

DAFTAR PUSTAKA

- Abd-Rahim, A. (2019). Online *fandom*: Social identity and social hierarchy of *Hallyu* fans. *Journal for Undergraduate Ethnography*, 9(1), 65–81.
<https://doi.org/10.15273/jue.v9i1.8885>
- Adrian, G. A. (2025, February 17). *Pentingnya cancel culture di Indonesia*. Universitas Muhammadiyah Surakarta.
- Ahn, J., Oh, S., & Kim, H. (2013). Korean pop takes off! Social media strategy of Korean entertainment industry. *2013 10th International Conference on Service Systems and Service Management*, 774–777.
<https://doi.org/10.1109/ICSSSM.2013.6602528>
- Altamira, M. B., & Movementi, S. G. (2023). Fenomena *cancel culture* di Indonesia: Sebuah tinjauan literatur. *Jurnal Vokasi Indonesia*, 10(1).
<https://scholarhub.ui.ac.id/jvi/vol10/iss1/5>
- Anjarini, D. N. (2020). *Cancel culture* in the frame of comparison of Indonesia and South Korea. *Jurnal Scientia Indonesia*, 6(1), 59–82.
<https://doi.org/10.15294/jsi.v6i1.36131>
- Bennett, W. L., & Segerberg, A. (2013). *The logic of connective action*. Cambridge University Press. <https://doi.org/10.1017/CBO9781139198752>
- Berger, P. L., & Luckmann, T. (1966). *The social construction of reality: A treatise in the sociology of knowledge*. Anchor Books.
- Bogdan, R., & Biklen, S. K. (1997). *Qualitative research for education* (Vol. 368). Allyn & Bacon.
- Boulianne, S. (2015). Social media use and participation: A meta-analysis of current research. *Information, Communication & Society*, 18(5), 524–538.
<https://doi.org/10.1080/1369118X.2015.1008542>
- Bouvier, G., & Machin, D. (2021). What gets lost in Twitter ‘cancel culture’ hashtags? Calling out racists reveals some limitations of social justice campaigns. *Discourse & Society*, 32(3), 307–327.
<https://doi.org/10.1177/0957926520977215>
- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27–40.
<https://doi.org/10.3316/QRJ0902027>

- boyd, d. m., & Ellison, N. B. (2007). *Social network sites: Definition, history, and scholarship*. *Journal of Computer-Mediated Communication*, 13(1), 210–230. <https://doi.org/10.1111/j.1083-6101.2007.00393.x>
- Castells, M. (2009). *Communication power*. Oxford University Press.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (International student ed.). SAGE.
- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). Sage Publications.
- Denzin, N. K. (2017). *The research act* (4th ed.). Routledge. <https://doi.org/10.4324/9781315134543>
- Detikpop. (2025, March 18). *Karier Kim Soo Hyun terjun bebas dalam seminggu*. <https://www.detik.com/pop/korean-wave/d-7828008/karier-kim-soo-hyun-terjun-bebas-dalam-seminggu>
- Dreher, J., & Vera, H. (2016). The *social* construction of reality, a four-headed, two-fingered book: An interview with Thomas Luckmann. *Cultural Sociology*, 10(1), 30–36. <https://doi.org/10.1177/1749975515616826>
- Earl, J., & Kimport, K. (2011). *Digitally enabled social change*. The MIT Press. <https://doi.org/10.7551/mitpress/9780262015103.001.0001>
- Elfving-Hwang, J. (2018). K-pop idols, artificial *beauty* and affective fan relationships in South Korea. In A. Marshall (Ed.), *Routledge handbook of celebrity studies* (pp. 190–201). Routledge. <https://doi.org/10.4324/9781315776774-12>
- Ellison, N. B., Steinfield, C., & Lampe, C. (2007). The benefits of Facebook “friends:” *Social* capital and college students’ use of online *social* network sites. *Journal of Computer-Mediated Communication*, 12(4), 1143–1168. <https://doi.org/10.1111/j.1083-6101.2007.00367.x>
- Flick, U. (2014). *An introduction to qualitative research* (5th ed.). Sage.
- Friedman, A. M. (2016). Perceptual construction: Rereading *The social construction of reality* through the sociology of the senses. *Cultural Sociology*, 10(1), 77–92. <https://doi.org/10.1177/1749975515615149>
- Goodstats. (2022, September 22). *Indonesia jadi negara dengan fans K-pop terbanyak di dunia*.
- Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 105–117). Sage Publications.

- Hirschi, T. (1969). *Causes of delinquency*. University of California Press.
- Irhamni, M. A. F. (2024, November 16). *Survei Korean Wave: Indonesia jadi negara pusat Hallyu dengan antusiasme budaya Korea tertinggi di dunia*. <https://goodstats.id/article/survei-korean-wave-indonesia-jadi-negara-pusat-hallyu-dengan-antusiasme-budaya-korea-tertinggi-di-dunia-9f0mf>
- Jaafar, G. B., & Herna, H. (2024). The Impact of Media in *Cancel Culture* Phenomenon. *Jurnal Komunikasi Ikatan Sarjana Komunikasi Indonesia*, 8(2), 382–390. <https://doi.org/10.25008/jkiski.v8i2.893>
- James, S. (2024). Platform Fans: Contradictory Practices of K-Pop *Fandom* and the Digital *Public Sphere*. *Korean Journal of Communication*, 1(1), 43–65. <https://doi.org/10.1353/kjc.2024.a919649>
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York University Press.
- Jin, D. Y., & Yoon, K. (2016). The *social mediascape* of transnational *Korean pop culture: Hallyu 2.0* as spreadable media practice. *New Media & Society*, 18(7), 1277–1292. <https://doi.org/10.1177/1461444814554895>
- Yang, J. (2012). The *Korean Wave (Hallyu)* in East Asia: A Comparison of Chinese, Japanese, and Taiwanese Audiences Who Watch *Korean TV Dramas*. *Development and Society*, 41(1), 103–147. <https://doi.org/10.21588/dns.2012.41.1.005>
- Jung, S. (2014). Youth, *Social Media* and Transnational Cultural Distribution: The Case of Online K-pop Circulation. In *Mediated Youth Cultures* (pp. 114–129). Palgrave Macmillan UK. https://doi.org/10.1057/9781137287021_8
- Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of *Social Media*. *Business Horizons*, 53(1), 59–68. <https://doi.org/10.1016/j.bushor.2009.09.003>
- Keller, E. (2014). Book Reviews. *Government Information Quarterly*, 31(1), 208–209. <https://doi.org/10.1016/j.giq.2013.12.001>
- Kellner, D. (2003). *Media Culture*. Routledge. <https://doi.org/10.4324/9780203205808>
- Kexin, N. (2023). Study on Contemporary Film and Television Cultural Communication Strategies in the New Media Environment (pp. 191–199). https://doi.org/10.2991/978-2-38476-178-4_24
- Khairani, M., & Desky, A. F. (2025). The Influence of Fanaticism and Religiosity on Verbal Aggressive Behavior Among K-Pop Fans. *Abrahamic Religions*:

Jurnal Studi Agama-Agama, 5(1), 1–12.
<https://doi.org/10.22373/arj.v5i1.27493>

- Khoirunnisa, A., & Julianti, S. (2023). *Cancel Culture: Cyberbullying on Twitter Seen from the Space Transition Theory*. <https://twitter.com/Memles>
- Kim, J., Jung, S., Roh, J., & Choi, H. (2021). Success Factors and Sustainability of the K-Pop Industry: A Structural Equation Model and Fuzzy Set Analysis. *Sustainability*, 13(11), 5927. <https://doi.org/10.3390/su13115927>
- Kompas.com. (2025, March 14). Agensi Kini Akui Kim Soo Hyun dan Kim Sae Ron Pernah Pacaran, tetapi Klaim Sejak 2019. *Kompas.com*.
- Liputan6. (2025, May 23). Kata Pihak Produksi Drakor Knock-Off soal Kim Soo Hyun Kena Penalti Rp 2,1 Triliun. <https://www.liputan6.com/showbiz/read/6031203/>
- Manikonda, L., Meduri, V. V., & Kambhampati, S. (2021). Tweeting the Mind and Instagramming the Heart: Exploring Differentiated Content Sharing on Social Media. *Proceedings of the International AAAI Conference on Web and Social Media*, 10(1), 639–642. <https://doi.org/10.1609/icwsm.v10i1.14819>
- Mardeson, E., & Mardesci, H. (2022). Fenomena Boikot Massal (*Cancel Culture*) di Media Sosial. *Jurnal Riset Indragiri*, 1(3), 174–181. <https://doi.org/10.61069/juri.v1i3.27>
- Marshall, C., & Rossman, G. B. (2016). *Designing Qualitative Research*. SAGE Publications.
- Marwick, A., & Lewis, R. (2017). *Media Manipulation and Disinformation Online*. Data & Society Research Institute.
- McLuhan, M. (1964). *Understanding Media: The extensions of man*.
- Melisa, M., Suyanto, S., & Tanaya, O. (2023). Korean Wave in Indonesia: Are there any changes in perception and intention to visit Korea? *Innovative Marketing*, 19(3), 171–186. [https://doi.org/10.21511/im.19\(3\).2023.15](https://doi.org/10.21511/im.19(3).2023.15)
- Merdeka.com. (2015, March 12). Perjalanan Karier Kim Soo Hyun Hingga jadi Aktor Termahal Korea Selatan, Kini Disorot Karena Skandal. *Merdeka.com*.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook*. SAGE Publications.
- Moleong, L. J. (2019). *Metodologi Penelitian Kualitatif Edisi Revisi*. Bandung: PT Remaja Rosda Karya.

- Morozov, E., & Myers, J. J. (2013). *To Save Everything, Click Here: The Folly of Technological Solutionism*. PublicAffairs.
- Mueller, T. S. (2021). Blame, then shame? Psychological predictors in *cancel culture* behavior. *The Social Science Journal*, 1–14. <https://doi.org/10.1080/03623319.2021.1949552>
- Mustikawati, R. (2020). The Bigger Wave of *Hallyu* (한류) in Indonesia: Glocalization? *People: International Journal of Social Sciences*, 6(1), 367–378. <https://doi.org/10.20319/pijss.2020.61.367378>
- Nadira, F. (2025, March 12). Diterpa Skandal, Sejumlah Brand Setop Promosi Iklan Kim Soo-hyun. *CNBC Indonesia*. <https://www.cnbcindonesia.com/>
- Neuman, W. L., et al. (2011). *Research Methods in Communication*. Pearson Education.
- Ng, E. (2020). No Grand Pronouncements Here...: Reflections on *Cancel Culture* and Digital Media Participation. *Television & New Media*, 21(6), 621–627. <https://doi.org/10.1177/1527476420918828>
- Norris, P. (2021). *Cancel Culture: Myth or Reality?* *Political Studies*. <https://doi.org/10.1177/00323217211037023>
- Papacharissi, Z. (2014). *Affective Publics: Sentiment, Technology, and Politics*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199999736.001.0001>
- Prahasinta, C. (2022). Pengaruh Budaya *Hallyu* terhadap Gaya Hidup Remaja di Jakarta Tahun 2009–2014. *Bakaba*, 10(1), 43–54. <https://doi.org/10.22202/bakaba.2022.v10i1.6140>
- Pramadya, T. P., & Oktaviani, J. (2021). *Korean Wave (Hallyu)* dan Persepsi Kaum Muda di Indonesia: Peran Media dan Diplomasi Publik Korea Selatan. *Insignia: Journal of International Relations*, 8(1), 87. <https://doi.org/10.20884/1.ins.2021.8.1.3857>
- Prasastisiwi, A. H. (2024, July 11). Fenomena Musik Korea: Indonesia Tempati Posisi Ke-3 Pasar K-Pop Dunia.
- Prasetyo, K., Fauzi, E. P., & Putri, I. H. (2023). K-Pop *Fandoms* Loyalist Phenomenon: Fans Participatory Branding on *Social Media Content* Practices Distribution in Indonesia. *Paragraphs Environmental Design*, 79–84. <https://doi.org/10.59260/pcommu.2023.79841201>
- Putri Febrianti, N., Ahmad, Z., Osman, S., & Rohmah, A. N. (2023). The K-Pop Fans Perception Over a *Cancel Culture* Phenomenon. *Jurnal Lensa Mutiara Komunikasi*, 7(1), 64–74. <https://doi.org/10.51544/jlmk.v7i1.3862>

- Sebastião, S. P. (2013). Zizi Papacharissi (2010), A Private Sphere: Democracy in a Digital Age. *Comunicação e Sociedade*, 23, 306–309. [https://doi.org/10.17231/comsoc.23\(2013\).1631](https://doi.org/10.17231/comsoc.23(2013).1631)
- Sha, J. (2024). Global Cultural Integration Strategies of Korean Entertainment Companies Regarding the Idol Culture Industry: The Case of SM Entertainment. *Journal of Education, Humanities and Social Sciences*, 31, 107–112. <https://doi.org/10.54097/yakr0631>
- SindoNews. (2025, March 15). Kim Soo Hyun Diancam Boikot, Prada Langsung Putus Kontrak. <https://lifestyle.sindonews.com/>
- Steets, S. (2016). Taking Berger and Luckmann to the Realm of Materiality: Architecture as a Social Construction. *Cultural Sociology*, 10(1), 93–108. <https://doi.org/10.1177/1749975515616652>
- Storey, J. (2018). *Cultural Theory and Popular Culture*. Routledge. <https://doi.org/10.4324/9781315226866>
- Sugiyono, S. (2018). *Metode Penelitian Pendidikan: Pendekatan Kualitatif, Kuantitatif dan R&D*. Alfabeta, Bandung.
- Sulaiman, A. (2016). Memahami Teori Konstruksi Sosial Peter L. Berger. *Society*, 4(1), 15–22. <https://doi.org/10.33019/society.v4i1.32>
- Tandoc, E. C., et al. (2024). #CancelCulture: Examining Definitions and Motivations. *New Media & Society*, 26(4), 1944–1962. <https://doi.org/10.1177/14614448221077977>
- Tempo.co. (2025, March 14). Kronologi Kasus Kim Sae Ron dan Kim Soo Hyun: Pasang Surut Hubungan, Kecelakaan, dan Tragedi. <https://www.tempo.co/>
- Tilly, C. (2008). *Contentious Performances*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511804366>
- Valenciana, C., & Pudjibudojo, J. K. K. (2022). Korean Wave; Fenomena Budaya Pop Korea pada Remaja Milenial di Indonesia. *Jurnal Diversita*, 8(2), 205–214. <https://doi.org/10.31289/diversita.v8i2.6989>
- Wei, H. (2024). Exploring the Influence and Potential of New Media on Traditional Cultural Communication. *SHS Web of Conferences*, 185, 02016. <https://doi.org/10.1051/shsconf/202418502016>
- Wolipop.detik.com. (2025, March 14). Imbas Skandal, Kim Soo Hyun Terancam Diboikot, Wajahnya Dihapus dari Iklan. <https://wolipop.detik.com/>

- Yasser, M. F., Silalahi, R. Y., & Santoso, A. P. (2024). Hubungan Fanatisme terhadap Tindakan Agresi Verbal *Fandom Kpop* di Twitter. *Jurnal Psikologi*, 20(1), 1. <https://doi.org/10.24014/jp.v20i1.20393>
- Zhang, J. (2023). The Impact of New Media on Communication and *Engagement* in the Digital Age. *Communications in Humanities Research*, 21(1), 184–190. <https://doi.org/10.54254/2753-7064/21/20231470>

