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Research paper

Fanaticism of a Korean Boy Band, "Shinee" as Perceived by K-Popers "Shinee World Indonesia" in Karawang Regency

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Abstract

Korean popular music, or broadly known as K-Pop, is the most noticeable example of hallyu-wave products. Actors, actresses, soloists, duos, and groups consisting of several members are considered as K-Pop performers. In Korea, such performers are popular by the term "idol". Those who idolize a particular idol, whether it is soloist or group, often join a fans-club called "fandom". Teenagers as common members of fandom will identify and try to behave in similar way to their idols. Looking at that phenomenon, this study aims to find the motive behind K-Popers "SHINee World Indonesia" fanaticism of a Korean boy band, SHINee.

This study applies qualitative method, a research method which is defined as an attempt to get a better understanding regarding the complexity of human interaction. It results in several keywords of qualitative research: process, understanding, complexity, interaction, and human. The researchers adopt qualitative method with phenomenology approach, due to the fact that the research object is closely related to the motive behind K-popers fanatics and their imitative behavior. The researchers realize that the motive and imitative behavior of K-Popers fanatics are processed within themselves, not by the visible behaviors in the outside.

This phenomenology research tries to gain knowledge regarding how an early fan constructs the important meaning and concepts in inter-subjectivity frame. Fanaticism process is triggered by a motive which is divided into four reasons: (1) generating interest, (2) knowledge, (3) satisfaction, and (4) absorbing "SHINee" as a part of fanaticism lifestyles.

Keywords: *hallyu, fanaticism, pop culture, K-Pop, phenomenology*

1. Introduction

Following *Korean Hallyu* or *Korean wave* that has been a world phenomenon, a large number of people around the world, including Indonesian, develop strong interest in its popular culture. *Korean Hallyu* is defined as the rise of Korean popular culture in other countries outside Korea, creating a new culture that currently called as Korean fever. It offers various kinds of entertainment such as films, dramas, variety shows, and music. In further development, it also introduces Korean food, fashion, game, computer, and eventually, the Korean nation itself. Korean fever develops even greater when it influences people's lifestyle all over the world, especially teenagers. The consumption of Korean culture is manifested through the food, fashion (style) and fun (entertainment).

Korean Fever has spread in Indonesia since 2002, marked by the airing of several Korean television dramas that successfully steal the attention of Indonesian audiences. One of them is a drama entitled "Endless Love" starring a beautiful Korean actress, Song Hye Kyo. The other examples of Korean drama include "Full House" that once again, starring Song Hye Kyo and her co-star, Rain, as the main roles, and "Boys Before Flowers" starring Lee Minho and Kim Bum. Those dramas successfully attract the audiences and often bring the production of Indonesian versions.

Many Indonesian drama series also adopt the storyline of Korean dramas. They do not only attract teen audiences, but also adult audiences such as housewives. Some Korean actresses and actors that are popularly known by Indonesian audiences include Lee Minho, Kim Bum, Song Hye Kyo, and Rain. Everytime they star in a drama series, it can be assured that the series will be successful and attract many more audiences.

The popularity of Korean fever is proved by the drama music and soundtracks that are frequently played in cafes, television stations, or other places where Indonesian teenagers meet. Moreover, the fashion style of Indonesian teenagers also follows Korean trend and the style of Korean celebrities, including clothes and make up, accessories, as well as hairstyle. Nowadays, culinary trend plays another role in making Korean culture more popular. Korean food can be found easily in online stores or supermarkets. In addition, Korean restaurants grow larger in several big cities in Indonesia.

After successfully taking over Indonesian market with drama, lifestyle, and the cuisine, Korea starts to spread the wing by introducing its popular music that is broadly known as K-Pop (Korean Pop). K-Pop is a part of Korean fever that comes from South Korea. This music genre has been popular in Korea, but starting in early 2000s, it becomes popular globally when several celebrities such as Rain, BoA, Big Bang, and DBSK start their abroad debut K-Pop, 2012. Their success opens the path to other Korean singers and celebrities in creating K-Pop international popularity.

K-Pop has started to spread in Indonesia since 2010, marked by the appearance of boyband and girl band such as *SS501*, *DBSK*, *Super Junior*, *Girls Generation*, *Big Bang* and *Wonder Girls*. K-Pop music has the ability to affect the emotion of its listeners as well as the audiences of Korean drama. Besides easy-listening, the

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song lyric is easy to remember, despite the fact that it uses different language which often understandable. Some audiences often know the lyric very well. K-Pop has its own attractive point for the fans, not only because the easy-listening note or energetic and attractive dance, but also because of the singers' good looks. K-Pop singers consist of soloist, band, girl band, and boyband. A number of K-Pop idols have performed the concert in Indonesia for several times, even as an annual routine. Some popular songs successfully take over Indonesian entertainment industry. They include *Paradise* by T-MAX that is used as the soundtrack of "Boys Before Flowers", *Mirotic* by *DBSK*, *Sorry Sorry* by *Super Junior*, *Gee* by *Girls Generation*, *Fantastic Baby* by *Big Bang*, and *Nobody* by *Wonder Girls*. In the next years, the Korean wave followed by the appearance of several other boybands and girlbands, such as *2Ne1*, *SHINee*, *iKon*, *Winner*, *F(x)*, and many more. The fans idolize their idols even more because they do not only have the talent of singing and dancing, but also other talents such as modeling, acting, hosting, etc. The term "multitalented" has been attributed to K-Pop idols. Some of the examples include the acting of *Kim Hyun Joong* (*SS501* member) in Boys Before Flowers, *Leeteuk* (*Super Junior* member) and *Yoona* (*Girls Generation* member) who host the music show entitled *SBS Inkigayo*. Meanwhile, some others have the talent in sport, such as *Choi Minho* (*SHINee* member) and *Xiumin* (*EXO* member) that becomes the partner of *Park Jisung* and Patrice Evra (Manchester United) in friendly match between *JS Foundation* South Korea versus Shanghai. Those boybands and girlbands can steal the attention of teenagers as well as housewives with children all over the world, until they form a fans club.

The fascinating K-Pop idols are inevitable. Not only when they are on a show, their daily activities also steal the heart of their fans. There are several *talk show*, *reality show* and *variety show* that often publish the daily routine of K-Pop idols, and in result, trigger a fanaticism. Excessive love to their idols is the reason why many fans form or join a fans community. However, there has not been the official statistic that shows the number of Korean fans in Indonesia. The approximate number can only be seen from the followers of a Twitter account, @KpopIndo, which reaches the number of 16,300 Indonesian followers (*Twitter*, 21 Februari 2016).

Enthusiasm for Korean wave events happen in Indonesia, particularly in Karawang City. Such enthusiasm leads to the formation of a new culture that comes from K-Pop culture absorption. K-Pop fans have their own way to express the love to their idols by writing a fiction called fanfiction, gathering, and cover dance. Fanfiction is usually created by individual. This activity is related to the imagination of the writers. They are free to create a story involving their idols as the main characters. Gathering event is often held to commemorate the idols' special days, such as anniversary, birthday, comeback stage, etc. Meanwhile, *cover dance,* is the activity of imitating the dance of certain boyband or girl band which are usually performed in groups.

Elements such as film, drama, music, cuisine, and lifestyle explained above are the results of culture-spreading influence of Korean popular culture from Korea in particular and Asian culture in general that involves other countries such as Taiwan and Japan. The influence spreads especially in Asian countries, including Indonesia. One of *hallyu* wave products is Korean popular music (K-Pop) consisting of actors, actress, soloist, duo, or groups with several n umbers. In Korea, such performers are popular by the term "idol", in which each of them has their own fans that form a community called fandom. Teenagers as common members of fandom will identify and try to behave in similar way to their idols. Popular culture itself is a culture that contains latest information according to the development of particular period. It is mostly determined by communication industry such as film, television, news media, and advertisements. Meanwhile, Allan O'Connor, a culture researcher, explains that the term "popular culture" refers to "a process of culture formation that occurs among general public". The culture in nature is a result of human's rational process. Culture, according to McIver, is a soul expression manifested in ways of living and thinking, socialization, literary arts, religion, recreation, and entertainment, as well as those that fulfill the needs of human beings (1). In the meantime, the term "popular" cited in Indonesian Dictionary (*Kamus Besar Bahasa Indonesia*/KBBI: 1094) has the meaning of be known and liked by many people in general. Popular culture belongs as a part of intercultural communication.

Intercultural communication is basically a communication occurred among ethnic groups, from one to another. Each region has their own ways to communicate, in terms of language, rules, traditions, and symbols that are only understood by their groups. Throughout the times, the study of inter culture does not only focus on the interaction between ethnic groups in one country, but also discuss how external culture that comes to Indonesia is perceived by Indonesian people. It becomes a new phenomenon that is more interesting to investigate. One of external cultures absorbed by Indonesian is *Korean Hallyu* or *Korean wave*. There are several processes of intercultural communication in popular culture. The first process is enculturation or the process of receiving the culture (2). In this process, someone consciously or subconsciously learns and adapts their way of thinking and behavior to the customs, norms, and rules that are possessed by his culture. It often marks by the behavior of imitation. The attack of Korean Pop or *Korean Hallyu* sometimes leads to public imitation, whether it is done by its fans or not.

The next process is acculturation that has several meanings according to different anthropologists, That acculturation is the combination between two different cultures that happen in a harmonious and peaceful life. Therefore, it can be concluded that acculturation is the when two or more cultures unite and combine to form a new culture without omitting the natural elements of each culture. In this case, Korean pop culture that influences the world, including Indonesia, is an example of acculturation in which two different cultures (Korean and Indonesian) forms a new culture, that is, Korean fever. Several elements of Korean culture can be perceived by Indonesian without omitting the natural element of Indonesian culture.

The next process is assimilation. As stated by Koentjaraningrat (2), assimilation is a social process occurred in human groups with their different cultural backgrounds that form mixed elements of culture when they interact intensively. In the case of Korean pop culture, an assimilation process happened in Indonesia where people from different cultural background develop mixed culture when they interact with other people.

2. Literature Review

2.1 Multicultural Communications

Multicultural communication will be established when a message sender is a member of a culture, while the message receiver belongs to another culture. Therefore, before talking about multicultural communication in further discussion, the first thing that should be discussed is the concept of culture and communication, and the relationship between both of them. The discussion regarding communication begins with the assumption that communication is linked to human's needs to interact with other human beings. The need of social interaction is fulfilled through exchanging messages, serving the function as a bridge that unites human beings whom will be isolated without communication Hence, it can be concluded that communication is a process of message delivery from a communicator to a communicant. That process is impossible to be performed by one person only because every human behavior has communicative potential.

Communication process involves elements of sources (communicator), message, media, receiver, and effect. In addition, it is a dynamic process, continuous, always changing, and interactive, that occurs between the source and the receiver. Communication

process does not only happen in term of physical and social contexts, because it is interactive and will not be happened in an isolated condition. Physical and social context will reflect how someone lives and interacts with other people, creating interaction patterns between communities that develop into a culture in further state.

The culture itself is closely related to human's way of life. Language, friendship, eating habit, communication practice, social actions, economic, political, and technological activities are based on cultural patterns in the community. Culture is a concept that stimulates interest. In formal definition, culture is defined as an order of knowledge, experience, beliefs, values, behaviors, meaning, hierarchy, religions, times, roles, space relation, the concept of universe, material objects, and property that are obtained by a large group of people from different generations through individual and group efforts (3).

Culture and communication cannot be separated, because culture does not only decide who speaking to whom, but also question what and how people break the message codes, the meaning they perceive, and their conditions to send, pay attention, and make meaning of the messages. Culture is base of communication, so that various cultures will develop various communication practices.

2.2 Mass Culture

The social significance of popular culture in the modern era can be charted by the way it has been identified with mass culture. The coming of the mass media and the increasing commercialization of culture and leisure gave rise to issues, interests and debates which are still with us today. The growth of the idea of mass culture, very evident from the1920s and 1930s onwards, is one of the historical sources of the themes and perspectives on popular culture which this book discusses.

This is not to say that the debate over mass culture represents something totally new. (4), for example, has traced some of its central arguments back to the writings of Pascal and Montaigne in the sixteenth and seventeenth centuries, and linked their emergence to the rise of a market economy. Others argue that they have always been with us, pointing to the 'bread and circuses' function of popular culture in the Roman empire. More convincingly, Burke suggests that the modern idea of popular culture is associated with the development of national consciousness in the late eighteenth century, and results from the attempt by intellectuals to turn popular culture into national culture. The distinction, for example, between popular culture and 'high' or 'learned' culture was found in this period in the writings of the German poet Herder (5).

The contrasting implications associated with the history of the idea of popular culture are clearly noted by Williams (6). Referring to a 'shift in perspective' between the eighteenth and nineteenth centuries, he notes that 'popular' meant 'being seen from the point of view of the people rather than from those seeking favor or power over them'. However, 'the earlier sense had not died.' This meant that 'popular culture was not identified by the people but by others.' It also 'carries two older senses: inferior kinds of work (cf. popular literature, popular press as distinguished from quality press); and work deliberately setting out to win favor (popular journalism as distinguished from democratic journalism, or popular entertainment); as well as the more modern sense of well liked by many people'. Last, 'the recent sense of popular culture as the culture actually made by people for themselves is different from all these; it is often displaced to the past as folk culture but it is also an important modern emphasis' (6).

The development of the idea of popular culture is linked to arguments about meaning and interpretation which predate but become strikingly evident in the debates over mass culture. In particular, three related themes can be found in the work referred to above which, while not being exhaustive, have been central to theories of popular culture ever since. The first concerns what or who determines popular culture. Where does popular culture come from? Does it emerge from the people themselves as an autonomous expression of their interests and modes of experience, or is it imposed from above by those in positions of power as a type of social control? Does popular culture rise up from the people 'below', or does it sink down from elites 'on high', or is it rather a question of an interaction between the two? The second theme concerns the influence of commercialization and industrialization upon popular culture. Does the emergence of culture in commodity forms mean that criteria of profitability and marketability take precedence over quality, artistry, integrity and intellectual challenge? Or does the increasingly universal market for popular culture ensure that it is truly popular because it makes available commodities people actually want? What wins out when popular culture is manufactured industrially and sold according to the criteria of marketability and profitability commerce or quality? The third theme concerns the ideological role of popular culture. Is popular culture exists to indoctrinate the people, to get them to accept and adhere to ideas and values which ensure the continued dominance of those in more privileged positions who thus exercise power over them? Or is it about rebellion and opposition to the prevailing social order? Does it express, in however an imperceptible, subtle and rudimentary manner, resistance to those in power, and the subversion of dominant ways of thinking and acting?

These are issues which are still very much alive in the study of popular culture today, but they (as well as others) received systematic and substantial attention in the debates about mass culture which started to gather pace from the 1920s onwards. The 1920s and 1930s are significant turning points in the study and evaluation of popular culture. The coming of cinema and radio, the mass production and consumption of culture, the rise of fascism and the maturing of liberal democracies in certain western societies, all played their part in setting the agendas of these debates. The very fact that culture came to be almost infinitely reproducible due to the development of techniques of industrial production posed considerable problems for traditional ideas about the role of culture and art in society (7). Cultural products such as films were not, of course, mass produced in the same way as motor cars. However, the introduction of mass production techniques into the making of films, and the mass consumption afforded by cinemas, meant they could be regarded as commercial products. For a number of the writers we shall look at in this chapter, this meant that cultural products, such as cinema, could not be authentic and genuine works of art. Equally, they could not be 'folk' culture because they no longer came from the 'people', and therefore could not reflect or satisfy their experiences and interests.

2.3 Pop Culture

The term "cultural pop" in Spanish and Portuguese is literally translated as "citizen culture" (*de la gente*, *del pueblo*; *da gente*, *da povo*). Pop in this regard is not defined as something that is widely spreading, mainly flowing, dominant, or commercially successful. In Latin language and culture, this word mostly refers to the idea that culture is developed from people's creativity. Pop culture comes from citizens; not given to them. This perspective breaks the difference between producer and consumer of cultural artifacts, as well as the difference between cultural industry and the context of receiver. We as citizens produce pop culture and developing it is a practice of cultural power performance. Furthermore, Leavis and Mazab Frankfurt stated that pop culture looks at culture as something that is based on artificial, manipulative, and unsatisfying commodity. The argument develops from the belief that co-modified capitalist 'mass culture' is not authentic because it is not produced by the 'citizen'; the culture is manipulative because the main purpose of its production is to be commercially sold; and it is unsatisfying due to the fact that it can be easily consumed by people, while not requiring a lot of works and failed to enrich the consumers (8).

Storey (9) also questions why music is considered pop culture. Adorno published an essay that influences 'On Popular Music' (9).

In that essay, he highlighted three specific questions regarding pop music. First, he stated that pop music is 'standardized', 'the standardization' as pointed by Adorno 'grows wider from general aspects to the most specific ones'. The second statement declares that pop music tends to make the listeners as passive participants. Consuming pop music is always passive and repetitive, clarifying the world as it is. Adorno's third point claims that pop music is operates like 'social cement'. Its psychological functions are gaining the physical adaptation with life mechanism inside the pop music consumers in the present days.

The investigation of *Cultural Studies* that is related to the culture of pop music begins with a work of (18). As he stated, 'the picture of teenagers as naïve community members are exploited by pop music industry as a simple phenomenon'. They argue that there is a conflict that often aroused between text user and the practice that understood by many people, as well as the use that is intended by the producers. Pop music shows emotional realism. Hall and Whannel (18) identify that teenagers use certain speaking-style, meet in certain place, dance in certain way, and follows certain fashion style, to distinguish themselves from adults .

Literature reviews of fans community are shadowed by deviant image. Fans are always identified (according to the origin of the term) as a potential fanaticism. It means that a fansclub is defined from excessive behaviors which are close to craziness or obsessiveness. Jenson explains two typical types of fans pathology, 'obsessed individual' (usually male), and 'histerical crowd' (usually female). As stated by John Storey (9), the consumption of popular culture will always emerge fansclub, and that "fans are the most visible part of pop mass culture texts and practices" (9). On the other hand, Henry Jenkins views the fans' reading activity as a development of "hunting that turns into art" (9).

2.4 Fanaticism

Fanaticism is a belief about something positive and negative, a view that does not have theoretical base or real foundation but deeply believed by people, making it difficult to be aligned or changed. Fanaticism is considered as the cause of a group behavior that strengthens and often triggers aggressive behavior. Someone who is fanatical tends to have less attention to their surroundings and sometimes creating uncontrolled and irrational behaviors (10).

According to Haryatmoko (19), fanaticism includes several factors such as double-standard behaviors, causing social prejudices that can break the relationship between one group and another, making the community as a legitimate ethic of social relationship in which social arrangement is supported by particular group, and claiming an organizational ownership of individual or group are by identifying their social groups as a particular group (19).

In Indonesian Dictionary, Department of Education and Culture, the term fanaticism is defined as an extremely strong belief about something that is practiced and believed without rational thinking. Fanaticism itself refers to a strong believe or conviction that does not provide a chance for other beliefs to appear, even in the smalles part.

As stated by Chandra (10), fanaticism can influence someone in term of:

1. Doing, going thorugh, or giving something,
2. Thinking and making a decision,
3. Perceiving and making meaning, and
4. Psychologically, a fanatical person cannot comprehend everything that is out of his reach, does not understand his or his group's problem, and cannot realize other beliefs or philosophy besides his own belief.

It can be concluded that fanaticism can be defined as strongly idolizing an idol. The idolization is showed through loyality and marked by certain activities, such as keeping the current news of the idols, collecting things that are related to their idols, wanting to be like the idol, and creating several behaviors that are similar to the idols.

3. Methodology

This research applies qualitative methodology with phenomenological approach to find out the motive behind someone's decision about having idols and then become fanatical to them. The idol in this regard is a Korean boyband, "SHINee". Phenomenological approach is the most suitable approach for this study because it is based on inter-subjective experience of those who are having an idol. The researchers choose this approach rather than other approaches due to the reason that it is helpful in entering the research subject's conceptual world based on the events they experience in daily activities. Phenomenological tradition according to Creswell is: *Whereas biography reports the life single individual, a phenomenological study describes the meaning of the live experiencies for several individuals about a concept or the phenomenon* (11).

The phenomenological research tries to build an understanding regarding how early selectors construct important meanings and concepts in inter subjectivity frame. Inter subjectivity is chosen because our understanding about the world is formed by our relationship with other people. Husserl placed humans as individuals who live in a unique life world, consisting of objects, people, actions, and institutions. The life world is people's subjective experience about their daily activities. There are several primary processes that should be experienced: epoche, phenomenological reduction, imaginative variation, and synthesis (12). The first process, *epoche*, is a condition where the researchers are required to be able to put off and eliminate any forms of opinion, prejudice, and bias that follow the object they are studying. Epoche helps us enter the pure internal world, making it easier for us to seek the understanding about ourselves and others (13).

The second process is phenomenological reduction; it explains in language order how the object is seen. This stage is divided into two parts: bracketing and horizonalizing. Bracketing is placing the focus of study into brackets, or in other words, any matters that are not suitable with the study will be put aside until all the processes are based on the research's topic and questions. It then proceeds to the next part, horizonalizing; a process when the researchers initially put all the questions or data in similar position. Later, they will choose the relevant data and statement, while repetitive and overlapping data will be removed, leaving only a horizon, that is, a process of finding the essential parts of pure phenomenon without other people's perception. The next thing to do is classifying the horizons into particular themes, while the themes are divided into structural description, statement, or data that is relevant to the research topic.

The third process is imaginative variation, functioning to find meanings by using imagination. The task is searching for possible meanings using imagination, referential frame, division and reversion, and approach to phenomenon from different positional perspective, roles, and functions. It aims to gain structural description based on experience, and find out what factors that will influence the experience. The fourth one is synthesis; it integrates textual and structural description in one essential statement, and the experienced content of the whole phenomenon (12).

Phenomenological approach tries to explain the meaning behind people's life experience regarding a concept or phenomenon. This approach is relevant to this research since it tries to reveal the motive behind the members' fanaticism of SHINee World Indonesia, as well as the motive behind the fanatical behaviors towards their idols. Corresponding to the basic principal of phenomenology, this study looks at the members of SHINee World Indonesia as a research subject and as an active human being that are in accordance with subjective approach.

4. Result and Findings

Imitative behavior is preceded with a meaningful motive that encourages a conscious effort to influence someone's behavior and

make them likely to do something for certain result or objective (14). Therefore, if we want to perfectly understand human's behavior, we have to initially understand the motives. For instance, we eat three times a day and sleep during the night with the motive of fulfilling nutrition and getting rest to become stronger. Sort example is supported by Setyobroto (15) who stated that motive is an encouraging source of individual's behavior and that every behavior has motives in nature. Human's motives can work both consciously and subconsciously (15). There are several motives behind fanaticsm of "SHINee" as experience by the members of "SHINee World Indonesia" in Karawang.

4.1 Interest in "SHINee"

Human beings develop an interest in someone they imitate. In general, they tend to give attention to an idol who is attractive, successful, interesting, popular, competent, and admirable. In this study, the researcher will explain how the informants grow initial interest in "SHINee", following by the process of how they look up to "SHINee". Through observation and interview, the researchers conclude that in term of growing interest, the informants are divided into two types: (1) those who have intentional effort from themselves, and (2) those who develop an interest unintentionally because of external influences.

Based on the obtained data, Faradita likes "SHINee" without any influence from others. At first, she accidentally knew about "SHINee" from a Korean drama, *Boys Before Flowers*. When she felt curious about the soundtrack and decided to google it, she became interested to find out more about any information about "SHINee". As quoted from the interview: "*I don't know anything about "SHINee" at first, but because I like watching Korean drama "Boys Before Flower" and listening to the soundtrack, I suddenly google it and find out that the singer of the soundtrack is a boyband named "SHINee". Since then, I've been totally obsessed with that boyband."* (Obtained from interview with Faradita, Fandom of SHINee World Indonesia in Karawang)".

Slighltly different from Faradita, the next informant, Mutia, had her own story. Although she firstly grew an interest in "SHINee" because of watching Korean drama like Faradita did, Mutia's story is not the same, as quoted in the interview: "*I begin to love "SHINee" from Korean drama I watch and the soundtracks I listen to. Then I search for their songs and start to watch their variety show. As a result, I haven't watched other Korean dramas anymore because all I think about now is my idol, "SHINee"* (Obtained from an interview with Mutia, Fandom of SHINee World Indonesia in Karawang).

Another informant, Hana, also has her own story about the reason why she can idolize "SHINee" in the first place, as quoted in the following: "*I firstly saw Minho (one of "SHINee" members) in a Korean girlband's video clip. Then I googled about him and sometimes watch their variety show entitled "Hello Baby". I continued to stalk about them and the suddenly I fall in love with "SHINee"* (Obtained from an interview with Hana, Fandom of SHINee World Indonesia in Karawang)"

This informant does not need an effort to take a look at something, because external factors influence their interest. Similar with Nieda who initially thought that idolizing anything related to Korea only wastes her time. However, when her friend introduced "SHINee" to her, she began to develop an interest in that boyband. The following is the interview result: "*I was resentful of my friends who always discuss anything about Korea every time they meet me. They talked about the dramas, the boybands, almost everything. I told them, "I don't understand why you even like something like that." But then, my friend, Hana, played Korean songs over and over and I automatically listen to them, and I feel like that I got karma because now, I also like all of "SHINee" songs. Hahaha. And that's the reason why I like "SHINee"* (Obtained from an interview with Nieda, Fandom of SHINee World Indonesia in Karawang)"

The informants like the idol group because of their own interest, not influenced by outsiders. After that, they immediately find out more about the idol group. The researchers observe that they become the ones who introduce "SHINee" to others because there has not been anyone who has enough knowledge about the boyband. Meanwhile, the informants who like the idol group because of external influences are encouraged by their closed ones such as family or friends, so that they star to grow interest in "SHINee" as the time goes. Based on the explanation from those informants, it can be learned that their initial motive of fanaticism begins with their interest in "SHINee", in which strong interest causes them to easily obtain everything related to "SHINee". An interest will also form a motive that is actualized in their behaviors. Interest is someone's tendency to feel particulat object they think is important, and thus, the crucial requirement to begin something is an interest of what they want to learn (14).

4.2 Knowledge about "SHINee"

Knowledge is a result of knowing and obtaining information that occurs after someone conveys a sense of one particular object. Sensory perception comes from human's senses: sight, hearing, smell, taste, and touch. Most of human knowledges are obtained from sight and hearing (16). It is proven by informants' knowledge about lifestyle and appearance of "SHINee" which is gained after they look at various attributes their idol wears.

As the researchers observed, some informants told a story about things they do to gather information related to their idols. One of the informants, Hana, told her story as quoted in the interview: "*After I idolize "SHINee", what I always do is updating information about them by following fanbase accounts to get the recent updates, including when their concert will be held, the information about each member, their activities, and so on. That's why I join as a member of SHINee World Indonesia in Karawang."* (Obtained from an interview with Hana, Fandom of SHINee World Indonesia in Karawang).

What Hana expressed is similar to Faradita's story about things she do to gather information regarding her idol, as can be seen from the interview: "*After I have an interest in "SHINee", I searched for any information about fanbase in Karawang, then I found and joined it. Being a fanbase member increases my knowledge about the boyband and makes me more enthusiast to collect their songs by downloading all of them, downloading their pictures, following any accounts that discuss "SHINee", and participating gathering event of SHINee World Indonesia."* (Obtained from an interview with Faradita, Fandom of SHINee World Indonesia in Karawang).

4.3 Satisfaction of Knowing about "SHINee"

According to Jenkins (17), fans often gain power and enthusiasm from their ability to identify themselves as a part of fansclub that share similar interest and face similar problems (17). As for fanatical fans, they acquire a lower position in cultural hierarchy or dominant culture and receive an identity that are often underestimated and criticized. The informants admit that they are often criticized by parents, friends, even teachers, regarding their fanaticism of "SHINee". Hana stated her opinion in the interview: "*I've been called by my lecturer as Hana Hangul (hangul is Korean writing style) and that nickname sticks with me until now."* (Obtained from an interview with Hana, Fandom of SHINee World Indonesia in Karawang). Hana's friends also think that she is a maniac fan. Similarly, Nieda's parents frequently give her advice not to idolize "SHINee" too much. However, the fans stated that they do not take those critics and opinions seriously. They realize that it is a consequence of being a fan.

In the early process when the informants begin to develop an interest, they often recall and redo things that they have seen before by watching movie videos (MV), realitys shows, listening to the songs, gathering up-to-date information, etc. In this case, they

move from interest stage into liking state, so that they do not only see "SHINee" at glance, but over and over again. When Faradita, Hana, Mutia, and Nieda begin to idolize "SHINee", they continue to gather more information about the idol group. High intencity in remembering and recalling about "SHINee" is a need for informants as they will not feel enough if they do not receive recent updates from their idol. They are willing to spend times and money when watching, gathering information, and downloading any videos and songs of "SHINee". Mutia stated that it is a continous activity that she does every day, as quoted in the interview: "*Once I open my phone, the first thing that I must do is checking Instagram or Twitter of "SHINee"* (Obtained from an interview with Mutia, Fandom of SHINee World Indonesia in Karawang).

For many people, K-Pop fandom is known by the stereotype that sticks to their fans. K-Pop fans are considered as someone who is always excessive, crazy, hysterical, obsessive, addictive, and consumptive, whenever they interact with everything related to their idols. The stereotype can be seen online when the fans straightly confess their love by mentioning their idol account on Twitter. Based on the interview result, such phenomenon happened because of normative social influence (the desire to be loved) that includes (a) self-wants, marked by several behaviors such as making friends with those who also like Korean Wave to discuss and share information, being a fan without other people's influence, wanting to be involved in Korean Wave culture, and self-decision of continuing to be a fan or not, and (b) adoring their idols, marked by high enthusiasm to show their love.

4.4 "SHINee" as a Part of the Lifestyle

Based on the observation of this phenomenon, the researchers conclude that "SHINee" has become a reference group and a part of lifestyle. It is shown through fanaticism process performed by the fans. The informants refer to the performance and appearance of "SHINee" as a standard when selecting special attributes that they remind of that idol group. Therefore, when creating their appearance, the informants will refer to the appearance of "SHINee" members. They feel proud when wearing their idols' attributes. The interview results expressed by Faradita, Hana, Nieda, and Mutia, prove this statement:

1. "*I feel myself proud when I dress in the same cool way as "SHINee*" (Interview with Faradita, Fandom of SHINee World Indonesia in Karawang)
2. "*For me, "SHINee" is a group of virtual motivator that gives the new energy in my life, so I have the ambition to know, understand, and comprehend Korean language and culture."* (Interview with Hana, Fandom of SHINee World Indonesia in Karawang)
3. "*I only love "SHINee", so I want to follow everything they do and wear. But, I have some boundaries because they are boys and I'm a girl."* (Interview with Nieda, Fandom of SHINee World Indonesia in Karawang)
4. "*I don't think every person I meet will make me happy, but every time I see "SHINee" in every form, I suddenly feel happy."* (Interview of Mutia, Fandom of SHINee World Indonesia in Karawang)

It can be concluded from the interview that no matter how fanatical the informants are, they still have some boundaries in their fanaticism, and it is caused by gender and budget barrier. "SHINee" members are male, while the four informants are female. According to Hana, she only does everything she can follow, such as clothes, accessories, bags, shoes, masks, foods, and language. In conclusion, the informants do not imitate the whole lifestyle of "SHINee" because of such limitations.

The occurring phenomena are closely related to social-phenomenological theory that explains the reality of knowledge. The theory used by the researchers is Alfred Schutz's phenomenological theory that explains the motive behind someone's behavior. Doing fanatical behaviors is not a simple matter, because a strong motive is needed when someone spends many things for his or her fanaticism. Therefore, the researchers explain the motive in details by obtaining information from the informants through in-depth interview until getting the whole answers and thus, can give real explanation regarding the motives behind the informants' fanatcism.

5. Conclusion

Perception is crucial when developing an interest in a certain thing, because it serves as a direct response toward an object or stimulant by going thorugh remembering and identifying process. The informants previously have good perception towards Korea, begin with their experience when watching Korean dramas and finding out that all the roles are played by good looking actors and actresses. That occurrence forms perception and later develops as an interest stimulant to show more deeply behaviors.

Fanaticism cannot be performed when the individual does not have enough knowledge regarding an object. The knowledge is of course, cannot be obtained easily because it takes long time to know the detailed information about the object. The informants have become the member of "SHINee" fansclub for about 7-8 years, so it is possible that they will know more about the idol rather than those who idolize "SHINee" in recent times. This also makes them easier in performing fanatical behaviors because they have understood how "SHINee" behaves in term of their fashion style, favorites, brands, and habits.

They feel proud and satisfied when they belong to and be a part of "SHINee". Individuals' possessiveness towards various kinds of object has a strong pyschlogical effect that influences their behaviors. It will develop the pleasing positive energy.

Lifestyle is shown through the informants' appearance that wears attributes of "SHINee", such as clothes, accessories, and bags. The behavior and style imitated by the informants include foods, eating habit, covering songs, learning Korean language, and practicing Korean vocabularies. This fanatical behavior is divided into minor imitation, emotional imitation, and concrete or in-depth imitation.

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