

# COSPLAY AS POP-CULTURE'S IDENTITY: CASE STUDY OF LUNAR COSPLAYER COMMUNITY IN BANDUNG

*Dyah Ayu Kusumastutik<sup>1</sup>, Idola Perdini Putri<sup>2</sup>, Dedi Kurnia Syah Putra<sup>3</sup>*

<sup>1,2,3</sup> Bachelor of Science in Communication, School of Communication and Business, Telkom University

<sup>1</sup>dyahayuk38@gmail.com, <sup>2</sup>idola\_perdiniputri@yahoo.com, <sup>3</sup>dedikurniasp@telkomuniversity.ac.id

---

## Abstrack

Cosplay is one part of Japanese pop culture in the world, as well in Indonesia, and it has a lot of fans here in Indonesia especially among teenagers and young adults. This fans of cosplay formed a place called Cosplay Community, and the fans expected the community to help them know and interact with each other so they can help one another. These interaction of their can influence to form a person's identity, although it was possible that this identity formed before the said person goes to these community and influence with the interaction inside. These identity formed according to the theory of social reality by Berger, which is divided into 3 phases of the identity process is formed, that is externalization, objectivation, and internalization. The research method that is used is qualitative method with case study approach and the data will be collected with in-depth interview, observation, and documentation. The result of these research is that cosplay's pop culture of the member of Lunar Cosplay Team Bandung was formed and influenced by the role of production resources cosplay, costumes and accessories, even, as well as cosplay role in their daily lives. Externalization of informants obtained by subjectivity's desire for their favorite character's selection then realized in costumes and accessories as a reflection of the character and ends when they do show off at an event or a photo session. While objectivation of informant obtained from things and/or benefits earned from when they do cosplay activities. And lastly, internalization of informant obtained from a meaning of cosplay for themselves personally.

Keywords: Popular Culture, Cosplay, Identity, Theory of Social Reality

---

## 1. Introduction

Japanese popular culture is a culture that originated from Japan which is enjoyed, known and consumed by the world community and, no exception, Indonesian society. Forms of this Japanese popular culture is variety, such as anime or Japanese animation, manga or Japanese comics, fashion, film and drama, video games, or idol group. Cosplay is a Japanese popular culture products that play in the realm of fantasy which is owned by the anime, manga, and video games. Cosplay words, or kosupure in Japanese is derived from the word "costume" and "play" so that it can be interpreted as a play with costumes. Today, Cosplay refers to actions dress, dress, and wearing accessories resembled favorite characters as hobbies and activities confined to Anime, Manga, or game. The word cosplay popularized by Nobuyuki Takahashi who at the time was being reported on his visit at the conference of science-fiction films in the United States called "Annual Convention of Science Fiction World" or better known as convection Worlddotcom 1984. While not entirely born in Japan, the cosplay more prosperous development in Japan. This is due to the presence of adequate supporting sector is agriculture industry creative arts, Anime and Manga. Fantasy elements in Anime and Mangalah formed in an activity bercosplay with capabilities that can change the concept of the identity of a community.

According Rizqi Adnamazida (in the article "Cosplay, gaya hidup vs hobi" in [www.merdeka.com](http://www.merdeka.com) accessed on 24-11-2015), said at least three purposes why someone wants to be a cosplayer (nickname for people doing cosplay). First, they wanted to show the expression of love for his idol figures. Second, someone who enjoys himself the center of attention, so he chose to become a cosplayer. And the last is for the sake of enjoying the process of creativity itself. In the world of cosplay, temporarily someone could forget the age, gender, social class, location or nationality though. An effort to cover this limitation is by doing a makeover (physical transformation) as opposed to the the original physical form as their ethnicity.

Cosplay also has the androgynous nature, meaning that the character played not have exclusivity on gender. In the field of communication studies can be said is a phenomenon existed since humans interact with each other in order to meet the necessities of life and develop it, tinged with power relations. Communication as a science fall into the category of applied social science is quite complex. There are so many phenomena in the human environment that attracts attention as a community phenomenon, one of the cosplay community. Slowly, cosplay fans began to form a unique subculture that later spawned a variety of cosplay community. In Indonesia, the cosplay community began to mushroom. Cosplay community that researchers selected as a research subject is the Lunar Costeam Bandung. Lunar Costeam established on January 14, 2007 with house's base on Cemara

Street Sukajadi Bandung and put themselves in character cosplay. Until recently, Lunar Costeam only contains 12 cosplayers and including an active community in the activities by following cosplay competitions or jury of the contest cosplay or a guest on an event cosplay. Among these members, there are member who is the first Indonesian cosplayer who participated in World Cosplay Summit in Japan in 2012. Lunar's member themselves is a well-known cosplayer and maker in Bandung city as well as in all Indonesia. And of course among themselves, they always have an activity include cosplay or hiking together for refreshing or just for fun. In these communities, as well in Lunar Cosplay Team Bandung, contained of course social interactions among its members, and these interactions able to give effect to the establishment of a person's identity. Although it is possible that this establishment of identity has occurred even before the person's entered into a community. Cosplayer with their cosplay's identity can only be seen when they perform show off in a cosplay event or while doing a photo session.

As we know, our identity not only formed based on interaction in community ,like cosplay community, but from interaction in our environment like with family, friends, teachers, etc. Our interaction and environment, the expectation from other person, are the one that formed our identity today. But in cosplay, we can be anybody and/or anything, as well as become somebody else with different personality from our original one. Cosplayer for a temporary can free from other people and/or environment's expectation. The only expectation cosplayer do have is that he/she want be perfect when show off because the character that they cosplay is something that they really want, and as a hobby dan for fun. Cosplayer usually enjoyed the creativity side of cosplay that's why they want to be perfect because everything that they wearing that one moment is something that they create themselves. But of course, in Indonesia, some people think that cosplay dan cosplayer are gross and unusual. How a cosplayer formed their cosplay's identity and how they can manage and balance their identity in their usual environment and their identities in cosplay is that researcher want to know. As according to Berger and Luckman in their own social reality theory, a person's identity is formed through a three-stage process is the process of externalization, objectivation, and internalization. Externalization is the expression of the human self into the world both physically and mentally, and objectivation is the outcome of the activities of externalizing and internalizing latter is a direct understanding or interpretation of an objective event as expressing a meaning.

From the explanation of the focus of the research is how the Cosplay Pop Culture's identity of member Lunar Cosplay is formed according to 3-stage process of theory of social reality of Berger while the purpose of research is to find out the pop culture's identity is formed which is owned by members of Lunar Cosplay Team. Therefore the researcher chose a case study approach and constructivism paradigm for this study. With constructivism is expected to help researchers to get an explanation rather than a focus of research because constructivism aims to understand what constructs a reality.

While the case studies selected because it insists on a review of a contemporary phenomenon that occurs in the community. The case study implies a series of activities carried out earnestly with full attention to an actual phenomenon that became the focus of attention. The data collected is not just about this time, but also can be an event or events that happened in the past that may have relevance to the present. The case study has several advantages (Mulyana, 2002: 201) such as: is the main target for empirical research that serves pendangan studied subjects, presents a comprehensive description similar to what was experienced by readers in everyday life, and open to an assessment of the context of the succession contribute to the meaning of the phenomena that exist in the context of the investigation.

## **2. Basic Theory and Methodology**

### **2.1 Popular Culture**

The term "pop culture" in Spanish and Portuguese literally means "folk culture". Pop culture comes from the people; pop culture is not given to them. This perspective break down the distinction between producers and consumers of cultural artifacts, the culture industry and the context of the recipient. We all produce pop culture. Building a culture of pop culture is an exercise of power (Lull, 1998: 85 in Jayanti, 2007: 1). In view of Leavis and by Mazab Frankfurt said that pop culture is that sees culture as a commodity-based inauthentic, manipulative and not memuaskan. Kata first discussed in pop culture is popular. William popular meaning of the term as follows: many people enjoy, the work done to please people (Storey, 2007: 10). Pop culture is something that is manufactured with a very massive and is seen as a commodity. Pop culture is a culture that is favored by many people, the commercial mass culture and fool people (Budiman, 2000: 8).

The characteristics of mass culture or pop culture are: A) The institutionalization depends on the media and the market, B) Organizing and production aimed for the mass market and utilizing technology in planned manner and organized, C) The content is shallow, unambiguous, fun, universal, but could be extinct, D) The heterogeneous audience and consumer oriented, and E) Effect produced in the form of immediate pleasures and diversions. According to McQuail (1996: 38 in Rahayu, 2009: 27), the form of variegated pop culture for example; languages, fashion, music, manners, and so on.

## 2.2 Personal Identity

Carmazzi (2006: 9) states that the identity is who we are, both as themselves and members of a social group. Gardiner and Kosmitzki (in Samovar, Potter and McDaniel, 2010: 184) indicates that identity is "the definition of oneself as a distinct and separate individuals, including behaviors, beliefs and attitudes". There is also a state that the identity is self-concept or self-image that reflects that we are of the family, gender, culture, ethnicity, and the process of socialization of the individual. The understanding of identity intended by Erickson are summarized in several sections (Erickson, 1989), which is:

- a. Identity as the essence of the whole personality remains the same in a person even though an environment is changed and themselves grow old.
- b. Identity as the social role of the harmony principle be changing and always experienced the growth process.
- c. Identity as "my own style" that developed in the previous stages and specify the ways in which the social role is realized.
- d. Identity as a special gain in the juvenile stage and will be updated and enhanced after adolescence.
- e. Identity as the subjective experience of the commonality as well as their own inner continuity in time and space.
- f. Identity as continuity with yourself in relationships with others.

Erickson also mentions the term search for identity in an effort to affirm a self-concept are meaningful, summarizes all valuable experience in the past, a reality that includes activities undertaken now and hope in the future become an overview of self intact, continuous, and unique. According to Atkinson, the quest for self-identity includes the process of deciding on important decisions and proper to do as well as formulate a standard measure in evaluating her behavior and the behavior of others (in Nurhadi, 2015: 53-54). According to Marcia (in Satrock, 2003) there are several factors that affect teen's identity formed process, are:

- 1) The level of identification with parents before and during adolescence.
- 2) The style of parenting.
- 3) The figures serve as a model.
- 4) social expectations about the choices contained within identity of the family, school, and peers.
- 5) The level of openness of the individual against a variety of alternatives of identity.
- 6) The level of personality in the pre-adolescence are provide a suitable platform to overcome identity.

## 2.3 Theory of Social Reality

Berger and Luckmann (Bungin, 2008: 15), said a dialectic between the individual and the community to create a society creates individuals. This process occurs through three stages: externalization, objectivation, and internalization.

1. Externalization, the outpouring of effort or human self-expression into the world, both physically and mentally in a credible form.
2. Objectivation, ie the results achieved from the activities of externalization. The results it produces objective reality may be facing the producers as a facticity which is beyond and different from the man who produced it.
3. Internalization, namely direct understanding or interpretation of an objective event as expressing a meaning. Internalization is more of a raid back into the consciousness of the objective world such that the individual's subjective influenced by the structure of the social world.

There are some basic assumptions of the theory of social construction of Berger and Luckmann (Nurhadi, 2015: 123), which is: a) Reality is a creation creative man through the power of social construction of the social world around them, b) The relationship between human thought and the social context of thought the timnul, is developing and institutionalized, c) the life of the community constructed a continuous basis, and d) Distinguishing between reality and knowledge. Reality is defined as qualities found in the fact that is recognized as having the presence of which does not depend on our own will, while knowledge is defined as the certainty that the realities are real and have specific characteristics.

## 2.4 Cosplay

The word cosplay, or kosupure in Japanese is derived from the word 'costume' and 'play', so cosplay can be interpreted freely be wearing costumes or acting as a character in manga, anime or video game (Sudiyono, 2013: 1). According Winge (2006) in Lotecki (2012: 1), cosplay is a type of art performance which the actors costumed as a fictional character. The character comes from the graphic novels, comics, anime, video games, media science fiction or fantasy. Cosplayer or the actors can be categorized as a fan of Japanese pop culture that adapt and imitate the everyday culture of the Japanese people. These actors then create a unique subculture and a container that can accommodate their desire on Japanese pop culture as Cosplay Community. Cosplay were divided into several types: cosplay anime / manga, cosplay tokutsasu, game cosplay, gothic cosplay, cosplay mecha, cosplay Kurumi / dollar, original characters, and crossdress.

## 2.5 Research Methodology

This research is a qualitative with case study approach. Consideration of researcher using a qualitative research and case studies because this method is for exploring the deep and narrow and focuses on real events in the context of real life. Moreover, case studies basically intends to explore the fundamental things that led to the occurrence of a case. The data obtained from the results of in-depth interviews or direct revelation from informants, observation, and documentation or records in the field. The data shown are not in the form of diagrams or numbers, but with the described or depicted in the form of language.

## 3 Research Results

Cosplay is one of the many Japanese popular culture which spread all across the world, including Indonesia. Japanese popular culture itself is a culture from Japan that recognized, enjoyed, and spread, also as a daily culture of the Japanese people itself. As for the including is a Japanese Animation, or rather called Anime, Japanese Comic (Manga), Japanese Pop Music, Fashion (more knowable as Harajuku), Cosplay, Dorama, and Japanese Idol Groups. The whole of this Japanese Popular Culture later form a group of a fan culture in Asia region. Cosplay itself is an activity when the person can acted or being as a people or something different and opposited from their daily life. A fan of this cosplay activity usually called as a Cosplayer. In order to fulfilling the same desire and hobby, the cosplayers finally decide to create a group of cosplayer, which can collect their interest as a Cosplay Community. And of course, in a community will not apart from interactions between each personil. Interactions that happen in community can giving an influence to establish someone's identity.

The community that researcher choice here is a well-known community, Lunar Cosplay team Bandung, which have 12 active cosplayer as its member, they are Riki known as Andy, Endah known as Tohru, Yasaya known as Konnichi Kurenai, Dian known as Chui Shirou, Gilang known as Menk, Tirza Putri, Bram, Yuda, Adit known as Kuroiga, Elin known as Akemi Shikitei, Eva known as Kazu Hyun, dan Zikrillah known as Zikrie Ruford. And from these 12 members, researcher just picked 3 members who do crossdress type of cosplay as main informans, these 3 members are Kazu Hyun, Zikrie Ruford, and Akemi Shikitei; and all of them is a young woman. As researcher mentioned before, that the purpose of this research is to know how cosplay pop culture's identity of main informans was formed. Cosplay itself is some activity that its fans wearing a unique costume that resemble the source of cosplay's production (meaning an actor and/or a character from Anime, Manga, or Video Game, etc) and acting as the choiced character's personality. The cosplayer also can be said as Japanese Culture's fan who is adopted "japanese's identity" and tried to imitate Japan people's lifestyle. This adaptation and imitation's results can helped Japanese Culture's fan and/or a cosplayer build their identity, as this identity of theirs is the results of their very own environment. And cosplay as an identity can not be out-field and can be seen with their choiced character's costume and accessories.

First thing first, before the researcher wrote the results, we must to know how the three's main informant familiar with a cosplay's world. Kazu Hyun began her cosplay's activity since class 2 in Junior High, fromly when she accompanied her friend into a event in 2004 and since then she engaged into cosplay's world. The very first characters that she cosplaying was Sakura Haruno from anime/manga Naruto, and then tried to cosplaying a male characters from Game RagnarOrk until now she is do male characters. She was one of the founder of Lunar Cosplay Team, as its member were originally her Junior High's friends, and she was quite active in Lunar's cosplay's activities but when all member go to collage, they found it's hard to reschedule. But, of course, they still tried to do a cosplay's activities together. In this community, she learned a great deal of theatrical's art which she needed when Lunar doing their cabarets. In the first, she don't have a big role like a physical one, but when Lunar attended an event, AFAID in 2015, she have a phisical's role so she must worked her body properly. And as for Zikrie Ruford, she knew about cosplay from watching an anime and reading a magazine which content is all about anime and manga, and from this magazine she discovered cosplay. In 2005, she and her friend came to an event and after that she bagan to like a cosplay and do it so. At first, Like Kazu, she cosplaying a female character, but in 2006 there was a well-known male character as she liked it too and tried to cosplay it. Zikrie do her male character's cosplay mostly influenced by Lunar Cosplay Team, as she that time very active in cosplay. At first, Lunar doesn't have enough male member to cosplaying a male character, nd from here Zikrie choose to do a crossdress. But today and now on, she descreased to do a male character because simply her body began to get fatter and what it used to be. Lastly, Akemi Shikitei or Kemi, started to know and do cosplay from her friend from a dram club who is already do cosplay. At first, Kemi used to borrowed a costum from this friend of hers, but gradually because of insistence from Lunar Kemi began to sewing her own costumes. Early in her cosplay, like the other informants, she do a female character from game RagnarOrk which name's Priest. She began to do crossdress because when Lunar wanted to do a cabaret, they lack of a male members, so the others said to Kemi to do the remaining character. And until now, she usually do a male character cosplay. Kemi active in Lunar's cosplay's activities such as doing group's cabaret or carried Lunar's name as a judge in cosplay's competition. With her activity with Lunar, she began have a lot of experienced and friends.

The results of research that found is that the main informants cosplay's identity formed from a role of three things, which is a role of cosplay's production source, a role of costume and its accessories, and a role of cosplay itself.

**Cosplay's Production's Source's Role.** Cosplay pop culture have been produced by cosplayer's desire's subjectivity, which mean is an actor and/or character from anime, manga, video game, film and/or drama. And of course, this subjectivity is different among the cosplayer, as well as the three main informants. Kazuhyun choice the character that resembled with her personality and physically. As the researcher observed when we meeting for interview, Kazuhyun was a type of person who is can not remain silent, childish, and easy-going; so for her choicen characters she choice a character that is childish-like or *shouta*. Not the macho type characters, but the shouta or childish-like type characters example Kagamine Len from Vocaloid Software. But the shouta type character is something that other people, sometimes, decided and now Kazu, even sometimes like shouta type characters too, is decided to playing a different type of characters, like a calm and quiet type character example Mikazuki Munechika from Otogame Touken Ranbu. These characters involved in Kazu's daily life, like example a casual fashion from some character as short pants for her daily activities. Meanwhile, Zikrie Ruford liked a idol's type characters more. Physically she choiced a character that is handsome, manly, and cool; emotionally she choiced a character who is rarely smiled. She choice a character who is rarely smile because she thinks she not have a beautiful and good smile herself, but as researcher saw when we talked each other, she is a beautiful young woman. But of course, as a crossdresser, Zikrie indeed transformed as a handsome and cool young man like the characters that she is played. As she told researcher when interview, because of this role in cosplay that she can be recognized by her friends; as she also said that this cosplay helped her to found her real personality and identity. And last, Akemi Shikitei have her own choices and subjectivities for a character that she played. Like Kazu, Akemi or Kemi's cosplay's characters often choiced by other people or her community, but sometimes when she really like the character then she won't heard any other's opinion. The characters that she chosen herself often have a characteristic as have a moon's characteristic or involved with a moon, have a hawk-eyed, and a royalty-like characters. Characters that she already been cosplay were Sesshoumaru from Anime Inu Yasha, Lelouch from anime Code Geass, and many more. She also tried to cosplay Elsa from Disney, and Ranma Saitama from anime Ranma ½ even though these characters not her liking. Kemi said that she like cosplay because for her, she could have a different personality from her daily one, as researcher observed she has a very quiet and indoor-type personality. But when she do her cosplay, she envolved become royalty and fabulous type personality. The subjectivity of cosplayer sure is different from one to another, based on their very first personality and envirotment like community and friends; and of course, from what they liked and disliked.

**Costum and Its Aceccories's Role.** A cosplayer have marked by their costum and its aceccories, which is to be a reflection of their chosen character. So basically, a cosplayer will be known to be some character from the costum and its aceccories they wears while attending a event and/or does photo sessions. We can say that this costume's role is what will determined the identity of cosplayers. Kazu agreed with the statement that it is costume is essential to cosplay; she said when a cosplayer acting out a particular character, may be less known to ordinary people, it can be seen from the costumes that were worn. Even if still not known what was the character were played of, a cosplayer can still be stylish according to the character. Cosplay for Kazu is an activity that is imitating as similar as possible to the original character, which is similar in costumes made with as much detail as the design of the original character, wearing a wig in the style that suitable with character's image, and daub the precisely makeup of the characters. Kazu said that when she makes her own costumes that would she wore later when cosplay, the complexities detail that is spurred creativity within her. Zikrie is also agreed, she thinks that the levels of similarity with the character in the cosplay that a cosplayer should required is a minimum of 70 percent. Although now all cosplayers are already disadvantaged by the number of costume maker in social media, such as facebook, but the price offered is may be or even more costly than making your own. And it is possible that the costume maker is also could not make as much detail as cosplayer desired. As a senior in cosplay, Zikrie recommend to all new cosplayers to create their own costumes and its accessories in order to enjoy the creativity's side of cosplay, so they can be a creative's person. Zikrie, as a costume maker too, said that the details complexity of the costumes that she made, make her feel challenged to finish and solving it. Lastly Kemi said that the identity of the character was played by cosplayers will only be visible if cosplayers dressed in full costume, which is means that they wear a costume complete with its accessories, wearing a wig and applying makeup. She also said, only that way people are aware that the cosplayers were acting in what character. For Kemi, costumes and wigs will help cosplayers determine their identity as the characters, while the makeup is used to reinforce the structure of the face.

**Cosplay's Role.** With so many anime, manga, video game, film and drama that have been produced by Japan, sure there is many type of cosplay that have be created likewise anime/manga cosplay which focused in anime and manga's characters or game cosplay which is focused in video game's characters, and many more. And the 3's main informant have their own type of cosplays but mostly they do crossdress and anime/manga cosplays. Cosplay as a hobby though, of course, give its fans a benefits for them who is really enjoyed these activities, especially the creativity's side of cosplay and also give a special meaning for each cosplayers just like

the 3's main informants. Kazu herself choosing cosplay crossdress because of fun and safe for herself. Originally Kazu cosplaying a female character, but because she thinks female character's design are too open and also because she getting ill-treatment, Kazu become somewhat reduces cosplaying female characters and she more often cosplaying male characters until now. For Kazu, cosplay provided many benefits such as a complex science, like sewing, makeup, stage settings, theatrical, photography and so on; and also adding a good friend in the city of Bandung or outside the city of Bandung. Kazu feel proud of herself that cosplay especially if wearing a costume made by herself. And for Zikrie, she was initially only try cosplaying male characters. But because of the great appreciation of her friends and she been acknowledged, finally she kept cosplaying a male characters. Zikrie said that cosplay as a hobby not only have a positive impact, but there are also a negative effects. The downside of cosplay, she said, is a cosplayers usually having problems with their family, whether they are not approved did cosplay, so they used cosplay as run away method. For herself, cosplaying give positive things such as learn a lot about makeup, theater arts, sewing, and ways of organizing and get to know a lot of people. Zikrie interpreting cosplay as a form of her identity at the time. And then last, Kemi chose cosplay crossdress due to the demands of the community, Lunar, that she entered, and is also she thinks, after trying cosplay male characters, she felt physically and facial suited to plays male characters than female characters. Kemi is also more comfortable and safe being a male character. Like Zikrie, Kemi judging cosplay has positive and negative effects. The positive one were felt was she so has a lots of experience and connections, meet people, and open the door of fortune. And for the negative one is that she more concerned with cosplay than the primary duties such as college. Kemi feels happy that she did cosplay, because for her, she is like having two different worlds; that in real life she has duties that must be fulfilled as members of society, while in cosplay she momentarily forget that duty and have fun.

As a member of the Lunar cosplay team, certainly the 3's main informants have been participate in the activities of Lunar in groups or activities in the name of lunar, like as a judge in a cosplay contest. Along with other members, Lunar during 2015 to May 2016, has been followed several times cosplay activities in groups or only be competition judges. In 2015, April 4 Lunar's member attended a cabaret's competiton in CLAS:H Bandung playing as Rurouni Kenshin from anime/manga Rurouni Kenshin, while in same year in September 27, they're do a cabaret's competiton again in AFAID Jakarta playing Inu Yasha from anime/manga Inu Yasha. In October, same year, some members become a judges to a cosplay's competition: in October 18, Kemi, Kazu, Menk and Konnichi become judges in event Bandung Wonderland Festival; while in October 31, Menk become judge in Wakamono no Matsuri. In the end of 2015, Lunar's member was invited as a guest star in Chocoday event in Surabaya at December 19-20, and they decided to played cabaret Rurouni Kenshin. In 2016, Lunr member was entered 2 events, were in January 30 Menk, Adit, and Kemi become judges in cosplay's competition that was held in event Bandung Japan Festival; and in May 14 at event Ennichisai Blok M Jakarta Lunar's boy members attended and played a cabaret.

But surely the three's main informants also have cosplay's activities outside Lunar Cosplay team, as listed in the table below:

**Table 2.1**  
**Main Informant's Cosplay Activities's Observation**

<b>Informant's name</b>	<b>Event, photo session/ date</b>	<b>Cosplay's Characters</b>
<b>Kazu Hyun</b>	Bandung Japan Festival/ 2016, 30 January	Akira From Game Togainu no Chi
	Japanzuki Festival 11 UPI/ 2016, 26 March	Suwa Reji From Anime Prince of Stride
	CLAS:H Bandung/ 2016, 17 April	Gotou Toushiro From game Touken Ranbu
	Anisong Ennichisai Blok M Jakarta/ 2016, 14 May	Sakura Sakamoto From Anime cardcaptor Sakura
	Photo Session 1/ 2016, 21 May	Isana Yashiro From Anime [K] Project
	Photo session 2/ 2016, 22 May	Karamatsu From Anime Osomastusan

	Hotaru ITB/ 2016, 29 May	Atsushi From Anime Bungou Stray Dog
<b>Zikrie Ruford</b>	Bandung Japan Festival/ 2016, 30 January	Shiki From game Togainu no Chi
	Photo Session 1/ 2016, 19 April	Aomine Daiki From Anime&Manga Kuroko no Basuke
	Photo Session 2/ 2016, 20 April	Unknown character Photo by Mew Photoshoot
<b>Akemi Shikitei</b>	Bandung japan Festival/ 2016, 30 January	Lelouch From Anime Code Geass
	Photo session 1/ 2016, 14 March	Sesshoumaru From Anime Inu Yasha
	Japanzuki Festival 11 UPI/ 2016, 26 March	Jaeha From Anime Akatsuki no Yona
	Photo session 2/ 2016, 1 April	
	Genshikan Festival ITB/ 2016, 24 April	Ferid From Anime Owari no Seraph
	Photo session 3/ 2016, 30 April	Fuduki Kai From Anime/Game Tsukiuta
	Photo session 4/ 2016, 23 May	Lelouch From Anime Code Geass
	Photo session 5/ 2016, 24 May	Ferid From anime Owari no Seraph
	Hotaru ITB/ 2016, 29 May	Ranma Saitama From Manga/Anime Ranma ½

*Source: Informant's Personal's Document*

According to Bonnichsen (2011), when a society formed their social reality, in the same time this community also formed by it's social reality. Laila and Hendrastomo (2014) said that Cosplay Community give an impact to personal identity, but there are other speculation said that cosplayer personal identity can be formed before joining a community. Personal identity, according to Berger in he theory of social construction, formed through a three-stages process, namely externalization, objectivation, and internalization.

In the externalization process, someone will perform identically, because through this process, someone will displaying, showing what it's like, or it's existence as the member of social group. In this proces, a cosplayer will repeat the same pattern, that is selecting the character, make a costume and the accessories, and then coming to an event or doing photo session. When selecting a character, a cosplayer using their subjectivity of desire at the source of production of this cosplay, subjectivity. A cosplayer's source of desire different from each other, usually be affected by their interest in a specific character, whether physically or the characteristic, or something else about the character. In addition, anime character, manga, or game that approached cosplayer's physical and emotional condition also affecting their subjectivity in character selecting. After selecting a character, cosplayer start to preparing a costume and the accesories. Cosplayer can make their costume and the accesories by themself, or using a Maker's services (some people who giving a service to make a costume and other cosplay's properties). After selecting and preparing costume that suitable for it's character, it's time for a cosplayers to attending an events or doing some photo session. Kazu says that her chosen character are a more customized her nature that she can not stand still, and so that she did not selected a quiet and cool's male characters, but the childish one. Besides adjusted to her emotional state, her chosen character is also adjusted for the circumstances that their body is not too high. Kazu also said that in order to resemble the chosen character, from the costumes, makeup, wigs / wig, and other equipment needed and very esesial. Kazu is also very active in cosplay activities, either by coming to the an event, doing a photo session and/or follow the individual cosplay contest. And Zikrie

or Zi in her cosplay character's selection, she chose a character that she liked and has a characteristics of a handsome, manly, cool, but not a lot of laughs. Zi also choose a character that suits her emotionally, according to Zi that would be easier and convenient to be played. And to resembled to the chosen characters, costumes and trinkets cosplay is essential. According to Zi, the levels of similarity costume worn at least 70 percent. With the busy life now as a college student at ITB and worked in a bank, Zikrie not very active in participating in cosplay activities. And last, Kemi chose her characters usually by following a advice from a friend, even though sometimes she chose herself. She admitted more pleased to playing a character related to the crescent moon and has a fabulous nature. Characters that have been inverted nature of the original nature of Kemi, because according to Kemi, cosplay is the activities she could be another person. For kemi, cosplay can be said to be an identity if the cosplayer dressed in full costume (costumes, wigs, and makeup) that resembled with the chosen character. Kemi very actively participates in cosplay's activities, both in team/group's cosplay and individual cosplay. Kemi carrying the name Lunar once as competition jury at an event in the city of Bandung. Kemi also active individuals outside Lunar cosplay.

While in objectivation process, cosplay as a hobby give some benefits in the cosplayer's daily life. Actually in Indonesia, cosplay can't be an identity, because cosplay's identity is clearly apparent when they wearing a full costumes (costume, wig, make up, and the accesories) in an event or photo sessions. But for cosplayer that go deep into creative side from this activity will find so many benefits for their daily life. Beside from character's fashion that can be used in daily life like a jacket, cosplay also offering the art of sewing, crafting, photographing, acting, staging, and many more. Aside of that, cosplay may give more confidence. A fan of pop culture cosplay not always have to be a cosplayer, but can also be a kameko (photographer speciality for cosplay) or being a Maker. Apart from the creative side of cosplay, joining cosplay activity can make a lot of friends with the same hobby. It shouldn't be in one community, in event, a cosplayer can make a friend with other cosplayer from different community. Kazu selected crossdress for security due to the costume design of a male characters is more closed and because she had an unpleasant experience when cosplaying a female characters. For Kazu, cosplay provide much knowledge as knowledge of theater, sewing, carpentry, and others; also gives a lot of new friends. Perceived by Kazu, every time she cosplay, is a sense of pride especially when she playing her favorite characters and wore a homemade costumes by herself. Different to Zi, she became a crossplayer because, according to her, playing a male character, she is more acknowledged by the people around him. So Zi feel acknowledged, feel there and needed by others when do a crossplay. Cosplay itself provides a lot of friends and connections to Zi, so if there is difficulty in making a cosplay's costume design or equipment, she could asked the more capable ones. It also provides the knowledge to Zi cosplay like knowledge of makeup and how to work in teams. Yet another with Kemi, she was originally do crossdress because the demands of a role of of her community, Lunar, but over time she finally selected crossdress because she felt suitable to her by physically and by face. When cosplay, Kemi feel like having two different worlds. Daily's real world and the world of cosplay. According to Kemi, she will not tasted the glamorous world cosplay if she does not participate in it. Cosplay also provide a lot of friends for Kemi and open up business opportunities as a costume maker.

The last is internalization process which mean is understanding or direct interpretation of an objective event as a meaning disclosure. Cosplay as an identity of a popular culture certainly gives special meaning for it's person. A cosplay identity only be seen when someone is doing cosplay, but it's not impossible to give a meaning for cosplayer. And of course it's different for each people although they have a same start point. For Kazu, cosplay and chosen characters gives a special meaning in her life. For Kazu herself, cosplay is an activity in which she could be a another person. The bottom line with cosplay is that she felt she could be someone with different gender and different personality of herself. While her chosen character more often take part in her selection of clothes that will be worn, such as shorts. And cosplay for Zi is a starting point for her identity's search. Her old self very tomboyish and she also felt uncomfortable with her gender, but this time she tried to understand if she could not escape from her gender. From here, she started to study how a woman should behave and act, and learn to dress up. The characters were chosen while still active doing cosplay was a real existence of portion from herself. Lastly, with cosplay Kemi felt be even more confident in herself. For Kemi, cosplay is a form of safety, comfort, and confidence. When cosplay into her chosen characters, Kemi have an opportunity to become a different person. In terms of personality, all the characters are played by Kemi have inversely proportional to her original's personality that is an ignorant, quiet, and not very talkative personality.

But of course, this research focus on cosplay pop culture identity which incidentally is an identity that taken and formed based on foreign culture identity that entering Indonesia. So maybe this identity influenced the development of local cultural identities in Indonesia. A fan of this pop cultural adapted and imitating Japanese culture and behavior. I can see that Indonesian young generation today are ignorant to Indonesian values and cultures. With this globalization, social media, and internet development, people can easily access and seeing other foreign culture. Although recently some cosplayer start to cosplaying Indonesian character like a wayang, but still, character design, costume, and their show off more affected by Japanese Manga and Anime. Here is the role of the older generation of Indonesia to educate and guide the young generation not to be too complacent with the identity of foreign cultures, in order to save Indonesian culture.

Subjectivity desire of cosplayer more affecting in character selection, whether this character have the similar characteristic with cosplayer itself, or have more difference. For me, exploring personal identity that difference from the daily life can be a stepping stone to understand my identity itself in society. Whereas to resemble with the character, the role of costume, make-up, and accessories should be a reflection of the character. The source of cosplay production have a different design depend on the maker or creator and genre, also the personal and an unique characteristic that suitable in market.

Cosplayers are considered succeeded when performing the character, they can appropriately role as the character with the similar manner and detailed costume like the original. But a cosplayer must remember to differentiate between real world and world of cosplay. Cosplay can be done only in some condition, that is during the event, or when they have a photoshoot, this different identity must be removed if cosplayer take off their costume. Of course a cosplayer can be said as one of society, but this society is society of Japanese pop culture, cosplay. In the real world, or daily routine, a cosplayer can't adapting this character's identity, and they must remember, if in this real life, they have a responsibility and obligation as Indonesian young generation.

#### **4 Conclusion**

Pop culture identity of Lunar Cosplay Community's member formed through three phases according to the theory of Social Reality of Berger, that is externalization, objectivation, and internalization. The externalization's process formed through the subjectivity of cosplayer's desire in selecting a character and the meaning of costume for cosplay activities. The informant's subjectivity desire one each other has a difference; one informant likes childish-like character, the other like a cool and good-looking character, and the last like royalty-like character. Therefore objectivation formed from their feeling when doing the cosplay and its benefit as a hobby for cosplayer's daily life. The three informants have different feelings while doing cosplay, but the benefits are felt almost the same. And last is internalization formed through of meaning cosplay activities fro cosplayer and, of course, they have a different meaning. Cosplayer's identity itself can be seen when he/she is dressed in full costume with supporting accessories which a reflection of their favorite characters and when they do a show off at the event or a photo session. As for the cosplay pop cultural's identity formed and influenced by cosplay production source's role, costume and its accessories's role, and cosplay's role.

#### **References**

- [1] Mulyana, Deddy. (2005). *Ilmu Komunikasi: Suatu Pengantar*. Bandung: Remaja Rosdakarya.
- [2] Muta'afi, Fithri & Handoyo, Pambudi. (2015). *Konstruksi Sosial Masyarakat Terhadap Penderita Kusta. Paradigma*, 03(03), 1-7.
- [3] Nurhadi, Zikrie Fachrul. (2015). *Teori-Teori Komunikasi: Teori Komunikasi dalam Perspektif Penelitian Kualitatif*. Bogor: Ghalia Indonesia.
- [4] Nurlaila, Resti dan Hendrowoso, Grendi. (2014). *Cosplay Sebagai Identitas: Studi pada Cosplayer di Yogyakarta. Jurnal Pendidikan Sosiologi*, halaman 1-13.
- [5] Pujiksono, Sugeng. (2015). *Metode Penelitian Komunikasi Kualitatif*. Malang: Intrans Publishing.
- [6] Storey, John. (2007). *Cultural Studies dan Kajian Budaya Pop: Sebuah Pengantar*. Jakarta: Jalasutra.
- [7] Widigdy, Genendra. (2013). "Komunitas Cosplay: Tantangan bagi Identitas Sosial Indonesia". Makalah Individu Singkat pada Mata Kuliah Pengantar Sosial, Jurusan Ilmu Hubungan Internasional, Universitas Muhammadiyah Yogyakarta.