean pop culture in China. In the late 2000s, K-pop or Korean Popular Music succeeded to gain interest from people, especially the youth around the world through young idol groups that have been prepared to entertain them. Korean television programming exports have increased so dramatically in 2003. They earned \$37.5 million; the difference is big, compared to 1999, which was only \$12.7 million (Shim 28). The meaning of *Hallyu* itself has been stretched to more aspect not only for drama and music but food, clothes, language, even medical services. In other words, Korean wave or *Hallyu* has affected this world globally.

Discussing about *Hallyu*, it is always close to K-pop which has become one of the most dynamically distributed forms of pop culture in the global pop market through social distribution networks (Seok). Korean pop music becomes a significant model for youth culture throughout Asia over the last decade. There are many artists and groups, such as EXO, BoA, IU, TVXQ, Wonder Girls, Girls' Generation, Super Junior and Big Bang that have been popular in the world-wide. Girl band and Boy band are the biggest business in South Korea and have developed rapidly (Seok). According to Jung and Shim through Google Trends, Indonesia is the top country to generate worldwide traffic on the term 'K-pop' on Google Trends, in which Indonesian becomes the most-used language, followed by Malaysian and Vietnamese (Jung and Shim 490). The explosion of the K-pop phenomenon in Indonesia has significantly influenced the transformation of the local pop industry; for example, dozens of 'I-pop' (Indonesian idol pop) companies have appeared and produced K-pop-inspired local idol groups (ibid).

These imitations attract criticism of the group for its lack of originality. Nonetheless successfully enters the local popular music scene by nationalizing Korean popular music into local language or Bahasa (Peichi 203). Some fans consider that the originality is not really important as long as they can enjoy, and have; things-related with their idols. In that way, fans are seen as irrational, consumptive and freak or in other word; fans are always associated with negative things. Jenkins claims that fans find the ability to question and rework the ideologies that dominate the mass culture they claim as their own (Jenkins 290). In Indonesia, there are several TV shows that have imitation concept applied; one

of them is Celebrity Lipsync Battle program in NET TV. On that show, the contestants only need to mimic the real song along with their attractive performances in order to win the show. The point here is quite similar with cover dance; the coverers only need to imitate the real ones as real as they can to get an achievement.

Fandom or fanatic kingdom is a place for fans to support their Idol and a place to build close relationship with other fans. This statement is proven as in Paath's study about fans community. She analyzes about the meaning of K-pop amongst teenager in Surabaya. She uses KLOSS as her object because KLOSS is the biggest K-pop community in Surabaya. Paath used qualitative as her method; she used snowball technique to find the participants and conducted the interview. The finding of Paath's research is K-pop fans, who join KLOSS community, are not merely about the fanaticism, but it is a place to facilitate them to bond close relationship between the idols and the fans itself. Thus, teenagers, who are addicted with K-pop culture, lead them to be consumptive. In other words, fandom is seen as a psychological symptom of a presumed social dysfunction; the two fan types are based in an unacknowledged critique of modernity (Lewis 9). It means that the two types of fans are the fanatic ones and the common ones. Fanatic in this term means that, fans are devoted themselves to their idol in negative ways while the common fans do not devote themselves too much for their idol and still have good relationship with their society well. Fanatic fans often imitate their idols. One of various ways is through cover dance, which is

popular amongst fans because they can imitate or place themselves as their idols through imitating the dance choreography.

Cover dance is being popular amongst K-pop fans these days and even some of the K-pop fans join several communities. They usually join the community or fandom to bond close relationship between each member and mostly create sub-group to imitate or impersonate their idol through cover dance. They are really professional in imitating their idols' performances with the firm dance movements. The fan has notoriously been regarded as a dupe, a passively blind receptor to corporate propaganda and establishment ideology, and an obsessive, strange social outcast (Gray 67). However it is not completely true because fans also can be the active agent in global flow. Cover dance is one of many ways, which shows that fans are actually the active agent in fandom. Through cover dance, fans can re-produce something from their idol with their own creativity. Thus, somehow it turns into something different. Cover dance is the term which is usually used by people or fans who imitate or impersonate the choreography of certain groups or artists along with the same costume, hairstyle, and accessories. There are several popular cover dance performances in Indonesia, especially Surabaya such as, Galaxy, Fresh, SBC, Macgregon and etc. The main point of cover dance is not about the creativity but the resemblance with the idols, starting from the movements, costumes, body posture, and the expression while performing on the stage, just exactly the same with the real ones (Milania 40). Due to the popularity of *Hallyu* in Surabaya, the writer is interested to examine the meaning of imitating idol group for K-pop cover dancer.

The writer chose Fresh as the object for this research. Even though, there are several popular cover dancers in Surabaya such as SBC which is the tough competitor of Fresh, but the writer chose Fresh because they suit the writer's criteria. The important criteria are they have won several cover dance competitions in Surabaya more than other cover dance performers and they are quite popular among K-pop fans. Fresh has achieved around thirty five trophies up until now, and Fresh is often invited as the special guest star in K-pop festival. The members are mostly teenagers and all of them are boys; because they only cover or imitate Korean boy group. Their first debut is on December 31st, 2012 and the pioneer is Buyung and their very first performance was at Lipo, Sidoarjo. *Fresh* is an independent cover dancer group, which means that they do not join any agency. Actually, there are several studies about cover dance, for example as Milania's study about masculinity issue in cover dance. The writer and Milania have the same object but different focus. Milania found that there is negotiation of gender performativity between two participants as male dancer cover performers while impersonating the member of Korean girlband.

The writer argues that Fresh impersonates Korean boy groups in order to be famous, which makes them become "demi-idols". According to Kang, successful cover dance performers are demi-idols as the layering and circulation of representations simultaneously references their relationship with the K-pop idol being mimicked and their stardom for their own fans (Kang 566). Actually, Fresh has not yet completely become the real idol but they are still in the stage of demi-idol itself because they have star-category. Fresh is considered to have star-

category because Fresh has already had their own fans and Facebook base, in which they created it in order to share their activities with their fans. Fresh's fans are called Refresh and their fans are quite loyal. It proved in how they attend almost all of Fresh's events. The way Fresh members obtain their popularity is by joining dance cover competitions and always showing their best performance. Thus, people slowly recognize their talents. They make themselves as similar as their idol because they want to show their love and due to their popularity, the desire to be an idol emerges.

The previous study has been done by Kang about cover dance in Thailand, actually his study is quite similar with Milania and it has the same object with the writer's study. He analyzes about male K-pop fans who impersonated Korean girl bands instead of boy bands. Kang proposes that the transnational trans-gendering in Thai K-pop cover dance opens up new possibilities for imagining and embodying the Thai self as developed, queer, and Asian. Kang's study focuses on gender and locality while the writer's study focuses on the meaning of imitating idol group amongst K-pop cover dancers in Surabaya. The difference is clearly seen according to the focus of the study between Kang and the writer, even though Kang has explained about imitation in his study. Through Kang's explanation about imitation, the writer tries to develop and seek deeper about this issue. In this research, the writer adapts Kang's study, in which he creates "demi-idols" term to describe his study. The writer will analyze the interview results with "demi-idols" term which comes up with the goal of this research. The term demi-idols is emerged due to the popularity of Fresh. Thus as it has been stated above, Fresh

has already had their own fans because they success in mimicking or imitating K-pop boy groups. This study is adopted from Kang's study about cover dancer in Thailand, which he also discusses a little bit about imitation, and the most interesting things about his study are the term 'delayed authenticity' and 'demi-idols'. The writer will apply those two terms as the main theory and supported by Jenkins' theory about fans.

1.1 Statement of the Problems

1. How does Fresh imitate Korean boy group's dance in terms of costumes, style, choreography and expression?
2. How do Fresh members perceive their cover dance performance as the way of becoming idols?

1.3 Objective of the Study

The purpose of this study is to find the real meaning of imitation, which is expressed by Fresh when they imitate Korean boy group dancers through their appearances; costumes, style, choreography and expression, and become demi-idols as the first step to achieve their goals to be idols. Thus, the writer also wants to identify how Fresh signifies or makes meaning toward Korean boy group dancers.

1.4 Significance of the study

Korean Wave or *Hallyu* is being famous lately and brings significant impacts or influences around the world—not to mention Indonesia—which is interesting to be analyzed. The writer also hopes that this study can help to reveal certain meanings within something, and in this case, is the real meaning of imitation for cover dance group. In our modern society, imitating or impersonating something is really common these days. K-pop fans also do the same, they express their affection toward their idols through various ways, and imitating their idols is one of those various ways. Fans can show their affection in many ways, such as producing accessories, writing fanfictions, and also cover dance. This study is expected to provide further understanding about the way fans express their affection toward their idols through imitation and whether there are certain meanings attributed to such activity. For students of English Department, the writer hope that through this study, people could be more aware about certain phenomena around us, which are quite interesting to be analyzed especially phenomena related to people behavior in consuming certain things as hobby or even tactic to reach something.

1.5 Definition of Key terms

- Cover dance:** The act of imitating or impersonating individual or groups movement when they are dancing along with the same costume, hairstyle, and accessories (Kang 4)
- Demi-Idol:** Kang's term to explain about fans who impersonating their idol's activity which can slowly turned them into the idol themselves (Kang 25).
- Fandom:** The community that surrounds a TV show/movie/book etc. Fanfiction writers, artists, poets, and cosplayers are all members of that fandom. Fandoms often consist of message boards, live journal communities, and people (Brienne).
- Hallyu:** The phenomenon of Korean entertainment and popular culture rolling over the world with pop music, TV dramas, and movies. It refers to the sudden increase in popularity of South Korean culture around the world in the last ten years (Saranghae).
- Imitation:** A thing intended or stimulate something or in other word, using someone or something as a model (Merriam-Webster).

CHAPTER 2

LITERATURE REVIEW

1.1 Theoretical Framework

This chapter aims to elaborate the theories applied in this research. There are two theories; the first one is the term “demi-idols” which is adopted from and suggested by Kang in his study and defined as a term that discusses about cover dance performers. The second one is about Fan, proposed by Jenkins and supported by Hills. Thus, by combining the two theories of “demi-idols” and fan culture, it expected to help the writer compose deeper analysis and reveal the meaning of imitation.

2.1.2 Fan Culture

Sometimes, fan seems to be stereotyped as a fanatic lover or supporter which is often associated with negative meaning by some people. Actually, the word “Fan” itself is an abbreviated form of the word “Fanatic,” which is originated from the Latin word “Fanaticus.” According to Oxford Latin Dictionary in Jenkins, fanaticus means “Of or belonging to the temple, a temple servant, a devotee” but it is frequently presumed to have negative connotations, for instance “Of persons inspired by orgiastic rites and enthusiastic frenzy” (Jenkins 12). In other words, fan is often claimed as the madness and devotion to

the demon as time goes by and many factors have influenced the term “Fan” itself. The word “Fan” was introduced in journalistic accounts in the late 19th century to describe supporter of professional sport teams—especially baseball—when sport was dominating and later it was changed into “devotee” because of the loyalty of the supporters (ibid). This word was also used in reference to female theater-goers or female admirers in theatrical plays, who male critics claimed that they came only to admire the actors instead of the plays.

The term “Fan” never fully escapes from its earlier meaning in relation to religious and political zealotry, false beliefs, orgiastic excess, possession, and madness—those are—connotations that seem to be deeply rooted in the word “Fan” right from the start. Jenkins claims in his book that fans create meanings from their fandom which involves sharing, uttering, and debating, thus the fandom distinguishes the vague line between the artists and the consumers because fans have potential expertise in order to contribute in the community (Jenkins 13). On the other hand, Hills examines about fans are who frequently claimed to be bad consumers. According to Cavvichi, fans are, in one sense, ‘ideal consumers’ since their consumption habit can be very highly predicted by the culture industry, and is likely to remain stable. However, fans also express anti-commercial beliefs or ideologies which are not completely in alignment with the cultural situation in which fans find themselves (Hills 5). Fans are not passive agents in society; they can both produce and consume idol-related things in their fandom. They have various ways to express their love to their idol by producing something, for

instance, writing fanfictions, editing video, or even joining cover dance community, by doing so they will feel closer with their idols.

2.1.2 K-pop Fandom in Indonesia

Korean wave has spread its wings all over the world starting from its entertainment aspects to its cultural aspects. According to Jung and Shim, on Google Trends, Indonesia is the top country to generate worldwide traffic of the term ‘K-pop’, in which Indonesian is the most-used language, followed by Malaysian and Vietnamese (Jung and Shim 490). When talking about fans, it is always close to fandom, the higher the number of fans, the more various fandoms will emerge. Along with the growth of Korean wave or *Hallyu* and its fans, there are several fandoms in Indonesia, especially in Surabaya, ranging from those idolizing boy groups or girl groups to actors and actresses. There are EXO-L Surabaya, INSPIRIT Surabaya, and the biggest community is KLOSS which has successfully gathered many fandoms in one site. In this community, the fans are allowed to share anything about their idols and they are not passive, similar to Jenkins’ statement about fans. The emergence of fandoms allows fans have wider access, including for the cover dance phenomenon which also emerges due to the popularity of K-pop idol groups. The growth of cover dance phenomenon is also significant over time. In Surabaya, there are several cover dance groups which are in fact tremendously popular among K-pop fans, like Fresh, Macgregon, Galaxy, SBC and etc.

2.1.3 The Concept of Imitation

As we know that most of Indonesian people tend to copying or imitating something which is being popular in their society. Korean wave is popular these days because of the drama, food, and the celebrities which successfully attract Indonesian people, not to mention Surabaya. Cover dance is one of many ways to imitate or impersonate K-pop idols, corresponding to statement written; in a South Korean website which also claims that cover dance is an extraordinary cultural phenomenon which allows fans to imitate the dance moves of their favorite singers (KOCIS 51). Imitation is the act of copying or impersonating someone or something with the particular details. The concept of imitation in this research is about cover dance, thus cover dance itself is the term which is usually used by people or fans who imitate or impersonate the choreography of certain groups or singers with the same costume, hairstyle, and accessories as theirs. There are some negotiations that emerged while imitating the real idol and there is also gender issue within this negotiation. Masculinity issue is occurred due to the stereotyping of Korean males by others. Fresh members show different masculinity concept when on-stage and off-stage. The main point in cover dance according to Milania, that is not about the creativity but about the resemblance to the idols from the movements, costumes, body posture, and the expression while performing on stage, just exactly the same as the real ones (Milania 40).

2.1.5 Delayed Authenticity

Delayed authenticity is a term coined by Kang used to explain how actually a certain thing which is constantly copied or imitated over and over again can gradually lose its meaning (Kang 15). Authenticity is delayed already, in other words it relies on the recognition of others. Kang adopted Benjamin's *The Work of Art in the Age of Mechanical Reproduction* to be his guidance in his study, in order to explain the term "delayed authenticity". According to Benjamin, the more frequent things being copied, the more they lose their meaning, thus another meaning will probably be invented by the ones who do the act of imitating or copying (Kang 17). For instance, Fresh covers some K-pop boy group choreographies and uploads it on social media such as YouTube. Often, some people do not recognize the boy groups' songs or choreographies but then, whenever Fresh copy the choreography and share it on YouTube, they will ask or just simply *google* it themselves in order to find the boy groups.

This kind of reproduction done by Fresh, make them help some K-pop boy group's authenticity of their choreographies to be more well-known. This is why it is called delayed authenticity in Kang's study because some people recognize who the real producer is or in this case the real group from Fresh's imitation. Those groups' choreographies are copied over and over again by many people; besides some of them think that it is interesting and some people think that "they are my idol", thus they also want to produce something to show their appreciation or even introduce their idol to others through cover dance. Even though some people think that impersonating some boy groups is considered as a remarkable act, yet, linking

back to what Benjamin said claims that the more the thing being produced, the more likely its meaning to be decreasing slowly.

2.1.6 Hyper fans and Demi-Idols

The second term is demi-idols which was also invented by Kang in his study about K-pop cover dance. Cover dancers are categorized as hyper-fans since, what is meant by hyper-fans are fans who attracted to their idol and start to imitate their idols and start imitating them by doing cover dance, thus these particular fans themselves become stars among other K-pop fans (Kang 564). Fans who are fanatic can be categorized as hyper-fans because they tend to imitate everything about their idols; their style, costumes, and even the way they talk even though their idols speak different language. These kinds of habits can lead fans to change themselves as the idol or in Kang's term are the demi-idols. Hyper fans and demi-idols share an interesting relation, fans who are hyper mostly change themselves as the idols with the whole imitation acts through many ways, which in this case is also fulfilled by being cover dance performers. Fans who are already claimed as demi-idols are who that already have their own fans and fan base. According to Kang, The cover groups are demi-idols, linked to the popularity of the bands they cover, and also considered performers in their own right (Kang 564).

2.2 Related Studies

The first related study was conducted by Monica Paath, a post-graduate student from Universitas Airlangga, entitled *Makna K-pop di Kalangan Remaja Surabaya (Studi Tentang Makna Budaya Korean Populer di Kalangan Remaja Pada Komunitas KLOSS di Surabaya)*. From the title it can be recognized that Paath discusses about the meaning of K-pop among teenagers due to the popularity of Korean Wave in Surabaya. She chose KLOSS as her object because KLOSS is the biggest K-pop community in Surabaya. Paath used qualitative approach and snowball technique as her method to find the participants and conducted interviews afterwards. The similarity between her study and the writer's is the approach, even though the issue is quite similar but the focus and the object are different. Paath's object is the K-pop community and the writer's focus is cover dance performers. Both Paath and the writer's concern are to reveal the meaning from each other's goals. The finding of Paath's research is that K-pop fans who join KLOSS community is not merely about their fanaticism over their idols, instead it functions as a place to facilitate them to form a close relationship between the idols and the fans itself. Thus, teenagers who are addicted to K-pop culture are likely led to be consumptive. Paath's study is helpful for the writer's because this study also has the similar concern, in which case is to reveal meaning from the object.

The second related study was written by Mike Kripilia Milania, an undergraduate student from Universitas Airlangga. Milania's study is about cross-dress cover dance performers in Surabaya; entitled *The Negotiation of Masculinity*

by Male K-pop Cover dance Performers while Impersonating Korean Girlband in Surabaya. This study is similar to the writer's but has different focuses, the first study aimed to discover the meaning, whereas this study is about masculinity issue in male K-pop fans or cover dance performers in Surabaya. This study has similarities with the writer's study, namely the object and the method. The object that Milania and the writer chose is cover dance performers, however, Milania chose two performers while the writer chose one popular cover dance group as the object. The focus in her study is masculinity issue while the writer's focuses on the meaning of imitation from the cover dancers' perception. To collect the data, Milania and the writer used both purposive sampling and in-depth interview to record the participants' answers. The writer used in-depth interview since this method is deemed to be more suitable with this study's goal which is to know how people exactly feel about something. Both of them interpret their participants' answers after collecting the data to achieve their goal. This study is really helpful as the object is quite similar, thus this study can be guidance for the writer.

The third study was conducted by Dredge Byung Chu Kang, entitled *Being Fabulous, Becoming Spectacular: Embodied Mimesis, Delayed Authenticity, and Transnational Transgender Personification in Thai K-Pop Cover Dance.* Kang also discusses about K-pop cover dance in Thailand from gender perspective similar to what Milania did. He observed about male K-pop fans who impersonate Korean girl bands instead of boy bands. Kang proposed that the transnational trans-gendering in Thai K-pop cover dance opens up new possibilities for imagining and embodying the Thai self as developed, queer, and Asian. He

observed the cover dance performers by attending the nearby K-pop events or even visiting bar which are quite popular for Thailand gays. Kang combined traditional ethnographic fieldwork such as participatory observation and interviews with cultural studies' approaches toward online or social media research and textual analysis as his methods. Actually, he also elaborates about imitation in his study with his own terms. In his study, Kang coined the terms "demi-idols" and "delayed authenticity". For that reason, this research adopts Kang's study that produced those two terms which are to be used as the main theory. This research follows up Kang's study to continue and reveal another meaning which has not been explained or discovered yet in his study. Thus, the writer will analyze the interview results and link the "demi-idols" terms which come up with the goal of this research.

CHAPTER 3

METHOD OF THE STUDY

This analysis aims to reveal the meaning of imitation amongst K-pop cover dancers in Surabaya, in this case is Fresh. Thus, this chapter will describe the method used to conduct the study. This chapter includes a description of research approach, an explanation of the population and sampling technique used, and offers definition of each variable of interest. Following this, there are two steps of technique used in this study. First is technique of data collection to provide valid and useful data. Second is technique of data analysis to analyze the data collected from the previous step.

3.1 Research Approach

This research uses qualitative method. Qualitative research emphasizes verbal descriptions and explanations of human behavior. Qualitative research also emphasizes careful detailed descriptions of social practices in attempt to understand how participants explain their own world (Jackson 17). This approach fits with writer's issue because cover dance has become one of the social practices among teenagers in Indonesia, thus this approach is used. This research also uses interpretive approach which according to Jackson, it examines how people make sense of their lives, how they define their situation and how their sense of self develops in interaction with others (Jackson 9). Interpretive approach is suitable

for this research because it deals with audience responses or perception. In-depth interview used by the writer to gather the data from the participants. According to Johnson, in-depth interview is usually begin with commonsense perception, explanation, and understanding to some particular phenomenon, thus it aims to explore more about experience or perception and reveal hidden meaning from particular phenomenon (Marvasti 21). By using in-depth interview, the writer also gains wide and deep knowledge from participants' answers about the issue.

3.2 Scope and limitation

The focus of this study is to find out the real meaning of imitation for Indonesian cover dancer when imitating Korean boy group. The writer only focuses on the imitation issue—Fresh—as the object because the previous study which done by Milania is focused on masculinity issue, thus she used Butler's theory to analyze her data. And Paath's research which used the cultural studies theory and symbolic interaction theory. The writer and Paath have the same goal which is to find or seek the meaning but the result will completely different because the writer just focuses on cover dancer while Paath's focus is the K-pop itself. Albeit, the method and the object are quite similar with Milania and Paath but the result would be completely different because the focus of this research is also different.

3.3 Data Source

There are two data in this research which are primary data and secondary data. The primary data of this research are the recording performance and the interview results from participants which is a cover dance group from Surabaya, Fresh. The secondary data is taken from several authorized websites to download the materials either the printed and unprinted—journals, books, web sites, and reports—which are reliable to be cited in this research. The object itself is cover dancer group from Surabaya named Fresh which has been established since 2012 with total fifteen members but the active members are just five members in total. The writer chose this group to be interviewed because they have achieved several trophies from various cover dance competition held in Surabaya or outside Surabaya. Fresh also has covered various Korean boy group complete with the similar costume, make up, hairstyle or even the property which been shown in their performances. Fresh also has its own fan page in Facebook and YouTube so their fans could download their performances whenever they want. The continued validity of pop as a metaphor of youth culture is one that needs examination in an age when youth lifestyles are reaching up into this category and compressing downwards into the pre-teen years (Huq 91).

3.4 Population and Sample

Population is the total of all the individuals who have certain characteristics and are of interest to a writer. In this case, the population of the research is cover dance groups in Surabaya. The sample is the logic of using sample of subjects is to make inferences about some larger population from a smaller one (Berg in Milania 26). This research used purposive sampling to meet the needs of this research itself, purposive samples are selected after field investigations on some group, in order to ensure that certain types of individuals or persons displaying certain attributes are included in the study (Burg 32). Fresh is chosen by the writer because this group is quite popular amongst K-pop fans in Surabaya and this group also has achieved several trophies.

The writer has two layers in choosing the samples; the first sample is group sample. There are several cover dance groups in Surabaya and Fresh is chosen as the sample along with the categories that has decided by the writer. The second sample is member sample; Fresh has fifteen members but the active ones are just five out of fifteen according to their intensity in the group activities. According to Marvasti, in qualitative research sampling procedures are referred to as purposive, it means that the purpose of the project determines the selection process (Marvasti 9). In order to obtain valid data, the writers chose the interview target based on these categories: Fresh member, winning competitions more than three times or more, participating K-pop events more or less five until ten times intensively. The writer only interviewed the active members in order to achieve the goal of this research. Active here means, the members always participating in

K-pop events or participating in dance practice according to their schedules. The other ten members are busy with their personal lives, thus the writer only chose the other five members following several categories which explained above. After choosing the population, the writer was selecting the member of Fresh to keep this research on the lane.

3.5 Technique of Data Collection

To collect the data the writer uses two data collections. The first is observation, the writer only observed the object's activity without being included in the activity itself. To conduct observation, the writer attended the events or known as "festival" among K-pop fans which usually held by several fandoms in Surabaya. This event usually include sing cover and cover dance, the writer only focusing on cover dance aspect and watch the performances. The writer had attended three events for this year, the first event was on March 29th 2015 at Royal Plaza Surabaya, the second event was on June 7th, 2015 at BG Junction Surabaya and the last event was on September 20th, 2015 at Royal Plaza Surabaya. Fresh was joining the competition on March 29th and June 7th but they were asked as a guest star on September 20th. Besides, attended the events, the writer has also recorded Fresh performances as the primary data. Another data is in-depth interview. The writer used in-depth interview as the next method to know deeper after observing certain group which in this case is Fresh.

In-depth interview was done to seek or find out about the meaning that they express when imitating Korean boy group. This method is best to be used in

studying how people feel about something. The writer also faced some obstacle when arranged the meeting with Fresh's members because both the writer and the members have different schedules, thus the writer decided to follow the members' schedules and conduct interview. The first interview was done on March 14th, 2015 at BG Junction Mall Surabaya with two of Fresh members. In this interview the writer only asks reliable information because the pioneer unable to come. The writer conducts the interview start from March 14th for the very first interview and the brief introduction from the members until May 31st 2015. The interview was conducted on October 17th, 2015 at Ciputra World Surabaya with three members and started from 18.30 until 21.45. The second interview was conducted on October 23rd, 2015 at Fresh basecamp with two members and started from 19.20 until 22.15.

3.6 Research Etiquette

The writer addresses some ethical issues regarding data collection and other stages in the research process. Participants were asked to participate the interview which conducted by the writer. This research involved tape or digital radio recording for the interviews. Before conducting any interview, the writer has informed verbally about the recording activity. The participants have also informed that they have rights to reject recording activity, to stop the interview or even request the recording data to be deleted. Transcription materials have already provided and verified by the participants before deleting the original recording

upon request. The writer also informed the participants that they can have the summary on the conclusion of the research, thus they also have access to the publication by contacting the writer through the contact details provided. The writer has asked the participants whether they are preferred to disclose their names or not. In other word, the writer asked the participants not to mention names during the interview if they choose to be invisible in this research. Confidentiality will also be maintained in the transcripts and publication.

3.7 Technique of Data Analysis

There are several steps to analyze the data; the first step is the writer transcribed the participants' answers after conducting in-depth interview. The writer had already interviewed two of Fresh members to ask the reliable information about this group and exchange contacts between the writer and one of the members. The writer had followed Fresh members' schedules and arranged the meeting with other Fresh members to conduct in-depth interview. The second step is the writer interpreted the participants' answers. Interpretative is held by the writer in order to explain and elaborate participants' answers and draw certain descriptions to be linked with the theory, thus the goal of this research will be successfully achieved.

The writer used Kang theories about Demi-Idols as the main theory. This theory is applied because it suits with the goal of this research which aims to seek or find the meaning of imitation amongst a group of K-pop cover dance. The third

step is the writer linked the terms demi-idols to the data and the issue which has relation with *Hallyu* phenomenon that is being famous recently in Indonesia. 'Korean Wave' reflects a regional popular culture phenomenon benefiting from the culture of rapid share, which represents a form of sharing culture that allows young K-pop fans across East Asia and Southeast Asia to receive information about their Korean idol music groups from the Internet in a fast path (Peichi 194).

Formulate the process of analysis as follows, first, the writer chose the object of the study, second step is the writer chose the population and sample and set some categories for the respondents. The third step is collect all the data from participants through in-depth interview and the last is explain the interview result alongside with the theory used, thus the writer can have broader explanation to achieve the goal of the study. For questions number one until fourteen are used to answer the first research question. Questions number fifteen until twenty five are used to answer the second research question.

CHAPTER 4

ANALYSIS

4.1 Discussions and Findings

In this chapter, the writer analyzes about how Fresh imitates Korean boy group's dance in terms of costumes, style, choreography and expression, thus in order to answer the first research question. The data used in this chapter is conducted through observation and interview with five members of Fresh as the participants. The interviews were conducted twice on October 17th, 2015 at Ciputra World Surabaya with three members and started from 18.30 until 21.45 while the second interview was conducted on October 23rd, 2015 at Fresh's basecamp with two members and started from 19.20 until 22.15. There are four points that will be examined in this chapter. The first point is about how Fresh imitate the costume of the real idol, the second is about combining the styles between Fresh and the real idols, the third is about similar choreography with variation and the last is expression-play. In order to answer the second research question about how Fresh members perceive their cover dance activities as the way of becoming idols is further analyzed. Cover dance is the act of imitating or impersonating dance movements and other gestures to construct the feeling of experiencing a dance performance in a concert or music video (Kang 1). South Korea government supports cover dance as the weapon to promote their country worldwide. As a result, cover dance is quite popular in Indonesia due to the

growth of K-pop or Korean pop. Cover dance creates the realness whenever it is being performed in public as it is not a parody but a replica of the original music video. In cover dance, there are four important aspects in order to win or to be a good cover dancer performer, which are costumes, style, choreography and expressions. Each of the aspects has its own role, for example the serious expression is the good one instead of showing one's sloppiness or goofiness because it is considered as insincere.

The popularity of cover dance is proved by the international 2011 Cover Dance Festival as a part of the Visit Korea Year event, successfully gathered participants from 38 countries with over 16 million views on the first round of early July until July 24th (KOCIS 53). Korean government spreads its culture with soft power through pop culture and holds interesting events for K-pop fans around the world. In Indonesia, cover dance becomes a common thing, especially for K-pop fans as they can express their affection toward their idol through cover dance. The majority of K-pop fans are active female teenagers due to the creativity of fandom. According to Milania, cover dance is a form of self-expressing done by K-pop fans to their idols (Milania 3). It means that they feel closer to their idol by imitating their performances. Surabaya is one of big cities that have quite a lot K-pop fans as numerous K-pop events or gathering are held in Surabaya. Cover dance and sing cover are always the main parts of these events. There are several cover dancer groups from Surabaya with different style and in 2012, Fresh is the first male cover dancer group in Surabaya.

“Buyung and Edward said that Fresh is the only male cover dancer from Surabaya. From outside Surabaya is SBS but in Surabaya, Fresh is the only one.” (Arthur)

It can be claimed that Fresh is the pioneer of male cover dancer in Surabaya even before K-pop reached its popularity like nowadays. Cover dance was not very popular in Surabaya back then but as time goes by, the popularity of cover dance reached its peak around 2012 and has influenced many people from different range of age. As cover dance in Malang catches huge attention, K-pop fans in Surabaya were then motivated to hold similar events. Cover dance competitions are often sponsored by shopping malls or even some Universities which offer Korean studies. Most events are held in shopping malls since it is easier to promote Korean Wave in a larger scale. Cover dancers also want to prove that being a part of certain fandom does not always lead to drawbacks. Cover dancers' positive attitude here could be a response to a stigma created by popular press, which has claimed that fandom emphasizes danger, abnormality, and silliness, thus the fans conceal their own fandom, carry on secret lives as fans or risk the stigma that comes from being a fan (Lewis 1).

4.1.1 Costume

Costume is one of the important elements in cover dance. Through costume, people can identify which group they imitate. Costume is a set of clothes worn in order to look like someone or something else, especially for a party or as a part of entertainment. Costume holds the main role as one of the judges' qualifications in order to win the competition. As one of the most popular dance cover groups in Surabaya, Fresh owns three similar costumes to their idol. According to them, similar costume is really important as it improves their performance on stage and impresses the judges. They always feel like the real idol whenever they perform in front of K-pop fans due to the similarity of their costume, so, wearing similar costume boosts their confidence.

Fresh also adds some accessories such as sparkling bracelets, clip-ons, and confetti to catch audiences' attention. Adding accessories manages to please the audiences, so that their performance is less boring because they offer something different through their costume. All of their idol inspired costumes are copied from a K-pop boy group named BTS' first debut song entitled "No More Dream", the second and third costumes are also inspired by the same from group. If Fresh members cannot find the same costume, thus they just bring the materials needed and let the tailor do the work. They even have their own tailor to help them in making similar costumes. Another way to obtain such outfits is through online shops which supplies similar costume from certain boy groups.

“If we can’t find it in store, we just buy the material then bring it to the tailor, we have our own tailor that is why it is easier, thus we can ask the same model with the real one.” (Tio)

Just like the real idols that have their own stylists, Fresh also has their own tailor who is in charge of making similar costumes. They just need to show the picture of the original outfits and the tailor will make the replica.



Figure 1. Similar Costumes with Korean boy group BTS (Fresh’s personal documentation)



Figure 2. BTS' Costume for Their Performance (BTS' Official Page)

Based on the figures above, it is clear that Fresh imitates BTS' looks from top to toe. As a professional cover dance groups, Fresh does not want to disappoint their fans. In this performance they also copied the exact concept of BTS by gathering other members to be their back up dancers. As a group which covers a boy group's dance, Fresh members do not want to perform as cross-dressed dancers due to the gender issue. They think that if they perform as a girl group with girly accessories, they will lose their manly side and others will judge them. Cross-dressing is the act of wearing clothing and accessories commonly associated with a gender within a particular society that is different as the one which is usually presented by the dresser (Ekins in Milania 4). It is interesting because Fresh members are consistent right from the start that they are boy groups cover dancers.

“Yes, I do not want to, besides, it is disgusting...imagining myself cross-dressing is disgusting.”(Arthur)

“Yes, do not want to, because we do not want to be seen as sissy.”

(Edward)

Gender related issue is apparent here as they think that cross dress will actually taint their masculine side. Donaldson and Connell have different opinions about hegemonic masculinity. Donaldson defines hegemonic masculinity as a culturally idealized form of Western manhood with its power and strength while Connell defines hegemonic masculinity as the honored way of being a man (Kuwahara 127). Fresh shows their manliness through their costumes. Fresh members tend to choose simple yet still showing manly side costumes instead of the cute and colorful ones because they want to be seen as cool performers. Fresh members firmly stated that they do not want to do cross-dressed performance when they imitate K-pop idols. They do not want to be seen as sissies although Fresh members have already been judged as less-manly to some people because of their cover dance activities. According to Oetomo, someone is labeled as sissy when she or he appears androgynous in dress, physical features, or both, or behave androgynously (Parker, Barbosa and Aggleton 47). As stated, Korean males are seen as less-manly and flamboyant because they are not afraid to express themselves through unique style and eye-catching appearance. Although, Fresh is inspired by K-pop boy groups, they still maintain their masculine side by only performing dance with masculine side in it.

4.1.2 Style

The second aspect is style, since it is as important as costume in dance cover. The common definition of style is a way of doing something related to a particular person or group from top to toe. People tend to follow popular style during the time, for example like unique hair style, colorful clothes and so on. Korean style gains its popularity through Korean Wave or *Hallyu* which has been followed by many people especially K-pop fans. Most of K-pop fans follow their idols' style in order to show their identity as fans of certain groups. Fresh has their own way to imitate their idol's style start from the simple ones until the extreme ones. One of the member said that he used to wear idol-related stuffs to show that he is a K-pop fans.

“I used to wear idol-like thingies, when I admired Zelo (one of B.A.P members), I collected mask then when I admired Ravi (one of VIXX members), I collected caps, because he likes to wear cap but now I am not that into them that is why I just wear those things whenever I feel like wearing them.” (Arthur)

He used to imitate his idol appearance off stage to the small things like accessories but as time goes by, he combined his idol's style with his own style. The reason why he changed his style was because people tend to judge that Korean males are flamboyant and less-manly compared to others because of their style. He thinks that when he combines his style with his idol's style, society can accept him even though he likes Korean boy groups. Korean men are often judged

as *kkotminam*, it means flower boy in Korea. *Kkotminan* (꽃미남) is an abbreviation from *kkot* (꽃) which means flower, *mi* (미) is pretty and *nam* (남) is an abbreviation from *namja* which means man in Korean. The term *kkotminam* shows pretty man with innocent and pure heart like a flower. In other words, Korean men with pretty face are claimed as pure and gentle. According to Donaldson, hegemonic masculinity excludes Asian men through stereotypes that condemned them to a feminized masculinity (Kuwahara 127). *Kkotminam* or flower boy is always linked with Korean men because it emphasizes feminine looks of male K-pop members. However, stereotypes rooted in weakening images of Asian men when they have no chance or other options to perform masculinity (ibid).

As Shannon notes, the act of wearing accessories reflect Harrods' view, "efforts to cultivate and supply a growing market of men eager to decorate themselves with expensive an eye-catching accessories" (Kuwahara 126). Other than the judgment that they got from society about their styles which follow Korean male, Fresh member still eager to fancy themselves with accessories to attract others' attentions. There is a negotiation in this stage which is, proved by how they combine the style of the idols with their own style. This negotiation is clearly shown in as they always choose the manly performance instead of the flamboyant one because they do not want to lose their manly side. Jung in Suh argued that *kkotminam* or flower boy has taken over the masculinity concept in South Korean popular culture along with soft, gentle character, and attractive face delicately lies in their hybridity (Suh 13). While in Indonesia, masculine men are

frequently judged by their appearances, for example in some advertisements which men are always seen as masculine ones by doing things, like climbing cliffs, do sports, or even driving cars. Even though, for some people, cover dance is somehow still seen as less-manly activities but Fresh member reject to do less manly activities in their cover dance like copying female idol group or wearing feminine costume and style.

4.1.3 Choreography

Choreography means various movements in dancing combined with technique to represent the dance itself. According to Kang, cover dance mainly focuses on choreography instead of the musical lyrics (Kang 1). Dance movements learned by watching the real performers' action through several media such as; official music videos, dance tutorials, or even fans' videos from YouTube. The good choreography is the one which is exactly the same with the original performers on music video or stage performance. This aspect also becomes the vital point in cover dance competition to get higher point from judges. Fresh has already imitated various boy group choreographies and they also add some variations in their performances. Fresh decided to add some variations because they thought it would be interesting to win audiences' hearts and not to mention judges' attentions too. Fresh does not have a trainer team to help them; hence they arrange and match their own choreography together.

Fresh founder, Edward, often looks for the latest dance in several boy groups' official YouTube pages. His job is to inform other members about the

latest videos and ask them to learn about the choreography. In releasing new songs, there are several steps that K-pop idols do in their official YouTube pages, the first video is teaser, then it is followed by the music video and if it gains many viewers, they will upload their dance practice video. Fresh learns the choreography throughout those various steps and if it possible they also add some variations. Fresh used to practice almost every day but due to the time limit and each member's personal schedules, they start practicing when the deadline is closer. Similar to their idol, Fresh usually upload their teaser first to attract the audiences' attention before uploading their full performance.



Figure 3. Fresh Facebook Account for Their Fans (Personal Screenshot, 2015)

The purpose of following real idols' way of promoting songs is to make their fans curious so that they will come to events in which Fresh participates in. It shows that Fresh already acts like the real idol by uploading the appetizer, which is the teaser, and followed their full performance. Fresh members often answer

their fans' questions on their fan base about their schedules and inform them the exact time. Social media plays significant role to promote Fresh's latest activities to their fans and attract new viewers. Fresh has approximately 665 followers and considering the fact that Fresh is merely a cover dance group, the number of followers is quite a lot.



Figure 4. Fresh Shares Their Latest Performance to Fans (Personal Screenshot, 2015)

For example, in the picture above, Fresh updated their latest performance at Fave Hotel Surabaya and this post was shared by their fans to others. Newly arisen distribution through social media networks in particular things has played significant role alongside the rapid growth of transnational flows of information, images, sounds, symbols and ideas (Huat and Jung 419)

Appadurai's mediascapes refer to both distributions of the electronic capabilities to produce and publish information through—newspaper, magazines, television stations, and film-production studios—which are now accessible for

public and gain interests all over the world, so that the images of the world are shaped by these media (Appadurai 35). It proves that other forms of social media are important means of promotion other than YouTube where Fresh is able to have a space to express themselves through imitative performances.

4.1.3 Expression

In theatrical show, through expression people can tell whether the performers are angry, sad, or even happy. Expression can describe certain situations and facial expressions convey emotions about the character and the way they react under the circumstances (BBC). This aspect is needed to complete the act on stage and show the emotion to pull out the character well. Expression is also used on music video along with the musical lyrics, if the musical lyrics and the expression do not match; the music video definitely fails to tell the story behind. In dance cover, expression is less important but it is also needed to enhance the quality of the performance. Every member of cover dancer groups should imitate the expressions of their idol on stage. Actually, choreography and expression should be in the same line depending on the type of the song. Before imitating the expression, Fresh members do a small research and even practice how actually their idol's expression look like. Dhanu said that he often practices in front of a mirror whenever he is about to perform.

“I will practice the facial expression in front of the mirror; if I get V (a member of BTS) as my model I copy his way of expressing in front of the mirror. Like his smirk then his small eyes, just like that.

However, it depends whose position I get, so I am practicing over the time. If I get others, I examine his photo then imitate it.” (Dhanu)

Dhanu’s answer shows that expression is important for cover dancer because it also can lift up the score. Somehow, Fresh members also use their idol’s expression when they take a photo to post it on their personal social media accounts.

“Not really, I post my selfie but not in the same way as an idol who is promoting comeback (a term used to described K-pop idols’ new songs or album), it is more like a personal urge. I got approximately hundred likes from my friends and sometimes were tagged by fellow K-pop fans who asked to take a picture together. Ozza has a lot of followers like Sehun (an EXO member).” (Dhanu)

From his answer, it implies that he has succeeded to copy his idol’s style even though during the interview he slightly denied about copying his idol. Some of his fans also post their *selfie* together and tag him. This kind of action has proved that their fans had already acknowledged them as their new idols.

After examining about how fresh imitate Korean boy group through costume, style, choreography, and expression, it can be inferred that Fresh has already acknowledge themselves as idols. In order to answer the second research question, the writer is going to explain how Fresh members perceive their cover dance performance as the way of becoming idols. In this chapter, the writer will examine Kang’s terms for fans which are hyper-fan and demi-idols. As stated

above, costume, style, choreography, and expression have its own role in cover dance competition in order to make the imitator looks like their idol. Fans are not passive agents in fandom because they can produce and consume at the same time. In this case, Fresh is the active agent which consume K-pop but also can produce something through their cover dance activities. Along with its growth in the world, Korean Wave had already dominated Indonesia too. Since the late 2000s, Indonesia has become the fastest-growing social distributor hub in the region and for young Indonesian pop consumers; K-pop has become one of the most deeply social distributed cultural products (Jung and Shim 486). Fresh is one of many K-pop fans in Indonesia, especially in Surabaya, who joins cover dance competitions to show their interest in Korean Wave. Fresh is a semi-professional cover dance group which has turned into new idol amongst other K-pop fans and has succeeded attracting many attentions. It indicates that Fresh is included as hyper-fan, as Kang stated in his study that semi-professional cover dance performers constitute a class of “hyper-fans” who become “demi-idols,” with fan followings in their own right (Kang 559). In other word, hyper-fan means the sense of a fan who is so deeply devoted and emotionally attached to a star that he replicates them (Kang 20).

4.2 Interpretation of Finding

4.2.1 Hyper Fans who turned into Demi-Idols

Fans are claimed as active consumers in fandom and have been stereotyped negatively amongst society. Some fans stated that the more they consume idol-related things, the closer their bond with their idol. Fans have built their own close bond within the fandom through various ways and one of those ways is cover dance. Some of Indonesian people tend to imitate popular phenomenon and cover dance is one of those popular phenomena. According to Jung and Shim, Indonesian pop industry and its consumers have embraced diverse types and styles of foreign music historically (Jung and Shim 490). Through the popularity of K-pop, Buyung as the founder decided to form Fresh with his close friends. Fresh is a popular cover dance group from Surabaya which debuted in 2012 with approximately fifteen members in total. However, the active members are just ten to five out of fifteen due to the personal reasons. Fresh has their own fan base in Facebook, YouTube account, and LINE group. Fresh named their fans as Refresh and the majority of their fans are teenage girls. As stated above, Fresh considered as hyper-fans who automatically turns themselves into demi-idols step by step. According to Kang, the term demi-idols emerged due to the solemn activities which done by hyper-fans, and one of them is cover dance (Kang 564). Fresh attracts their own fans through their solemn performance when they are in dance competitions. It is proved by the way their fans scream-over them and chant their names whenever they are performing.



Figure 5. Fresh performing at BG Junction Surabaya (Fresh Official Facebook, 2015)

Figure 5 shows the enthusiasm of their fans and most of them record and upload Fresh's performance on their social media accounts. Sometimes they also ask Fresh members to take a photo together. It proves that Fresh has succeeded to gain their popularity through cover dance and gathered their own fans in union. On figure 5, the excitement of Refresh is also shown by filling the venue as if they are attending the real idol's concert. In their very first performance, Fresh got an interesting compliment from one of the judges. The judges said that they were not just covering but also performing the song just like their own song, so they can deserved the first place on the competition. From the statement above, even in their very first performance as an amateur cover dance performers, Fresh has proved themselves as an idol even though they are imitating the real idol. The hype of cover dancing becomes the first reason for Fresh members to debut themselves as cover dancers. Fresh members have no intention to be famous at the

beginning but once they got good responds from others, they slowly change their mindset.

Two of Fresh members stated that they want to be famous just like their idol; even Arthur said that he wants to be his idol's competitor in the future and keeps improving his skills to be in the same level as his idol. According Adorno, culture with truth-value encouraged and empowered a process of active engagement, thinking, self-development, and understanding in the subject (Witkin 55). What meant by engagement here is a deeper connection with art in order to enrich life with deeper understanding of sense in art. Cover dance in this case is included as an art for K-pop fans, which keeps being imitated or repeated over and over again until they are familiar with this subject. As it is familiar to others, it will definitely turns into the new part of culture. There are some Indonesian K-pop fans who treat cover dance activity as a means of being popular in the community.

Fresh who is regarded as Hyper-fans and successfully turns themselves into Demi-idols has had undergone many processes. Buyung, as the pioneer formed Fresh because he was obsessed with Korean boy group named SHINee and wanted to be like them. His obsession with SHINee triggered himself to form Fresh and makes him wanting to debut as the real idol.

It shows that SHINee is one of his inspirations to form Fresh in order to achieve his dream. According to Adorno and Horkheimer, popular culture does not oppose the reality but slavishly imitates it to the point of standing in for it

(Witkin 62). In this case, Fresh successfully imitated their idol through K-pop as a part of the popular culture and create a new group of fans for themselves. Through their hobby and their loyalty to their idols, Fresh members can built their own popularity from an amateur cover dance performers to the professional one. Fandom helps them share their talent before slowly developing their power as local idols among Refresh and others.

Fresh members stated that through cover dance they can play several characters depend on who they imitate and that makes cover dance very interesting to them. Their characters can change easily depend on their part when imitating certain boy groups. While covering, Fresh members also being challenged by the new character of many idols' appearances. However, for Benjamin, when the work of art becomes reproducible and multiple copies are substituted for its unique existence, the art object is separated from the area of tradition; its history drains from it (Witkin 51). It means that certain things will lose its 'aura' gradually when people keep imitating or reproducing it over and over again. Authenticity does not really matter for K-pop fans; as a result, in cover dance, performers can add variation through costumes, style, choreography, or even expression based on the necessity. As Kang stated that authenticity is always already delayed, in other word it relies on the recognition of others (Kang 17).

Fresh has created their own meaning in cover dance out of their own fandom. In other word, Fresh already reconstructed cover dance meaning through imitation because when the aura of certain thing—e.g. music video—has already lost its strength, there is no boundaries between the receiver and the art work.

What meant by there is no boundaries is the music video and the cover version have no difference despite the place of the performers for K-pop fans. Fresh also succeeded introduce certain boy group's performance in their cover version to others who have no idea about the real version. The delayed authenticity lies on Fresh's performance which triggered others to find out the real producer, as Kang claimed that K-pop develops its cultural capital in being covered by others (Kang 17). Nevertheless, it does not mean that the original artists are being replaced by Fresh. In other word, Fresh helps the original artists to public in promoting their songs and they also become the duplication of those idols.

Actually, the delayed authenticity is quite contradictory in Fresh case. The actual meaning of the term delayed authenticity is when the imitators of several groups are being well-known instead the original ones because they can successfully introduce the art to others. That is why it is called delayed authenticity because people recognize certain arts from the imitators instead of the original ones. The interesting part is Fresh helps the original groups to extent their works in which some people are not quite familiar with them. The way they introduce some works is simply by imitating yet they also add some negotiations within and somehow to show something new and make it less-boring, thus they can attract others. In other words, Fresh delayed authenticity is different from Kang's delayed authenticity in which they can successfully bring back the original producers through their imitation acts.

Fresh members' identities also undergo several changes as well as their mindset which is already constructed that they are the idol's replica in certain K-

pop events or others. There is no exact description about identity but according to Jenkins, identity refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities (Fearon 4). Identity itself is constructed through sociological aspect instead of psychological aspect. It happens because some people think that Fresh is a new idol among K-pop fans which affected their mindset too. As Hermes stated that constructing identity needs to be understood as a making meaning process whereby individual identities are shaped as a result of social interaction based on or making use of cultural sources of meaning production (Alasuutari 71). Fresh members' identities are already shaped by their society as K-pop fans that are considered as hyper-fans and turn into demi-idols. Through imitation, Fresh is able to share their hobbies to entertain others and acknowledged as their idol's replica among K-pop fans. In psychological aspect, imitation is designated in all the instances when others show the same or similar behavior as a model has performed in front of them (Paulus 850).

Imitation has quite close relationship in Indonesia, because some of Indonesian people like to imitate something popular to keep up with the trend. In fandom studies, there is unwritten social hierarchy; it means that a fandom is not simply a fandom where fans share a common interests but also a place with social status in it. Bourdieu stated that fans play in the sense that they implicitly recognize the rules of their fan culture, thus, they attempt to build up different types of fan skill, knowledge and distinction (Hills 2). When someone or some

groups successfully imitate or impersonate something popular, it brings them in a higher level in society, not to mention in a fandom as the community.

Fresh members who are hyper-fans had already proved that through cover dance since they manage to gather their own fans apart from their fandom, making them special among other fans. They are also well-known among other K-pop fans at the same time. Cover dance has its own meaning for them; it was a mere hobby then it turns to be a profession that brings them to fame. Successful cover dance performers are the replica of the idols that are being mimicked that is why those performers can easily attract other fans to like them. In short, Fresh successfully turned themselves as the demi-idols amongst k-pop fans through imitation with some negotiations and place themselves in a special position in their fandom. Fresh members also prove that they are still masculine while imitating their idol choreography. Again, it shows that fans are not passive agents who always consume everything about their idol but also produce something. Fresh's position is already one step above from other K-pop fans because they successfully impersonate their idols and become the local idols which adored by many teenagers in Surabaya.

4.2.2 On-stage and Off-stage

From all the discussions above, Fresh have several negotiations in imitating their idols' performances through costumes, style, choreography and expression. The negotiations are persistent when Fresh members are *on-stage* and *off-stage*. The differences when they are on-stage or off-stage are clearly seen;

when Fresh members are on-stage they are gladly showing their Korean soft masculinity side in which they are applying make-up and some accessories. Somehow, they also mimic cute expression due to their own necessities. These things occurred because of it is part of competition in which all the elements are important for them. Even though they applied Korean soft masculinity on-stage but through their costumes, they can still show their different side in which they put masculine touch in it. Fresh members need to copy their idol from top to toe on-stage in order to win judges' heart and achieve their goals.

Lindsey stated that a boy constructs his gender identity at an individual level, while the biology part and messages that he receives affect how he should behave. Through language, people grow categorizing patterns of each gender as the tool to distinguish objects (Harris 1). People are born into a certain situation which class, status, and gender are already constructed with the help of their surroundings. It can be seen through various aspects, for example is colors, people unconsciously categorize that blue is for boys and pink is for girls, along with skirt is only for girls and trousers are only for boys. This kind of constructions has affected some people's vision about gender through certain things. Colors have no specific gender and also clothes, because in Scotland, skirt is actually a traditional clothes for men. Through these various constructions from their surroundings, Fresh members mostly stick to the masculinity aspect, as it can be inferred that even though they are copying what their idols do in stage but the important thing is they still insist to keep their manliness. Fresh once ever performed cross-dance due to the circumstance but they did not change their costumes and still showed

their manly side. It clearly shows their negotiation about masculinity traits is strong.

Off-stage is where they are showing their Indonesian masculinity side in order to keep their masculinity side back, in which they show their tough side and do not apply any cosmetic at all. When they are off-stage, they only apply their own style but somehow they also add “K-pop” touch to show their admiration toward their idol. Fresh members keep distinguish their own personae between on-stage and off-stage in order to blend with the society and they are really concern about their appearances. The reason is one of the founders once was bullied by his friends because he likes cover dancing and is a part of K-pop fandom. The form of bullying was not physical contact but more likely to be gossiped and used their interest as a joke to tease them. Some of their parents disagree with their cover dance activities; two members; parents do not support them albeit their basecamp is in one of the members’ home. In Indonesia, especially for Javanese, proper masculinity is seen as distant and reserved (Carswell 11). It means that men are embraced control, order, and strength in order to show their masculine side to public. Most of Indonesian men are seen as strong since they are the head of the families while Indonesian women are seen as the domestic ones.

Such rejection shows that doing cover dance or imitating Korean idols is still being seen as a “weird activity” in the society, including in their own family. It happens because activities which deal with dancing and using make-up are considered for girls instead of boys. Some of Fresh members also follow some of

Korean males' treatment in which they maintain their looks by applying cosmetic products adequately. Although, Jung's term about *kkotminam* is still being debated by some scholars but there is an extensive agreement that aesthetic beauty has become an increasingly defining ideal for South Korean men (Suh 8). According to Butler, gender is seen as a fixed attribute in a person, thus gender should be seen as a fluid variable which can change and switch in different perspective with different times (Gauntlett 139). It means that people will see you through whatever you do, even from the simplest aspect like appearance or behavior.

Masculinity issue is important for Fresh members because in Indonesia, gender issue is still strong and being heterosexual is more preferred. The judgment about boys who are interested in K-pop is still quite strong because back to the first statement that Korean males or K-pop male idols to be more specific are considered as flamboyant. Most of Indonesian youngsters especially boys prefer pop or alternative rock in which they can show their masculine side instead of K-pop due to the flamboyant images. Despite this stereotype, Fresh members always try to maintain their masculinity side in order to prove that they are still holding the concept of masculinity albeit the fact that they are K-pop cover dancers. Being selective in choosing the choreography is one of their ways to show their masculinity, Kohlberg stated that a man's gender identity allows them to examine himself as a man within a precise culture, thus young boys yearn to imitate the masculine model which can leads to a deeper connection to the model in performing their gender identities (Harris 37).

CHAPTER 5

CONCLUSION

Hallyu has become one of booming phenomena in Indonesia along with its impact in enriching and blending various cultures. Imitation is a close phenomenon in our surroundings which seems to be common activities in Indonesia because beyond this activity, it brings out something surprising. K-pop is not all about consuming activities within fandom but also about production which is done by fans who got inspired by their idols. Through this phenomenon, K-pop fans have also proved that they are active ‘prosumer’— both producer and consumer—in their fandom. There are many ways to show their activeness as fans and one of those ways is cover dance. Fresh is the exact example in which fans are able to become idol’s replica through cover dance. Fresh members are the successful hyper-fans who unconsciously turn themselves as demi-idols in their own surrounding which are K-pop fans. The act of imitating their idol has made them being one step higher compared to other fans. Although, they somehow still being judged as the weird ones because of their interest and have faced some struggles in achieving their goals, Fresh keeps imitating K-pop idol groups. Cover dance has brought them into a new level in which Fresh already has their own fans and some official fan page apart from their fandom.

Fresh members do not always completely imitate their idols while performing in front of others as they also consider several things. Fresh members also distinguish their personae on-stage and off-stage due to their professional.

Masculinity issue emerges during their negotiation in performing some choreography because some people are still having a stereotype toward K-pop male idols as the less-manly ones. Fresh members want to prove that even though they are imitating K-pop male idols, they are still masculine like others. In Suharto Era, men in television are seen as strong characters in almost every movies and television programs, as a result they have always been given the challenging part. Hence, there are some differences when Fresh members are *on stage* and *off stage*; they are both adapting Korean soft masculinity and Indonesian masculinity. Imitation has become one of the ways in which people can achieve instant popularity according to their tenet or spirit. In this case, Fresh's same hobby and interest in K-pop have conveyed them to become local idols who are adored by many teenagers especially young girls in Surabaya. The writer hopes that this research will help other researches about imitation or other issues which are fairly close with the current issue.

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APPENDIX

1. Data pribadi (nama, usia, pekerjaan)
 - Arthur (stage name) ;
 - Edward, Ozza, Tyo, Dhanu
2. Sejak kapan mulai ikut cover dance?
 - A: kalo Kalo fresh sendiri dimulai sejak akhir tahun 2012 – sekarang, kalo individual aku baru gabung itu sekitar tahun 2013 bulan mei
 - T: kalo aku sih desember 2013 kalo ga salah
 - O: aku termasuk member lama Fresh sih, jadi ya dari Fresh dibentuk tahun 2012
 - E: aku sama kaya Ozza dari tahun segitu soalnya kan aku termasuk salah satu foundernya Fresh
 - D: sekitar 2012 apa 2013 ya hmm....aku ga inget pokoknya sekitar segituan deh
3. Apa alasan kalian melakukan cover dance?
 - A: keren aja sih kalo menurutku, hobi terus ya asik aja
 - T: suka aja sama koreonya soalnya keren-keren
 - O: ngga ada alasan khusus, aku suka ya aku lakuin
 - E: aku suka hibur orang makanya ikutan gini deh
 - D: buat nyalurin hobiku yang suka dance sama ngga bisa diem
4. Apa alasan kalian suka K-pop?
 - A: aku sih sebenarnya suka semua genre cuma kalo K-pop ini kok kayanya lebih seru aja sih, menurutku.

- T: soalnya aku sendiri emang suka K-pop sih makanya ya gitu deh
 - O: ya suka aja ngga ada alasan special atau apa gitu
 - E: K-pop kalo menurutku sih seru terus artisnya juga banyak jadi apa ya hmm banyak variasi gitu
 - D: aku suka semua genre, ngga cuma K-pop tok tapi kebetulan aja artisnya banyak yang menarik jadi ya hmm gini deh
5. Kenapa K-pop dibanding yang lainnya?
- A: aku sih pertamanya tertarik sama girl groupnya soalnya ya...sebagai lelaki kan ya, gitu deh mbak. Aku pikir juga mereka cantik-cantik sama lucu juga terus baru tertarik sama boy groupnya soalnya mereka ternyata keren-keren terus hmm apa ya, swag juga.
 - T: kalo aku pribadi sih suka sama dancenya mereka dari dulu awal-awal banget soalnya ya menurutku performancenya mereka itu keren terus juga catchy.
 - O: aku suka gayanya. Kaya kostumnya sama gerakan dancenya yang keren terus ya cocok sama kostumnya jadi ya aku sih suka.
 - E: ngga ada alasan tertentu sih, aku suka aja emang suka.
 - D: aku suka performa mereka sama lagunya enak-enak terus kayanya beda aja gitu sama yang lain.
6. Kapan ide membentuk Fresh ini pertama kali muncul?
- A: awalnya aku aku aku sempet pernah pernah ya ga aku tok sih mungkin member member disini selain selain pionernya sendiri mesti mesti kalo lagi kumpul-kumpul gini buyung sama edwardnya itu mesti

cerita-cerita tentang dulunya fresh itu gimana-gimana paling ngga semua membernya tau tau em asalnya gimana-gimana lah kalo setauku itu awalnya jadi fresh itu awalnya buyung itu terobsesi sama boyband *Shinee* dulunya maka dari itu em logo logo dari tulisan *Fresh* itu “e”nya kecil makanya itu kalo pernah kalo mbak mungkin pernah tau. Dia terinspirasi dari *Shinee* emang, awalnya, trus dia juga punya visi misinya punya boyband yang nyrempet-nyrempet boyband gitu mbak terus berharap kedepannya kita bisa jadi boyband yg bisa debut beneran kek boyband itu

- T: terinspirasi dari SHINee sih pertamanya, lagian kita juga suka nge-dance jadi ya gini deh
- O: dari ketertarikan kita sama grup SHINee terus kita semua suka K-pop
- E: Fresh dapet ide dari SHINee jadi si Buyug itu kan suka banget yah bisa dibilang obsessed lah sama SHINee, terus kebetulan kita semua punya ketertarikan yang sama jadi ya dibentuk grup ini
- D: dari SHINee sih, tau kan? Mereka dancenya keren-keren terus sekalian nyalurin hobi buat kita-kita ini

7. Kalian belajar koreografinya dimana?

- A: dari official YouTube yang di download sama mas Edward
- T: kebanyakan sih YouTube ya
- O: YouTube sama kadang minta ajarin yang lain

- E: berhubung aku bagian yang suka surfing internet sama cari bahan ya YouTube
 - D: YouTube dong
8. Sudah berapa kali kalian mengikuti kompetisi untuk tahun ini? Apa selalu jadi peserta atau juga bintang tamu?
- A: sebenarnya kalo tahun ini ngga seberapa sering sih dibanding tahun lalu. Mungkin sekitar lima belas perlombaan.
 - T: From January until now maybe around fifteen competitions because in Surabaya itself, the competitions are around three or four.
 - O: I'm not sure because I never count it hehehe
 - E: hmm...maybe around fifteen or twenty this year because it is already October.
 - D: 2015 ga sesering tahun-tahun sebelumnya sih. 2015 kira-kira kurang lebih kurang lebih kurang lebih eh... 15 events....iyo loh selama tahun 2015! Lama dari januari sampai sekarang. Sekarang kan gini loh mbak,eh kan sekarang..kan di Surabaya kan paling banyak event kan 3 sampai 4 ya, sekarang udah bulan oktober kan ya bulan ke 10 jadi ya kira-kira segituan lah 15-20an lah mungkin
9. Kapan dan dimana kalian terakhir kali tampil?
- A: tahun ini sih emm dimana ya di Kediri mungkin
 - T: ini disini? Lupa aku mba hahaha
 - O: Surabaya mungkin ya, ngga inget aku
 - E: nanti minggu depan ada sih kita ngisi di Kediri, kayanya itu

- D: besok di Kediri atau ngga tau kalo sewaktu-waktu dimintain ngisi acara

10. Sudah berapa kali Fresh memenangkan kompetisi?

- A: jujur nih mbak ya, yang kita simpen itu cuma tropinya aja kalo sertifikat sih kadang nyimpen kadang ya nggak. Jadi paling nggak ya hmmm lebih dari 50an kayanya.
- T: aku sih nggak pernah ngitungin jadi ya hmmm nggak tau hehehe
- O: sekitar 50an? Kayanya sih ya hahaha
- E: sekitar 50an tapi nggak semua juara 1 aja jadi mulai juara 1, 2, 3 kita itung sebagai pencapaian sih
- D: waduh, aku nggak yakin ya hahaha sekitar 50an mungkin? Apa kurang ya? Ya pokoknya segituan deh hehe

11. Apa kalian selalu memakai kostum dan make up yang sama seperti idol kalian?

- A: ngga selalu tapi disesuaikan aja, kalo make up sekedarnya aja paling pake make up tipis sama rambut di warnain
- T: kadang iya kadang ngga, tergantung kita dapet bahannya apa ngga
- O: sebisa mungkin iya tapi kalo ngga ada dan kepepet ya yang ada tapi diusahakan mirip
- E: kita punya dua sampe tiga kostum yang mirip jadi ya itu dipake
- O: tergantung event sih tapi kalo lagi jadi guest star kadang ngga. Karna kita guest star bukan Shinee. Meskipun ngover seenggaknya ada identitas kita. Pokoknya sesuai tema kalo temanya garang pake kostum

sexy kan aneh kalo penontonnya anak-anak ya kita sopan jadi ya ga harus juga. Tergantung event kalo eventnya wah kita buat yg lebih wah entah itu blink-blink atau apa

12. Apa K-pop festival selalu ramai seperti ini atau memang dari dulu?

- A: Kalo aku kan mulai kenal kpop baru tuh ya tahun 2012 itu sih cuma agak sedikit asing apasih kaya apasih musik ini, kalo tak rasain dari 2012 ya 2015 itu lagi booming-boomingnya. Dulu sih katanya buyung sama Edward grup cover dance yang cowo itu cuma *Fresh* tok yang dari Surabaya loh ya mbak ya bener-bener *Fresh* tok. Kalo dari luar ada *SBS* dulu kalo Surabaya cuma *Fresh* tok
- T: dulu sih kalo menurutku nggak serame ini, terus belakangan ya rame aja kaya emang lagi tahun K-pop banget
- O: hmmm...aku ngga yakin tapi kayanya emang dulu gini-gini aja deh
- E: Tahun ini sih makin rame ya dibanding dulu-dulu soalnya Hallyu lagi booming banget disini, terus grup cover dance cowok yang dari Surabaya cuma *Fresh* aja deh
- D: yep! Selalu rame dari dulu sejak aku join event-event gini

13. Apa kalian pernah perform di luar Surabaya?

- A: Iya. Kita juga sering sih ikutan lomba di Malang sama Kediri
- T: aku pernah ikutan yang di Malang sama Kediri
- O: Malang sama Kediri sih biasanya
- E: Ya. Kita kalo jadwalnya memungkinkan suka ikutan lomba di luar Surabaya sih

- D: Sidoarjo, Malang, Kediri ya yang deket-deket aja sih

14. Apa yang kalian rasakan saat meniru idol kalian di panggung? Apa ada perbedaan saat on stage dan off stage?

- A: yo banyak improvenya kan mbak di stage awalnya mungkin pas di gladi bersih punya rencana aku harus gini-gini tapi pas di stage bisa beda banget. Improvenya bisa bener-bener keluar kalo di stage terus ya berasa kaya idol beneran sih kadang tapi kalo udah di luar stage ya balik jadi diri sendiri.
- T: aku kadang ya berasa kaya idol aslinya kan anak-anak suka teriak-teriak tuh hehehe tapi kalo udahan ya udah aku ya aku
- O: seneng? Liat banyak yang teriakin kita pas perform juga kadang nih ya hehehe aku aku tuh suka berasa masih idol biarpun udahan performnya
- E: Nervous sih soalnya aku pengen ngasih yang terbaik buat penonton apalagi buat Refresh. Ya gitu deh idol on stage, orang biasa off stage.
- D: idol pas di stage tapi kadang juga masih berasa idol pas off stage pas ada yang minta foto bareng gitu deh

15. Apa kalian punya basecamp? Berapa kali latihan?

- A: dirumah mas Edward atau studio belakang THR. Jelas kalo ditanya sering latihannya lebih seringan dulu dulu bisa seminggu bisa rutin setiap hari tapi kalo sekarang sih udah jarang soalnya kan membeinya udah sibuk sendiri-sendiri kan ada yg kerja kuliah ya gitulah pokoknya . Kalo tanya jadwal rutin baru-baru ini latihannya pas mau perform tok

jadi seminggu seminggu sebelum hari H full kalo jauh-jauh hari padahal udah tau mau ikut ya nyicil latihannya nyicil cuma rutinnnya ya mau deket-deket hari H

- T: biasanya dirumah mas Edward, kita biasanya sharing-sharing apa yang kita dapet terus nyocokin koreonya deh
- O: Studio belakang THR sama paling sering rumahnya mas Ed. Kita cuma latihan 7 hari atau 10 hari sebelum hari H
- E: rumahku. Kita kan ngga ada pelatih jadi ya jadwalnya ngga tentu
- D: rumah mas Ed lagian kita juga udah mulai sibuk sendiri-sendiri jadi ya jadwalnya ngga tentu gitu, sebisanya

16. Kalian para Fresh member ada program diet apa ngga? Atau mungkin treatment lain kaya idol kalian?

- A: nggak sih mbak tapi ya aku pengen cuma ngga sebrutal oplas atau apalah paling cuma pake apa gitu biar keliatan bersih terus olahraga soalnya kan kita dancer kalo ngga gitu yo ngga bakal kuat
- T: aku sih ngga mbak hahaha ngga neko-neko orangnya
- O: biasa ae seh, ya jalani kaya biasa aja ngga atek ngunu-ngunuan
- E: palingan olahraga aja kalo yang lain-lain ngga deh aku ngga suka aneh-aneh
- D: biasa ae lah, kalo aku sih biasa. Emang kalo merawat diri emang harus tapi ga alay ngunu haha

17. Keluarga semua mendukung jalan kalian di cover dance atau tidak?

- A: kalo ayah sih ngga tapi ibu sama saudara kaya pakde budhe ya dukung-dukung aja, malah mereka sering kaya apa ya kalo aku mau ada acara gitu mesti dibilagin eh wong korea rek gitu
- T: mendukung semua sih, so far ngga ada masalah sama mereka
- O: dukung-dukung aja pokoknya ngga join kegiatan aneh-aneh gitu
- E: ngga ada yang dukung apalagi bapak tapi ya dibirain aja sih biarpun kita latihan di rumahku. Paling di diemin aja
- D: insya Allah dukung semua hahaha

18. Alasan utama kalian mengimitasi atau menirukan K-pop idol?

- A: ngga ada alasan khusus soalnya ini termasuk tuntutan kita jadi cover dance performers yang lingkupnya ya K-pop. Masalah terkenal ya mau aja, siapa sih yang ngga mau terkenal
- T: nyalurin bakatku sih mba ya itung-itung ikut kegiatan positif daripada keluyuran ngga jelas
- O: soale aku suka sama K-pop idol dan ya pengen terkenal kaya mereka
- E: apa ya hmm ngga ada yang spesifik sih cuma seneng aja dan emang tuntutan kita buat menghibur orang
- D: aku ngga punya alasan khusus buat gini-ginian soale aku seneng jadi ya balik lagi aku lakuin hal menurut aku menyenangkan dan untung-untungan kalo menghasilkan

19. Apa pendapat kalian tentang menirukan K-pop idol?

- A: keren? Kita bisa jadi orang lain dan apa ya hmm seru aja gitu loh mbak, lagian mereka ya keren-keren
- T: asik aja kita bisa niruin gerakan idol yang keren dan jarang gitu kan ada yang serius
- O: suka ae sih ngga ada pendapat yang gimana gitu soale kan aku seneng yawes tiruin aja
- E: bisa nyobain hal baru yang ngga semua orang apalagi cowok suka ya jadi ya menantang
- D: asik, seru, nyenengin pokoknya kegiatan yang apa ya asik deh pokoknya

20. Apa makna imitasi untuk kalian?

- A: Pokok e ini kita ga merasa kita idol yang tadi saya jelaskan kan kita kita kan cuma harus menjadi idol kalo di atas panggung kalo udah di bawah ya kita lagi. Jadi apa ya tuntutan lah mbak apa tuntutan ruang lingkup lingkungan kita kan cover dance jadi harus harus idol kalo ga gitu ga bisa bertahan. Jadi istilahnya kalo kamu cover dance ya kamu idol. Kalo jadi media buat terkenal mungkin iya
- T: jalan buat menuju kesuksesan mungkin?
- O: nothing special? Biasa aja kalo dianggep terkenal ya silahkan kalo ngga yaudah
- E: imitasi kan ya apa ya kita sih cuma niru aja sih yakan kewajiban kita niru aja jadi cuman niru aja sih mbak

- D: biasa aja sih mbak. Ini tuntutan kan kita ngover jadi ya harus niru tapi ya bisa juga sih dijadiin jalan buat mencapai penghargaan lebih tinggi

21. Apa kira-kira penghargaan tertinggi sejak debut?

- A: Etude house. Pencapaian tertinggi sampe sekarang. Coba tahun kemarin jadi ke Korea, etude house tersingkirkan haha jadi gini mbak kita seleksi diambil tiap negara itu satu satu satu. Kita udah di konfirmasi sih sama orang yg punya acaranya tapi waktunya cuma seminggu sampe hari H jadi pengumumane menurut kita kempeten belum bikin passport sama lainnya.
- T: lomba Etude House dulu pas pertama kali kita debut
- O: paling berkesan kayanya etude house deh tapi eh sebenarnya kita hampir sih berangkat ke Korea buat wakil Indonesia tapi yah ngga nutut
- E: untuk saat ini etude house mungkin, dulu sempet sih mbak cuma ga jadi dulu pernah ikut kontes video online istilahnya kita wakil dari Indonesia tapi kan tau sendiri ngurus passport, visa, sama lain-lain kan lama di Indonesia jadi ya kita ga jadi berangkat padahal udah hamper siap semua itunya cuman emang pengumumannya terlalu mepet mbak
- D: yang paling tak inget ya etude house soalnya itu kita barusan banget debut dan menang juara 1 jadi ya berkesan banget buat kita semua

22. Apa bagian atau elemen terpenting saat melakukan cover dance? Apa ada tantangan special yang kalian rasakan?

- A: kemiripan sama keseriusan, soalnya kan kalo ngover sambil cengengesan atau ngga hafal koreonya kan ngga mungkin menang.

Nyesuain setiap gerakan sama mimik wajah yang pas tiap lagunya

- T: koreografi, keseriusan sama ya paling kostum sih mbak. Suka apa ya, mungkin pas on stage kan nervous jadi ya gimana caranya ngga gemetaran pas tampil

- O: kerapian sama kostum sih kalo menurutku. Pasti ada lah tantangannya, tergantung lagu apa yang kita bawain aja

- E: kostum, penampilan fisik, skill dance kaya tekniknya sama nilai entertainmenya. Tiap lagu beda pasti ada tantangan yang kita hadapin

- D: ekspresi, gerakan, style paling gitu-gitu oh ya sama teknik dancenya yang paling penting. Kalo aku tantangannya paling nyesuain ekspresi sama gerakan

23. Apa kalian termasuk orang yang aktif di media social untuk promosi Fresh atau mungkin kegiatan personal kalian?

- A: kalo dibilang aktif dalam lingkup apa? Yo aku dibilang aktif aktif cuma yo akunku yo probadi yo secara pribadi tentang aku bukan tentang Fresh tentang kpop tapi kadang-kadang yo ada update k-pop dikit-sikit seh mbak trus yo podo kek mas dhanu tadi di tag sama anak-anak yang kebetulan minta foto kalo habis perform

- T: aku sih gak. Ga tau deh yang lainnya gimana
- O: aku biasa ae sih tapi yo lumayan banyak yang nge-tag pas habis minta foto bareng
- E: Saya cuman bagian promosi aja mbak. Kalo media sosial saya bagian promosi jadi media sosial buat promosi ya promosi grup kita ajasih. Iya istilahnya saya yang megang akun fbnya Fresh ya saya ini buat promosi kalo mau tampil dimana.
- D: ga seh cuma kalo selfie ya di post tapi ga terlalu kaya artis yang comeback promo ini ini ini lebih ke pribadinya sih tapi ga terlalu kaya idol-idol gitu. Lebih ke pribadi sendiri. Yang ngelike sekitar seratusan lebih mbak ya dari temen-temen biasa sama kadang ya anak-anak yang ngajak foto itu ya di tag gitu. Kalo ozza followere akeh kaya sehung followere akeh

24. Kalian pernah ngga niruin gaya idol kalian pas foto? Misalkan pas selfie atau foto bareng fans?

- A: kadang-kadang aja sih kalo lagi mood tapi biasae ya biasa mbak. Kalo sama fans paling ya peace gitu biasa deh pokoknya
- T: ngga ada sih mbak, aku pemalu soalnya hahaha
- O: palingan ya peace atau nyengir-nyengir gitu sih
- E: ngga mbak, kalo aku niru-niru malah aneh dadie
- D: kadang sih kalo pas lagi bagus anglenya ya ditiru kalo ngga ya ngapain hahaha

25. Kalian mau ngga kalo disuruh cross dress atau cross dance gitu?

- A: no, lek aku seh ngover cewe ayok tapi gausah cross dress. Selain itu jijik juga, bayangin aku pake cross dress aja udah jijik duluan
- T: emoh mbak, ngga mau hahaha cross dance boleh sih tapi ya pakaian tetep cowok
- O: ngga makasih wes nanti dikira belok kan ngga lucu
- E: ngga mau, kita ngga mau dilihat sebagai banci
- D: gamau seh tapi kalo misalnya ngedance cewe tapi kostumnya masih ada cowo-cowonya tetep gamau. Tapi tergantung profesionalisme pokok e jangan cross dress lek cross dance ya gapapa