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## Reception Analysis on Adolescent Consumptive Behaviour in BTS 'Spine Breaker' Lyrics Among Indonesian Army

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### Abstrak

Perilaku konsumtif adalah tindakan memprioritaskan keinginan atau kemauan melebihi kebutuhan atau keharusan dan tidak memiliki skala dominan, ini berakar pada kenyataan bahwa remaja merupakan usia yang paling konsumtif. "Spine Breaker" oleh BTS menyoroti konsumerisme yang meluas di kalangan remaja akibat tekanan dari teman sebaya dan bagaimana remaja cenderung memohon kepada orang tua untuk kebutuhan yang tidak dapat mereka penuhi. Penelitian ini bertujuan untuk menguji penerimaan ARMY Indonesia, sebutan untuk penggemar BTS, terhadap pesan kritik terkait perilaku konsumtif remaja yang disampaikan melalui lirik "Spine Breaker" oleh BTS menggunakan teknik purposive sampling. Oleh karena itu, terdapat enam responden. Penelitian ini menggunakan pendekatan kualitatif. Responden yang juga bagian dari fandom diklasifikasikan ke dalam tiga kelompok berbeda berdasarkan status ekonomi mereka dan selanjutnya Focus Group Discussion (FGD) digunakan untuk tujuan pengumpulan data. Temuan mengungkapkan adanya dikotomi dalam penerimaan audiens, mengategorikan responden ke dalam dua posisi—dominan hegemoni dan posisi negotiating—berdasarkan teori resepsi Stuart Hall. Dominan hegemoni sepenuhnya menerima kritik yang disajikan dalam lirik, mengakui dampak konsumerisme meluas di kalangan remaja. Di sisi lain, posisi negotiating menganggap beberapa aspek perilaku konsumtif dapat diterima, terutama ketika remaja tidak membebani orang tua mereka, hal ini juga mencakup persepsi bahwa uang yang diberikan oleh orang tua dianggap sebagai milik pribadi dan bebas digunakan. Posisi ini mencerminkan interaksi kompleks antara kritik dalam lirik dan nilai serta pengalaman pribadi responden. Kesimpulannya, penelitian ini memberikan kontribusi pada pemahaman kita tentang bagaimana pesan BTS mengenai perilaku konsumtif remaja diterima oleh ARMY Indonesia dan menekankan pentingnya mempertimbangkan posisi dan pandangan audiens yang beragam dalam mendekode pesan media, memberikan wawasan berharga bagi konsumen produk budaya populer.

**Kata kunci:** resepsi audiens, perilaku konsumtif, masyarakat konsumen, budaya penggemar

### Introduction

Criticism is an act of giving a critical response regarding an issue that is currently being discussed, but criticism often uses language that tends to be offensive (Widhyatama, 2012). One of the forms of criticism is social criticism, which is a way to communicate with the public in order to convey opinions

about social issues and phenomena (Kalsum in Angkawijaya, 2017).

Social criticism can be conveyed through literature which not only creates aesthetic aspects but also has a positive value and balance against the deviation of order in society (Wasik & Liliani, 2019). Qusairi (2017) stated that music is a way to communicate using sound to achieve goals by conveying messages in different ways. The song is a part of musical elements that contain lyrics alongside an arrangement that was created by a musician (Khurrosidah & Rahardjo, 2018).

Lyrics in music do not only serve entertainment purposes but it also becomes a place for aspirations. Lyrics that contain social criticism is widely spread in songs popularized by a K-pop boy group, Bangtan Boys or Bulletproof Boy Scouts which is widely known as BTS. BTS is an act that regularly incorporates social criticism of South Korean society into their music (Herman, 2018).

This research becomes interesting because BTS is a boy group that accrued a large, US-based fandom before engaging in any standard American media circuits while also continuing to grow internationally (Lynch, 2020). Other than their ability to garner global fans, BTS also captures the world's attention through their highly recognizable artistic authenticity which is formed in their lyrics and messaging. BTS, as a global phenomenon with a massive and diverse fan base, possesses a unique influence. The group has gained global recognition not only for their music but also for their socially conscious lyrics and authentic messaging.

One of BTS' songs that is well-known for its critical lyrics is a song titled "Spine Breaker" which was released on February 12, 2014. This study focuses on the song "Spine Breaker" due to its poignant social criticism, offering a lens through which to analyze how BTS's message on adolescent consumptive behavior is received by the audience. The lyrics of "Spine Breaker" highlight the rampant consumerism by adolescents due to peer pressure and how adolescents tend to beg their parents for necessities that they can't afford. For example, the first rap verse says *"With shoes worth a couple hundred, padded jacket worth a couple thousand, with a watch worth a couple hundred, you feel good about yourself"* which means that teenagers these days are "brand-minded" and have the tendency to buy expensive products to boost their self-confidence. Brand minded is a person's mindset toward commercial objects which tends to be oriented toward exclusive and well-known brands (Wijaya et al., 2016). Furthermore, the choice of "Spine Breaker" is deliberate, as the song encapsulates broader social issues, such as the impact of consumerism on personal identity and the potential consequences for families. The examination of audience reception becomes imperative to comprehend whether the intended social critique is resonating effectively and influencing perceptions and behaviours.

The criticism of adolescents' consumptive behaviour by the Indonesian Army makes this research considered important to be done. This is rooted in the fact that adolescents are the most consumptive age (Fitriyani et al., 2013). An adolescent is someone with an age ranging from 12-21 years old, along with three age classifications (Monks et al., 2002).

Adolescents are highly susceptible to societal influences, particularly peer pressure, which

contributes to their consumptive habits. The song serves as a medium for social criticism, addressing issues related to the education system and consumerism prevalent in South Korea.

Adolescents tend to be consumptive because they have a very irrational consumption ability (Kanserina, 2015). In addition, previous research stated that the tendency of an individual to adjust their behavior and attitude with their referenced group for pleasure or enjoyment, known as hedonic conformity, also has a positive effect on adolescent consumptive behavior (Oktafikasari & Mahmud, 2017).

Consumptive behavior in various cultures is considered very wasteful and excessive by prioritizing desire or wants over need or necessity, and it has no priority scale, in other words, it is called a luxury lifestyle (Setiono & Dwiyantri, 2020). Previous research has stated that this can lead to multiple negative effects, especially on adolescents, as described by Irmasari (Fitriyani et al., 2013) it will lead to the replacement of opportunities for savings and social jealousy or social envy. A bigger problem will arise if the fulfillment of these desires or wants is not being handled properly, for instance, take an example from corruption, corruption does not only have an economic impact but also psychological and ethical impacts (Fitriyani et al., 2013).

Previous research that was conducted by Indainanto & Nasution (2020) revealed that the media can represent consumptive behavior that exists in life, and this causes a shift in value-in-use to exchange value which will lead to the emergence of hyperreality and a major shift in lifestyle. This will create a relationship that forms a new popular culture related to an individual's standard of identity. The emergence of an immensely negative effect becomes the intermediary regarding whether the message that BTS wants to convey through the lyrics for "Spine Breaker" can be received by the audience as well as how they expected it to be. When the encoding and decoding process has been successfully carried out, the social and moral values that are reflected in the work will be absorbed by the audience as a way of life (Wasik & Liliani, 2019).

The previous research titled *Analisis Resepsi Budaya Populer Korea pada Eternal Jewel Dance Community Yogyakarta* (Tunshorin, 2016) revealed that K-poppers' reception of a popular culture product is influenced by age, gender, educational history, and experience. The result of the research also shows that the informant is involved in the dominant reading and negotiated reading patterns because K-pop is similar to the things that they like but some of them foresee the social situation around them first.

The previous research conducted by (Khurrosidah & Rahardjo, 2018) explains that the research informant considers critics who are delivered through song are deemed much better if it is taken as input, so it will be easier for the recipients to accept and process the message. This is also influenced by the informant's social condition.

The research delves into the dynamics of reception among the Indonesian Army, emphasizing the need to understand how criticism influences adolescents, considering their age, societal context, and

cultural factors The significance of this research lies in its exploration of criticism regarding adolescent consumptive behavior, specifically examining the audience's reception to the message conveyed in the lyrics of BTS's song "Spine Breaker."

In essence, this research is pivotal for comprehending the reception of social criticism among adolescents, using BTS's "Spine Breaker" as a case study. The findings are expected to contribute valuable insights into the effectiveness of music as a medium for conveying social messages, ultimately shedding light on the role of popular culture in shaping societal norms and behaviors. Based on these research backgrounds; How is the audience's reception towards the criticism about adolescents' consumptive behavior on the lyrics of the song 'Spine Breaker' by BTS?

### Conceptual Framework

#### A. Reception Analysis

Message provided by the media is subjectively constructed by the audience. Hall also argued that audiences do not interact with social events directly, but rather through discursive translations of them.

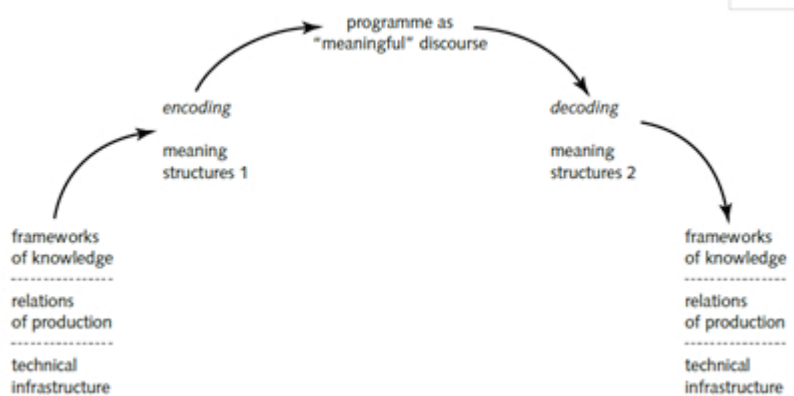


Figure 1. Encoding-Decoding of Broadcast Structure (Hall, 2006)

To explain the meaning or message that is about to be conveyed requires an encoding-decoding process so that it becomes a series of raw social phenomena that involve an ideology (Storey, 2018). In this process, the message producer encodes and creates a dominant message, which is then shaped into meaning (meaning structure 1) and communicated to the audience through various channels. The initial meaning is largely influenced by the message producer. However, the audience interprets it differently due to factors like background knowledge, relations of production, and technical infrastructure

The interplay between frameworks of knowledge, relations of production, and technical infrastructure is crucial for deriving meaning. The audience's production of meaning (meaning structure

2) represents a reproduction of the initial meaning. Rather than simply accepting the producer's message, the audience processes it, generating new meanings in the process.

In the context of this research, this framework of knowledge can be judged by how deep and how far the research informants understand a text. Relations of production can be in the form of relationships in the meaning of messages (decoding) seen from the social relations provided by the research informant which is BTS' fandom known as ARMY. Meanwhile, the technical infrastructure is a medium or a forum that supports the audience in the process of creating meaning, such as social media, print media, or the Internet.

Reception analysis, particularly Stuart Hall's encoding-decoding model, serves as a crucial methodological approach in this research to unravel the intricate process through which audiences actively interpret and construct meaning from media texts. This framework posits that audiences engage in a discursive translation of social events, emphasizing the subjective nature of meaning production influenced by social and cultural contexts (Briandana & Azmawati, 2020). The choice of this methodological lens is driven by the need to comprehend how the audience, specifically the BTS fandom (ARMY), interprets the social criticism embedded in the lyrics of "Spine Breaker."

According to Hall et al. (1980) there are three categories of encoding/decoding described as follows: *Dominant Hegemonic Code*, the audience has the same understanding of the text producer or the preferred meaning (preferred reading), in this case, the producer of *Spine Breaker* song. *In Negotiated Code*, the audiences can refuse and accept the meaning relayed in the media. *In Oppositional Code*, the audiences read the preferred code or meaning, and they reestablish it, and then proceed with an alternative code considering the distinctive viewpoints; in other words, audiences disagree with the text producer.

In summary, reception analysis, Hall's encoding-decoding model, and critical and consumer society theories collectively form a robust theoretical framework. These methodologies are chosen deliberately to systematically explore the reception of social criticism in "Spine Breaker," dissecting the audience's interpretations and relating them to broader cultural and societal dynamics.

## B. Critical Theory and Consumer Society

Critical theory emphasizes the interconnection between work and culture or labor and ideology, and in association with the media, critical theory outlines the correspondence between the analysis of communication and language (Mangion, 2018). And about this research, critical theory helps to recount the evolving process of the consumer society which can be described in a more detailed explanation compared to other forms of contemporary consumer culture (Kellner, 1983).

Consumer behavior in society has reconstructed the sole structure and the values of individuals which leads to the evolution of new needs (Herbert in Kellner, 1983) which increases the tendency of consumptive behavior in adolescents since adolescents are one of the main targets of the marketing of

commercial products due to their vulnerable characteristics that eventually invigorate the disclosure of various symptoms related to the consumptive buying behavior (Mahrunnisya et al., 2018). Since the new needs have been formed, adolescents start to perceive the conduction of their purchases as an effort to follow the rampant trend or to establish their position in the societal hierarchy since one of the few ways to exhibit an individual's social status is through purchasing and displaying a product (Goldsmith et al., 2012).

The analysis will delve into how consumer behaviour, influenced by cultural, social, and personal factors, contributes to the consumptive tendencies observed in adolescents. By employing critical theory, the study aims to offer a detailed understanding of the intricate relationship between media, consumer culture, and societal dynamics. Consumer society theories will be utilized to dissect the multifaceted influences on adolescent consumer behaviour. The environmental, personal, and budgetary factors shaping consumer choices will be examined in light of their impact on adolescents, a vulnerable target for marketing (Engel et al., 1982). The analysis will scrutinize how the lyrics of "Spine Breaker" mirror and critique these influences, portraying adolescents as driven by societal pressures, leading to a blurred distinction between 'wants' and 'needs.'

## Research Methodology

In this research, the researcher is using a qualitative approach. The basis of this approach is to understand more about a certain phenomenon of interest through the participants' perspectives instead of the researcher's, known as the insider's perspective (Sharan & Meriam in Sugiyono, 2017). The researcher is using a descriptive method with the intent to accurately describe certain situations or events instead of looking for the causes or related effects. The focal point of this research is to solve existing problems in the present or the problems that are genuinely significant (Yusuf, 2014).

The population of this research is the Indonesian ARMY usually known as Indomy with different age groups and various cultural backgrounds. The purposive sampling technique will be used in this research. Some of the considerations in selecting the samples for this research are the adolescents in the fandom who have listened to the song "Spine Breaker". This decision was made based on K-pop fans' enthusiasm when it comes to talking about or finding out about things related to well-known K-pop idols, and even some of them are considered die-hard fans (Sobur et al., 2018). In the case of the ARMY, the idol is BTS. Other than that, the participants were chosen based on the classifications of their economic status such as high, middle, and low. The choice of these subjects is based on the social criticism that is conveyed in the lyrics of the song "Spine Breaker" by BTS which is aimed at their adolescent audiences. Women are chosen as the consideration in this research because women tend to be more easily afflicted or tempted by compulsive purchases which leads to their high consumption rate, even higher than men (Seock & Souls in Wahyuddin et al., 2017). The characteristics of chosen



respondents are people who identify themselves as ARMY, with ages ranging from 12 to 21 years old and they can be classified into 3 groups based on their economic status. The selection also leans into the members of the ARMY who are deeply attached to BTS and have the desire to dissect the messages that are conveyed through BTS' song lyrics.

Table 1. Data of Respondent

| NO | NAME      | AGE | GENDER | OCCUPATION          | PERIOD OF BEING AN ARMY | ECONOMIC STATUS GROUP |
|----|-----------|-----|--------|---------------------|-------------------------|-----------------------|
| 1  | Anabella  | 20  | F      | College Student     | 5 years                 | Low                   |
| 2  | Stephanie | 21  | F      | High School Student | 4 years                 | Low                   |
| 3  | Irenika   | 18  | F      | Employed            | 3 years                 | High                  |
| 4  | Isna      | 21  | F      | Employed            | 5 years                 | High                  |
| 5  | Umari     | 19  | F      | College Student     | 7 years                 | Mid                   |
| 6  | Maya      | 21  | F      | College Student     | 5 years                 | Mid                   |

In collecting data, the researcher will utilize the structured interview instruments in Focus Group Discussion (FGD) and the data collection process will be conducted online through Google Meet. The interview will be held in the form of a Focus Group Discussion (FGD) in which the researcher will act as the moderator and gather around 6-12 people altogether because this research is classified as limited research (Kriyantono, 2006). For the process of data collection, the researcher will round up around 6 people to be the respondents and then divide them into 3 different groups based on their economic status, the researcher will then create a Google Meet room for each group and run the Focus Group Discussion (FGD). The secondary data of this research will be dissected from literature studies that support this research such as books, research journals that are related to adolescents, reception analysis, consumptive behavior, social criticism, etc.

Data analysis will be done by using Miles and Huberman's interactive analysis, which requires three analytical activities; data reduction, data display, and data verification or drawing conclusions (Sugiyono,

2017). Researcher will use the triangulation method to examine the validity and reliability of each data. The purpose of triangulation analysis is to analyze the subject's answer by examining the accuracy of existing documents (Kriyantono, 2006). Source triangulation will be used in this research, as stated by Dwidjowinoto in (Kriyantono, 2006) that source triangulation compares the level of confidence in the information that was obtained from different sources.

## Result

### A. Buying Goods for The Importance of Trends

1. Encoding: BTS criticizes adolescents' imbalanced focus on trend-driven purchases. *Framework of Knowledge:* Critique of consumer culture. *Relations of Production:* Positioning BTS as cultural critics. *Technical Infrastructure:* Use of lyrics, a cultural product, to convey social commentary.
2. Decoding: Respondents, like Stephanie, recognize trends as a critique of adolescent shopping habits, emphasizing the need for purchases to align with personal primary needs over societal trends. *Framework of Knowledge:* Understanding of personal financial needs. *Relations of Production:* Personal experiences shaping interpretation. *Technical Infrastructure:* Individual perspectives influenced by personal experiences.
3. Analysis: The tendency here is a negotiated reception where the audience acknowledges the criticism of consumerism while establishing individual limits based on personal needs.

In this study, informants saw that trends were not something that needed to be followed. They can see this from the text sung by BTS as a form of criticism of adolescents in terms of the imbalance of purchasing goods only by relying on the trend.

The results of interviews with the respondents such as informant Stephanie show that the lyrics of Spine Breaker are related to the criticism towards the shopping style of adolescents who tend to rely only on trends. Trends are considered to be something that cannot be missed in the process of developing their self-image in their surroundings.

Not much different from the social environment and the respondents' understanding of the social environment that is owned by the producer of the song, informant Isna saw an agreement between adolescents' egotism and their shopping patterns. For the respondents, this is considered a big problem that often occurs in adolescents when it comes to finding their identity. Even though the scope of the text producer is in South Korea, the dynamics that occur remain the same due to globalization.

The agreement with the message producers shows that the research informants also set limits on the shopping patterns of adolescents. Trends are considered as something that should not be forced to follow, all must be based on personal primary needs.

## B. Peer Pressure as The Catalyst of Adolescent Consumptive Behavior

1. Encoding: The lyrics emphasize the influence of peers on adolescent behavior and their role in identity development. *Framework of Knowledge*: Recognition of peer influence on identity. *Relations of Production*: Shaping the audience's perception of societal influences. *Technical Infrastructure*: Conveying cultural insights through lyrics.
2. Decoding: Respondents identify peer pressure as a key factor influencing adolescent consumerism, affecting relationships with family and societal values. *Framework of Knowledge*: Understanding of peer dynamics. *Relations of Production*: Individual experiences in the societal context. *Technical Infrastructure*: Interpretation of lyrics within personal and cultural contexts.
3. Analysis: The tendency observed is toward dominant hegemony, where the audience fully accepts the critique of peer pressure influencing consumption patterns.

Broadly speaking, two factors could influence adolescents' behavior; internal and external factors. Internal factors include gender, personality type, and confidence, while external factors include school, family, and peers. Peers are the social avenue for adolescents and have a role that is very important for adolescents' developing personalities. Peers become one of the media in developing identity and interpersonal communication skills in a group environment.

Peers can influence a person's behavior depending on the individual's own perception. Peers of the same age are very influential in attitude and behavior. Peer pressure could also affect adolescents' relationships with their families, school, and the values that they adhere to and it could also affect their behaviors.

The results of the interview also show that the informants' understanding is related to the strong influence of their surroundings to make a person has a consumptive life. The song's lyrics oppose the emergence of environmental influences so that a person seems powerless when it comes to making their own financial management choices.

## C. It's Okay to Be Consumptive as Long as It Doesn't Cause Distress to Your Parents

1. Encoding: BTS points to the Korean education system's impact on consumerism and its consequences for parents. *Framework of Knowledge*: Critique of education system impact on consumerism. *Relations of Production*: Positioning societal structures as contributors to consumer behavior. *Technical Infrastructure*: Use of lyrics to convey societal critique and implications.
2. Decoding: Informants, like Iren and Maya, interpret a struggle between desire and financial competence within households, resulting in teenagers seeking identity through consumptive behavior. *Framework of Knowledge*: Recognition of societal influences on financial decisions. *Relations of Production*: Personal experiences shaping interpretation.

*Technical Infrastructure:* Individual perspectives influenced by cultural and societal factors.

3. Analysis: The reception pattern leans toward negotiation, as the audience accepts the critique of societal factors influencing consumerism but negotiates personal financial autonomy within given parameters.

Research respondents regularly follow texts produced by message producers, namely BTS, so that they have a deep understanding of the literary products they produce. In the lyrics of Spine Breaker, the research respondents also interpret the text in terms of consumerism and households.

The incompetence of the Korean education system was insinuated by message producers as the main factor that shapes a person to become consumptive so that they have to force their parents to meet their primary needs. It is the form of incompetence that is captured by the text's audience.

Informant Iren and informant Maya show their interpretations, which are related to the allusion to the form of an imbalance between desire and financial competence that occurs in their respective households, especially their parents as fulfilling domestic needs financially. Signs of fulfilling the need for social status that has no end make teenagers thirsty for their own identities which continue to shackle the financial aspects of their parents.

Despite being in different geographical zones, research informants also saw many similarities between their social environment and the meaning displayed by text producers. A sense of agreement with the producer of the message is the focus that is displayed in their eyes and how they see their surroundings, many teenagers are too forcing their parents to meet their tertiary needs which are just to improve their image in front of their social environment.

Informant Iren thought that their inability should not become a burden for the people around them, especially for the breadwinners in their families. So the solution offered is to meet personal needs or live according to one's abilities. But in other aspects, the informants below revealed more specific values related to the consumptive nature of teenagers and their shopping patterns.

Informant Iren and informant Maya considered that when parents or the breadwinners in the family had entrusted them with money of a certain value, then the money fully became theirs. So secondary and tertiary needs such as purchasing aspects that are supportive of their rights are also not limited to certain values, and as stated by Umari when they use their own money then consumptive nature is not really a problem.

The research informants believed that the money that had been given was their money, buying something with that money cannot be categorized in the criticism conveyed by the text producer (BTS). However, unlike the informant below who thought that purchases were continuous and not following her needs, even though she used the money that had been given by her parents, she still made this a consumptive nature and became the subject of criticism of the text of the song.

#### D. Factors Shaping Reception Patterns

### 1. Socio-Cultural Context

The research demonstrates that reception patterns are significantly influenced by the socio-cultural context. Despite the text originating in South Korea, the findings reveal global resonance, indicating the universality of the critique on adolescent consumerism. The informants relate the depicted issues to their own social environments, emphasizing the impact of globalization on shared cultural challenges.

### 2. Autonomy and Identity Formation

The emphasis on personal autonomy in interpreting trends aligns with the informants' perspective on identity formation. The reception pattern suggests that the audience values the ability to make independent choices in constructing their self-image, resisting the conformist aspects associated with trends highlighted in the lyrics.

### 3. Peer Dynamics and Societal Pressures

The findings underscore the role of peer dynamics as a crucial factor in shaping reception patterns. The desire for societal acceptance and the pressure to conform to peer standards emerge as significant influencers on adolescent behavior. This reflects the complex interplay between individual autonomy and external influences.

### 4. Familial Considerations

The nuanced reception pattern regarding balancing consumerism and consideration for parents suggests that familial values play a pivotal role. The informants navigate between personal desires and the responsibility not to distress their parents financially, indicating a moral dimension in their interpretation of the song's message.

## Discussion

This study delves into understanding how ARMY, fans of BTS aged 19 to 24 and categorized based on economic status, perceive the criticism of adolescent consumptive behavior in the lyrics of "Spine Breaker." To comprehensively present these findings, the audience is categorized into two major positions: dominant hegemony and negotiating position, drawing from Stuart Hall's reception theory.

Informants are being split into 3 different economic status-based groups because well-being and financial independence are widely regarded as the considerations of quality in a child's journey to maturity. Continuous financial support can undermine their rational aspects of becoming adults and their ability to do everything on their own (Johnson, 2013).

The study reveals distinct reception patterns for the song "Spine Breaker." Firstly, the audience negotiates the critique of adolescent consumerism, establishing individual limits based on personal needs. Secondly, regarding "Peer Pressure as The Catalyst of Adolescent Consumptive Behavior," there's a tendency toward full acceptance of the critique, influenced by lyrics emphasizing peer pressure.

Internal and external factors, like gender and family, shape this reception. Thirdly, in "It's Okay to Be Consumptive," there's a negotiation within the audience, acknowledging the critique of the education system's impact on consumerism but interpreting a struggle between desire and financial competence. The factors shaping reception patterns include socio-cultural context, autonomy, identity formation, peer dynamics, and familial considerations. These factors highlight the universal critique on consumerism and the audience's balancing act between personal autonomy and familial values.

Based on the results of interviews with the six research informants, it can be seen that the informants may have different views regarding their meaning in the media texts produced by BTS. Thus dividing the audience into 2 major positions, namely dominant hegemony and negotiating position from Stuart Hall's reception theory.

In the process of decoding the message, they receive it completely and in line with the meaning that BTS wants to convey in their song "Spine Breaker", even to the point where they carry it out in their lives.

This form of understanding can be seen in how research informants see how capitalism can work in influencing youth in terms of consumerism. Both the conditions surrounding the message maker (BTS) and the research audience have a point of understanding, today's youth are considered unable to manage the balance of purchasing goods and only focus on the trend aspect and also the emergence of pressure factors from peers to be consumptive so they have to burden their providers in their respective households.

Research informants see how BTS tries to criticize teenagers in South Korea who tend to be consumptive in the financial aspect. The factor that makes the audience agree with the producer of the text is the similarity in the dynamics of the environment that occurs, such as what happened to informant Isna. They see the phenomenon of teenage consumerism around them as similar to the text delivered by BTS. This is supported by the previous research (Mahrunnisya et al., 2018) which saw that adolescents with high levels of conformity will also have high levels of group loyalty, which leads them to spend a lot of time shopping with friends and build a group that can be easily identified in their surroundings. Adolescents with high levels of conformity to group expectations are also more likely to buy items recommended by their peer group's friends regardless of whether they are not necessary, follow the group's rules, and avoid conflicts within their cliques by doing things like going shopping together.

As stated by (Setiawan & Said, 2022) one or two kids opted for somber looks while the rest of the students flaunted their looks and discussed popular fashion labels. Of course, it will appear unique or perhaps odd. In the end, minorities find it difficult or unpleasant to interact with big groups of people dressed expensively.

In the negotiated position, some participants, like Stephanie and Umari, interpreted BTS's opposition to excessive consumerism. They considered aspects of consumerism acceptable as long as

teenagers don't burden their parents. Stephanie and Umari shared that money given by parents is seen as theirs, allowing them freedom in spending. Despite this, they agreed on the negative impact of teenage consumerism on those around them.

Research done by (Briandana & Azmawati, 2020) explains that within specific parameters, the reader complies with the program's instructions and essentially accepts the interpretation provided by the program's creators. They do, however, alter the codes in a manner that reflects their own beliefs and interests. The negotiated version of decoding combines adaptable and opposing elements in a variety of ideologies, religious beliefs, and practices. In this study, they evaluate this meaning using their differing philosophies and personal convictions that they alone should be the beneficiaries of all financial support given by the household's breadwinner. Its use is primarily driven by freedom.

Broadly speaking, both internal and external variables have the potential to affect the conduct of adolescents. Sexuality, type of personality, and confidence are internal elements while school, family, and classmates are external elements. (Putri et al., 2015). As you can see from the lyrics of Spine Breaker and these research informants' interpretations, peers serve as adolescent's main social outlet and play a crucial role in their growing personalities. In a group setting, peers serve as one of the media for the development of identity and interpersonal communication abilities (Joseph, 2011).

Drawing from Stuart Hall's reception theory, this discussion provides a comprehensive analysis of how the Indonesian ARMY interprets and responds to the critique of adolescent consumptive behavior in "Spine Breaker." It navigates through the intricacies of encoding and decoding processes, highlighting the diverse perspectives within the audience and contributing valuable insights to the broader discourse on media reception and cultural influence.

Factors that affect the audience's position in receiving media texts can be explained through differences in audience perspectives such as research conducted by Fathurizki & Malau (Santoso, 2021).

Three perspectives explain the study: Firstly, Individual Differences Perspective, where individuals respond differently to media texts based on their unique psychological conditions shaped by past experiences. Research participants vary in their views on using personal money, with some accepting it for non-essential needs, while others find any form of excessive consumerism unacceptable. These differences stem from their financial habits.

The second perspective, Social Categories, considers how society groups people based on characteristics like gender, age, religion, education, and residence. It suggests that audience acceptance of media is influenced by social group opinions. For instance, research participants relate to the message maker's environment, as seen in Anabella's interpretation influenced by parental teachings on the value of money. Adolescents often don't see the value of money from its function, but by way of another view of the value of money, money can give happiness, money can bring friends, and with their money, they can get recognition from their surroundings (Mahrunnisya et al., 2018).

This is also explained in the critical theory of Commodities and the Consumer Society which was

revealed by Douglas Kellner in 1983. Kellner (Shanker & Karanth, 2021) explain that taste and fashion will be governed by consumer lifestyle and mass consumerism in the modern world.

Regarding the matter, consumptive behavior, lifestyle, and apprehension of goods might govern one's consumer identity because they mark one's social position. Consumerism as the result of globalization surely does replace the citizens with the consumers. Caste lines are no longer a very reliable way to identify and categorize people in such a consumerist environment (Shanker & Karanth, 2021).

The third perspective, Social Relations, suggests that informal relationships significantly influence audience responses to media messages. The impact of mass communication is notably altered by individuals with strong social ties to the audience. This is evident in the influence of research participants and fellow enthusiasts of BTS media texts (ARMY and regular listeners).

The aspects above are under previous research conducted by (Tunshorin, 2016) which saw that from a unit of thought, the motivation of the informants came from the informants themselves, and the environment around the informants influenced the informants' acceptance of K-Pop. In the end, each individual will have a different experience in giving meaning to the criticism conveyed because this research uses the perspective of an active audience in receiving and creating meaning.

In the end, as stated in previous research by (Khurrosidah & Rahardjo, 2018) which focuses on the object Putra Nusantara song that contains educational gaps in street children and social criticism, it is hoped that it can provide an overview of the Government's existing education problems. This is also following this study in which Spine Breaker is expected to be able to provide an overview and satire of teenage consumerism in their environment.

The absence of an oppositional position occurs because by connecting themselves, with the ideology of the encoder's form and meaning, the audience will decipher the information. It's also feasible for one person to have many decoding positions or to be able to modify their decoding position depending on different circumstances (Xie et al., 2022).

In the end, reception studies through Stuart Hall's theory like this can support the coding stage of music production. The creation of mass media material must consider the audience's aesthetic preferences and cultural psychology to represent the perspectives of both domestic and international audiences. Additionally, it provided the right perspective, enabling aspiring global practitioners to provide material from combined global and local perspectives. To bridge the gap between the encoding and decoding processes, it then seeks to enhance the perception of pop culture products by making them susceptible to decode by either academic or non-academic consumers, whether from comprehension or recognition (Xie et al., 2022).



## Conclusion

This research sought to understand the audience's reception of BTS's song "Spine Breaker" and its criticism of adolescent consumptive behavior. The findings reveal a nuanced Stuart Hall reception analysis among Indonesian ARMY, BTS fans aged 19 to 24, categorized by economic status. The dominant hegemony position reflects a complete acceptance of BTS's critique, aligning with the portrayal of youth consumerism and societal pressures. Notably, the negotiating position unveils a more complex interpretation, where certain forms of consumerism are deemed acceptable as long as they don't burden parents.

Trends in buying goods, peer pressure, and the balance between consumerism and familial considerations emerged as key themes. The study underscores the influence of internal and external factors on adolescents, highlighting the role of peers in shaping identity. Additionally, it delves into the impact of globalization on shared cultural challenges, emphasizing the universality of BTS's critique.

In conclusion, this research enriches the understanding of how BTS's message resonates with diverse audience segments, contributing valuable insights to the discourse on global youth culture and consumerism. The nuanced perspectives presented here underscore the need for media creators to consider the multifaceted nature of audience reception in crafting meaningful cultural critiques.

This research has limitations which are related to how restricted the categorization is in the FGD process; the respondents are only congregated with the ones of similar economic status. For the next research, the researcher recommends finding another background as the basis of the research.

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