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STUDYING FANDOM ONLINE: A CASE STUDY OF TWICE and STRAY KIDS FANDOM ON FAN FICTION PRACTICES OF @ESKALOKAL AND @GABENERTWICE ON TWITTER

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ABSTRACT

Popular culture is developing over time and fan fiction is product of popular culture. Furthermore, fan fiction is a work of fiction created by fans as a sense of involvement between them and their idols. In addition to creating a sense of "closeness" with his idol, fan fiction can also provide a feeling of satisfaction for fans who want an ending or even a whole new world for their idols. Alternate Universe (AU) is quite popular as one of the characteristics from Fan Fiction. Fan fiction usually has a fairly long format, with platforms like Wattpad or Asian FanFic on the site, now the trend is changing to social media platforms, especially Twitter. Using @eskalokal and @gabenertwice as research objects, the method in this research is a qualitative method. There are five interviewees regarding this research; they are two writers and three readers of @eskalokal and

@gabenertwice. After the data were collected, the next step is categorizing the interview transcript based on the informant's own words or in vivo coding. The result of this research is that the changing platform of fan fiction is more suitable for the informants. It turns out that many fans switching platform to the social media alternate universe to express themselves because their attention span has decreased.

INTRODUCTION

Since 2013 many believe that K-pop is entering what they called the third generation. The first generation of K-pop Idol started in 1994 with the big break of Seo Taiji and Boys, a South Korean group who made a difference in korean music industry with their new music genre, hip - hop and R&B. Before Seo Taiji and Boys, Korean music industry was primarily either slow ballads or "trot," a Lawrence Welk-ish fusion of traditional music with old pop standards (Romano, 2018). But Seo Taiji and Boys shook the industry with a new concept, dance songs, rapping in the middle, and with their eccentric lyrics as well. Followed by a boy group and girl group concept, in 1997 H.O.T from S.M Entertainment made their debut along with their longtime rival Sechskies. Unlike western music who has a hot and cold feeling about this kind of concept, ever since H.O.T and Sechskies made their debut, the K-pop music industry constantly produced a girl group and boy group concept up until today. The second generation of K-pop Idol started when TVXQ, another group formed by S.M Entertainment made their debut in 2003 followed by Super Junior in 2005. However, it is not until 2009 when Super Junior released their new song Sorry Sorry and K-pop became a very big thing in the Asian countries. At first, K-pop music was seen as a new genre many Asian citizens could enjoy, and many predicted that K-pop music with their "group" concept wouldn't last long. Many compared this Korean wave to the big break of Taiwanese group F4 in the 2000s, to whom Asian fans were crazy about them at that time but they declined the popularity soon after.

The second generation brought the K-pop industry recognition all over Asian countries, promoting the Hallyu wave to the new world. Among many groups that have their debut in the second generation, there are 3 companies who are considered to be the "BIG

THREE" in the k-pop industry. S.M Entertainment, home of TVXQ, H.O.T, Shinhwa, S.ES, BoA, Super Junior, Girls' Generation, SHINee, and EXO. JYP Entertainment, the one behind G.O.D, Rain, Wonder Girls with their breakthrough single "Nobody" who made it into Billboard in 2008, 2PM, 2AM and Miss A. And YG Entertainment the creator of Bigbang and 2NE1. The "BIG THREE" company initiates the idol making process that inherits such a successful formula today (Vincent). Entering the third generation, K-pop idols expanded their reputation to even the bigger scale, Europe and American countries with BTS paving their way in 2017 when their hit song DNA entered the billboard chart. Their home company BigHit Entertainment is now considered to be in the BIG 4 with S.M, JYP, and YG Entertainment. Ever since the first generation of K-pop Idols, Korean Pop fans are considered to have a neat and systematic fandom. In the beginning, each group has their official fan club name and fandom colours, so you each fans could easily identified whether they belong to certain groups. Now, with its development throughout this year, each fandom is also equipped with light sticks, an official fan club recruitment, and its certain privilege, official merchandise, etc. With the rise of social media as well, each group has its own social media platforms, making it closer to the fans. K-pop has been around for 10 years in ASEAN countries and the popularity of the Korean Wave coincided with the growing acceptance of social media networks (Handayani, 2019).

As stated above, one of the big 3 companies in Korean pop music industry is JYP Entertainment. Founded by singer-songwriter Park Jin Young a.k.a The Asiansoul in 1997. Right now JYP Entertainment is managing the top tier of the third generation such as GOT7, DAY6, Stray Kids, TWICE, and Itzy. JYP Entertainment artists are very famous not only in their own country but worldwide. JYP Entertainment is famous for scouting trainees from abroad. Currently they have Nickhun (2PM) and Bam Bam (GOT7) from Thailand, Jae (DAY6) and Mark (GOT7) from United States, Jackson (GOT7) from Hongkong, Mina Sana Momo (TWICE) from Japan, Tzuyu (TWICE) from Taiwan, Bang Chan and Felix (Stray Kids) from Australia. With the diverse nationality, somehow it made it easy for the entertainment to penetrate the foreign markets especially for the

countries the members represented. Just last year, GOT7 made their world tour to Asia, Europe, North and Latin America, Oceanian countries, and invited almost 100.000 fans in total. TWICE who is not only big in South Korea but also in Japan, they held a Japan Dome Tour concert with 220.000 attendees and their recent world tour sold almost 200.000 concert tickets within Japan, South East Asia, and North America. Same as DAY6, Stray Kids and Itzy as well who launched their world tour last year and visited some countries in Asia, North America and Oceania.

In Indonesia, JYP Entertainment groups also have lots of fans. Indonesia contributed the second highest subscriber after Japan, on their official V Live channel, a South Korean live video streaming service that allows idols to broadcast live videos on the internet and live chat with their fans. Indonesia became the first country in Asia that has a 2 days' concert for DAY6 Gravity Tour due to the big demands. Like any other K-pop group fandom in Indonesia, JYP Entertainment groups also have dedicated writers who created social media alternative universes for each group. Recently, they have some dedicated accounts who made it bigger by creating fan fiction using the whole JYP Entertainment artists as their object. Those who consume the popular culture, do not only consume the popular culture, but also produce new artefacts too, such as dance cover on Youtube, fan fiction on Wattpad, register as a member from the official website of their idol (Bangun, 2019)

According to Thomas, creating new artefacts such as adopting settings, plots, characters and ideas from all forms of media and popular culture, fans create new tales, sometimes within the accepted canon together in a type of fiction called 'Crossovers', and sometimes imagining new possibilities for additional characters, different histories or different settings to build on existing stories, called ' Universe' fiction (Thomas, 2006).

Fan fiction provides a unique preposition to satisfy the fans' needs. Big genres in the fan fiction world varied from romance, angst, fluff, hurt-comfort and alternative universe. For example, Ross and Rachel from the American TV Series FRIENDS are two adults in their 30s who live side by side and they interact a lot in the TV series. In the alternative universe, writers may change the both characters to be high school students,

they never met before and Rachel falls in love with a new transferred student named Ross. Even for the extreme cases they could change the pair shipping when Rachel could end up with Monica instead. Lots can happen in the Alternative Universe genre. The creator of an alternative universe story hence can utilize the same characters, but send them down diverse ways to realize a totally distinctive plot.

> Writers who started out with fanfic and then found the proper mix of critique and encouragement could go on to publish "real" (and remunerated) work. Other defences, focussed on slash, described it as a kind of safety valve: a substitute for desires that could not be articulated, much less acted out, in our real world. (Burt, 2017)

Alternative Universe (AU) is the term that is used for describing the new world that fans created for their idols. In this new world, idols can have different lives, different backgrounds, as high school students, college students, and even become their friends. Alternative universe writers localized their idol content, they created the character more relatable and close to the fans' life. It is far from their original occupation as an idol. They built a certain universe where idols are not a singer, usually a high school or a college student, interact with each other using Twitter, Instagram, WhatsApp and other social media and chat platforms using present and cool Bahasa terms and allegedly have romantic feelings one to another. In K-pop fan fiction, writers mostly paired up the idols from the same group based on their observation through their small interaction. Shipping is when the fans longing for two or more people, either real-life people or fictional characters (in film, literature, television, etc.) to be in a romantic relationship. Just like the one in Western fandom culture, K-pop fans also name their ship using their name acronym. Certain ships have their own fans as well, every small interaction becomes a major role in shipping and creating the fan fiction.

Fan fiction made fans feel invested in characters and to explore them in richer, deeper alternative worlds. It allows people to speculate on some episodes or to extend their pleasures by creating on any other possible world of their idols (Duffet, 2013).

Local-based AU on Twitter is somehow more engaging rather than a story they read on the major fan fiction platform. Readers can easily share their thoughts, make comments

and retweet the chapters they like. Writers also sometimes tried to fulfil the readers' view on the story by creating a poll, involving the readers to choose the storyline. For the past years, many of Indonesia K-pop fans are enjoying local-based alternative universe content from their favorite group. Often the writers are even changed their idols name to be more Indonesian, for example K-pop idol Hyunjin from Stray Kids is Haris in @eskalokal Twitter account, or K-pop female idol Yena from IZ*ONE is Yanti, a common Indonesian name in @Wzonetrenggalek Twitter account.

Previously, fans could catch up with fan fiction stories on certain platforms such as Wattpad, Archive of our Own, Asianfanfics, and Livejournal, but now K-pop fans find it easier to read fan fiction through social media, especially Twitter. Using such media, the fans are still considered passive; they only read the fan fiction made by other fans. The trend somehow changed, fans engaging in Twitter is now something they look forward to. With the thread feature they have in Twitter, they can create some Alternative Universe for the new world of their idols.

Figure1. Twitter Profile of @eskalokal

Source: Twitter, 2020

Twitter account @eskalokal has been running around STAY (Stray Kids fandom name) since 2018, previously they named their account as @sklokal, but the account got suspended by Twitter for violating some Twitter's community guidelines. They re-launched the account with new name @eskalokal on March 2020 and re-uploaded their contents

to the new account. @eskalokal do updates on a daily basis, creating a whole new universe for Stray Kids members who are idols in real life, but up here they made the members as university students with their own struggles. @eskalokal offered various of contents such as, WhatsApp fake chat between the members, Twitter updates, Instagram updates, even they did a fan subbing for every video produced by the real idols using Bahasa in their daily basis.

Figure 2. Twitter Profile of @gabenertwice

Source: Twitter, 2020

Twitter account @gabenertwice has a different concept with @eskalokal. They didn't do some extra miles as @eskalokal account with changing the idol names into Indonesian local names, but they created an alternate universe whereas the TWICE members are also university students. @gabenertwice is famous for the shipping contents for Mina-Chaeyoung pairing and Sana-Tzuyu paring couple. Mostly they did an update contents without a story lines, just a jibber-jabber talks between the members of TWICE or

between the couples. Research Question: How do fans practice the fans culture using social media alternative universes on @eskalokal and @gabenertwice?

CONCEPTUAL FRAMEWORK

Fandom

The study of fandom is a very large, long-established, multi-disciplinary body of scholarship that takes fandom as its primary focus. Interested scholars are either interdisciplinary in orientation or have come from academic traditions such as sociology, anthropology and psychology. Fan studies is a much narrower area which has emerged from cultural studies in the last two decades. The practitioners aim to represent fandom in a positive light and tend to study fan communities and practices. A wide range of fan research still takes place, although fan studies currently attract the most attention. Fandom remains a complex and demanding area of analysis worth studying for many reasons (Duffet, 2013).

Studies of fan audiences help us to acknowledge and meet challenges far beyond the realm of popular culture because they tell us something about the way in which we relate to those around us, as well as the way we read the mediated texts that constitute an ever larger part of our horizon of experience. Fans, for better or for worse, tend to engage with these texts not in a rationally detached but in an emotionally involved and invested way. It shapes the way many of us see the contents in the media (Gray et al., 2007).

Researcher in fan studies, stated that fandom is a sociocultural phenomenon largely associated with modern capitalist societies, electronic media, mass culture and public performance. In most research, there is a tendency to talk about the phenomenon as if it has always existed, fully formed, in society. Some scholars have called for more research that historicizes fandom. As that issue is increasingly being addressed, writers have begun to unearth a complex history which demonstrates Henry Jenkins' claim that

'Nobody functions entirely within fan culture, nor does fan culture maintain any claims to self-sufficiency. There is nothing timeless and unchanging about this culture; fandom originates as a response to specific historical conditions' (1992, p. 3). Those conditions stem from shifts in the media and their tendency to reconfigure everyday experience. What we can say is that fandom is often pursued as a hobby, but it has elements of passionate identification that take it beyond a mere pastime and make it part of the identity of the individual. I call this personal fandom: the fannish identity and experience of an individual person. (Duffet, 2013)

Cultural studies writer Lawrence Grossberg (1992, 56) has argued that fans have 'a different sensibility' and relationship with their favourite idols. According to Grossberg, the fan relationship is positive and based on an emotional process of identifying or investing.

Fan's capability to transform personal reaction into social interaction, Spectatorial culture (where the audiences considered as passive) into Participatory culture (where audiences considered as active), is one of the central characteristics of fandom. One becomes a 'fan' not by being a regular viewer of a particular program but by translating that viewing into some kind of cultural activity, by sharing feelings and thoughts about program content with friends, by joining a 'community' of other fans who share common interests (Duffet, 2013).

Fan Culture

For some people when they are watching movies, reading novels, or listening to music are just parts of entertainment activities. Either it's for diversion, an escape of everyday life, or those activities could have some personal relationship. and fans do not just read texts, they continually reread them. This changes profoundly the nature of the text–reader relationship. Rereading undermines the operations of what Barthes (1975) calls the 'hermeneutic code' (the way a text poses questions to generate the desire to keep reading). Rereading in this way thus shifts the reader's attention from 'what will happen'

to 'how things happen', to questions of character relations, narrative themes, the production of social knowledge and discourses. Whereas most reading is a solitary practice, performed in private, fans consume texts as part of a community. Fan culture is about the public display and circulation of meaning production and reading practices. Fans make meanings to communicate with other fans. The public display and circulation of these meanings are crucial to a fan culture's reproduction. As Jenkins explains, 'Organised fandom is, perhaps st and foremost, an institution of theory and criticism, a semistructured space where competing interpretations and evaluations of common texts are proposed, debated, and negotiated and where readers speculate about the nature of the mass media and their own relationship to it'. Fan cultures are not just bodies of enthusiastic readers; they are also active cultural producers (Storey, 2012). One of the fan production is fanfic. Fanfic can differ from copying and extending the narrative universe of a media product to parodying and subverting it– although, of course, the idea of subversion depends on who is interpreting the original text (Gomes & Barros, 2008).

As mentioned by Duffet (2013), fanfic is fictional writing created by the fans inspired by the objects of their interest. Its content can be divided into different categories such as 'AU' (alternative universe) and when it uses the social media become social media AU.

Alternative Universe

To put the term Alternate Universe, we must first acknowledge there are ten approaches that Jenkins wrote on Textual Poacher. The first one is **Recontextualization**, this means the production of vignettes, short stories and novels which seek to fill in the gaps in broadcast narratives and suggest additional explanations for particular actions. The second one is by **Expanding the series timeline** like when the production of vignettes, short stories, novels which provide background history of characters, etc., not explored in broadcast narratives or suggestions for future developments beyond the period covered by the broadcast narrative. The next one is **Re focalization** is occurred when fan writers move the focus of attention from the main protagonists to secondary figures.

For example, female or black characters are taken from the margins of a text and given centre stage. The fourth one is **Moral realignment** believe to be a version of re focalization in which the moral order of the broadcast narrative is inverted (the villains become the good guys). In some versions the moral order remains the same but the story is now told from the point of view of the villains. The next one is **Genre shifting** when characters from broadcast science fiction narratives, say, are relocated in the realms of romance or the Western, for example.

There are also **Cross-overs** when characters from one television programme are introduced into another, **Character dislocation** when characters are relocated in new narrative situations, with new names and new identities. **Personalization** as the insertion of the writer into a version of their favourite television programme. **Emotional intensification** happens when the production of what are called 'hurt-comfort' stories in which favourite characters, for example, experience emotional crises. The last one is **Eroticization** stories that explore the erotic side of a character's life. Perhaps the best known of this subgenre of fan writing is 'slash' fiction, so called because it depicts same-sex relationships (as in Kirk/Spock, etc.).

  According to Jenkins, Alternative Universe is more likely to be the character dislocation or cross overs but did not rule out the possibility for other categories and it matches the findings because the characters are relocated in new narrative situations with new names and new identities.

METHODOLOGY

Methodology used in this research is a qualitative method. In qualitative research, the process of inquiry integrates the processes of data gathering, analysis, and interpretation organically into a whole (Baxter, Leslie A. & Babbie, 2018).   Qualitative research generally studies the details of meaning making in particular situations or groups. Data gathering using semi structured interviews as primary data. Semi structured interview is when the interviewer has prepared some list of questions, focuses on gaining information

and still has control over the response of the informants. Social media in this research is Twitter, especially the account of @eskalokal and @gabenertwice. @eskalokal has 29.800 followers and @gabenertwice has 1192 followers. The informants for this research are followers of @eskalokal and @gabenertwice they are the reader and the writer of the fan fiction in social media alternative universe. After data collected, the next step is the coding process and then categorize the interview transcript based on the informant's own words or in vivo coding. In vivo coding, not using the researcher interpretation but using the informant's own words to summarize and label the text. Rivas (Seale, 2012) stated that the codes are terms taken directly from the data, in vivo coding helps the analyst to avoid too early interpretation which could lead to misinterpretation. Shared language between the informants could become the findings to be analyzed later.
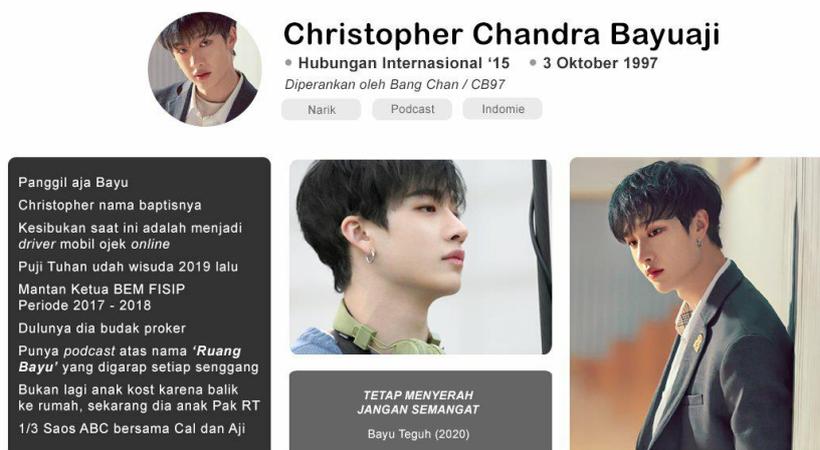
FINDINGS & DISCUSSION

Duffet (Duffet, 2013) once stated that with the ability to transform personal reaction into social interaction, spectatorial culture into participatory culture, is one of the central characteristics of fandom. One becomes a 'fan' not by being a regular viewer of a particular program but by translating that viewing into some kind of cultural activity, by sharing feelings and thoughts about program content with friends, by joining a 'community' of other fans who share common interests. In this research, the objects are Twitter account @eskalokal and @gabenertwice.

Face to face or online, social networking is a central part of the continuation of fandom for many millions of people, and there is therefore a circular relationship involved: fandom facilitates networking, so those looking for friends with a common interest will utilize the fan community for support. While fans proclaim and compare their identities in the group environments– whether online forums or face to face meetings (at conventions, for example)– their initial identifications do not always (or therefore necessarily) appear to begin as an immediate result of shared experiences (Duffet, 2013).

Whereas most reading is a solitary practice, performed in private, fans consume texts as part of a community. Fan culture is about the public display and circulation of meaning production and reading practices. Fans make meanings to communicate with other fans. T (an avid reader of @eskalokal) said that it is one thing to read fan fiction, but it's another thing when her friends or her followers said that they also love the idol and shipping them because of her. Here they communicate with one another, making the circulation of meaning production and reading practices.   They like to make small projects that bring social media accounts closer to the character in the alternative universe and in real life. "S" as the fan fiction writer said that she likes to localize the content, such as the selection of the names, because she finds it more comfortable. Gray (Gray et al., 2007) stated that fans, for better or for worse, tend to engage with these texts not in a rationally detached but in an emotionally involved and invested way. Like this picture below when they change the idol's real name into Indonesian name.

Figure 3. @eskalokal Localized Member Profile Bang Chan of Stray Kids as Bayu

As a development of personal relationship, some of the fans find that the old fan fiction used full of narrative format, it's more like long writing. Now with the social media alternative universe, the writers tend to use fake chat features, fake account in Twitter, with local contents and this make more.
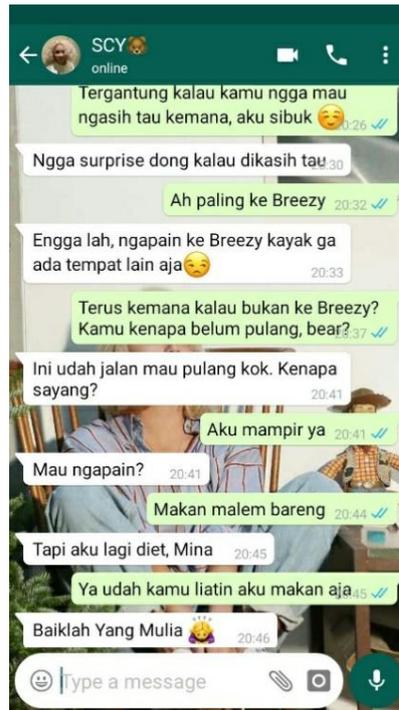
According to Dival, every characters in the social media alternative universe are acceptable, everyone could be single, in a relationship, even bisexual and it doesn't matter. He feels the excitement to invest on the things that are not real. However, according to Dickins (Duffet, 2013) fan fiction allows fans to feel more invested in characters and to explore them in richer, deeper narrative worlds. It allows people to speculate on missing episodes or to extend their pleasures by creating variations on a theme.

Figure 4. @gabenertwice Localized Content – Tweets Update from Mina and Chaeyoung of TWICE

Source: Twitter @gabenertwice, 2020

Figure 5. @gabenertwice Localized Content – WhatsApp Chat between TWICE Members

Source: Twitter @gabenertwice, 2020

Dennis McQuail, Jay Blumler and J. R. Brown (McQuail et al., 1972) posed four main needs that the media gratify: diversion (easing our worries by looking at the problems of others), personal relationships (developing imaginary relationships with celebrities), personal identity and growth (learning from others in the same predicament) and surveillance (using the media to gather information about the world). Later known as the uses and gratification theory, these categories are the classification of how audiences use media for. When they use media for personal relationship, fan fiction helps them developing imaginary relationship with the celebrities. But not all of them have to be engaged in the relationship with the celebrities, sometimes the celebrities itself with the whole new world. That is why there are alternative universe genre in the fan fiction itself. To create a new world, new characters, new names, with the faces of their idols. Jenkins categorized this in the character dislocations. "you can tell it is fictional (the old fan fiction), but now it seems like the daily life of an idol it feels more relevant" (Disa, reader). While other said, "when they make the content really local, it really looks and feels real. the characters in social media alternate universe feel like their characters really are in real life" (Dival, reader). The *gabener* concept in @gabenertwice is taken

from the "incorrect" concept of micro blogging fanfic dialogue which has also existed in the past 3 years. But the writer wants to stay in line with the original life but adjusted to the taste of *gabener*, so a little more fun. She said that, by making the story of the major ship its members twice more acceptable to many people. Sometimes when the fanfic nudging other fandoms, there could be a fandom war (Z, fanfic writer).

Figure 6. @eskalokal Localized Content – Tweet Update from Eskafisien Members (Stray Kids)

Source: Twitter @eskalokal, 2020

Figure 7. Localized Content – WhatsApp Chat between Eskafisien Members (Stray Kids)

Source: Twitter @eskalokal, 2020

One of the characteristics of media fandom is the recognition of a positive, personal, relatively deep, emotional connection with a mediated element of popular culture. Jenkins also mentioned in emotional intensification, it's when the production of what are called 'hurt-comfort' stories in which favourite characters, for example, experience emotional crises. "In that story, Ino has a girlfriend, then he keeps on being so cute, even though I don't imagine who her girlfriend is, but it's just funny" (Disa, reader).

Disa, one of the informants mentioned that when she followed Twitter @eskalokal, everything that was displayed and related to Day6 would be saved, if necessary being captured, and when she's in a bad mood, she will reread it. Disa is actually a Day6 fans not a Stray Kids fans, but through this @eskalokal account she grew more attach with

Stray Kids members as well who are also the artist under the same JYP Entertainment. According to Barthes (1975) rereading undermines the operations of calls the 'hermeneutic code' (the way a text poses questions to generate the desire to keep reading). Rereading in this way thus shifts the reader's attention from 'what will happen' to 'how things happen', to questions of character relations, narrative themes, the production of social knowledge and discourses.

After all, the fans production is not simply something that can be reread; it is something that can and must be rewritten to make it more responsive to their needs, to make it a better producer of personal meanings and pleasures (Jenkins, 2006). "Shipping (the idols) does not have to be suitable, but if the story fits, I really enjoy the story". "T" mentioned that, "the characteristics of Stray Kids are exactly the same as those in the original based on the variety shows of Stray Kids. The names are quite suitable for the characters in their real life, so just accept what they are offered". She felt that the writer can always combine the stray kids' lives that are being carried out later in the transfer into a local story. One of the categories from Jenkins Textual Poachers is cross-overs. It is when characters from one television programme are introduced into another. Like when in one story Disa told, "Very happy, very funny. Because Wonpil (Day6) and Seungmin (Stray Kids) are really similar, YoungK (Day6) is the same (Stray Kids) Han is also similar, and the behavior is also similar, so when the content being localized, it is really funny, I enjoy it so much". When producing the social media fanfic, according to "S" as the writer, is actually a reflection of what is usually done by members of Stray kids in real life.

Almost all of the informants was the readers of fanfic in Asian Fanfic or Wattpad, before there is social media fanfic. But now, all of them enjoy more reading the fanfic in social media. Fan fiction turns into social media alternative universe allows them to have different forms of fan fiction. Almost all of them have shared same language about their attention span has decreases with time. "Z" as one of the writer said she had the idea to make a fanfic but then it is limited when it came to make a long story. So

when the plaftorm is shifting to social media, it's easier for her to make the story. For "T", her attention span is very short, she prefers to see a short article and more engaged to social media AU. With the variations of the content, such as Whatsapp Chat, like IG Stories, Twitter interaction, it's more enjoyable. The same thing happened to Dival, according to him he enjoys more reading fanfic in social media because it's shorter and you don't have to have attachment with the story, you can just read it as one-time story. Fans making new meaning when they read fanfic in social media, because there are a lot of visualization rather than just text. They are not just making and consuming the production of popular culture itself but also share information through new social media platforms and that makes fandom as a shared experience itself.

CONCLUSION

The changing platform of fan fiction is more suitable for the informants. It turns out that many fans who initially liked fan fiction using Wattpad or website switch to the social media alternative universe. Not only because their attention span has decreased, but also because the variations of the content make the new form of fanfic even more enjoyable. As they develop the personal relationship through social media fanfic, they like the local content better, because it is easier to understand. Through the shifting platform to social media with the new names in social media alternative universe the fans feel proximity with the idols, and help them in building individual emotional investments of their idols.

LIMITATION AND STUDY FORWARD

This research only examined fan fiction on Twitter social media especially @ eskalokal and @gabenertwice in expressing and performing their fan activities. It is always interesting to identify fandom culture and practice in each popular culture, mostly in K-pop fandom, the fans have their own ways and practices to do their fan activities. One

of the interesting topics is how each fandom from each group have their tight bond and have tendencies to start a war with each other. It's always like that since the beginning, fandom clash topics would be an interesting topic to approach, as they all have their own opinion regarding their groups.

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