

# Construction of Self-Identity and Social Identity of Koes Plus Music Fans

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**Abstract.** This research discusses about the construction of self and social identity of music fans community, Study on Community of Koes Fans Club-Jiwa Nusantara, intended to understand self-identity, and social identity, that develops inside the music fans community. The objective of this research is to find how member of musical group fans construct self-identity and social identity in the community. The research method is a qualitative with phenomenology tradition. As for the subjects of this study are the member of Koes Music Fans Club- Jiwa Nusantara that are domiciled in several cities, including Medan, Jakarta, Bogor, Bekasi, Karawang, Tangerang, Cimahi, Padalarang, Tegal, Banyumas, and Surabaya. The research results found that members of music fans community are constructing self-identity and social identity inseparable from the existence and activity of the community as well as the figure of their favorite musical group. Communication behavior that develops between individuals who are members of music fans community takes places in the context of togetherness as members of the community by developing typical symbols which only understood by fellow members of the community and leads to the preservation of musical group creations that became their idol.

**Keywords:** Self-identity, Social identity, Construction, Community, Koes Plus

## Introduction

For their fans, Koes Plus/Koes Brothers are not just a band of entertainers but have already positioned as a legendary band, in which all the works related to them are worth to be maintained and preserved. In Semarang, Central Java, Koes Plus name is immortalized as the name of an alley, Koes Plus Alley, wherein every anniversary of Indonesian Independence Day it would look particularly lively with the singing event of Koes Plus/Koes Brothers songs held by its residents. In Bantul, Yogyakarta, in the area of Guntur Street, there is a village called "Kampoeng Koes" (Harian Kompas/Kompas Daily, 30 June 2010).

In Beran Village, Tirtonirmolo Administrative Village, Kasihan Sub-District, Bantul District, Special Region of Yogyakarta, there is a Koes Plus/Koes Brothers fans community named BR Plus (BR stands for Beran). Since 2002, the villagers have dominated the Purawisata Amusement Park of Yogyakarta, where Koes Plus event is held

every Friday. Eko BR -now is a Chairman of BR Plus- says that: "Every Friday night the village becomes quiet. We are about a hundred people flocked to Purawisata to play Koes Plus. Many villagers were indeed a connoisseur of Koes songs. They even have a pilgrimage agenda to the grave of Koes frontman, Tony Koeswoyo, in Tanah Kusir, Jakarta (Harian Kompas/Kompas Daily, June 30, 2010).

Koes Plus Alley in Semarang or Koes Village in Bantul is only part of the community of Koes song keepers throughout the country. Such groups also thrive in Solo, Sragen, Pacitan, Jepara, Kudus, Magelang, Yogyakarta, Kulon Progo, Semarang, Surabaya, Malang, Banyumas, Cirebon, Tegal, Denpasar, Bekasi, Bogor, Depok, Bandung, Jakarta, and other areas.

Koes Plus/Koes Brothers is not the only Indonesian band able to muster a huge number of fans. There is also a group of bands or other musicians (singers) who has a number of fans which is almost equivalent

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to Koes Plus/Koes Brothers fans, among them are Slank bands with a community of fans known as Slankers and singer Iwan Fals with his OI (Orang Indonesia) community. This is in line with the opinion expressed by Littlejohn and Foss, (2009: 554) that, the community is sometimes used to categorize situations based on fans, subcultures, and other types of social collectivity. (Windasari, 2017).

Nevertheless, although equally fanatical, Slank fans and Iwan Fals fans tend to show the attitude and behavior of fanatics and kinship only when they both present in the musical performances held by their idols. There could also riots and fights occurred between them during the concerts/performances. After that, they return to their daily lives as individuals who are preoccupied with their own businesses. This is in stark contrast to Koes Plus/Koes Brothers fan group, which since 2004 merged into a community called Jiwa Nusantara Community. In principle, music is one of the media in communicating (Norman, 2014). Media has contributed to the formation of identity (Muktiyo, 2015). Thus, if the music is considered the medium, then the type and essence of music that carried out by idols can form the identity of the fans.

The Jiwa Nusantara Community, which has the complete name of Koes Music Fans Club-Jiwa Nusantara, consists of fan group and Koes Plus/Koes Brothers conservation band, united by the slogan of "One Heart, One Word, One Purpose for Brotherhood and the Benefit of Ummah." According to Cecep Rosadi, Chairman of Koes Music Fans Club-Jiwa Nusantara (KMFC-JN) Center for the period 2010-2013, until 2011 KMFC-JN has 29 branches spread all over the archipelago. After merging into KMFC-JN community, lovers, connoisseurs, and Koes Plus/Koes Brothers conservation bands are no longer prioritize their original identity but become a whole new identity: Koes Plus/Koes Brothers fans, lovers and conserves. This is in line with a research that says: "music fandom group is not only an extremely active group audience but also a positive group for constructing identity" (Chang, 2014).

Agus Scudetto (Agus Suratmono), one of KMFC-JN Central Board and also Chairman of KMFC-JN Pelangi, Cimahi, stated that:

The establishment of Koes Music Fans Club-Jiwa Nusantara community is purely based on the awareness and aspirations of Koes Plus/Koes Brothers fans from various regions so that we have a forum for gathering

and sharing information instead of being formed by Koes Plus. The purpose of Jiwa Nusantara community establishment in addition to gathering people who love Koes Plus/Koes Brothers and the band of Koes Plus/Koes Brothers music conservationist is also intended to instill a sense of love to our homeland and the insight of archipelago in the framework of the Unitary State of Republic of Indonesia. In Jiwa Nusantara community, tribal, racial, and religious differences are not obstacles in establishing interaction and inter-relationship among Indonesian citizens.

The presence and gait of famous music groups or singers anywhere in the world are always accompanied by the emergence of groups of fans, ranging from being a mediocre fan to a fanatic fan who always positions his/her favorite music group or idol singer as a role model in his/her daily behavior. The influence of a singer or a famous music group on the attitude and behavior of his/her fanatical fan is very significant. This is in accordance with the findings that say: "in everyday life, they always identify themselves with idol figures" (Manuaba, 1999). Thus, gradually, their identities can develop a cultural identity which is socially constructed by society (Parwito & Drajat, 2013), in this case, is the community of Koes Plus music lovers.

The influence of music and figure of musicians on the social behavior of the community has become a topic of scientific study for a long time and a sharp spotlight of psychologists, education, culture, and sociology. In general, music experts and musicians highlight the negative influences of musicians (especially rock music) on their fan's behavior. Therefore, this research seeks to explore the results of the self-identity construction and social identity owned by a group of music fans of Koes Plus who joined in the Jiwa Nusantara community.

## Research Method

The focus of this research seeks to understand how members of Koes Music Fans Club-Jiwa Nusantara Community construct their self and social identity. As an individual, members of Koes Music Club Fans Club-Jiwa Nusantara have a wide freedom to take part in it, including in constructing social identity within their community. Schwandt (in Denzin and Lincoln, 2009: 146) states that the world of the reality of life and the situational-specific meanings that become the general object

of this research is seen as the construction of social actors. That is certain actors in certain places at certain times presenting the meanings of events and phenomena through a long and complex process of social interaction involving history, language and action.

Therefore, the basis of thinking paradigm in this study is constructivism. The paradigm of constructivism research, as described by Guba and Lincoln (Denzin and Lincoln, 2009: 137) is ontologically believed in the relativity of reality. Reality can be understood in terms of various and ineffable constructions of mental, socially based and experience, characterized locally and specifically (although the various elements are often shared by individuals and even cross-cultural), with the shape and contents depend on human or group of individuals who own the construction.

Operationally, this study was designed as a qualitative study based on the phenomenological research tradition. The use of qualitative research design in this study is based on the consideration that through qualitative research, researchers will be able to reveal and understand how the subject of research (Community members of Koes Music Fans Club-Jiwa Nusantara) construct social identity, meaning, and communication behavior in their natural setting.

The subject of this research is Koes Plus/Koes Brothers fans who are members of Koes Music Fans Club-Jiwa Nusantara Community. Key informant in this study is Chairman of Community Fans Club KMFC-Central Nusantara (KMFC-JN) and other informants are members of the Community KMFC-JN recommended by key informant.

### **Identity and Self-Meaning of KMFC-JN Community Members**

Formally and generally, in a real social world, one's identity is always based on the characteristics of the demographic that bind it. Therefore, the identity of a person within a social system can be identified by sex, age, education, occupation, religion, ethnicity or race, residence, and physical-related characteristics. Such self-identities will ultimately form an internalized self-concept through the statements of others that affirm those aspects to the person concerned, which in turn requires that person to behave in accordance with how others perceive him/her. The social world is a place for a person to form

self-concept and simultaneously actualize who he/she is.

At the present time, flourishing communities are based on a common likeness or a particular passion and habits that ultimately form a separate social world (the "fictitious" social world) for its members. If in the real world of social self-concept and the actuality of one's self is formed and channeled through interaction with others, it undoubtedly also occurs in "pseudo" social world and also in cyberspace, as long as therein communication, interaction and social relations.

On the basis of such an assumption, the KMFC-JN Community formed due to the similarity of passion and love of some people to the existence and the activities of Koes Plus/Koes Brothers, which certainly has certain values that become the reference for its members to communicate, interact, and do social relations in it. If in a real social world, self-identity and self-actualization are formed and evolved due to communication, this assumption also logically also applies to the "pseudo" social world, including the KMFC-JN Community.

In the KMFC-JN Community, the identity of member which is very easy to be identify with is his/her "kecoesplusan" (sense of Koes Plus) behavior. The behavior of "kecoesplusan" or behavior of "ngoesplus" is a behavior that shows he/she is a big fan and lover of Koes Plus/Koes Brothers, which is expressed by highlighting the symbols related to Koes Plus/Koes Brothers' existence and gait. A study proves that there is a positive influence of community characteristics on loyalty (Pranatasari & Junaedi, 2014). The projection of symbols relating to Koes Plus/Koes Brothers' existence and gait in this community indicates the existence of loyalty.

Throughout the participatory observation conducted by researchers, people who are members of the KMFC-JN Community always show their "kecoesplusan", both when behaving in the community and in their daily life. At community events or activities, their "kecoesplusan" identity is very prominent, especially in terms of the clothes (t-shirts and hats) they wear, which always contain photos or pictures of Koes Plus/Koes Brothers personnel. T-shirts and hats they wear are the messages to be conveyed to others that he/she is a fan of Koes Plus/Koes Brothers.

In community activities, the identity

of "kekoesplusan" displayed can make the process of communication and interaction between them going smoothly and intimately, although they have never previously met face to face before. The identity of "kekoesplusan" always becomes a kind of frame of reference and also a field of experience that forms common ground (same ground), in which without having to make small talk, the communication process can happen as it happens to people who have long been related. The identity of "kekoesplusan" displayed through the attributes imposed is an effective means for them to get to know each other more deeply.

Similarly, in their daily lives outside their communities, the identity can easily be identified. On visits to several homes where informants live, researchers can easily and quickly identify that they are Koes Plus/Koes Brothers fans and lovers through a clear sign at home. Photos with Koes Plus personnel filled the living room wall, in the living room or their family room, and there were Koes Plus songs sounded. Based on that, the researcher got the idea that for KMFC-JN Community members, Koes Plus/Koes Brothers' existence seems to have become part of the identity of their daily life.

Agus Scudetto explicitly stated that being a fan and a lover of Koes Plus/Koes Brothers as well as being a member of the KMFC-JN Community is a very useful identity. Through that identity, Agus felt that every time he went to different places of destinations where there were members of KMFC-JN Community existed, he had never experienced any difficulties. This supports several studies which revealed that the concept of sharing information or collection (Fulamah, 2015) (Nursanti, Lukmantoro, & Ulfa, 2013) and assistance among community members (Chadborn, Edwards, & Reysen, 2017), has produced a connection between them..

Another finding is that, while not generally applicable, a pseudonym seems to be one of the identities of Community members. Similarly, the names used by the informants in this study such as Agus Suratmono is better known by the name of Agus Scudetto and Binsar Effendi Nasution better known by the name of Beno BenKlus, Sutaryono Adiputro more popularly known as Keke Nusantara, Fajar Sidik known as Zifes Plus, and so on. These pseudonyms are mainly used when they communicate

with each other through cyberspace such as Facebook, mailing lists, and Blackberry Messenger (BBM).

The official identity of the daily lives of KMFC-JN Community members tends not to be used in interacting with their fellow members of the community, including a very important and basic identity such as their real official name. The use of real self-identity and name of self in the community, according to informants, is not intended to conceal the real name, but to make it easier for others to remember, more intimately, and show more "kekoesplusan".

In addition, there are members of the KMFC-JN Community who use special names in associating within their community. The names used are usually associated with the region, name of the conservation band where someone is the personnel of the band, or is associated with the Koes Plus song which is the song he/she likes most or is also associated with other things. For example, Acil B Plus, Heri B Plus, Pipien B Plus, Mamen B Plus, Anto Ah Plus, Rian Slimplus, Rully Slim Plus, Syahril Slimplus, Iwank Kapilet, and Edi Item BenKlus, are popular names of community members who are linked with a band of conservationists they in. Meanwhile, the names associated with favorite songs include the names of Emil Diana, Keke Nusantara, and Poetri DaSilva, with the purpose that the meaning of the song contains something the writer (of the song) wanted to convey (Abdillah, 2014), has been conveyed to his fan community.

There is a sense of pride in the members of the community when they nicknamed Koes Plus/Koes Brothers fans. However, there are differences in the way they address their love for Koes Plus. There are informants who think that their true love for Koes Plus/Koes Brothers is shown by preserving the music and songs with the exact same arrangement with the original ones. When Koes Plus/Koes Brothers songs were sung with different musical arrangements, the group stated emphatically that it was not Koes Plus/Koes Brothers. There are also Koes Plus/Koes Brothers fans who view that preserving Koes Plus/Koes Brothers songs are not necessarily have to be in exact form of the original ones, but may do improvisation in accordance with the respective appreciation. For this group, the most important thing is to keep the Koes Plus/Koes Brothers songs going on in the wider community, regardless of whether the

music is original or not.

The unwillingness of the fans for musicians singing Koes Plus songs which unsuited or "far apart" from the original arrangements, tend to argue that, true Koes Plus/Koes Brothers fans and lover are those who always listen and play original songs from Koes Plus/Koes Brothers. This distinction results in a different identity among the pros and cons. This is reinforced by the statement that fans as common people, strategically interpret, manage, organize various meaning, and share their cultural capital will construct their own identity (Engelmann, Heinrich, & Grünewald, 2012). This means that any differences motivated/backgrounded by the specific self-culture will also play a role in the formation of identity.

However, all members of the community feels the real benefits of joining the community and the value of togetherness in the community irrespective of dissent. This is in line with the statement that fans often gain the strength and passion of their ability to identify themselves as part of another fan group, sharing the same fun and facing the same problem (Tartila, 2013).

The awareness of the importance of togetherness in this community has prompted many Koes Plus fans and lovers in the KMFC-JN Community to avoid displaying such a blind fanatical attitude. Awwaluddin Romadlon, Duddy Zein, Agus Scudetto and Wasis Susilo, for example, although they admit that being fans and lovers of Koes Plus are part of their identities in everyday life, including in their association in the workplace, they are still open to efforts of improvising Koes Plus/Koes Brothers music and songs. For them, with today's singers and musicians bringing Koes Plus/Koes Brothers songs in a way that is much different from the original, it will further strengthen and expand Koes Plus/Koes Brothers existence to people or generations of the present who have not known them before.

From cross-references on the originality of Koes Plus/Koes Brothers music and songs, it shows that members of the KMFC-JN Community are people who are very concerned about the conservation efforts of Koes Plus/Koes Brothers copyrights. It's just that they express it in different ways: fanatic and moderate. That attitude can be one of the elements of identity formation because identity can be interpreted through signs such as taste, belief, attitude, lifestyle (Darmaputri, 2010). The fanatical behavior

arises as a result of the process of cultural interaction between individuals with one another, which can give rise to a new form of behavior (Widarti, 2016).

Whatever form of appreciation has been given to Koes Plus/Koes Brothers music and songs by today's singers and musicians in ways that are different from the original, KMFC-JN Community members remain to be proud of themselves as fans and lovers of Koes Plus. The identity of Koes Plus/Koes Brothers fans makes KMFC-JN Community members interpret themselves as «Koes Plus/Koes Brothers Conservation», although they do not join the conservation bands.

Koes Plus/Koes Brothers copyrighted work among KMFC-JN Community members is considered as a cultural product of the Indonesian nation that needs to be proud of and preserved. The poetry of their songs that many described the beauty and wealth of nature and social life in Indonesia is perceived by members of the Community KMFC-JN as an expression of love for the homeland and nationalist soul of Koes Plus/Koes Brothers. Therefore, among members of the KMFC-JN Community, there is a perception that loving and preserving Koes Plus/Koes Brothers creations makes them in the categorization of people who are nationalist, love the country, and love the nation's culture. The similar opinion was expressed by other informants, such as Agus Scudetto, Cecep Rosadi, Rudy Kenebae, Wahyudi Medan, and Keke Nusantara. The following is the opinion of Wasis Susilo:

"A lot of Koes Plus/Koes Brothers songs contain invitations to love our country, for example, through the series of archipelago songs. There are also many songs contain a call to live in harmony and mutual cooperation. All of them reflect their love for the country. So, if we love Koes Plus/Koes Brothers, we indirectly love our country and crave for harmonious and peaceful life. I determined a lot of attitudes in my life based on their songs."

The self-meaning of KMFC-JN Community members which derived from the meaning of Koes Plus/Koes Brothers appears to be a generally accepted tendency. Through casual conversations with those members of the KMFC-JN Community who were not informants in this study, the researchers captured the same realistic impression as the informants claimed. Being a lover of Koes Plus/Koes Brothers and joining the KMFC-JN

Community for them is useful in self-living and learning how to speak and behave in social life as an Indonesian nation consisting of various ethnic groups and cultures.

Some informants acknowledge Koes Plus/Koes Brothers as "teacher of life", in which all aspects related to its existence, ranging from songs, poems, personnel's performance to the story of their career is always used as a reference for KMFC-JN Community members in living their daily lives.

Such a reality can be explained theoretically by George Herbert Mead and Charles Horton Cooley (Mulyana, 2006: 73-74). Mead considers that self-conception is a process derived from social interaction of individuals with others. Cooley defines "self" as being referred to in a speech usually through the singular first-person pronoun, namely "I", "me", "mine", and "myself". He says that everything associated with creates stronger emotions than things unrelated; that self can be known only through subjective feelings. According to Cooley, such a self-concept seems to have three elements: the imagination of our appearance to others; the imagination of judgment on that appearance; and a kind of self-feeling, such as pride or shame (Mulyana, 2006: 74).

It is further said that this sense of self is developed through the individual's interpretation of physical and social realities, including aspects such as opinions about the body, purpose, material, ambition, and any ideas or systems of ideas derived from communicative life that are perceived as individual property. Cooley considers that the sense of self has a social nature, because its meaning is created through a common language and culture and derives from individual's subjective interpretation of others' judgments which they perceived to be important and have a significant relationship with on the attitudes and actions of that individual (Mulyana, 2006: 74). Thus, it can be said that self and society influence each other; each serves as a reference for the other so both factors seem cannot be separated from each other.

Members of the KMFC-JN Community who show themselves as fans and lovers of Koes Plus/Koes Brothers and interpret themselves as identical to the existence of Koes Plus/Koes Brothers are surely supported by the values and culture of their community organizations. The "conditions

and provisions" of KMFC-JN Community in addressing and treating the Koes Plus/Koes Brothers copyright work are a reference for the individual members to follow what has been set; otherwise, the attitude and behavior of the community is certainly based on the ideas, hopes, and aspirations of the individuals contained therein.

As has been disclosed in the preceding section, according to Mead's view on self that it lies in "taking the role of the other"; the self is the expression of "social self" proposed by William James and the development of Cooley's theory of self (Mulyana, 2006: 75). In this view, the individual is an active and innovative one that is not only socially created but also creates a new society whose behavior is unpredictable. Individuals are those who control their actions and behaviors, and the control mechanism lies in socially constructed meaning. The essence of the self lies in the individual's consciousness.

Mead uses the term consciousness as being in tandem with experience "which includes the relation of a sensitive organism with its environment as far as the environment exists for the organism." Berger and Luckmann use the concept of "subjective reality" to refer to this (product) of consciousness. According to them, through identification with the significant others, one becomes able to identify itself, acquire a subjective identity that is intact and reasonable, which is objectively defined as a location within a certain world (Mulyana, 2006: 75).

According to above opinions, the researcher can affirm that the identity of a member of the KMFC-JN Community as a fan and a lover of Koes Plus/Koes Brothers sourced from individual consciousness as a member of the community, as well as their empirical experiences in interacting with other members which form the self-feeling of proud as a fan and lover of Koes Plus/Koes Brothers. The process of exchanging information and experiences about Koes Plus/Koes Brothers that developed among KMFC-JN Community members was allegedly contributing to the identity and meaning of the members of the community, including the identity and meaning of the members who became informants in this study.

In summary, the identity and self-meaning of KMFC-JN Community members can be described in Table 1.

**Table 1**  
**Self Identity and Self-Meaning of KMFC-JN Community Members**

Original Identity (Daily Identity)	Self Identity in the Community	Self-Meaning as a Community Member
Presented in accordance with the actual demographic identity.	Presented by self-name/ nickname in the communities which shows "kekoesplusan"	<ul style="list-style-type: none"> <li>• Fans and lovers of Koes Plus/Koes Brothers</li> <li>• Koes Plus/Koes Brothers Conservation</li> <li>• Nationalist spirit</li> <li>• Love the country</li> <li>• Love the culture nation</li> </ul>

**Social Identity of KMFC-JN Community Members**

The original/real social identity of the KMFC-JN Community members that used in daily social life does not arise and is not used in interactions within the community. Yet when reviewed carefully, Koes Plus/Koes Brothers fans and lovers who are members of the KMFC-JN Community come from a very heterogeneous social status. Starting from people who work day-to-day as fishermen, farmers, hawkers, newspaperman, roadside tire repairment, to people who work as civil servants, private employees, big businessmen, retired generals, members of parliament, professors, lecturers, corporate executives, and other statuses exist in the community.

Although social status varies in social strata, it is not to be revealed by the person concerned in the KMFC-JN Community. There is only one status emerged, namely fans and lovers of Koes Plus/Koes Brothers, and members of the KMFC-JN Community. Therefore, the interaction and relationships within the KMFC-JN Community seem to be very egalitarian, fluid, and strong with the nuances of equality, friendship, brotherhood, and kinship. This community also applies a typical communication interaction which is in line with research findings stated there are a distinctive style and communication language in the music fan community (Supratman & Rafiqi, 2016).

Thus, in contrast to the identity of self, the social identity of KMFC-JN members cannot be identified in detail in the community, other than the social identity as members of KMFC-JN Community and the original social identity in daily life. The original/real social identity of informants in this research, as expressed in informant profile, can be identified consisting of people who work as a cleaning service (Icha Januar), newspaper

courier (Agus Scudetto), entrepreneurs (Wahyudin and Fajar Sidik), teacher (Rudy Kenebae and Keke Nusantara), civil servants (Emil Diana), Professional Consultant (Wasis Susilo and Demmy Hatumesen), BUMN Employee (S. Aryo Abdullah, Beno BenKlus, and Cecep Rosadi), Manager at the premier shopping network in Indonesia (Awwaludin Romadlon), Private Officer (Linda Harlinda and Hendy Muchyana), Dentist / civil servants (Wina Untung), and Lecturer (Duddy Zein and Wahyudi Medan).

Research informants such as Wasis Susilo, Cecep Rosadi, Wina Untung, and Agus Scudetto belong to the category of KMFC-JN Community Leaders. Beno BenKlus and Agus Scudetto belong to conservation bands while other informants are more appropriately classified as ordinary members of the KMFC-JN Community. The community leaders dominantly play the role of organizers and designers of each KMFC-JN Community activity, while the conservative group's figures are more prominent in filling community events by displaying Koes Plus/Koes Brothers music and songs on stage, and ordinary members further highlight their role as a participant in community events. However, whatever their "social status" is within the KMFC-JN Community, they do not consider that status to be applied rigidly in their community activities.

Attitudes and behavior based on equality, egalitarianism, friendship, and brotherhood remains a reference which is highlighted in communication activities and interactions between them. They are fully aware that whatever anyone does in the community, no matter how small a person's contribution must still be appreciated as a form of his/her love and concern for the conservation efforts of Koes Plus/Koes Brothers copyrighted work. The love of

Koes Plus/Koes Brothers has become a kind of field of experience, frame of reference, and common ground for every KMFC-JN member to communicate and interact with each other. Thus, the individual and social characteristics which are actually different among them, tending to never appear in any of their interaction. The same passion, love and caring for something deeply, that is Koes Plus/Koes Brothers, has been able to remove the barriers that differentiate the social status of KMFC-JN Community members to interact with each other equally, with a spirit of friendship and real brotherhood.

## Conclusion

The above explanations show that the identity of KMFC-JN Community members, in addition to their original demographic identity, also has an identity in their community. Identity is a Name in the Community which is interpreted as a Fans and Lover of Koes Plus/Koes Brothers, Koes Plus/Koes Brothers Conservers, Nationalist Spiritual, Love Country, and Love Culture Nation. Such identity and meaning are reflected in their daily behaviors of friendly, egalitarian, and embracing the diversity.

The identity of the KMFC-JN Community members as described above is not formed simply but the result of social interaction process of each individual with others in the community. The phrase of I'm a fan and a lover of Koes Plus/ Koes Brothers or Koes Plus/Koes Brothers is me is a reflection of how KMFC-JN Community members associate themselves with Koes Plus/ Koes Brothers or otherwise, Koes Plus/ Koes Brothers is always associated with their existence. This seems to have considerable implications in their emotional aspects in living their daily lives.

The genuine social identity of KMFC-JN Community members is essentially very heterogeneous and indicates the existence of stratification, which is invisible or deliberately not shown by the individuals concerned in the interactions occur between them. They seem to agree that in the KMFC-JN Community, what needs to be highlighted is not the background of their respective social status but the knowledge, insight, experience, expertise of playing music and bringing the original Koes Plus/Koes Brothers songs as well as the real attitude and actions taken to preserving the work of Koes Plus/Koes Brothers copyright. Based on such criteria, a label or predicate which is attached to a member as a community leader, leader of

band conservation and the regular member can be found in KMFC-JN Community.

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