

DAFTAR PUSTAKA

- Andersen, P. A., Hecht, M. L., Hoobler, G. D., & Smallwood, M. (2003). Nonverbal Communication Across Cultures. In W. B. Gudykunst, *Cross-Cultural and Intercultural Communication* (p. 73). California: Sage Publications.
- Anwar, C. R. (2018). Mahasiswa dan K-Pop (Studi Interaksi Simbolik K-Popers di Makassar). *Jurnal Ilmu Komunikasi UPN Veteran Jatim*, Vol.1(1).
- Associated Press. (2011, September 21). *K-Pop's Slick Productions Win Fans Across Asia*. Retrieved May 17, 2019, from Lifestyle Inquirer: <https://lifestyle.inquirer.net/14895/k-pops-slick-productions-win-fans-across-asia/>
- Baker, C. (2000). *Cultural Studies, Theory and Practice*. London: SAGE Publication.
- Barker, C. (2004). *The SAGE Dictionary of Cultural Studies*. London: SAGE Publications.
- Baron, R. A., & Branscombe, N. R. (2002). *Social Psychology*. New Jersey: Pearson.
- Baron, R. A., & Byrne, D. (1979). *Social Psychology: Understanding Human Interaction*. Boston: Allyn and Bacon, Inc.
- Baym, N. K. (2007). The New Shape of Online Community: The Example of Swedish Independent Music Fandom. *Peer Reviewed Journal on The Internet*, Vol. 12(8).
- BeritaSatu. (2012, Agustus 6). *Konser Artis Korea Ternama di 'SMTown Live World Tour III in Jakarta'*. Retrieved September 3, 2019, from BeritaSatu.com: <https://www.beritasatu.com/hiburan/64578/konser-artis-korea-ternama-di-smtown-live-world-tour-iii-in-jakarta>
- Brewer, M. B., & Gardner, W. (1996). Who is this "We"? Levels of Collective Identity and Self Representations. *Journal of Personality and Social Psychology*, Vol. 71(1): 83-93.

- Brough, M. M., & Shresthova, S. (2012). Theory Fandom Meets Activism: Rethinking Civic and Political Participation. *Transformative Works and Cultures*, Vol. 10.
- Cavicchi, D. (2007). Loving Music: Listeners, Entertainments, and the Origins of Music Fandom in Nineteenth-Century America. In J. Gray, C. Sandvoss, & C. L. Harrington, *Fandom Identities and Communities in a Mediated World* (p. 235). New York: New York University Press.
- Chang, T.-T., & Lim, J. (2002). Cross-Cultural Communication and Social Presence in Asynchronous Learning Processes. *E-Service Journal*, Vol. 1(3): 83-105.
- COiN Dance Crew. (2018, Juli 6). *COiN 1st Q&A*. Retrieved September 25, 2019, from Youtube: <https://www.youtube.com/watch?v=eEb6Zuhl0J8&t=2163s>
- Coppa, F. (2014). Fuck Yeah, Fandom is Beautiful. *Journal of Fandom Studies*, Vol. 2(1): 73-82.
- Csapo, M. (1984). Collective Behaviour: The School and Children's Collectives. *Psychological Reports*, Vol. 55: 755-773.
- Danesi, M. (2002). *Understanding Media Semiotics*. New York: Oxford University Press.
- Delamont, S. (2005). Ethnography and Participant Observation. In C. Seale, G. Gobo, J. F. Gubrium, & D. Silverman, *Qualitative Research Practice* (pp. 217-227). London: SAGE Publications.
- Duffett, M. (2013). *Understanding Fandom: An Introduction to The Study of Media Fan Culture*. New York: Bloomsbury.
- Duffett, M. (2013). False Faith or False Comparison? A Critique of the Religious Interpretation of Elvis fan culture. *Popular Music and Society*, Vol. 26(4): 513-522.
- Eisenstadt, S. N. (1998). The Construction of Collective Identity. *European Journal of Social Theory*, Vol. 1(2): 229-254.
- Elkind, D. (2004). The Problem with Constructivism. *The Educational Forum*, Vol. 68(4): 306-312.

- Fiske, J. (1992). The Cultural Economy of Fandom. In L. Lewis, *The Adoring Audience* (p. 30). London: Routledge.
- Flyvbjerg, B. (2006). Five Misunderstandings About Case-Study Research. *Qualitative Inquiry*, Vol. 12(2): 219-245.
- Forsyth, D. R. (2010). *Group Dynamics*. Belmont: Wadsworth.
- Fuschillo, G. (2018). Fans, Fandoms, or Fanaticism? *Journal of Consumer Culture*, 0(0): 1-19.
- Gauntlett, D. (2005). *Media, Gender, & Identity*. New York: Routledge.
- Giddens, A. (1991). *Modernity and Self-Identity*. Cambridge: Polity.
- Goffman, E. (1990). *The Presentation of Self in Everyday Life*. New York: Doubleday.
- Haris, C., & Alexander, A. (1998). *Theorizing Fandom, Fans, Subculture, and Identity*. New Jersey: Hampton Press Inc.
- Harrington, C. L., & Bielby, D. D. (2010). A Life Course Perspective on Fandom. *International Journal of Cultural Studies*, Vol. 13(5): 429-450.
- Hecht, M. L. (1993). A research odyssey: Towards the development of a Communication Theory. *Communication Monographs*, Vol. 60: 76-82.
- Herdiansyah, H. (2010). *Metodologi Penelitian Kualitatif*. Jakarta: Penerbit Salemba Humanika.
- Heryanto, A. (2015). *Identitas dan Kenikmatan*. Jakarta: PT Gramedia.
- Hogg, M. A., & Abrams, D. (1988). *Social Identifications: A Social Psychology of Intergroup Relations and Group Processes*. London: Routledge.
- Holtgraves, T. (2008). Comprehending Speaker Meaning. In W. B. Gudykunst, *Communication Yearbook 26* (p. 3). Mahwah: Taylor & Francis e-Library.
- Hsu, C.-F. (2007). A Cross-Cultural Comparison of Communication Orientation Between Americans and Taiwanese. *Communication Quarterly*, Vol. 55(3): 359-374.

- Jalaluddin, N. H. (2011). Hallyu Di Malaysia: Kajian Sosiobudaya. *Malaysian Journal of Communication*, Vol. 27(2): 203-219.
- Jenkins, H. (1992). *Textual Proachers: Television Fans & Participatory Culture*. New York: Routledge.
- Jenkins, H. (1995). Infinite Diversity in Infinite Combinations: Genre and Authorship in Star Trek. In H. Tulloch, & H. Jenkins, *Science Fiction Audiences: Watching Doctor Who and Star Trek* (pp. 175-195). New York: Routledge.
- Jenkins, H. (2014). Fandom Studies as I See it. *The Journal of Fandom Studies*, Vol. 2(2): 89-109.
- Jenson, J. (2001). Fandom as Pathology: The Consequences of Characterization. In L. A. Lewis, *The Adoring Audience* (pp. 9-29). London: Routledge.
- Jeong, J. S., Lee, S. H., & Lee, S. G. (2017). When Indonesia Routinely Consume Korean Pop Culture: Revisiting Jakartan Fans of the Korean Drama Dae Jang Geum. *International Journal of Communication*, 2288-2307.
- Jin, D. Y. (2017). A Critical Interpretation of the Cultural Industries in the Era of the New Korean Wave. In T. J. Yoon, & D. Y. Jin, *The Korean Wave: Evolution, Fandom, and Transnationality*. Lanham: Lexington Books.
- Johnston, H., Larana, E., & Gusfield, J. R. (1994). Identities, Grievances, and New Social Movements. In H. Johnston, E. Larana, & J. R. Gusfield, *New Social Movements*. Philadelphia: Temple University Press.
- Jung, E., & Hecht, M. L. (2004). Elaborating the Communication Theory of Identity: Identity Gaps and Communication Outcomes. *Communication Quarterly*, Vol. 52(3): 265-28.
- Jung, S. (2011). K-Pop, Indonesian Fandom, and Social Media. *Transformative Works and Cultures*, (8).
- Jung, S., & Shim, D. (2014). Social Distribution: K-Pop Fan Practices in Indonesia and the Gangnam Style Phenomenon. *International Journal of Cultural Studies*, Vol. 17(5): 485-501.

- KBS World Radio. (2018, January 16). *Korea Foundation: Jumlah Fans Hallyu Melebihi 70 juta Orang*. Retrieved February 20, 2019, from http://world.kbs.co.kr/service/news_view.htm?lang=i&Seq_Code=48734
- Kementerian Riset, Teknologi, dan Pendidikan Tinggi Republik Indonesia. (2017). *Statistik Pendidikan Tinggi Tahun 2017*. Jakarta: Pusat Data dan Informasi Iptek Dikti.
- Kington, C. S. (2015). Con Culture: A Survey of Fans and Fandom. *The Journal of Fandom Studies*, Vol. 3(2): 211-228.
- Klandermans, B., & de Weerd, M. (2000). Group Identification and Political Protest. In S. Stryker, T. J. Owens, & R. W. White, *Self, Identity, and Social Movements* (pp. 68-90). Minneapolis: University of Minnesota Press.
- Kompas TV. (2019, Maret 23). *Peran Media Sosial Dibalik Suksesnya Penetrasi Budaya Korea dan K-Pop*. Retrieved Juni 12, 2019, from Kompas TV: <https://www.kompas.tv/article/43624/peran-media-sosial-di-balik-suksesnya-penetrasi-budaya-korea-dan-k-pop>
- Korean Cultural Center. (2019, May 8). *2019 Changwon K-Pop World Festival - Indonesia Final*. Retrieved August 27, 2019, from Korean Cultural Center: <http://id.korean-culture.org/id/486/board/232/read/96866>
- Lacasa, P., Fuente, J. D., Pernia, M. G., & Cortes, S. (2017). Teenagers, Fandom, and Identity. *Persona Studies*, Vol. 3(2): 51-65.
- Lapiere, R. T. (1938). *Collective Behavior*. London: McGraw-Hill Book Company.
- Levine, T. R., Park, H. S., & Kim, R. K. (2007). Some Conceptual and Theoretical Challenges for Cross Cultural Communication Research in the 21st Century. *Journal of Intercultural Communication*, Vol. 36(3): 205-221.
- Lewis, L. A. (2001). *The Adoring Audience*. London: Routledge.
- Lie, J. (2015). *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea*. California: University of California Press.
- Malau, R. M. (2011). Khalayak Media baru. *The Messenger*, Vol. II(2).
- McQuail, D. (2010). *Mass Communication Theory*. London: Sage Publication.

- Mee, K. H. (2004). Feminization of the 2002 World Cup Women's Fandom. *Inter-Asia Cultural Studies*, Vol. 5(1).
- Melsa. (2019, September 20). Tentang Receh Coin. (A. R. Wiranto, Interviewer)
- Melucci, A. (1989). *Nomads of the Present: Social Movements and Individual Needs in Contemporary Society*. London: Hutchinson Radius.
- Melucci, A. (2004). The Process of Collective Identity. In H. Johnston, & B. Klandermans, *Social Movements and Culture* (p. 41). Minneapolis: University of Minnesota Press.
- Michael, J. (2015). It's really not hip to be a hipster: Negotiating trends and authenticity in the cultural field. *Journal of Consumer Culture* , Vol,15(2): 163–182.
- Moleong, L. J. (2001). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- Moleong, L. J. (2016). *Metodologi Penelitian Kualitatif Edisi Revisi*. Bandung: PT Remaja Rosdakarya.
- Nugroho, S. A. (2014). Hallyu in Indonesia. In V. Marinescu, *The Global Impact of South Korean Popular Culture: Hallyu Unbound*. London: Lexington Books.
- Opp, K. D. (2012). Collective Identity, Rationality, and Collective Political Action. *Rationality and Society*, Vo. 24(1): 73-105.
- Otmazgin, N., & Lyan, I. (2013). Hallyu Across the Desert: K-Pop Fandom in Israel and Palestine. *Cross Currents: East Asian History and Culture Review* , E-Journal No.9.
- Pace, R. W., & Faules, D. F. (1993). *Organizational Communication*. London: Pearson.
- Pearson, G. (2012). *An Ethnography of English Football Fans Cans, Cops, and Carnivals*. Manchester: Manchester University Press.
- Peichi, C. (2013). Co-Creating Korean Wave in Southeast Asia Digital Convergence and Asia's Media Regionalization. *Journal of Creative Communication*, Vol. 8(2&3): 193-208.

- Peyron, D. (2018). Fandom Names and Collective Identities in Contemporary Popular Culture. *Transformative Works and Cultures*, (28).
- PIP Dispar. (2019, August 6). *K-Pop Indonesia Festival 2019* . Retrieved August 26, 2019, from Visiting Jogja: <https://visitingjogja.com/19405/kpop-indonesia-festival-2019-22-24-agustus-2019/>
- Porat, A. B. (2010). Football Fandom: A Bounded Identification. *Soccer & Society*, Vol. 11(3): 277-290.
- Porta, D. D., & Diani, M. (2006). *Social Movements: An Introduction*. Oxford: Blackwell Publishing.
- Pozarlik, G. (2013). Individual. Collective, Social Identity as (Most) Contested Social Science Concept in the Symbolic Interactionism Perspective. *Studies in Euroculture*, Vol. 1: 77-85.
- Prastowo, A. (2014). *Metode Penelitian Kualitatif*. Yogyakarta: Ar-Ruzz Media.
- Rachmawati, Y. (2011, Juni 4). *KIMCHI 2011 Panen Histeria, SUJU Paling Dinanti*. Retrieved September 3, 2019, from Kapanlagi.com: <https://www.kapanlagi.com/korea/kimchi-2011-panen-histeria-super-junior-paling-dinanti.html>
- Ramirez, R. (2013, Maret 20). *Performances from Music Bank in Jakarta, Indonesia*. Retrieved September 3, 2019, from Soompi: <https://www.soompi.com/article/483037wpp/music-bank-in-jakarta>
- Reinhard, C. L. (2018). *Fractured Fandoms: Contentious Communication in Fan Communities*. London: Lexington Books.
- Reysen, S., & Lloyd, J. D. (2012). Fanship and Fandom in Cyber Space. In Z. Yan, *Encyclopedia of Cyber Behavior* (pp. 292-300). Texas: IGI Global.
- Roberts, K. A. (2007). Relationship Attachments and the Behaviour of Fans Towards Celebrities. *Psychology in Criminal Justice*, Vol. 3(1).
- Shim, D. (2008). The Growth of Korean Cultural Industries and the Korean Wave. In C. B. Huat, & K. Iwabuchi, *East Asian Pop Culture: Analysing The Korean Wave* (p. 15). Hongkong: Hong Kong University Press.

- Smelser, N. J. (1965). *Theory of Collective Behaviour*. New York: The Free Press.
- Snow, D. A., & Corrigall-Brown, C. (2015). Collective Identity. *International Encyclopedia of the Social & Behavioral Sciences*, 174-180.
- Snow, D. A., & McAdam, D. (2000). Identity Work Processes in the Context of Social Movements: Clarifying the Identity/Movement Nexus. In S. Sheldon, J. O. Timothy, & W. W. Robert, *Self, Identity, and Social Movements*. Minneapolis: University of Minnesota.
- Stets, J. E., & Burke, P. J. (1996). Gender, Control, and Interactio. *Social Psychology Quarterly*, (59): 193-220.
- Storey, J. (2003). *Teori Budaya dan Budaya Pop*. Yogyakarta: Penerbit Qalam.
- Storey, J. (2015). *Cultural Theory and Popular Culture: An Introduction*. New York: Routledge.
- Strinati, D. (2004). *An Introduction to Theories of Popular Culture Second Edition*. London: Routledge.
- Sugihartati, R. (2017). *Budaya Populer dan Subkultur Anak Muda*. Surabaya: Airlangga University Press.
- Sugihartati, R. (2017). Youth fans of global popular culture: Between prosumer and free digital labourer. *Journal of Consumer Culture*, Vol. 0(0): 1-19.
- Surya, M., Annisa, R., & Tia. (2019, July 24). Masalah Selama Menjadi K-Popers. (A. R. Wiranto, Interviewer)
- Thanh, P. T. (2014). Asianization, Imagination, Fan Culture and Cultural Capital of Vietnamese Youth: A Case Study of K-pop Cover Dance Groups in Hanoi Vietnam. *AIKS Korean Studies Conference Proceedings* (pp. 150-170). Chiang Mai: Ateneno De Manila University.
- Thorne, S., & Bruner, G. C. (2006). An Exploratory Investigation of the Characteristics of Consumer Fanaticism . *Qualitative Market Research: An International Journal*, Vol. 9(1).
- Triananda, K. (2015, October 06). *Indonesia Diakui Miliki Grup "K-Pop Dance Cover" Terbaik*. Retrieved May 17, 2019, from Berita Satu:

<https://www.beritasatu.com/destinasi/312416/indonesia-diakui-miliki-grup-kpop-dance-cover-terbaik>

- Troike, M. S. (2003). *The Ethnography of Communication*. Melbourne: Blackwell Publishing.
- Trzcinska, J. (2018). *Polish K-Pop Fandom*. Wroclaw: The Association of Pop Culture Researchers and Pop-cultural Education, Trickster.
- V, L., M, G., & M, M. (2011). Employing an Ethnographic Approach: Key Characteristics. *Nurse Researcher*, Vol. 19(1): 17-23.
- Won, Y. J. (2017). Hallyu: Numerous Discourses, One Perspective. In T. J. Yoon, & D. Y. Jin, *Evolution, Fandom, and Transnationality* (p. 23). Lanham: Lexington Books.
- Xiaolong. (2019, January 14). *Number Of Hallyu Fans Grows 22% In 2018, Thanks To BTS?* Retrieved February 20, 2019, from <https://www.hellokpop.com/news/hallyu-fans-grows-2018-bts/>
- Yoon, K. (2018). Transnational Fandom in the Making: K-Pop Fans in Vancouver. *The International Communication Gazette*, Vol. 0(0): 1-17.
- Yoon, T. J., & Kang, B. (2017). Emergence, Evolution, and Extension of "Hallyu Studies": What Have Scholars Found from Korean Pop Culture in the Last Twenty Years? In T. J. Yoon, & D. Y. Jin, *The Korean Wave: Evolution, Fandom, and Transnationality* (p. 3). Lanham: Lexington Books.
- Zanden, J. V. (1984). *Social Psychology*. New York: Random House.