



Exploring the construction of masculinity among male K-POP fans: a case study of K-POP fandom in Makassar City within the context of social environment and education

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ABSTRACT

Background: In contemporary Indonesian society, K-Pop has emerged as a significant cultural phenomenon with a unique impact on gender perceptions. This study aims to explore the social construction of masculinity among K-Pop fanboys in Makassar, Indonesia, and examine the societal positioning of this form of masculinity. It draws on the definition of masculinity as a societal construct and examines how masculinity is shaped by social influences. **Method:** Utilizing Peter L. Berger and Thomas Luckmann's theory of social construction, the study views masculinity as a dynamic process involving externalization, objectivation, and internalization. It also references Janet Saltzman Chafetz's identification of areas of masculinity and R.W. Connell's concept of hegemonic masculinity to understand the hierarchical nature of masculine identities. **Findings:** Despite the popularity of K-Pop, male fans often face negative stigma and discrimination due to perceptions of K-Pop as feminine. The study reveals how masculinity is constructed among K-Pop fanboys in Makassar and their experiences of societal discrimination. **Conclusion:** By analyzing these dynamics, the study contributes to a broader understanding of the diverse forms of masculinity and the impact of cultural phenomena like K-Pop on gender constructs. **Novelty/Originality of this study:** This study highlights the unique dynamics in the construction of masculinity among male K-Pop fans in Indonesia, revealing the complex interactions between global culture, local gender identities, and social stigma. By applying social construction theory to the K-Pop phenomenon, this study opens up new perspectives in understanding the evolution of masculinity in the era of pop culture globalization.

KEYWORDS: discrimination; hegemonic masculinity; k-pop fanboys; masculinity; social construction.

1. Introduction

Masculinity is a societal depiction of the ideal male figure. It represents the ways deemed appropriate by a society for an individual to become a man. This aligns with Kamla Bashin's definition (Hasyim, 2020), which describes masculinity as a social construct assigned to men by society, guiding them on how to behave, dress, and adopt certain

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attitudes and qualities. Bashin's definition indicates that masculinity is not an innate characteristic present from birth but is shaped socially. Thus, masculinity is seen as a socially constructed reality.

Peter L. Berger and Thomas Luckmann are sociologists who introduced the theory of social construction. They view everyday reality as a human-made construct, where individuals consciously shape, direct, and organize their behavior in various aspects of daily life (Ngangi, 2011). Berger and Luckmann assert that social reality should be seen as a continuously dialectical process. This dialectical process occurs in three phases: externalization, objectivation, and internalization (Berger & Luckmann, 1990).

Although forms of masculinity can vary, each society has its own version of masculinity (Hasyim, 2020). Social thinker Janet Saltzman Chafetz (Amalia, 2020) identifies seven areas of masculinity in society: (1) Physical area: men should be masculine, athletic, strong, and brave; (2) Functional area: men should be the breadwinners and providers for their families and themselves; (3) Sexual area: men should have experience in relationships with women and be sexually aggressive; (4) Emotional area: men should be able to hide and control their emotions, such as not crying; (5) Interpersonal area: men should be leaders, dominant, disciplined, and individualistic; (6) Intellectual area: men should have logical, rational, scientific, objective, and practical thinking; (7) Other personal characteristics: men should be success-oriented, ambitious, proud, selfish, moral, trustworthy, decisive, competitive, and adventurous.

K-Pop has successfully attracted a large number of fans in Indonesia. In fact, in 2020, a Korean boy band, Bangtan Sonyeondan (BTS), became the most-streamed artist on Spotify Indonesia. BTS's popularity in Indonesia even surpassed that of local artists such as Pamungkas and Fiersa Besari (Ramadhani, 2020). This indicates the strong interest of the Indonesian public in K-Pop. The high level of interest in K-Pop among Indonesians is also demonstrated by a study conducted by Twitter. The study analyzed tweets related to K-Pop from June 1, 2020, to June 30, 2021. According to the results, Indonesia ranked first as the country with the most K-Pop fans on Twitter during that period (Javier, 2021).

Despite its rapid growth and large fan base, K-Pop culture in Indonesia often receives negative reactions from some segments of society. K-Pop fans sometimes face unpleasant treatment, especially if they are male. Research conducted by Putri and Savira (2021) on the self-image of K-Pop fanboys in Surabaya revealed that fanboys frequently experience mistreatment due to the negative stigma attached to them. Society labels male K-Pop artists as feminine, thus considering K-Pop unsuitable for males. Consequently, males who are K-Pop fanboys are also labeled as feminine (Putri & Savira, 2021).

As a result of such labeling, fanboys face discrimination from society. This discrimination manifests in various forms, such as insults and derogatory remarks, being called derogatory names like "sissy" or other terms that demean their gender identity, and being shunned by male peers for having an unusual hobby. The effects of this discrimination include becoming more reserved and finding it difficult to express themselves, limiting social interactions, and experiencing stress and pressure.

Table 1. Comparison of general version and k-pop version of masculinity.

Aspect	Sign Type	
	General Version	K-POP Version
Face shape	A square-shaped face with a strong, defined jawline, a thick neck, and facial hair such as sideburns or a beard. The skin is rough, the lips are thick, the eyebrows are thick, and the nose is high and wide.	A small, oval-shaped face with smooth facial lines, a delicate jawline, and a long neck. There is no facial hair, the nose has a high bridge, the eyes are small and round with double eyelids, the lips are thin but not wide, and the skin is smooth.
Body shape	Tall and large, with a broad chest, wide shoulders, and muscular arms and legs.	Tall and slim, with broad shoulders and a six-pack abdomen.
Hairstyle	Short cut, natural color.	Short cut with bangs, multicolored.

Skin color	Brown	White
Clothes	Leather jacket, jeans, trousers, dark-colored t-shirts, denim or dark-colored shirts, ripped pants.	Colorful jackets, ripped jeans, ankle-length or above-ankle pants, or shorts above the knee, white or brightly colored t-shirts, and colorful shirts.

The emergence of discrimination from one group of masculinities towards another is seen by R.W. Connell as a consequence of the presence of hegemonic masculinity. According to Connell (2005), at any given time, one form of masculinity is culturally privileged over others. This privileging of one form of masculinity leads to the reality that men, in terms of masculinity, are not always equal. There is dominant (powerful) masculinity and there is subordinated (subjugated) masculinity (Connell, 2005).

Connell argues that masculinity cannot be viewed merely as a type of character, average behavior, a fixed norm, or a symbolic marker (e.g., the penis for males). Instead, it must also focus on the processes and relationships through which men and women experience their gender. This involves their positions within gender relations, the praxis of how men and women engage, and the effects of these gender practices on their bodily experiences, personalities, and cultures (Drianus, 2019). Therefore, to understand how men and women experience their gender, Connell proposes four patterns of masculinity: hegemonic masculinity, which is the dominant form of masculinity in a society; subordinated masculinity, which is dominated by hegemonic masculinity; complicit masculinity, which supports hegemonic masculinity; and marginalized masculinity, which is sidelined by certain authorities, such as race (Connell, 2005). Based on the above background, this research is important to reveal the social construction process of masculinity among K-Pop fanboys in Makassar and to uncover the position of K-Pop masculinity in Makassar. The aims of this article are understanding and describing sociologically the construction process of masculinity among male K-Pop fans in Makassar and understanding and describing the position of masculinity among male K-Pop fans in Makassar.

1.1 Masculinity concept

Masculinity is the societal understanding and acceptance of how a man should be. Simply put, masculinity can be seen as the way an individual becomes a man within a society. Kamla Bhasin (Hasyim, 2020) defines masculinity as a social definition given by society to men, guiding how they should behave, dress, and embody certain attitudes and qualities.

Beynon (Demartoto, 2010) divides the development of the concept of masculinity into four periods: before the 1980s, the 1980s, the 1990s, and the 2000s. Before the 1980s, masculinity was represented by working-class figures with dominant physical forms and behaviors, especially towards women. Men were seen as leaders and rulers within the family, individuals who could lead women and make important decisions. This form of masculinity was reinforced by values such as: a real man must avoid behaviors and characteristics associated with women; men must have a high status in society; be rational, independent, and strong; and must be aggressive and willing to take risks.

However, even though its interpretation can vary, every society always has its ideal concept of manhood (ibid). Janet Saltzman Chafetz (Amellita, 2010) identifies seven areas of masculinity within society: (1) Physical: men should be masculine, athletic, strong, and brave; (2) Functional: men should be the breadwinners and providers for their families; (3) Sexual: men should have experience in relationships with women and be sexually aggressive; (4) Emotional: men should be able to hide and control their emotions, such as by not crying; (5) Interpersonal: men should be leaders, dominant, disciplined, and individualistic; (6) Intellectual: men should have logical, rational, scientific, objective, and

practical thinking; (7) Other personal characteristics: men should be success-oriented, ambitious, proud, selfish, moral, trustworthy, decisive, competitive, and adventurous.

1.2 Masculinity in K-Pop

Korean Pop, or K-Pop, introduces a new form of masculinity that diverges from traditional societal norms. This masculinity, known as soft masculinity, blends elements of seonbi masculinity (traditional Korean masculinity), bishonen (Japanese pretty boy concept), and global metrosexuality. According to Jung (2011), soft masculinity, often referred to in Korea as *kkotminam* or "flower boys," portrays a softer image with simple appearances, attentiveness (good listener qualities), and willingness to perform tasks typically associated with women.

Soft masculinity is a term originating from Korea, often referred to as *kkotminam*, which means a man who is as beautiful as a flower. This concept underlies the masculinity brought by the Korean Wave, which is popularly known as flower boy, pretty boy, or soft boy (Kartika & Wirawanda, 2019). Furthermore, Malingkay (as cited in Fauzi, 2021) explains that *kkotminam* refers to male icons who present a softer image with a simple appearance, are attentive (good listeners), and are not hesitant to perform tasks traditionally associated with women.

The concept of soft masculinity integrates traits traditionally seen as masculine with those considered feminine. Jung (ibid) suggests that this type of masculinity satisfies complex human desires by combining masculine characteristics such as tall stature with feminine traits like smooth and fair skin, silky hair, and gentle, romantic behavior.

Jung identifies Bae Yong Joon's portrayal of Jong Sang in the Korean drama "Winter Sonata" as a representation of soft masculinity. He outlines three characteristics: first, "tender charisma," which successfully merges feminine and masculine traits, characterized by gentle demeanor, emotional displays like crying, and politeness. Second is "purity," associated with pure, innocent love reminiscent of viewers' first youthful romances. Third is "politeness," reflecting a man's courteous nature, wisdom, and attentiveness, particularly towards women (Jung, 2011).

In addition to these personality traits, K-Pop masculinity is distinguished by its physical appearance. It includes features such as small oval faces with smooth facial contours, gentle jawlines, long necks, thin lips, and smooth skin; tall, slim bodies with broad shoulders and possibly muscular abdomens or six-packs; short hairstyles with bangs, often colorful; fair skin; and colorful attire like bright jackets and ankle-length pants or pants above the ankle (Handaningtias et al., 2018). Furthermore, Handaningtias et al. (2018) note that K-Pop masculinity places significant emphasis on appearance, and the use of cosmetics or makeup is considered normal and acceptable.

1.3 Social construction theory

Berger and Luckmann (1990) introduced the theory of social construction in their work titled "The Social Construction of Reality." This theory views the everyday social reality experienced by humans as a product of continuous human activity. According to Berger and Luckmann, social order is not naturally given but is instead a result of human construction (Berger & Luckmann, 1990). Therefore, they perceive everyday social reality as a human-made social construction, where humans consciously shape, direct, and organize their behaviors across various aspects of daily life (Ngangi, 2011).

The above perspective is rooted in Berger and Luckmann's view of humans and their lives. They distinguish humans from animals in that animals are equipped with biological mechanisms to survive and adapt to their environment from birth. In contrast, humans are unfinished beings. At birth, humans cannot survive solely with their biological organisms but must continually develop while already engaging with their environment. Consequently, for humans to live and survive, they must create their own social reality, enabling their

existence (Berger & Luckmann, 1990). Therefore, the social reality of human life does not simply exist but is constructed by humans themselves.

The relationship between humans and the social reality they create is reciprocal. Once humans construct social reality, that reality, in turn, shapes them. Therefore, according to Berger and Luckmann, humans are seen as paradoxical beings. They create their own world, yet they are also shaped by the very world they have created (Berger & Luckmann, 1990). In other words, humans are both the producers and the products of their own social life. Society is formed by individuals, who must then socialize themselves by internalizing the values and norms that have already been established within the society they have created (Dharma, 2018).

1.4 Position of masculinity

Connell views the concept of masculinity as not merely concerning certain characteristics or symbols that distinguish between men and women, but also encompassing the processes and relationships through which men and women live out their gender. These processes and relationships pertain to the positions of men and women within gender relations, the praxis of how men and women are involved, and the effects of these gender practices on bodily experiences, personality, and culture (Drianus, 2019).

Masculinity never stands alone. It has a dialectical relationship with other social structures, such as race and class (Connell, 2005). Therefore, the meaning of masculinity is not fixed, uniform across different times and places; rather, it is a dynamic concept.

According to Hasyim (2020), the patriarchal system has an interest in shaping the concept of hegemonic masculinity. The control and domination over women in a patriarchal system can only be perpetuated and maintained if men are superior and dominant. Thus, the patriarchal system requires the concept of hegemonic masculinity to create these superior and dominant men. In line with this, Connell describes hegemonic masculinity as:

“...configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken guarantee) the dominant position of men and subordination of women” (Connell, 2005).

Furthermore, Connell (2005) proposes several key patterns that operate in explaining masculinity namely, the term "hegemony" was introduced by Antonio Gramsci to understand the stability of class relations, where one group maintains and perpetuates its dominant position in social life (Connell, 2005). Connell then applied this concept to masculinity. According to Connell (2005), "At any given time, one form of masculinity rather than others is culturally exalted."

Although there are many ways to be a man, certain behaviors are considered more valuable to embody in order to be seen as masculine (Rumahorbo, 2018). These behaviors, or the image of the ideal man in society, are referred to as hegemonic or dominant masculinity. A form of masculinity can only become dominant if it is accepted by the prevailing culture and gender ideology of a society (Suprpto, 2018). The dominance of a form of masculinity does not always manifest as violence; it can also be through persuasion, culture, and institutions (Drianus, 2019).

Furthermore, Drianus (2019) explains that hegemonic masculinity is not a fixed characteristic that applies universally across different times and places. Hegemonic masculinity can change, be contested, and be disputed. This means that what is considered hegemonic masculinity at a certain time and place can change and differ in another time and place.

Subordinate masculinity is a term used to refer to masculinities that become the objects of hegemony. Subordinate groups are those considered less masculine (Bandel, 2021). This hegemony is not limited to the domination of men over women, but also occurs among men (Connell, 2005). This can be seen in the dominance of heterosexual groups over homosexual groups in heterosexual society. This case is one example Connell uses to illustrate

subordinate masculinity. However, it is not limited to the case of homosexuality. Heterosexual men and children, who are considered less masculine and more feminine, can also experience subordinate positions, even within heterosexual society (ibid).

Connell explains that the subordinate position can legitimize oppression and violence against subordinated groups, such as political and cultural exclusion, economic discrimination, and street violence in the case of gay subordination in European/American society (Connell, 2005).

Composite masculinity refers to individuals who are not part of hegemonic masculinity but still benefit from it. According to Connell (2005), very few men are able to meet the normative standards of hegemonic masculinity. Only a small number of people can fully practice hegemonic masculinity. Nonetheless, the majority of men still gain advantages from the pattern of hegemonic masculinity. They benefit from the existence of subordinated groups (Connell, 2005).

Connell (2005) views marginal masculinity as the result of the interaction between gender and other structures, such as class and race. This marginal masculinity is closely related to authority, as it involves the marginalization of certain groups of men in the distribution of power across various contexts, including race, class, economy, bureaucracy, sexual orientation, and politics (Kurniawan, 2017).

According to Drianus (2019), marginalized masculinity is not about the relationship between dominant and subordinate classes. Marginalization occurs through the hegemonic authority of dominant groups. Dominant masculinity serves as a function for identifying and socially categorizing non-dominant masculinities. This categorization is based on ethnic, religious, and racial identification (Rumahorbo, 2018).

2. Methods

This research employs a qualitative approach. According to Sugiyono (2019), qualitative research methods are based on positivist philosophy and are used to study objects in their natural conditions (as opposed to experiments). In this approach, the researcher serves as the key instrument, data collection techniques are conducted through triangulation (combination), data analysis is inductive/qualitative, and the research results emphasize meaning rather than generalization. Furthermore, Sugiyono states that the qualitative approach can be used to understand social interactions. Complex social interactions can only be unraveled if the researcher uses qualitative methods by actively participating and conducting in-depth interviews regarding those social interactions (Sugiyono, 2013).

This research employs a case study research strategy. According to Samsu (2017), a case study is an intensive investigation of an individual or social unit conducted in-depth to discover important variables about the development of the individual or social unit being studied. Overall, the timeframe for this research spans from April 2022 to March 2023. The preparation phase lasted for three months, from April to July 2022. The data collection phase was conducted from July to October 2022. The report writing phase took five months, from November 2022 to March 2023.

This research employs purposive sampling to select informants. According to Yusuf (2014), "purposive" can be understood as intention, purpose, or utility. Yusuf further explains that purposive selection of information sources is based on specific objectives and considerations. Therefore, the selection of information sources is based on predetermined intentions (Yusuf, 2014).

In order to collect data for this research, three data collection techniques were used, albeit in varying proportions. For primary data collection, interviews and observations were employed, with interviews being the primary method used. For secondary data, documentation and observation were the techniques used. These methods were primarily utilized to find supporting data that could confirm, reinforce, or test the findings.

The data analysis technique used in this research is the data flow model analysis technique introduced by Miles and Huberman. In the data flow model analysis, there are

three steps that need to be followed. Firstly, data reduction involves sorting, focusing, or grouping the data obtained in the field. Secondly, data presentation aims to help researchers understand what is happening. In qualitative research, data can be presented in the form of brief descriptions, inter-category relationship diagrams, flowcharts, and so on, with narrative text being the most common form of presentation. Thirdly, drawing conclusions is the final step in the data flow model analysis, where researchers draw conclusions from the data that have been identified and presented earlier (Sugiyono, 2013).

In this study, the researcher reduced the data through several steps. The first step involved creating interview transcripts based on the interview results. This was done to facilitate sorting the data based on the interview findings. The second step was sorting and categorizing the data into specific themes. Once the interviews were transcribed, the collected data was selected and categorized into themes considered aligned with the research objectives.

After reducing the data into specific themes, the next step was presenting the data for easier comprehension. There were at least three forms of data presentation in this study: presenting data in narrative text form, presenting data in brief descriptions within tables, and presenting data in graphical form.

3. Results and Discussion

Makassar is the capital city of South Sulawesi Province, Indonesia. Historically, the city was renamed Ujung Pandang in 1971 but was later reverted to Makassar in 1999 following protests from various groups, particularly scholars and academics from the city (Tempo.co, 2022). Makassar is home to a diverse range of ethnic groups in Indonesia. The majority of its population consists of the Makassar, Bugis, Toraja, Mandar, Buton, Javanese, and Chinese communities. Covering a total area of 175.77 km², the city is administratively divided into 15 districts: Tamalanrea, Biringkanaya, Manggala, Panakkukang, Tallo, Ujung Tanah, Bontoala, Wajo, Ujung Pandang, Makassar, Rappocini, Tamalate, Mamajang, Mariso, and Kepulauan Sangkarang. Biringkanaya is the largest district, spanning 48.22 km², while Mariso is the smallest, covering only about 1.82 km² (Website Provinsi Sulawesi Selatan, n.d.). Geographically, Makassar is located between 119° 24' 17.38" East Longitude and 5° 8' 6.38" South Latitude. It is bordered by Maros to the north and east, Gowa Regency to the south, and the Makassar Strait to the west (Pemerintah Kota Makassar, n.d.).

K-Pop fans in Indonesia are generally teenagers who have entered early adulthood (Almaida et al., 2021). A survey conducted by IDN Times in 2019 revealed that the age range of K-Pop fans in Indonesia falls between 10 and 25 years old. The survey also found that the majority of K-Pop fans in Indonesia are between 20 and 25 years old. Specifically, the survey indicated that 40.7% of K-Pop fans are aged 20–25 years, 38.1% are between 15–20 years old, 11.9% are over 25 years old, and 9.3% are between 10–15 years old (Triadanti, 2019).

3.1 Informant profile

This study involved six K-Pop fanboys in Makassar as informants. The profiles of the K-Pop fanboys who participated in this research are as follows: (1) Informant ASDM. ASDM is a 23-year-old student at a public university in Makassar, where he also resides. He has been a fan of the groups Wanna One and Enhypen since 2015. ASDM is unmarried and typically attends K-Pop events by motorcycle; (2) Informant DHP. DHP is a 24-year-old student at a public university in Makassar, where he lives. He has been a fan of the K-Pop band Day6 since 2013. DHP is unmarried and usually rides a motorcycle to K-Pop events; (3) Informant MRI. MRI is a 23-year-old fan of several bands, including Wanna One, Enhypen, IVE, and Lesserafim. He has been a K-Pop fan since 2017 and currently works for a private company in Jakarta while residing in Makassar. MRI is unmarried and typically drives a car to K-Pop events; (4) Informant MA. MA is a 21-year-old student living in Makassar. He is a fan of EXO, NCT, and Treasure and has been a fan for three years since 2019. Besides his studies, MA works as a barista. He is unmarried and usually rides a motorcycle to K-Pop events,

occasionally using a car; (5) Informant BAG. BAG is a 19-year-old student residing in Makassar. He is a fan of the groups Twice and Black Pink, having become a fan in 2019 after being introduced by a female friend in high school. BAG is unmarried and typically rides a motorcycle to K-Pop events; (6) Informant RH. RH is a 29-year-old resident of Makassar who works in a private company. He discovered K-Pop in 2007 through YouTube and is a fan of the group SNSD. RH is unmarried and usually rides a motorcycle to K-Pop events; (7) Informant IR. IR, a 24-year-old woman living in Makassar, works as a freelancer. She is a fan of BTS and has been since 2012. BTS fans are commonly known as the Army. IR is unmarried and usually rides a motorcycle to K-Pop events. For more details about the informants' profiles, please refer to the table 2 below.

Table 2. The informants' profiles

No	Name	Age	Length of time as a fanboy	Employment	Marital status	Transportation
1.	ASDM	23 years	2015	Student	Not married yet	motorcycle
2.	DHP	24 years	2013	Student	Not married yet	motorcycle
3.	MRI	23 years	2017	Private sector employee	Not married yet	Car
4.	MA	21 years	2019	Student	Not married yet	Car/ motorcycle
5.	BA	19 years	2019	Student	Not married yet	motorcycle
6.	RH	29 years	2007	Private sector employee	Not married yet	motorcycle
7.	IR	24 years	2012	Freelancer	Not married yet	motorcycle

The following section will elaborate on the discussion of this research, aiming to address the two research questions posed. Consequently, this discussion chapter will be divided into two main points. The first point will explore the process of transformation in fanboy masculinity in Makassar, addressing the first research question. The second point will examine the position of K-Pop fanboy masculinity in Makassar, addressing the second research question.

3.2 The social construction process of k-pop fanboy masculinity in Makassar

This subsection will explain the social construction process of masculinity among K-Pop fanboys in Makassar. The findings of this research indicate that there are generally seven stages in the social construction process of K-Pop fanboy masculinity in Makassar. These seven stages are as follows: first, getting to know K-Pop; second, engaging in activities as a fan; third, developing an image of K-Pop; fourth, adapting to changes; fifth, achieving objectivity; sixth, forming a new perception of K-Pop in Makassar society; and seventh, undergoing adjustment. A more detailed explanation of these transformation stages will be provided in the following discussion.

Before delving into the details, it is important to emphasize that this research views masculinity as a social construct (Hasyim, 2020). The categories of masculinity are closely related to and influenced by existing social conditions. Therefore, it is a social phenomenon and not something that occurs naturally. Consequently, in discussing the process of masculinity transformation described in this discussion, this transformation is viewed as a result of social construction. From this perspective, this research will analyze the transformation process of fanboy masculinity in Makassar through the theoretical lens of social construction by Berger and Luckman (1990). This theory posits that humans and their social conditions are mutually influential.

Therefore, the stages of the transformation process of K-Pop fanboy masculinity in Makassar discussed below will be categorized based on their alignment with the characteristics of dialectical moments in the social construction theory of Berger and Luckman. The detailed discussion of this masculinity transformation process is outlined as follows.

3.1.1 *First stage: getting to know k-pop*

Regarding the stage of getting to know K-Pop, at least two aspects will be examined and elaborated upon in the following discussion. These two aspects are: first, how fanboys come to know K-Pop, including who introduces them to it and through what means they become familiar with K-Pop; second, the reasons why K-Pop fanboys in Makassar are interested in getting to know K-Pop.

3.1.2 *Stage two: engaging in k-pop activities*

After the stage of getting to know K-Pop, the next stage in the process of K-Pop masculinity transformation in Makassar is engaging in activities as a fan. These activities distinguish between those who merely enjoy K-Pop music and those who actively participate in fandom activities.

3.1.3 *Stage three: formation of perceptions about k-pop*

The third stage in the social construction process of fanboy masculinity is the formation of perceptions about K-Pop. The variety of activities fanboys engage in creates their own perceptions about the world of K-Pop, including broader perceptions about Korean society in general. These perceptions emerge from the fanboys' experiences while participating in various fan activities. In other words, the fanboys' perceptions of K-Pop presented in this subsection accumulate from their experiences detailed in the preceding subsection.

These perceptions can vary widely in type, form, and appearance. However, in the discussion below, the focus will be on perceptions related to masculinity and how fans perceive masculinity within K-Pop culture. This approach aims to narrow down the discussion to aspects relevant to the exposition of the process of K-Pop fanboy masculinity transformation in Makassar, aligned with the objectives of this research.

The identified perceptions can be categorized as typifications when viewed through the lens of social construction theory by Berger and Luckman (1990). According to Berger and Luckman (1990), typification can be understood as a process where individuals use common knowledge to construct ideas about others and the social world. These typifications guide us in understanding and treating others in an interaction process (Berger & Luckmann, 1990).

3.1.4 *Stage four: habituation (accustomization)*

The discussion on the moment of objectification will begin with an exploration of the forms of masculinity changes experienced by K-Pop fanboys in Makassar after becoming fans. Berger and Luckman (1990) introduce what they call habituation, a critical part of institutionalization mechanisms. According to Berger and Luckman (1990), any action repeated frequently eventually undergoes a process of habituation.

In the context of this research, the changes in masculinity experienced by K-Pop fanboys are categorized as a process of habituation within the theoretical framework of social construction by Berger and Luckman (1990). There are two considerations that categorize the changes in masculinity as part of the habituation process. First, the forms of masculinity changes to be discussed below are practiced continuously by fanboys in their daily lives. This aligns with the process of habituation, where repeated actions undergo a process of accustomization. Second, the forms of change discussed in this section are still ongoing. As fanboys continue to develop, these changes in masculinity are still undergoing adjustment in various aspects. Details regarding the adjustments in masculinity changes experienced by K-Pop fanboys in Makassar will be elaborated in the subsequent subsections of this study.

3.1.5 *Fifth stage: the emergence of objective reality*

In the fifth stage, the emergence of objective reality occurs where the process of continuous habituation in practicing changes in masculinity creates a new reality for a fanboy. Initially, these actions were chosen with full awareness by the fanboys, but over time they transformed into a reality that influences them from the outside. This process, called objectification by Berger and Luckmann, instills confidence when engaging in new habits formed from habituation, such as dance covers and imitating the fashion styles of K-Pop artists. These habits boost fanboys' confidence, both in public performances and in their daily lives. Fanboys feel more confident and free to express themselves, especially in terms of fashion. The reality initially practiced with full awareness, through the process of habituation, gradually forms a new consciousness within the fanboys.

3.1.6 *Sixth stage: the emergence of new typifications*

In the sixth stage, the emergence of new typifications occurs. The habituation process not only creates an objective reality but also provides new experiences for fanboys as they practice these changes. These experiences influence their knowledge of the social world around them. Unlike the initial one-way process where fanboys interpret the K-Pop culture, the new typification involves a reciprocal process where fanboys receive responses from their social environment. This is called face-to-face typification by Berger and Luckmann.

This research identifies it as advanced typification, where the knowledge gained from habituation after initial typification shapes a new understanding. Advanced typification for fanboys includes realizing not everyone likes K-Pop music, considering how some people label K-Pop as 'plastic music.' Fanboys also recognize that dressing in K-Pop styles can be seen as odd and can result in negative social responses, sometimes even being labeled as homosexual.

Additionally, male fans who are good at dancing might be seen as less masculine and are sometimes called derogatory names. Such experiences help fanboys in Makassar understand that dancing is often viewed as a feminine activity in their society. These realizations create new typifications that influence fanboys' perceptions and behaviors.

In the internalization moment, the objective world is reabsorbed into subjective consciousness. Through socialization, individuals adapt to their environment. Berger and Luckmann distinguish between primary socialization (occurring in childhood) and secondary socialization (happening later in life). For fanboys, secondary socialization plays a crucial role in their engagement with K-Pop. The social environment significantly impacts their interest in K-Pop, which can wane if they lack a supportive community. The experiences of fanboys like MRI and BAG illustrate how social contexts influence their sustained interest in K-Pop.

3.1.7 *Seventh stage: adjustment*

The explanation of the process of masculinity changes among K-Pop fanboys in Makassar is detailed in the sub-chapter on objectification in this study. After being introduced to K-Pop, fanboys undergo several changes that require adjustment processes. These adjustments are closely related to the subsequent typifications experienced by fanboys during the objectification process. After typification, fanboys face new realities from the habituation process, prompting them to adjust their masculinity changes to align with the societal conditions where they reside. Berger refers to this as the structure of relevance, where individuals adjust their behavior and actions according to the reality they face.

K-Pop fanboys in Makassar make several adjustments, including limiting self-expression as fans in three ways: limiting discussions about K-Pop with others, not playing K-Pop music in public places, and avoiding conspicuous appearances. For example, DHP hides his identity as a K-Pop fan due to previous negative experiences, while MA chooses

not to play K-Pop music in public due to discomfort and negative stigma. Additionally, adjustments are also made by not dyeing their hair at certain times, such as during the academic semester, as practiced by ASDM.

Although changes occur, adjustments are still easily made due to the objectification process not being fully comprehensive. This process has not been entirely complete because institutionalization, which allows the transfer of knowledge from one generation to another, has not occurred. As a result, masculinity changes are more easily adjusted, and this new reality becomes more objective if knowledge is passed down through generations. However, among fanboys in Makassar, this process is still occurring within a single generation, preventing a complete objectification process from happening.

4. Conclusions

The process of changing masculinity among K-Pop fanboys in Makassar occurs in seven main stages. These stages are: (1) Getting to know K-Pop; (2) Engaging in activities as a K-Pop fan; (3) Initial typification: the emergence of perceptions about K-Pop from K-Pop fanboys in Makassar; (4) Becoming accustomed to practicing changes in masculinity in daily life; (5) Developing confidence or, conversely, experiencing doubt when practicing or not practicing changes in masculinity; (6) The emergence of advanced typification: a new perception of K-Pop and the social world encountered by fanboys after practicing changes in masculinity; and (7) Adjusting to the experienced changes in masculinity.

The masculinity of K-Pop fanboys in Makassar is in a subordinate position. This is marked by several experiences in which fanboys receive responses regarding their appearance and clothing, which are considered less masculine. Additionally, fanboys are often labeled as "effeminate" when performing as dancers in dance cover events. The dance cover community commonly joined by K-Pop fanboys in Makassar has its own ideal representation of masculinity. Some forms of ideal masculinity within this dance cover community include: (1) Choreography category: The performed dance cover must be from a boy band. If the movements being imitated are performance-based, they must be adjusted to appear more masculine, and participants must possess above-average dance skills. (2) Clothing category: Participants must wear attire associated with masculinity, with a higher quality of clothing compared to other dance cover groups.

One of the challenges in this study is the difficulty of accessing K-Pop fanboys who exhibit changes in masculinity through clothing, particularly those who wear attire generally perceived as women's clothing. Therefore, a recommendation for future research on the same topic is to expand the criteria for research informants by specifically targeting fanboys who display a comprehensive transformation in masculinity. This includes those who adopt clothing styles commonly associated with women. By doing so, future studies are expected to enrich the data on the shifting masculinity of K-Pop fanboys, which may not have been fully captured in this research.

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