A MULTIMODAL TEXT ANALYSIS OF K-POP FANS REPRESENTATION ON INDONESIAN FILM TELEVISION

Ranny Rastati
Research Center for Society and Culture – National Research and Innovation Agency, Republic of Indonesia (PMB – BRIN)
Email: ranny.rastati@gmail.com

Received: 11 February 2022; Revised: 31 March 2022; Accepted: 2 June 2021

Abstract
K-Pop has become a global phenomenon that affects Indonesian pop culture. K-Pop contributes various inspirations for Indonesian pop culture products, including television shows. In January 2021, Indonesian film television (FTV) entitled Bagaimana Menyadarkan Istriku yang Terlalu Terobsesi K-Pop (How to Remind My K-Pop-Obsessed Wife) went viral on social media. The FTV received criticism for its depiction of K-Pop fans which was considered excessive and incorrect. The study examines how Indonesian-made FTV represents K-Pop fans in the FTV. The research was conducted with multimodal text analysis. The scene that includes K-Pop fan activity was selected based on the five levels of fan activities by Henry Jenkins. Those scenes indicated four fan activities: modes of reception, critical and interpretive practice, consumer activism, and alternative social community. The scenes were then analyzed by seeing the relation between visual (image) and audio (dialog) modes using the relation between modes by Bogucki. The analysis showed some inaccuracies in K-Pop fan activities, such as the use of K-Pop terms, pronunciation, merchandise, fashion, and hairstyle, were found. The FTV storyline focused on affairs and marriage issues. K-Pop was merely used to attract audience interest and to reach more viewers.

Keywords: Fan Activities, Indonesian Film Television, K-Pop Fans, Modes Relationship, Multimodal Text

Abstrak
K-Pop telah menjadi fenomena global yang mempengaruhi budaya pop Indonesia. K-Pop menyumbangkan berbagai inspirasi untuk produk budaya pop Indonesia, termasuk acara televisi. Pada Januari 2021, film televisi Indonesia (FTV) berjudul Bagaimana Menyadarkan Istriku yang Terlalu Terobsesi K-Pop menjadi viral di media sosial. FTV tersebut menuai kritik karena dinilai berlebihan dan tidak tepat dalam menggambarkan sosok penggemar K-Pop. Penelitian ini bertujuan untuk mengkaji bagaimana FTV buatan Indonesia merepresentasikan penggemar K-Pop di FTV tersebut. Penelitian dilakukan dengan analisis teks multimodal. Adegan yang mencakup aktivitas penggemar K-Pop dipilih berdasarkan lima tingkat aktivitas penggemar oleh Henry Jenkins. Adegan-adegan tersebut menunjukkan empat aktivitas penggemar: mode penerimaan, praktik kritis dan interpretatif, aktivisme konsumen, dan komunitas sosial alternatif. Adegan kemudian dianalisis dengan melihat hubungan antara mode visual (gambar) dan audio (dialog) menggunakan hubungan antar mode oleh Bogucki. Hasil analisis menemukan beberapa ketidakakuratan dalam aktivitas penggemar K-Pop, seperti penggunaan istilah K-Pop, pengucapan, merchandise, fesyen, dan gaya rambut. Jalannya cerita FTV ini berfokus pada perselingkuhan dan masalah pernikahan. Isu K-Pop hanya digunakan untuk menarik minat penonton dan menjangkau lebih banyak penonton.

Kata Kunci: Aktivitas Fans, Fans K-Pop, Film Televisi Indonesia, Hubungan antar Mode, Teks Multimodal
Introduction

Hallyu (한류) or Korean Wave (K-Wave) was a term coined by Beijing journalists to narrate the popularity of Korean culture and entertainment in China (De Castilho, 2015). The popularity of Korean drama (K-Drama) and Korean pop music (K-Pop) started the phenomenon of K-Wave in East Asia (Jin & Yoon, 2017). It did not take long; K-Wave started to enter Indonesia in the early 2000s. Nowadays, K-Wave has escalated to the entertainment sector and other areas such as food, culture, and language (Pramadya & Oktaviani, 2016).

After two decades of presence in Indonesia, K-Wave has significantly influenced people's pop culture choices and tastes. K-Drama entered Indonesia in the late 90s through pirated VCDs sold at shopping outlets. From here, K-Drama finally reached the national televisions and caught people's attention. One of the first K-Drama to air on Indosiar was Autumn in My Heart (also known as Endless Love) in 2001.

Based on the AGB Nielsen Indonesia survey in 2003, 2.8 million people in five major cities in Indonesia watched Endless Love (Putri, Liany, & Nuraeni, 2019). The popularity of Endless Love in Indonesia caused national televisions to start broadcasting more K-Dramas. Several popular K-Dramas titles, including Winter Sonata (2002), Dae Jang Geum (2003), and Full House (2004), occupied national screens in the 2000s. Many of the K-Dramas were reruns due to their tremendous popularity.

The high favor for K-Drama caused many production houses to produce sinetron (Indonesian soap opera) adapting K-Drama stories. For instance, K-Drama titled My Girl (2005) was remade into sinetron Benci Tapi Cinta (Hate but Love) that aired from 2006 to 2007. The sinetron entitled Benci Bilang Cinta (Hate to say Love), which ran from 2006 to 2007, was considered the Indonesian version of the K-Drama Princess Hour (2006). Although several production houses have had official licenses to remake the K-Drama, many viewers expressed disappointment with suspected plagiarism.

One of the sinetron which stumbled on the plagiarism case was the Kau yang Berasal dari Bintang (You who are from the Star). This sinetron is suspected of plagiarizing the K-Drama titled My Love from the Star (2013). When aired in 2014, sinetron Kau yang Berasal dari Bintang did not yet have an adaptation license.
resulting in its broadcast being stopped. However, after obtaining official permission, this *sinetron* was allowed to broadcast again.

K-Drama popularity is believed to be the cause of the birth of K-Pop fans in Indonesia through soundtracks and music in K-Drama. Singer BoA and idol group Shinhwa, the first-generation idols (debuted before the 2000s), were moderately popular in Indonesia. Indonesian young generation recognizes K-Pop through TVXQ, Super Junior, BIGBANG, Girls Generation, and Wonder Girls, which debuted in the mid to late 2000s as K-Pop groups' second-generation. Through the second-generation idols, K-Pop began to expand outside South Korea (Kang, 2020). PSY's great exposure through the song *Gangnam Style* in 2012 made K-Pop successfully grab international attention. As a result, the third-generation idols (debuted in the late 2000s to mid-2010s) such as BTS and BLACKPINK made K-Pop an unstoppable global phenomenon.

As the popularity of K-Drama triggered remake *sinetron*, K-Pop has also sparked the formation of new Indonesian boy/girl band groups that imitate the style of K-Pop idols, for instance, SM*SH, 7 Icons, and Cherrybelle, which debuted in the early 2010s (Akmaliah, 2013). In particular, K-Pop contributes various inspirations for Indonesian pop culture products to follow the success of the K-Wave.

Indonesia's pop-culture product that also used K-Pop momentum to attract audiences was a film television (FTV) entitled *Bagaimana Menyadarkan Istriku yang Terlalu Terobsesi K-Pop* or How to Remind My K-Pop-Obsessed Wife (hereinafter referred to as the FTV K-Pop). The FTV K-Pop was an episode of a television series program named *Kisah Nyata* (True Story) broadcast on Indosiar and accessed online via YouTube and Vidio.

*Kisah Nyata* premiered on Indosiar on April 17, 2017. In general, *Kisah Nyata* presented a story about family issues such as husband-wife conflicts, parents-child matters, in-law problems, and affairs. By exposing the story via drama and religion (in particular Islam), *Kisah Nyata* aimed to provide moral value for the viewers.

FTV K-Pop was broadcasted on January 1, 2021. Starring Lucky Hakim (as Dion), Puy Bramantya (as Karin), and Menco Hidayat (as Ardi), the FTV focused on a story about a Dion who has a wife named Karin. Karin is a big fan of K-Pop. She is depicted as a housewife who abandons household chores and wife’s duty. Her daily
activity is mainly related to K-Wave fan activities, such as listening to K-Pop and watching K-Drama.

The first scene showed Karin angrily forcing Dion to increase his motorcycle speed to reach the airport faster. She wished to see her favorite idol, who would fly back to South Korea that day. Unexpectedly, Karin and Dion had an accident and were injured. Due to severe injuries, Karin hospitalizes. After waking up from fainting, Karin cried because she had failed to meet her idol. She started to blame Dion for this unfortunate event.

On the other hand, Dion, who is negligent in his job to accompany Karin, was fired that day. Dion tried to find a new job but failed. Finally, Dion decided to make a living by becoming an ojek (motorcycle taxi) driver.

Over time, Karin felt dissatisfied with her life because Dion could not afford to buy her a K-Pop concert ticket and a holiday to South Korea. Coincidentally, Karin met a wealthy businessman who also turned out to be a K-Pop fan named, Ardi. To approach Ardi, Karin kept her marital status a secret. The two were dating and planning to get married. For Karin, Ardi was a luxury lifestyle solution, including all her K-Pop needs, that Dion could not provide.

When the FTV K-Pop was airing, it went viral on social media. K-Pop fans gave much criticism because many K-Pop fans' activities scenes were deemed excessive and incorrect. The FTV K-Pop was also mocked for being unprofessional in presenting K-Pop stuff such as posters and CDs that looked fake. Thus, many footage scenes in the form of memes circulated on social media like Twitter and Instagram.

Due to the social media exposure, the FTV K-Pop was watched by many viewers. It has been viewed 808,000 times on YouTube and 179,500 times on Vidio (as of April 26, 2022). However, on YouTube, the FTV K-Pop is hated by 86,000 accounts (as of February 23, 2021) and only liked by 17,000 accounts (as of March 21, 2022).

Besides entertainment, films also represent various social phenomena and critics in society, such as economic, political, and ideological issues. Those can be seen through images (visuals) and dialogues in the films. In the scene, many images of K-Pop fans are shown as obsessive, extravagant, noisy, and fierce towards people who criticize their hobbies. FTV K-Pop also slipped a critique of the presence of Korean pop culture, which is massively favored by the public. This criticism can be seen through the
selection of the FTV title, namely the effort to remind the male character's wife, who is K-Pop-obsessed. The image of K-Pop fans raised on FTV K-Pop then caused much criticism from K-Pop fans because it was considered wrong and did not reflect the real K-Pop fans. With this background, this study aims to examine the representation of K-Pop fans shown from the image and dialogue of the characters on FTV K-Pop.

This study uses Henry Jenkins' concept of the five levels of fan activities to classify fan activities. Jenkins called fans devotees who make their favorite works part of life, and they are actively involved in being closer to the object of their pleasure (Jenkins, 2012). According to Jenkins, fans are also described as forming strong bonds and sharing feelings with those they like (Jenkins, 2018). Meanwhile, the fandom that stands for fan and kingdom words refers to fans who share the same identities, cultures, traditions, and practices that magnify for years (Jenkins, 2018).

In his book Textual Poachers: Television Fan and Participatory Culture, Jenkins (2012) explains the five-level fan activities. According to Jenkins, there are five levels of fan activities. Firstly, a particular reception mode. For instance, in the K-Pop case, fans consuming K-Pop have a mixture of emotional proximity with that song. Secondly, a particular set of critical and interpretive practices is when a fan can interpret and understand how to bridge their everyday life with their favorite works. For instance, a fan watches K-Drama and relates to the drama characters. Thirdly, a base for consumer activism is when a fan joins or affiliates with specific fandom and organizes events to support their favorite works. For instance, K-Pop fans celebrate their idol’s birthday with donations and fundraising. Fourthly, particular forms of cultural production, aesthetic traditions, and practices. For instance, a fan produces their version, such as K-Pop fan fiction and stories. Finally, an alternative social community is when fans develop a strong bond with their K-Pop fandom community.

Several previous studies are found in the literature studies. In research on K-Pop fans' perception, K-Pop fans are depicted as fanatical fans who consider their favorite idols are everything. Fanatic attitudes are shown by finding out all information about idols, waiting for idols at the airport, and making idols imaginative lovers and ideal men (Multia, 2017). K-Pop fans' consumption behavior is based on the need for affection and emotions (Nursanti, 2013).
Other research on audience involvement in the K-Drama *Descendant of the Sun* among young Indonesian female audiences uses audience involvement theory (Leksmono, 2016). The study found that K-Drama fans are closely involved with the characters in the drama. Fans dream of becoming a female main character and having a spouse like the male main character in K-Drama. Ramadhani's research regarding Consumption Behaviour and Production of Fan Culture in the Army BTS Community in Jogja found some fans' characteristics (Ramadhani, 2019). First, consuming media such as listening to songs and watching concerts online or offline. Second, consuming merchandise (original and non-official/fake). Third, producing merchandise such as making fan art and fan fiction. In addition, fans who have joined the fandom will carry out fan activities with fandom members because of the euphoria factor.

Another concept used in this study is multimodal text. Multimodal text analysis is an analysis that uses several modes, such as visual and audio, to create meaning (Ahonen, 2017). The visual mode can include images, subtitles, and text on the screen, while the audio mode can include dialogue, sound, music, and sound effects. The interaction between visual and audio modes provides meaning and representation (Kress & Leeuwen, 2001). Films, documentaries, advertisements, and picture books are some examples that can be analyzed using multimodal text because they combine several modes, such as visual and audio, to create a message.

Some previous research that has been done using multimodal analysis is a study of the relationship between Pi and Richard the tiger in the film *Life of Pi* (Cheng & Liu, 2014). In this study, mode analysis was carried out on several modes such as image, text, sound, and music to get the meaning of multiple modes and understand the film's meaning. Other research on image and dialogue focuses on using text to describe entities in images (Gala, Shenai, Chitale, Kekre, & Kanani, 2021).

The relationship between visual and audio modes is also important to analyze to get the comprehensive meaning of the K-Pop fan activity scene in the FTV K-Pop. Bogucki carried out one of the studies on the relationship between modes. Bogucki divides the relationship between modes into five categories (Bogucki, 2013). Firstly, substitution means visual and audio modes have an equal relationship. In other words, the relationship between the two modes is substitutional because they convey the same information. Secondly, complementariness means visual and audio modes that support
and complement each other. For example, dialogue and music can provide information about the characters, atmosphere, and interactions seen in the image. Thirdly, interpretation means a visual mode can be understood with the help of audio mode and vice versa. Fourthly, parallelism means visual and audio modes work independently, but both still contribute to creating meaning. One of the best examples of parallelism is a scene that shows visuals with audio in the form of narration. Finally, contradiction means the information in the visual and audio modes contradicts each other. This contradiction has several functions: stylistic reason, comical, and critics toward characters.

As well as sinetron adaptations of K-Drama and boy-girl groups that imitate the style of K-Pop idols, FTV K-Pop has also received criticism from the public. For that reason, this study was carried out to examine what makes FTV K-Pop receive high criticism and negative responses from the public. What distinguishes this study from previous research is that it looks at how Indonesian-made FTV represents K-Pop fans. Meanwhile, previous research focused on the genuine fans who consume K-Pop and members of the fandom.

The concept used is the five levels of fan activities by Henry Jenkins and the relation between modes by Bogucki. By describing the visual and audio modes and their relationship, it will find attraction points from the scene that has K-Pop fan activities so that it attracts the attention of viewers directly. This analysis shows why the FTV K-Pop went viral, criticized by Indonesian viewers in general and K-Pop fans in Indonesia in particular.

**Method**

This research is qualitative research with a multimodal text analysis as a research method. The multimodal text allows researchers to identify the message on FTV K-Pop that represents K-Pop fans in Indonesia to the audience. This study uses an interpretive paradigm to highlight the scenes on FTV’s visual and audio interpretation.

The FTV K-Pop was chosen as research material for several reasons. Firstly, when it aired on New Year’s holiday, the FTV K-Pop received critics nationally due to its depiction of K-Pop fans, which was considered far-fetched. The FTV K-Pop became viral and was a trending topic on Twitter Indonesia. Secondly, the FTV K-Pop is a part
of the television series program Kisah Nyata broadcasted in 2017. *Kisah Nyata* has gained popularity among national television viewers because it has a variety of stories in each episode. Episodes in true stories are often associated with Islamic morals and lessons learned from the audience. Lastly, the content presented the representation of K-Pop fans. For example, Karin's main character is an obsessive K-Wave fan who actively listens to K-Pop and watches K-Drama.

The research material of this study includes K-Pop fan activity scenes from the FTV K-Pop. The researcher collected data by capturing all scenes related to K-Pop fan activities based on Jenkin’s five levels of fan activities: reception mode, practice of critical and interpretive, consumer activism, cultural production, aesthetic traditions, and practices, and alternative social community (Jenkins, 2012). The Jenkins concept is needed to classify the representation of fans who appear in the K-Pop FTV scene. Thus, the researcher has a framework and is not biased in classifying the activities of K-Pop fans. On the FTV K-Pop, it found 12 scenes that represent the activities of K-Pop fans, such as listening to K-Pop songs, watching K-Drama, and daydreaming K-Pop idols. Also, the scene displays fan attributes, such as Korean finger heart signs, posters, and merchandise.

Not all scenes related to K-Pop fans were analyzed due to research limitations. Thus, five scenes were selected to represent the representation of K-Pop fans. The K-Pop fans scene is classified into two modes, namely visual and audio. Visual and audio modes are essential to be classified because K-Pop fans' representation can be seen clearly through images and dialogues. For visual mode, scenes in FTV K-Pop were captured and narrated. Then, for audio modes, the dialogue in FTV K-Pop is written into the text. These two modes create overall meaning in a scene.

After finding the visual and audio modes, the next step is to identify the relationship between the modes based on Bogucki's study. Firstly, substitution, visual and audio modes have an equal relationship. Secondly, complementariness, visual and audio modes that support and complement each other. Thirdly, interpretation, a visual mode can be understood with the help of audio mode, and vice versa. Fourthly, parallelism, visual and audio modes work independently, but both still contribute to creating meaning. Finally, contradiction, the information in the visual and audio modes contradicts each other (Bogucki, 2013).
Research using multimodal text combines two or more modes to represent meaning. This research shows the communication of meaning between image and dialogue. The interaction of the two then provides substance and representation of the scene related to K-Pop fan activity. Seeing the relationship between the two modes is essential to assess whether the multimodal text that appears has a harmonious meaning. For this reason, in this study, the concept of Bogucki is used.

A study on multimodal can explain how multimodal texts are communicated through several modes (Wanselin, Danielsson, & Wikman, 2021). Besides digital multimodal text, including film, animation, and video, two other types of multimodal text can be studied, namely print-based and live multimodal text. Print-based include comics, picture books, posters, and graphic novels. Meanwhile, the live multimodal text is performance and dance that combines several gestures, oral, and audio modes. Research on multimodal is essential because it can create a coordinated entertainment experience (Jenkins, 2007) and find comprehensive meaning from the scene (Bogucki, 2013). The flow of research analysis can be seen in the following chart:

![Figure 1. Research Analysis Flow](image)

The time of research was conducted for two months, from September to November 2021. In addition to collecting primary data, observations, documentation
studies, and literature studies were also carried out. Researchers observed the FTV K-Pop repeatedly to reach a deep understanding and validation. Meanwhile, the documentation study was carried out employing screen captures of scenes related to the activities of K-Pop fans. Literature studies are also carried out through books, journals, and website articles to obtain secondary and primary complement data.

Results and Discussion

In this part, the researcher analyzed five scenes of K-Pop fan activity represented on the FTV K-Pop. Each scene will be categorized into the five levels of fan activities by Henry Jenkins: reception mode, practice of critical and interpretive, consumer activism, cultural production, aesthetic traditions, and practices, and alternative social community. The FTV K-Pop, which lasted 1 hour 19 minutes, opened with Dion as the narrator. He said,

"Everyone may have idols to idolize and hobbies to do. But of course, there are some limits. Because the real world we live in today is not as glamorous as what is on the screen. How can I remind my wife, who lives in a fantasy and refuse to step on the ground? This is my story."

Dion, wearing a black hood, mentioned the need to control the desire when idolizing idols and having a hobby. He shared his experience with his wife, who, he said, lived in illusion. K-Pop fans in Indonesia are depicted as exaggerated and extreme in expressing their love for idols that are often seen as obsessive, possessive, and delusive (Dewi & Indrawati, 2019).

Scene one. In the first scene, Dion and Karin ride the motorbikes to the airport. Karin forces Dion to take her to the airport because she wants to meet her idol, who has returned to South Korea. Karin then asked Dion to speed up the vehicle because she would be late arriving at the airport. Greeting idols at the airport is one of the K-Pop fans' activities. From the fans' perspective, greeting idols at the airport mean showing support to them and the opportunity to see them closer. Fans often bring welcome posters and prepare some gifts to give directly to idols. Karin's K-Pop fan activity can be categorized as consumer activism in the first scene. Karin shows support for her idol by planning to do an airport greeting.

However, many people consider that act as intruding on idols' privacy. The airport is a public area with many rush activities, such as checking in, dropping off, and
catching planes. While greeting idols, K-Pop fans might be crowding, blocking the way, and screaming, which interferes with the other passengers. Sometimes, chaos occurs, such as pushing and falling that might injure fans and idols.

_Sasaeng_ fans (사생팬) are fanatical fans who love their idols too much. Some fans have breakthrough security so they can touch, hug and kiss their idols. This excessive love makes _sasaeng_ fans see idols as objects so that they can do anything to their idols. Acts that invade the idol's personal space are closely related to the characteristics of _sasaeng_ fans.

_Sasaeng_ fans are even considered a violent and extreme group of fans (Iwicka, 2018). Some acts showed possessiveness, invading idols’ privacy spaces, stalking, and buying idol personal information such as cellphone numbers and home addresses. _Sasaeng_ fans even know the idol flight schedules in detail. Idols' confidential information can be purchased via Twitter (Muhtiasp, 2017) through the specific hashtag. These obsessive fan acts make people consider _sasaeng_ is not a fan but nothing more than a stalker.

However, Karin's K-Pop fan activity on the FTV is inaccurate. In fact, K-Pop fans have arrived at the airport long before the idol arrives. Many fans waited for three hours to get the best spot. Moreover, reporters and photographers will also be there to make news and get incredible pictures. By late to the airport, Karin showed contradiction as a K-Pop fan.

The visual mode of the first scene is Karin and Dion's activities, which are depicted riding a motorbike to the airport. Meanwhile, the audio mode is the dialogue between Karin and Dion. Karin asked Dion to drive faster so they could arrive at the airport and meet K-Pop idols. Based on the identification of visual and audio modes, the relationship between the two modes is interpretation. The visual mode shown through Karin and Dion's activity on a motorbike can be understood by the presence of the audio mode. The scene one analysis can be seen in the following table:
### Table 1. Analysis of Scene One

| K-Pop fan activity | Multimodal Text | Relationship between modes |
|--------------------|-----------------|----------------------------|
| Consumer activism  | Visual Mode: [Image] Dion and Karin are riding a motorcycle on their way to the airport (Minutes 0:54) | Audio Mode: Dialog: (Translation) Karin: “Mas, drive the motorcycle faster! My favorite boyband is about to go back to Korea.” Dion: “I know. I have also been late for work to take you.” |
|                    | Interpretation  |                            |

In the second scene of the K-Pop fan activity, Dion gives Karin various gifts such as K-Pop idol posters and CDs. Although Karin mentioned that the K-Pop merchandises are original, however, all kinds of stuff look fake. Netizens ridiculed this scene due to the lack of professionalism in providing shooting properties.

K-Pop fan activity that showed in scene two is a reception mode. After receiving various K-Pop merchandise from Dion, Karin showed a finger heart symbol in Korean style to Dion while saying “sarangheyo” (사랑해요), which means “I love you”. Many K-Pop fans do this heart symbol to convey their feelings of love, joy, and happiness. Karin was happy when receiving K-Pop stuff from Dion. Overwhelmed with Dion’s gifts, Karin finally agreed to marry Dion.

Based on the identification of visual and audio modes, the relationship between the two modes is substitution. The visual model of the second scene is Karin showing a finger heart sign to Dion. Meanwhile, the audio mode is the dialogue when Karin says sarangheyo to Dion. In scene two, the visual and audio modes have an equal
relationship. That is, both modes show love meaning through images and dialogue. The scene two analysis can be seen in the following table:

| K-Pop fan activity | Multimodal Text | Relationship between modes |
|---------------------|-----------------|---------------------------|
| Reception mode      |                 |                           |
| Image:              |                 |                           |
| Karin shows Korean finger heart sign after receiving K-Pop merchandise from Dion (Minutes 5:32) | Dialog: “OMG, all of this are limited edition! Where did you get that?” | Substitution |
|                     | Source: Vidio Indosiar, 2021 |                          |
|                     | Dion: “I purchased in online store. It’s very hard to get.” |                          |
|                     | Karin: “Aaah sarangheyo!” |                          |

In the third K-Pop fan activity scene, Karin tries to get acquainted with the man named Ardi that she saw in the café. For Karin, Ardi looks rich, handsome, cool and resembles K-Pop idol. Then, Karin daydreams about having a husband like Ardi to live in luxury, have a vacation to South Korea, and buy tickets for VVIP K-Pop concerts.

This scene shows fan activity practice of critical and interpretive. The scene indicated Karin’s desire to have a husband who looks like a Korean idol. In addition, Karin also shows Cinderella’s complex by indicating the dependency on men. Karin preferred to leave her husband and had an affair with Ardi, who is rich. Karin is even willing to be polygamous with Ardi as long as she gains financial stability and a luxurious lifestyle.

Not only in the FTV K-Pop, but many K-Dramas also presented the female character who has a Cinderella complex. For instance, the rice male character saves the impoverished female character. The scene contains how women depend on men to solve
their lives’ problems. K-Dramas that show the act of the Cinderella complex can be seen through K-Drama titled *The Heirs* (2013) and *Goblin: The Lonely and Great God* (2016).

The visual model of the third scene is Karin smiling while looking in some directions. This scene shows Karin fantasizing about having a husband like Ardi. Karin’s dialogue was changed to a narration. Based on the identification of visual and audio modes, the relationship between the two modes is parallelism. Modes parallelism relationship shows the two modes work independently. The scene one analysis can be seen in the following table:

| K-Pop fan activity | Multimodal Text | Relationship between modes |
|--------------------|-----------------|---------------------------|
| The Practice of critical and interpretive | **Visual Mode** | **Audio Mode** | **Parallelism** |
| **Image:** Karin smiling and looking for some directions (Minutes 8:51) | Dialog: (Translation)  
"Geez, I wish I had a husband like him. Rich, handsome, his appearance is cool, just like my favorite boy band member. Let alone take me to the airport, if I want to go to Korea, I can do it anytime. Also, if I want to watch concerts, I will buy VVIP tickets. No need to worry about money."

Karin is watching K-Drama through a laptop in the bedroom. She was too engrossed in watching and did not hear Dion’s call. Karin is carried away with emotions
from K-Drama titled Start-Up (2020) that lead her to tears. Thus, the fourth K-Pop fan scene was a reception mode.

Research on K-Drama showed that K-Drama could connect viewers’ emotions and remind them of past experiences (Park et al., 2020). Romantic genre K-Drama is easier to attract and fascinate the viewers (Ju, 2019). K-Drama is seen as entertainment, relaxation, and a stress reliever from daily activities for the audience.

The visual mode of the fourth scene is Karin looking at her laptop while wiping her tears. Behind Karin, Dion entered the bedroom while calling her. Meanwhile, the audio mode is the dialogue between Karin and Dion. Dion protests against Karin because she does not cook and has no food at home. Karin replied that she was watching K-Drama. Based on the identification of visual and audio modes, the relationship between the two modes is complementariness because the two modes complement and support each other. The scene one analysis can be seen in the following table:

| K-Pop fan activity | Multimodal Text | Relationship between modes |
|--------------------|-----------------|---------------------------|
| Reception mode     | Visual Mode     | Audio Mode                | Complementariness          |
|                    | Dialog:         |                           |                           |
|                    | (Translation)   |                           |                           |
|                    | Dion: "Why is there no food at all? Karin?! Karin?! Karin, it's because of this that you don't listen to me!" | |                           |
|                    | Karin: “I'm watching Korean” | |                           |
| Image: | Karin looking at her laptop while Dion enters the bedroom (Minutes 11:10) | |                           |
| Source: | Vidio Indosiar, 2021 | |                           |

This scene involves a conversation between Karin and Ardi about K-Pop. Unexpectedly, Ardi turned out to be a K-Pop fan. Even though Karin and Ardi had just
learned that the two of them are K-Pop fans, they soon formed a strong bond as fellow K-Pop fans. Karin and Ardi share the same interest not only in K-Pop but also in everything about Korea. K-Pop fans enjoy Korean songs and various products of K-Wave, such as K-Drama and K-Food (Ri’aeni, Suci, Pertiwi, & Sugiarti, 2019). The scene showed the initiation of an alternative social community.

However, this scene received the harshest criticism from K-Pop fans because of Karin and Ardi’s dialogue for mentioning BLACKPINK and BTS. For instance, Ardi comments that Karin resembles Lisa BLACKPINK. However, visually, Karin and Lisa do not have close physical characteristics. Karin does not even have bangs like Lisa's iconic bangs. Another example is Ardi admitting to coloring his hair to look like BTS members. In fact, Ardi’s hairstyle is very different from BTS.

During the conversation, Ardi also mispronounced several Korean names. For people who claim as big fans of K-Wave, pronunciation inaccuracy is a fatal mistake. Research showed that the passion for K-Wave has also been followed by an increase in interest in learning the Korean language (Hasanah & Kharismawati, 2019).

Also, it is senseless for two K-Pop fans could not to recognize each other in a short time. Since K-Pop fans usually have fan markers such as K-Pop avatars on social media and cell phone wallpaper. In addition, people who date will have a close interaction, share some thoughts, and show their interest in something like a hobby. Research showed that couples usually meet at community hobbies (Sassler & Miller, 2015).

In this scene, the visual mode is Karin and Dion's eating at the dining table. Then, they started to talk about K-Pop. The audio mode is the dialogue between Karin and Ardi about K-Pop idols such as Lisa BLACKPINK and BTS. Based on the identification of visual and audio modes, the relationship between the two modes is a contradiction. The visual model shows the activity of eating food. Meanwhile, the audio mode is about K-Pop. The scene one analysis can be seen in the following table:
A Multimodal Text Analysis of K-POP Fans Representation on Indonesian Film Television
Ranny Rastati

Table 5. Analysis of Scene Five

| K-Pop fan activity | Multimodal Text | Relationship between modes |
|--------------------|-----------------|----------------------------|
| Alternative social community | ![Image: Karin and Ardi eating at the dining table (Minutes 42:10) Source: Vidio Indosiar, 2021](image) | Contradiction |

Dialogue:
(Translation)
Ardi: “You know what. You really look like Lisa BLACKPINK. Girl band member from Korea.”
Karin: “Huh? You know BLACKPINK, mas?”
Ardi: “Of course, I know. I have always loved K-Pop. Look at my hair. I dyed my hair in a bright color like this to look like the BTS member. That is all because I really like K-Pop.”

From the five scenes analyzed in the FTV K-Pop, four K-Pop fan activities were found: consumer activism in scene one, reception mode in scene two and four, the practice of critical and interpretive in scene three, and alternative social community in scene five. Meanwhile, fan activity in cultural production, aesthetic traditions, and practices cannot be found on the FTV K-Pop.

All scenes have visual and audio modes with five relationships between modes: interpretation in scene one, substitution in scene two, parallelism in scene three, complementariness in scene four, and contradiction in scene five. An overview of K-Pop activity and the relationship between modes can be seen in the table below.
| Scene  | K-Pop fan activity | Multimodal Text | Relationship between modes |
|-------|--------------------|-----------------|---------------------------|
|       |                    | Visual Mode     | Audio Mode                |
| 1     | Consumer activism  | Riding a motorcycle | “Ride faster, my favorite boyband is about to go back to Korea” | Interpretation |
| 2     | Reception mode     | Showing Korean Finger Heart Sign | “... Sarangheyo!” | Substitution |
| 3     | Practice of critical and interpretive | Smiling and looking at some directions | Narrator voice: “I wish I had a husband like him... just like my favorite boy band member” | Parallelism |
| 4     | Reception mode     | Looking at laptop | “I’m watching Korean” | Complementariness |
| 5     | Alternative social community | Eating at the dining table | “You really look like Lisa BLACKPINK. Girl band member from Korea... I dyed my hair... to look like the BTS member” | Contradiction |

Fan stereotypes represented in the FTV K-Pop include Karin's fantasy of getting a husband like a K-Pop idol and consuming K-Wave products such as music, drama, and merchandise. Karin is even involved in an affair with Ardi, a figure she considers similar to a K-Pop idol. Moreover, Ardi comes from a wealthy family so that he can fulfill Karin's desire to buy K-Pop merchandise, live luxuriously, and vacation in South Korea. Karin's excessive enthusiasm for K-Pop then makes her trapped in a madness situation, resulting in the breakdown of her marriage with Dion.
Karin’s character represented popular stereotypes about fans mentioned by Jenkins (Jenkins, 2012). For instance, excessive obsession, childishness, and emotionality. In addition, Karin is also a representation of consumers who will buy anything related to their idol and cannot separate fantasy from reality. In previous research (Multia, 2017) and (Leksmono, 2016), similar results were found regarding the representation of K-Pop fans, such as making idols as ideal men and imaginative lovers or spouses, as well as the activity of consuming K-Wave culture products such as music, drama, and merchandise (Ramadhani, 2019). Those stereotypes, which are negative, were then adopted into K-Pop FTV to show the figure of K-Pop fans.

Karin also displays a negative image of K-Pop fans. For instance, hysterical (in scene one) and easily seduced by using K-Pop merchandise (in scene two). In addition, materialistic and unfaithful (in scene three), irresponsible (in scene four), and delusional (in scene five). The characters also showed a black-and-white character when the antagonist is depicted as an ill-mannered and manipulative character. Meanwhile, the protagonist is narrated as being soft-hearted, uncomplaining, and long-suffering.

Indeed, K-Pop fan activities that appear in the scene have diversity and meet the criteria for fan activities. However, other stereotypes to depicted K-Pop fans also appear. For instance, a female K-Pop fan is considered disobedient and not a pious wife. Karin's love for K-Pop has also become an entry point for perpetuating polygamy due to her willingness to be a second wife for Ardi. In addition, as a male K-Pop fan, Ardi is shown as a playboy and sexist. The negative image depicted has also drawn criticism from K-Pop fans towards FTV.

Fans' activities that are missed in FTV are fans' existence that can be present through fan cultural production such as fan fiction, fan arts, fan songs, and fan videos (Jenkins, 1992). Fan cultural production is present as a form of dissatisfaction with the original work because of the dislike or disapproval of the fans. Finally, fans make changes to the plot as desired.

According to Jenkins, fans are not only active and creative but also critically engaged (Jenkins, 2006). Not only producing, but fans also consume pop culture products. They are a reader who also write and spectators who participate. Thus, fans are not just a consumer but a prosumer (an amalgamation of words producer and
consumer) who has an interpretation of their idol. By including the aspect of fan cultural production, the representation of K-Pop fans on the FTV K-Pop will be more relevant.

**Conclusion**

In general, the classic stigma of K-Pop fans is fans (generally teenagers and females) who are hysterical, obsessive, and delusional about the idol they like. The stigma was also adopted by FTV K-Pop when describing Karin, the female lead character, as a K-Pop fan who is obsessive, hallucinating, and unable to distinguish between fantasy and reality.

Even though the FTV K-Pop shows various K-Pop fan activities, the execution was not carried out accurately. For instance, fake-looking K-Pop merchandise (poster and CD), mispronunciation of Korean names, unsuitable fashion, and hairstyles. Also, the FTV casts often use the terms boyband and girl band that K-Pop fans do not use. Instead, K-Pop fans use the terms idol/idol group will be more suitable.

As part of the *Kisah Nyata* TV program, the FTV has a similar pattern to *Kisah Nyata*’s other episodes, presenting marriage issues and affairs. The FTV highlights the story of a wife who has an affair with a rich man due to the husband's financial incompetency. K-Pop is merely used as a background story to attract more viewers. K-Pop fans' lack of accurate representation has resulted in FTV K-Pop getting much criticism nationally and going viral, especially from K-Pop fans. By harnessing the power of K-Pop, the FTV K-Pop has attained in reaching more enormous online viewers and exposure.

The addition of fan activity scenes such as joining fandom, attending concerts, collecting light sticks, and covering K-Pop songs will accurately represent K-Pop-obsessed fans. Adding online activities such as participating in K-Pop online votes and being active in Twitter hashtag movements will increase attractiveness. Considering, K-Pop fans have shown massive and active participation in social movements, such as fundraising and online movements #BlackLivesMatter and #TolakOmnibusLaw.

This study is limited to the representation of K-Pop fans shown on film television. The image of K-Pop fans depicted is based on the perspective of the entertainment industry producers. It might not reflect the actual conditions of fan activities in the real and virtual world. For this reason, further research can explore the
A Multimodal Text Analysis of K-POP Fans Representation on Indonesian Film Television
Ranny Rastati

representation of K-Pop fans on social media, such as Instagram and Twitter. These two social media are important because they are widely accessed by the younger generation and show the interactions made by fans. In addition, it is also necessary to conduct in-depth observations and interviews with fanbase members to get primary data based on the fans' perspectives.

References
Ahonen, T. A. (2017). Multimodal scene and sequence analysis: condensation and reduction strategies in the subtitle of the dark knight. University of Eastern Finland.
Akmaliah, W. (2013). Fenomena Hallyu (Gelombang Korean-Pop/K-Pop) dan Dampaknya di Indonesia. Jurnal Masyarakat Dan Budaya LIPI, 15(1), 201–212.
Bogucki, L. (2013). Areas and methods of audiovisual translation research. In Areas and Methods of Audiovisual Translation Research. Frankfurt: Peter Lang.
https://doi.org/10.3726/978-3-653-03263-5
Cheng, Y., & Liu, W. (2014). A Multimodal Discourse Analysis of the Relationship between Pi and Richard the Tiger in the Movie Life of Pi. International Journal of Language and Literature, 2(4), 191–219. https://doi.org/10.15640/ijll.v2n4a11
De Castilo, V. B. (2015). South Korean Pop Style: The Main Aspects of Manifestation of Hallyu in South America. Journal of Sociological Studies, 2, 149–176.
Dewi, D. P. K. S., & Indrawati, K. R. (2019). Gambaran celebrity worship pada penggemar K-Pop usia dewasa awal di Bali. Jurnal Psikologi Udayana, 6(2), 291–300. https://doi.org/10.24843/JPU.2019.v06.i02.p08
Gala, J., Shenai, H., Chitale, P., Kekre, K., & Kanani, P. (2021). Improving image-based dialog by reducing modality biases. Communication in Computer and Information Science, 1441. https://doi.org/10.3390/app11073009
Hasanah, U., & Kharisimawati, M. (2019). Penggunaan Budaya Pop Korea dalam Proses Pembelajaran Bahasa Korea bagi Mahasiswa dengan Gaya Belajar Campuran. Jurnal Lingua Applicata, 3(1), 10–19. https://doi.org/10.22146/jla.52060
Iwicka, R. (2018). Every Breath You Take: Sasaeng Fans. In J. Raphael, C. Lam, & M. Weber (Eds.), Disassembling the Celebrity Figure. Credibility and the Incredible (pp. 125–147). Brill.
Jenkins, H. (1992). Strangers No More, We Sing: Filking and the Social Construction of the Science Fiction Fan Community. In L.A Lewis (Ed.), Adoring Audience: Fan Culture and Popular Media (p. 29). Routledge.
Jenkins, H. (2006). Fans, Bloggers, and Gamers: Exploring Participatory Culture. New York University Press. Retrieved from http://c781-e-lit-sum-07.pbworks.com/w/Jenkins,+intro+%26+ch3.pdf
Jenkins, H. (2007). Transmedia Storytelling 101. Retrieved April 28, 2022, from http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html
Jenkins, H. (2012). Textual Poachers: Television Fan & Participatory Culture. New York: Routledge.
Jenkins, H. (2018). Fandom, Negotiation, and Participatory Culture. In P. Booth (Ed.),
A Companion to Media Fandom and Fan Studies.
Jin, D. A. L. Y., & Yoon, T. (2017). The Korean Wave: Retrospect and Prospect. Introduction. International Journal of Communication, 11, 2241–2249.
Ju, H. (2019). Korean TV drama viewership on Netflix: Transcultural affection, romance, and identities. Journal of International and Intercultural Communication, 13(1), 32–48. https://doi.org/10.1080/17513057.2019.1606269
Kang, J. (2020). Here’s The Breakdown of K-Pop’s 4 Generations, According To IDOLOGY Webzine.
Kress, G., & Leeuwen, T. van. (2001). Multimodal discourse. In Multimodal Discourse: The Modes and Media of Contemporary Communication. London: Oxford University Press. https://doi.org/10.1017/cbo9781139567701.010
Leksmono, D. L. D. (2016). The Process of Audience Involvement with The Media Personae on The Film of “Descendants Of The Sun” Among Young Female Indonesian Viewers. Education and Social Sciences, 4, 219–224.
Muhtiasp. (2017). Terungkap Cara Sasaeng Fans Bisa Temukan Jadwal Penerbangan Idola K-Pop.
Multia, A. (2017). Persepsi Perempuan Penggemar Kpop Tentang Konsep Maskulinitas Boyband Korea Selatan. Universitas Bakrie.
Nursanti, M. (2013). Analisis Deskriptif Penggemar K-pop sebagai Audiens Media dalam Mengonsumsi dan Memaknai Teks Budaya. Universitas Diponegoro.
Park, V. M. T., Diwata, J. S., Win, N., Ton, V., Nam, B., & Rajabally, W. (2020). Promising Results from the Use of a Korean Drama to Address Knowledge, Attitudes, and Behaviors on School Bullying and Mental Health among Asian American College-Aged Students. International Journal of Environmental Research and Public Health, 17, 1–17.; https://doi.org/10.3390/ijerph17051637
Pramadya, T., & Oktaviani, J. (2016). Hallyu (Koreanwave) as Part of South Korea’s Cultural diplomacy and its Impact on Cultural hybridity in Indonesia. Dinamika Global, 01(1), 87–116.
Putri, I. P., Liany, F. D., & Nuraeni, R. (2019). K-Drama dan Penyebaran Korean Wave di Indonesia. ProTVF, 3(1), 68–80. https://doi.org/10.24198/ptvf.v3i1.20940
Ramadhani, R. A. (2019). Perilaku konsumsi dan produksi budaya penggemar pada komunitas army BTS Jogja. Universitas Islam Indonesia.
Ri’aeni, I., Suci, M., Pertiwi, M., & Sugiarti, T. (2019). Pengaruh Budaya Korea (K-Pop) terhadap Remaja di Kota Cirebon. Communications, 1(1), 1–26. https://doi.org/10.21009/Communications.1.1.1
Sassler, S., & Miller, A. J. (2015). The ecology of relationships: Meeting locations and cohabitators’ relationship perceptions. Journal of Social and Personal Relationships, 32(2), 141–160. https://doi.org/10.1177/0265407514525586
Wanselin, H., Danielsson, K., & Wikman, S. (2021). Analysing Multimodal Texts in Science—a Social Semiotic Perspective. Research in Science Education. https://doi.org/10.1007/s11165-021-10027-5