

**PAW HUBBIES RECEPTION ON COSPLAY IN MANGO LIVE STREAMING  
CANDY PAW**

Oleh :

**Stephanie Vera Pratama<sup>1)</sup>**

**Altobeli Lobodally<sup>2)</sup>**

**ABSTRACT**

*Cosplay is an activity of imitating characters from various films, anime, manga, and games. The audience is an active public in interpreting the messages presented by the new media. The research uses the Encoding-Decoding Theory. Encoding is the process of compiling messages carried out by the mass media. At the same time, Decoding is the process of receiving messages by the audience from what is produced by the mass media. This study analyzes the news that appears in the new media. In the research method, the researcher used audience reception analysis with three positions, namely: Hegemonic-Dominant, Negotiation, and Opposition. To collect the data, the researcher conducted in-depth interviews with each informant, named Paw Hubbies in a number of areas in Jakarta. After conducting interviews, the researcher found that one informant was categorized into the Opposition Position, while the other two informants could be positioned into the Dominant-Hegemonic Position and Negotiation. Each of the informants is categorized in this position because of their background differences. The third and fifth informants are anime and cosplay lovers. While the first, second, and fourth informants are a UX Researcher and an editor.*

**Keywords:** Audience Reception Analysis, cosplay, new media, Encoding-Decoding

**ABSTRAK**

*Cosplay merupakan kegiatan menirukan karakter dari berbagai film atau anime atau manga dan game. Khalayak merupakan publik yang aktif dalam memaknai pesan yang disuguhkan oleh media baru. Penelitian ini menggunakan Teori Encoding-Decoding. Encoding merupakan proses penyusunan pesan yang dilakukan oleh media massa sedangkan Decoding merupakan proses penerimaan pesan yang dilakukan oleh khalayak dari apa yang dihasilkan oleh media massa. Penelitian ini melakukan analisis terhadap pemberitaan yang muncul di media baru. Pada metode penelitian, peneliti menggunakan analisis resepsi khalayak dengan ketiga posisi yakni: Hegemonic-Dominant, Negosiasi dan Oposisi untuk melakukan pengumpulan datanya peneliti melakukan wawancara secara mendalam kepada masing-masing informan yakni Paw Hubbies di sejumlah daerah di Jakarta. Setelah melakukan wawancara, peneliti menemukan bahwa satu informan dikategorikan ke dalam Posisi Oposisi, sedangkan dua informan lainnya dapat diposisikan kedalam Posisi Dominant-Hegemonic, dan Negosiasi. Masing-masing informan dikategorikan dalam posisi tersebut karena latar belakang yang berbeda. Informan ketiga dan kelima adalah seorang pecinta anime dan cosplay. Sedangkan informan satu, dua dan empat adalah seorang UX Researcher dan seorang editor.*

**Kata Kunci:** Analisis Resepsi Khalayak, cosplay, media baru, Encoding-Decoding

<sup>1</sup> Ilmu Komunikasi, Institut Bisnis dan Informatika Kwik Kian Gie Jaln Yos Sudarso Kav.87, Jakarta Utara, DKI Jakarta 13210. Email: 62170026@student.kwikkiangie.ac.id

<sup>2</sup> Mahasiswa Ilmu Komunikasi, Institut Bisnis dan Informatika Kwik Kian Gie Jaln Yos Sudarso Kav.87, Jakarta Utara, DKI Jakarta 13210. Email: 62170026@student.kwikkiangie.ac.id

## PRELIMINARY

Cosplay is an activity to imitate characters from various films or anime or manga and games. This imitation activity can be done both in terms of costumes, make-up, and characteristics.

People who do cosplay like this are often known as cosplayers. Generally, cosplayers always participate when Japanese-themed events are held both online and offline. The rapid development of Japanese events has made the world of cosplayers even more known. Cosplay culture aims to introduce the identity of each character being played in terms of characteristics, characteristics, and also the dress model.

Cosplayers can be seen from several aspects. According to Pinky Lu Xun, there are several things in cosplay, namely design, make up, fashion design, acting, craftsmanship, photo editing, photography and others that make cosplay a complex creativity (Lily, 2009). In general, cosplay events in Indonesia are divided into several themes including Anime / Manga cosplay, Games, Tokusatsu, Harajuku Style, Western Style, Gothic, and also Original. Cosplay that is quite in demand by residents in Indonesia today is Anime / Manga and also games. This can be seen based on the number of cosplayers seen by the author when attending events.

Anime/manga-themed cosplay is a cosplay that imitates and demonstrates fictional characters from Japanese Anime and Manga. In general, cosplayers use costumes and dress up to resemble the characters they choose and like, starting with using contact lenses for the model's eye color and hair color and other things that support the cosplay character (Puspa, 2011). Meanwhile, cosplay with games is generally synonymous with imitating characters taken from various types of video game applications. In general, cosplayers will make costumes complete with weapons that characterize the game's

characters (Hitchens, 2008). Video games that are often used as inspiration for cosplayers are Genshin Impact, a game from Japan, and Mobile Legends, a game from China.

Generally, a cosplayer community can consist of 10 - 20 people. When the event is in progress, usually visitors can capture moments with cosplayers such as taking pictures together and even creating content on several platforms such as TikTok and Vlog. In addition, there are also several series of events, one of which is Coswalk, where cosplayers perform attractions by showing off their respective costumes.

Cosplay also brings some advantages for some people. Some people make this cosplay as a hobby or hobby, but there are also those who make it a profession. Generally, some people make this cosplay as their profession by uploading some cosplay photos to certain paid platforms, one of which is Trakteer. Cosplayers can also make a profit by doing fansigns, where cosplayers write their fan's name on a piece of paper and then upload it. It is not uncommon for some cosplayers to live stream on certain platforms to attract a number of viewers and fans.

Cosplayers are now not only participating in offline events, but online. There are so many streamers nowadays that are found cosplaying while they are streaming on their respective live streaming platforms. When streamers stream, they wear costumes according to the viewers' requests and get gifts or coins which can then be exchanged for profit. Currently, live streaming applications that are widely used as land for cosplayers are MANGO LIVE, BIGO LIVE, MEET ME, and others.

Live streaming itself is a platform where an individual has the freedom to create, express, and connect with many audiences from all over the world based on the chosen region to generate a profit. There are so-called hosts and viewers. Hosts are

LITERATURE REVIEW

**Audience Reception of Cross and Transmedia TV Drama in the Age of Convergence**

This research is taken from International Journal of Communication 8 (2014), 2220–2239. This journal aims to analyze audience reception of Cross and Transmedia TV; which is no longer limited to television media. One way they can keep audiences engaged with program-related content is by creating emotional engagement and creating a loyal brand community.

From this journal we can also see that some audiences don't want to try to catch up or dig too deep into the plot of TV dramas because they 'don't want to' or make statements like TV dramas are made to relax. This research uses mixed methods. What is worth noting is that this study came from a Flemish and Belgian audience which may be very different from the US audience. We should also note that these statistics are constantly changing and viewers can suddenly be drawn to more involved with TV dramas.

**New media audience and gender perspective: A reception analysis of Millennial's interpretation**

This research is taken from the International Journal of Humanities and Social Science Research Volume 6; Problem 1; January 2020; Page No. 58-63. This journal aims to analyze the audience's interpretation of the Meaning of Gender in YouTube content. Today, there are so many social media platforms on all kinds of devices like phones, tablets and even TVs; with an engaged audience in social media platforms, more culture has been developed and widely recognized.

One of the most popular platforms known as YouTube has become a major platform for spreading culture. One known dissemination of culture is called the

individuals who build connections with their work such as storytelling, dancing, singing and cosplay is one of them. Meanwhile, viewers are viewers who watch the live streaming and provide support in various ways such as giving comments, responses, and even gifts (coins that generate profits).

One of the streamers who get quite a lot of profit is Candy Paw. Candy Paw is a host who cosplays while streaming on Mango Live. The fan community of Candy Paw is called the Paw Hubbies. Until April 2022, Candy Paw already has a total of about 13 thousand fans or who are familiarly known as followers. The majority of Candy Paw's followers are men with an average age of 20 years and over. Relevant to the average gender of Candy Paw followers, the average gender of Paw Hubbies is male with an age range of 20 years and over. Usually, Paw Hubbies provide support for Candy Paw beyond the support of viewers in general. Like always being present when Candy Paw does live streaming, promotes live streaming, and contributes quite a lot of gifts.

In Communication Science research, the active audience is an audience who is really actively involved in seeking information and responding to the use of new media. Active audiences are audiences who have the autonomy to produce and reproduce the meanings contained in a film or drama series they watch (Ida, 2014:161). The active audience referred to in this study is Paw Hubbies.

This research will attempt to map the audience's acceptance of cosplay in Mango Live's live streaming. This research uses encoding-decoding theory to map audiences. Encoding theory is a process of analyzing socio-political context while decoding theory is the consumption of a media content (Struat Hall, 1973). The process of receiving messages will not occur if the individual does not have the ability to receive messages.

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meaning of Gender and has attracted quite a large audience to this topic.

This research uses reception analysis method. With the audience more engaged in this topic, it has been divided into 2 categories of interpretation (i.e. men's group and women's group). The women's group was more open and receptive to the idea, while the men's group was less receptive and negotiated on the topic. The negotiation/rejection process includes several factors including education level, experience, and social environment. Ultimately, a person's gender may or may not be affected by these factors.

**Audience Reception Related to Freedom of Life Partner in Aladdin Film**

This research was taken from the Communication Journal of the Indonesian Communication Graduate Association, Vol. 5(1), 2020, 31-41. This study uses the audience reception analysis method by Stuart Hall. Based on this research, we can see that Aladdin's film is not only about love but also about communication about family problems, especially differences in opinion and the perspective of parents in choosing their child's life partner.

Problems are not only found in movies but also in everyday life. The demands of parents on the child's life partner have an impact on the loss of freedom to choose the desired life partner. The result is disappointment, conflict, and feelings of depression to a reluctance to marry. This condition is exacerbated by the influence of family cultural background or certain boundaries.

However, the results of this study indicate that there has been a shift in communication patterns and parental awareness to change communication with children, namely by discussing. Parents no longer emphasize seed, rank, shared weight even though the four parents in this study have cultural differences.

Audience in Reception Analysis Perspective “The Asian Conference on Media, Communication & Film 2018 Official Conference Proceedings”

This research is taken from the International Journal of Humanities and Social Science Research, ISSN: 2455-2070, Volume 6, Issue 1, January 2020, Pages No. 58-63 This study uses qualitative research methods and the purpose of this journal is to determine the understanding and the audience's meaning of the hashtag '#2019ChangePresident'.

In 2019 internet users in Indonesia have reached 143 million, a year before the 2019 Presidential election. This marks the start of the euphoria of the democratic party and each camp must prepare for a 5-year democratic party. While the opposition party continues to act, there has been some criticism of the government's performance with the ongoing hashtag '#2019ChangePresident'. This hashtag is a campaign initiated by PKS politician Mardani Ali Sera; This movement is considered legal and used as political education for the nation.

The audience in this topic is divided into 2, namely active and passive; an active audience is likely to be involved in this issue and provide an opinion and is quite experienced in politics. As for passive audiences, they are less likely to engage in political discussions and may not have extensive knowledge of political topics.

Some of the audience stated that the emergence of this hashtag was good in terms of educating the nation's life and could be seen as a place to voice their opinion about the government or the nation, on the other hand there were also those who stated that this hashtag was not 'not a good thing because it can cause fights and can affect people's lives. certain political groups go bad. By looking at certain factors, researchers can draw conclusions about prospective outcomes among audiences on the topic '#2019ChangePreiden'. The

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results include different thoughts and interpretations which include dominant, negotiated, and oppositional readings.

**RESEARCH METHODS**

Research subjects or resource persons are individuals who are asked to provide an explanation of facts or ideas. In this study, the researcher used the research subject, namely Paw Hubbies. The researcher chose Paw Hubbies as his research subject because in this study the researcher chose Mango Live Streaming Candy Paw.

The informant determination technique used in this study, the researcher used purposive sampling technique. Purposive sampling is a sampling technique used on the basis of certain considerations and objectives (Sugiyono, 2021, p. 287). These informants are needed to understand Paw Hubbies' reception about cosplay in Mango Live Streaming Candy Paw.

In the technique of determining information purposive sampling has certain aspects of consideration and objectives, meaning that in the technique of determining data sources, it will be considered first based on criteria relevant to the problem and research scheme, and not randomly. The criteria for informants used in this study are:

1. Paw Hubbies who have been fond of mango live streaming candy paw for about 1 year.
2. Paw Hubbies who actively provide comments, as well as gifts and in mango paw candy live streaming.

Informants and interview locations chosen by researchers in the cities of DKI Jakarta and Bekasi. The time chosen for the interviews with the informants was carried out once a week according to the schedule determined with the informants. The time of this research starts from March 2022 to July 2022. Starting from data collection, informant profiles, interview stages, to

collecting research soft covers. At the interview stage, researchers will conduct interviews on June 1, 2022 to June 30, 2022, at 16.00-23.00 WIB. This research requires triangulation of data sources. Researchers compared the information obtained from Paw Hubbies with a new media analyst who is currently conducting a study in Malaysia.

In this study, researchers used data collection techniques in the form of primary data and documentation or secondary data. Primary data collection was done by asking Paw Hubbies to observe Mango Live Streaming Candy Paw, which was then entered into an in-depth interview stage. Berger defines in-depth interviews (Depth Interviews) as a way of exploring answer information more deeply (Ida, 2014, p. 163). Through in-depth interview techniques, you will get answers from individual informants about their responses, opinions, or feelings related to media content or matters related to mass media.

The data analysis technique that the researcher uses is audience reception analysis using three categories of message reception or Encoding-Decoding positions. According to Stuart Hall, there are three interpretations of positions in Encoding-Decoding, namely:

1. The Dominant Hegemonic Position, in the dominant hegemonic position, explains that where the audience of a media content receives a television program in full, they directly accept the dominant ideology of the program without any rejection or disapproval.
2. Negotiated Position (Negotiated Code), which explains that it is the audience who combines their interpretation with their particular social experience. Audiences who are included in a negotiating position will act between adaptive and opposition to the interpretation of the message.

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3. Position of the Opposition (Oppositional Code), namely the position when the audience is opposite the representation presented on television in a different way from the reading offered (Ida, 2014, pp. 178-179).

## RESULT AND DISCUSSION

### Mango Live Streaming

This research is entitled "Paw Hubbies Reception on Cosplay in Mango Live Streaming Candy Paw". In this study using the Encoding-Decoding Theory where there is a process of delivering messages from Candy Paw to Paw Hubbies and the opposite response from Paw Hubbies to Candy Paw's live streaming. The purpose of this research is to find out Paw Hubbies' audience reception to cosplay in the Mango live streaming Candy Paw.

This study uses Paw Hubbies informants from various regions in Jakarta to find out how the reception or reception of viewers regarding cosplay in the Mango live streaming Candy Paw. Paw Hubbies is the name for the viewers of Candy Paw. The first informant is Victoria, who is a high school student, the second informant is Luo Elsa, who is an editor, the fourth informant is a UX Researcher, and the last is the third and fifth informants who are anime lovers or commonly known as otaku. After conducting the interview process with the five informants, the researcher found that the five informants were able to understand and interpret the cosplay displayed in the Mango live streaming Candy Paw with a variety of different responses according to their respective backgrounds and knowledge. Based on the interview process that the researcher conducted, the five Paw Hubbies informants were divided into several positions, namely two informants in the Dominant Hegemony Position, two informants in the Negotiation Position and one informant in the Opposition Position.

The first and fifth informants are classified in the Negotiation Position. This was shown after the informant made observations by watching the Candy Paw cosplay live stream. The first and fifth informants are classified in the Negotiation Position because according to the first and fifth informants, the cosplay live streaming conducted by Candy Paw does not violate anything, is legal, and meets the standards as a cosplayer in general. It's just that there are some things that still need to be improved, one of which is the live streaming platform.

In the third and fourth informants into the Hegemonic-Dominant Position. This is because according to the third and fourth informants, the cosplay live streaming presented by Candy Paw is not wrong from all sides and is very entertaining for the viewers, especially Japanese culture lovers and anime lovers so that the target market is very suitable.

The second informant belongs to the Opposition Position, this is because according to the second informant, Candy Paw's cosplay live streaming does not bring a good image to the cosplay itself and according to the second informant, Candy Paw does not meet the general standard as a cosplayer due to several shortcomings.

The three Paw Hubbies informants are fans of Japanese culture while the other two are UI and UX researchers. Thus, the researcher can conclude that the meaning reception carried out by Paw Hubbies in Mango Live Streaming Candy Paw can be actively generated by the audience, where the active audience does not only receive something from the media, but can freely give an active response to something.

### Candy Paw

Candy Paw is a live streamer from Cirebon, West Java. Candy Paw's real name is Kichan Fransisca. Currently, Candy is 22 years old and has been immersed in the world of live streaming since she was 19

years old. Candy has loved Japanese culture since she was in the 1st grade of elementary school. However, no one ever intended to become a cosplayer.

Candy finally decided to become a cosplayer at the age of 20. But at that time, Candy was just a cosplayer who liked to come to Japanese events in various areas such as Surabaya, Jakarta, Bandung, and other cities. Until finally Candy thought of using cosplay as a strategy for herself to do self-branding on her live streaming and this strategy managed to attract the attention of many anime and Japanese fans.

To date, Candy Paw's total income has reached 2 billion beans, equivalent to 22 million rupiah (1M beans = 11,200 rupiah). Per month, Candy's income is not stable. Because the live streaming viewers algorithm will not always be the same. There are times when it is very crowded and very quiet. But when measured on average, Candy managed to produce about 200 - 500 Mbeans per month.

As a live streamer, of course there are various comments that come from various types of viewers. Not even a few viewers have placed negative stereotypes on Candy Paw's live streaming cosplay. Many have made sensitive comments about Candy Paw regarding her cosplay in terms of clothing, speech and even body gestures. This happens because the viewers of Candy Paw's live streaming are not all anime lovers and even ordinary people in the cosplay world.

## CONCLUSSION

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**PERSETUJUAN RESUME  
KARYA AKHIR MAHASISWA**

Nama Mahasiswa / I : STEPHANIE VERA PRATAMA

NIM : 60180530

Tanggal Sidang : 29 September 2022

Judul Karya Akhir : Resepsi Paw Hubbies Mengenai Cosplay Dalam  
Mango Live Streaming Candy Paw.

Jakarta, 05 / 10 20 22

Mahasiswa / I

Pembimbing

*Alw...*  
(.....Atzabeli...Lebo.dally.....)

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