

## CHAPTER I

### INTRODUCTION

#### 1.1. Background of the Study

Hysteria becomes an issue since the Victorian ages. Maines (1999: p. 32) claimed that it usually connected to the sexual things, and the women who have hysteria would be punished with the sexual harassment. As time goes by, the phenomenon of hysteria were emerged to the mass hysteria; the outbreak phenomenon of anxiety, abdominal pain, dizziness, fainting, headache, and hyperventilation. According to Wessely (1987), the outbreak of mass hysteria occurred originates from a single source which then influences others to the extent. This term is growing after the mysterious gas accident (Stahl, and Lebedun, 1974. p. 44) and then appeared mass hysteria in 1999 caused by *coca-cola* (Green, 2018). The spread of mass hysteria in modern times has become less complex, Taylor (2017) in his study claimed that in 2014 re-occurred the “crowd behavior and audience arousal” that start from 1964. It is known that the crowd is the girls who were waiting for a famous band singer, The Beatles. This phenomenon which later became a stereotype of how music fans teenage girls will behave; the results showed that the teenage girl were the most smitten by the Beatles (Taylor, 2017).

‘Fan’, abbreviated form of the word *fanatic* is derived from Latin word *fanaticus* which has means ‘a devotee’. However, nowadays in our society, the term ‘fan’ is taken more negatively. ‘Fans’ are known as a childish adult who has

no life because too busy to obsess with their interest (Jenkins, 1992. p. 11). The early appearance of the term 'fan' in the late 19<sup>th</sup> century was used by the journalists to describe followers of sport teams' officials, such as baseball as the sports was enjoyed as spectator events (p. 12). Although, the early used of the term 'fan' was for 'playful' and 'sympathetic' meaning, the term possession, religious and political fanaticism, and madness in contemporary discourse (Jenkins, 1992. p. 12-13).

Coppa (2014) in her study "Fandom is Beautiful" claimed that a fan represents 'enthusiasts' and 'cultists'. Fans are typically showing their adoration or fascination of happiness, although fans' reaction involves frustration and antagonism too (Jenkins, 1992. p. 24). Lacasa et, al (2017) suggest that fan identity is constructed by the public persona, which is supported by emotion and sentiment of both the individual and community. According to Jenkins (1992), there are some popular stereotypes of fans based on Trekkies' (Star Trek's fandom) behavior. They are brainless consumers who buy merchandises of the program, taking meaningless knowledge (such as information of the number of Yeoman rand's cabin, refer to the Star Trek's novel and movie), also obsessed with the program to not socialize with other, they are emotionally and intellectually immature, and delusional. In contrast with Coppa's study (2014), fandom is the form of fan work, they drawn as creative, thoughtful, and productive, yet they are open-minded (based on The Dallas fans), fan communications, and the relationship between each other community.

In the late 2000s, social media has been one of platforms of fan practices. Lacasa, et, al (2016) stated that fan communities, most of them are teenagers, are now clearly influenced by fan presence on social networks that were not present a generation ago. Fandom has many creativity and productivity, such as fan-fictions, fan-videos, 'folk' songs, fan-art and edit, or producing the unofficial merchandise of their favorite (celebrities or athletes). This is developed to be more expansive by the improvement of media web platforms (Both, 2018. p.48). Social media has becoming the biggest platform for fans interaction and exchanging fandom cultures. Jung (2011) in her study claimed that social media empowered online fandom to increase the flow and cultural influence of transcultural pop circulation dynamics, specifically in Indonesia.

Twitter is one of the most social media used by fans of K-pop nowadays. Shin Chang Seob, the CEO of Twitter Korea, stated that K-pop has returning Twitter in Korea more than Korean SNS (Social Network Site). K-pop is also successful to give a huge impact on twitter daily by people, there are top 10 singers who were mentioned on Twitter by people around the world, six of them are K-pop groups including BTS who has over 14 million followers (Jang, 2018). According to Shin Chang Seob's interview (2018), the rate of K-pop fan users in overseas including the United States, Southeast Asia, and South America reached 65 percent; it is about twofold of the number of users doing it in Korea. The advantage that distinguishes Twitter with other forms of social media is that fans and celebrities can communicate in real-time through short sentences (Jang, Y., 2018)

The phenomenon of Korean wave is the one of the biggest influences of social media use in fandom culture. *Hallyu* wave is a global term for Korean popular culture content, which has emerged in Asia since 1990s through their life style such as drama, film, music, fashion and make-up (Jung, and Shim, 2014. p. 486). Korean popular culture content spread out not only in drama production but also in music industry. According to Jin and Yoon (2014), Korean music industry or K-pop music has been success since early 2000s. K-pop is a label of Korean music which acknowledged by people as an idol group (talented boy and girl groups) who can dance and singing with a combination of Western and Eastern music. As K-pop accomplishment their popularity globally through the development of technologies and social media, such as YouTube, Twitter, and other SNSs (Social Network Sites), the new term of *Hallyu wave* was appears as *Hallyu 2.0* in 2010 (Jin, 2012. p. 3). According to Jin and Yoon (2014), *Hallyu 2.0* was distinguishing from the early by the increase of amount of fans in North America, due to the significant role of social media in media production and consumption.

In 2012, K-pop begun to spread to overseas and also entered the charts and Western markets. There are many Korean groups and soloist that showed their popularity in U.S. market. PSY with his “Gangnam Style” became the first Korean singer has topped of the British single, it also remained at number two for seven successive weeks in the Billboard 100 (Jung, and Shim, 2014. p. 494). In 2016, CL as the first woman soloist that had debut her song “Lifted” in Billboard

Hot 100 at No. 94 after her second appearance as she featured on PSY's "Daddy" which hit No. 97 in the same chart (Benjamin, 2016).

In otherwise, *Bangtan Sonyeondan* or Beyond The Scene (BTS) broke new record as a South Korean group who has their history as the first Korean group to be nominated and came out as the winner of the *Top Social Artist Award* in Billboard Music Awards twice, in 2017 and 2018 in Las Vegas, they were beat Justin Bieber who is won for 6<sup>th</sup> consecutive years in the same nominate by using a hashtag of #BTSBBMAs in Twitter for voted BTS (Cirisano, 2018). For the group that debuted for 4 years in South Korea, it was a great and wonderful achievement; BTS' popularity kept going forward, after the Billboard awards they have made their U.S. TV debut stage in AMAs (American Music Awards) 2017 with their song, DNA. They came back to AMAs in 2018 as the winner of *Favorite Social Artist* nomination (Gracie, 2018). Their debut was successful in the U.S. as they had a chance to have mini concert on Jimmy Kimmel show and be a guest star on Ellen DeGeneres show (Herman, 2016).

The phenomenon of BTS has made them managed to enlarge their fandom scale all around the world. In Ellen DeGeneres interview (2017), RM as the leader of BTS was explained that their fandom named ARMY which stands for Adorable Representative M.C for Youth; also ARMY is military in English, the body armor and military are always together, thus it means that they will carry BTS fight the world (based on BTS name as 'Bulletproof Boy Scouts'). ARMY (BTS' fandom) is also known for their support to BTS; they put a lot effort on BTS in every vote's event, like when ARMY gets into the best fans nominations on Billboard

Awards, although it does not work but they manage to show their existence by the amount of nearly 450,000 votes in that round alone (Herman, 2016). Then in 2018, ARMY was won two awards of *Best Fandom* by using hashtag (in Twitter) for both in iHeartRadio Awards and Teen Choice Award.

According to official twitter Korea, @twitterkorea (Nov, 2017), BTS' account is the first account in Korea reaching 10M followers. In this present, BTS managed to attract as many as 27 million followers in just 32 months (BTS' twitter account, July 2020). In 5<sup>th</sup> December 2018, Official Twitter Music announced that BTS' twitter account (@BTS\_twt) was the most Tweeted about and also the most like tweet for all of 2018. Twitter has many features and qualities that different with other form social media, twitter has a *Hashtag* (#) which used for 'tracking online trends', a re-tweet, and replying. The hashtag is used to make Trending Topic Worldwide, Twitter accomplished by Jack Dorsey, from Company Odeo Podcasting. Twitter is popular in teenagers because they are accessible and informative.

In BTS' celebrate of 10M followers, Twitter made a hashtag about #LoveBTS10M; at this moment, fans use the hashtag to celebrate 10 million followers' BTS on Twitter, they tweeting things about BTS in order to become a Trending topic worldwide and they can be noticed by non-Kpop fans. The re-tweet also helped the hashtag to be trending because it can get into the count of existing tweets. The qualities of twitter's features are the favorite sites for celebrities and their fans. Celebrities often use twitter as their social media platform to communicate with their fans because it is personal and create a rapid

respond (Gil, P., 2018). Consequently, fans attempt to find the new updates of their idol activities by their homepage or by the fan-pages, such as *stan* account of some celebrities or the community of them.

Ardiani's study (2013) "*The Cultural Economy of Virtual Korean Celebrity Industry in Twitter: A Fandom Study of Korean Celebrity Roleplayer in Indonesia*" argues the K-pop fandom productivity as the *roleplayer* (RP) of Korean celebrity in Twitter is the new production in fandom territory as the act of textual poaching. The creation of various activities in RP world is to maintain relationship between RP and to stimulate further development in *Roleplayer* fan production. The study used Cultural economy of fandom by Fiske and Textual Poachers by Jenkins. As a result, Twitter's roleplaying world constructed by how the virtual miniature of Korean celebrity industry.

Aisyah's study (2017) "*Korean-English Language Translational Action of K-pop Social Media Content: A case Study on Bangtan Sonyeondan's (BTS) Official Twitter*" stated the productivity in fandom also included the participation of fans during the translation action in social media. This research analyses the translation progress by fans when @BigHitEnt created new timelines on their account, particularly those related to their promotion of new albums beginning with the "Love Yourself" series, it used the Social Media Translational Action (SoMTA) analytical framework; a new research methodology adapted from transactional action framework. As the result, the SoMTA framework developed in this research can be a useful tool in explaining translation activities in social media networks. Features like embedded an emoji, picture, and GIF videos have

also changed the way people communicate and convey their messages to others. Participatory culture is quite often referring to the one which is important in society or communities in shared norms and values through the web 2.0 platforms (Jenkins et al, 2016. p. 184). In line with Utami's study (2016) "*Fans Participatory Culture in Social Media (Studies on Twitter Utilization by Bangtan Boys Fans in Indonesia)*", the participatory culture of fans through social media such as twitter could manage the development of brand of their idol. This research analyses the participatory culture of Indonesian fans of BTS on twitter in order to build BTS' brand. In addition, the study revealed that the participatory culture of BTS fans in twitter are "Affiliations", where there is a membership of both real and virtual community; also the expressions of creativity such as fan videos, fan fiction, etc. that lead them to the circulation that sharing to each other's and respond together.

In addition, Santero's study (2016) "*"Nobody Can #DragMeDown": An Analysis of the One Direction Fandom's Ability to Influence and Dominate Worldwide Twitter Trends*" stated that Twitter is a platform that helps to maintain the relevance of the pop culture news and this is what might prove that fandom is dominant market for pop culture. This study examines the participatory culture among One Direction fans online that helps them create and dominate worldwide Twitter trends, and overshadow what is considered a more serious news topic. Overall, *Directioner* (One Direction's fans) uses Twitter to maintain the relevance of One Direction in pop culture, while building their own status as smart and leading social media users in the digital age.



Based on the discussions above, this study will be different from the previous studies. The writer attempts to fill in the gap by analyzing the mass hysteria by the participate activities in BTS fandom on Twitter. Moreover, this study will use different theory. This study will analyze the symptoms of mass hysteria in the trending topic tweets hashtag of ARMY (BTS Fandom) by using the symptoms of mass hysteria stated by Wessely (1987) and affect classification stated by Martin and White (2005).

### **1.2. Research Question**

How does Mass Hysteria echoes in ARMY Fandom Trending Topic World Wide tweet hashtags?

### **1.3. Purpose of The Study**

The purpose of this study is to discuss and to investigate mass hysteria in ARMY fandom on Twitter through Trending Topic World Wide (TTWW) tweet hashtags.

### **1.4. Scope of The Study**

The study will focus on symptoms of mass hysteria in ARMY fandom. The writer analyzes Trending Topic World Wide (TTWW) tweet hashtags about 1) BTS member's birthday; 2) BTS comeback albums; 3) BTS concerts and stage performances in March 2018 – March 2019. Affect classification stated by Martin and White (2005) is used to understand the representation of mass hysteria in the

participatory culture activities ARMY fandom towards BTS Trending Topic World Wide (TTWW) tweet hashtags.

### **1.5. Significance of The Study**

Theoretically this research is significant to broaden knowledge and understanding about the study of fandom, especially the *Hallyu* 2.0 (K-pop) and fandom in Twitter.

Practically this research will enrich the knowledge especially for English Department students who would like to understand Cultural Studies, popular culture, and the study of fans and fandom.

