



## Transformation of Masculinity: The Androgynous Style of Male K-Pop Idols and Its Implications for Dance in Indonesia

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### **Abstract**

The phenomenon of globalization, which allows for rapid and widespread cultural exchange, has had a major impact on Indonesian society's views on gender and masculinity. One of the biggest influences comes from K-pop, which promotes the concept of androgyny through the appearance of male K-pop idols. This androgynous style, which combines masculine and feminine elements, is gaining attention among Indonesian K-pop fans. This research aims to explore the acceptance of the androgynous style adopted by male K-pop idols among Indonesian fans and its impact on dance perspectives. The results show that despite going against traditional gender stereotypes in Indonesia, this androgynous style is well received by fans. The style also serves as a driver of change in society's view of masculinity, as well as introducing a more inclusive concept of gender expression. In the world of dance, this androgynous phenomenon is reflected in the wider acceptance of cross-gender elements in dance performances. This research concludes that androgyny, driven by K-pop culture, can be a means to expand a more inclusive and progressive appreciation of dance in Indonesia.

**Keywords:** *Androgyny; Masculinity; Dance; Korean Pop*

### **Introduction**

The phenomenon of globalization that blurs the boundaries of one country to another can make the spread of information can be done quickly and unlimited. One of the impacts of globalization for Indonesians is being able to access a lot of information from abroad. This includes various kinds of foreign cultures. The culture that has recently received the spotlight is K-pop culture. The *Korean Wave* phenomenon, including K-pop, has become an integral part of popular culture in Indonesia. This culture influences various aspects of people's lifestyles and views, including gender expression.

In recent years, Korean culture has taken over the attention of teenagers in Indonesia. The latest trends originating from Korea have caught the attention of Indonesian youth, encouraging them to follow and imitate the style. (Sakinah et al., 2022). One interesting aspect of K-pop is the idols. K-pop idols usually perform their songs by singing while dancing. K-pop idols need to work hard in order to perform their best when performing on stage, which is quite difficult for untrained people to do.

Idols play an important role in the spread of K-pop culture. A K-pop idol not only functions as a musician, but also as an affective worker who engages in *fan service*. (Choi, 2023). They create a sense of closeness with fans, which makes their relationship feel more personal. In addition, it is not uncommon for K-pop idols to perform various beauty procedures to make their physical appearance more attractive, including male K-pop idols. They also use makeup and perform beauty procedures to support their physical appearance. Being a K-pop idol is required to provide a pleasant experience to fans, both through physical appearance, words, and actions. Therefore, being a K-pop idol requires not only singing and dancing talent, but also the ability to build emotional bonds with fans.

This situation has led to K-pop fans getting to know and feel close to their idols. Interaction through various media, both directly and indirectly, provides an opportunity for fans to understand more about the idols' personalities, lifestyles, and daily activities. This makes fans not only audio-visual connoisseurs, many K-pop fans then imitate the way of dressing, speaking, hairstyles, and behavior which then affects how these K-pop fans view their self-image (Laela, 2022). So that some K-pop fans will make K-pop idols as role models in appearance (Farabi et al., 2024).

K-pop idol's looks are diverse, reflecting their creativity and boldness in expressing their identity through fashion. One trend that is increasingly prominent is androgynous style, which harmoniously combines masculine and feminine elements. K-pop idols who combine male and female clothing can be said to be K-pop idols who look androgynous. Androgyny is a term in gender identity where a person does not clearly belong to the feminine and masculine roles as prevailing in society (Fhebrianty & Oktavianti, 2019). The popularity of this style not only reflects the courage of idols in breaking conventional boundaries, but also contributes to a change in society's perception of beauty that is inclusive and transcends gender stereotypes. Androgyny is closely related to gender roles. Gender is an inherent characteristic of men and women that is formed through social and cultural construction, and is usually related to the roles played in society. (Lautama, 2021). Unlike sex or gender, which is formed at birth, gender can be changed easily.

The phenomenon of androgyny in K-pop idol performances can be analyzed through the perspective of Judith Butler's gender performativity theory. This theory explains that gender is the result of social construction through repeated actions, which shape perceptions of masculinity and femininity. In this context, the androgynous style of K-pop idols can be considered a performative act that deconstructs traditional gender stereotypes. Because gender cannot be understood as an innate attribute of individuals, but rather as a social construction that is formed and reinforced through repeated performative actions (Felayati et al., 2023). These actions, repeated consistently in social interactions, create the perception that gender is something natural and inherent, thus becoming normalized and institutionalized in society (Purwani, 2019). The body is gendered through constant gendering, so instead of gender becoming a core part of who we are, it becomes performative (Lestari, 2020). Although gender is flexible and changeable, one cannot freely choose how to express their gender without considering the physical body and social expectations associated with gender and race. If one does not conform to existing norms, they may be deemed not "worthy" or not meeting the expectations of the dominant society, so there is pressure to conform (Rokhmansyah et al., 2023).

Androgynous style is a form of protest from the gender order in the dominant society, this style often emerges as a response to discomfort with traditional gender role stereotypes that require individuals to display certain attributes according to their biological sex (Lautama, 2021). The androgynous appearance displayed by K-pop idols can be considered a form of liberation from such restrictions, offering a more inclusive and flexible alternative to gender expression.

The androgynous look is worn by many male and female K-pop idols. An example of a female K-pop idol who is synonymous with androgynous style is Amber Liu who is a member of girl band f(x). Amber always wears more masculine clothes such as shirts and long pants. Amber's always short

hairstyle like a man also adds to her masculine impression. Besides Amber, Moonbyul MAMAMOO also often looks androgynous. Moonbyul has worn tuxedo suits several times in her appearances with MAMAMOO. Moonbyul also tends to often wear more masculine clothes compared to her group members. Apart from female K-pop idols, male K-pop idols also look androgynous, one of them is Taemin. Taemin has appeared several times with long hair. He has also worn a suit with a *crop top* shirt and skirt combined with *cutbray* pants. *Crop top* shirts and skirts are clothes that are synonymous with feminine women. But the suit and *cutbray* pants make Taemin still look masculine.

Male K-pop idols tend to adopt androgynous styles more often than female K-pop idols. Especially the use of *crop tops* that show their stomachs and some idols also dare to wear skirts. Even if it's paired with pants. This reflects a unique dynamic in the K-pop industry, where male idols are actively exploring gender boundaries through their fashion and appearance. The androgynous style promoted by male idols often involves a fusion of masculine and feminine elements, such as the use of loose-cut clothing, soft colors, distinctive accessories, and makeup, which were previously more associated with women.

In contrast, female idols more often remain bound to fashion norms that reinforce a feminine image, although there are some who also adopt androgynous styles. This difference may be due to society's greater expectation for women's appearance to conform to traditional standards of beauty, while male idols have more flexible space to experiment with their appearance. This trend demonstrates the role of male idols in encouraging gender inclusivity in fashion and expanding the definition of masculinity expression.

The androgynous phenomenon displayed by K-pop idols provides a new perspective on gender. Gender roles are formed depending on the values upheld by a group of people. In Indonesia, this stereotype of gender causes pros and cons to androgyny because society still divides the rights and obligations of individuals based on their biological sex (Belinda, 2021). The view of gender in Indonesia, which is only divided according to sex, is certainly contrary to androgyny. Meanwhile, the androgyny brought by K-pop culture cannot be stopped because of the large number of K-pop fans in Indonesia. Data in 2023, Indonesia ranks third as the country with the most K-pop fans with the highest number of streams (Nanda, 2024). This creates an imbalance between K-pop culture and the existing culture in Indonesia.

These problems are interesting to explore. Because Indonesia also has dance arts related to androgyny, this study will examine how the acceptance of the androgynous style of male K-pop idols among K-pop fans in Indonesia. The choice of focus on male K-pop idols because there are more male K-pop idols who are androgynous than female K-pop idols. In addition, this research wants to examine the influence of the androgynous phenomenon in male K-pop idols on the perspective of dance art in Indonesia. This research is expected to provide a better understanding of social change, especially gender roles influenced by the androgynous style of male K-pop idols and its relation to dance in Indonesia.

## **Methods**

This research uses a literature review approach to explore the acceptance of androgynous style adopted by male K-pop idols and its impact on dance perspectives in Indonesia. A literature review is a scholarly analysis that evaluates and integrates the available literature to identify, critique, and develop elements of theory by referring to previous studies (Snyder, 2019). This review plays an important role in building a solid knowledge base as well as supporting theory development in related research areas (Kraus et al., 2022).

This approach was chosen because it aims to explore data and information from various literature sources and related media, without following an overly structured procedure as in a systematic literature

review. As a qualitative research method, non-systematic literature review provides the freedom to critically analyze various articles, books, and content from relevant social media and digital platforms.

The data in this study was collected through literature review, document analysis and archival research, which included scholarly articles, research reports and content from social media. The literature selected involved sources related to K-pop culture, the concept of androgyny, and gender roles in dance. These sources provide a broader picture of the current socio-cultural phenomenon, especially regarding society's acceptance of the androgynous concept popularized by male K-pop idols.

This non-systematic approach allows researchers to identify trends, themes and representations that appear in various forms of discourse, whether social, cultural or gender. By using an exploratory and interpretative approach, this research aims to reveal how the phenomenon of K-pop culture influences Indonesian people's views on gender, as well as its implications for dance, especially regarding the acceptance of cross-gender elements in performance. Although it does not involve experimentation or direct primary data collection, this research emphasizes ethics in data collection and use, ensuring that all sources used are ethically obtained and utilized.

## ***Results and Discussion***

### **1. Perceptions of Masculinity in the Presence of Androgynous Style in K-Pop in Indonesia**

Androgynous style has become common among K-Pop idols. Fans also tend to accept this style well, as evidenced by the absence of significant protests or condemnation from the K-Pop fan community in Korea. This allows idols to continue adopting androgynous styles in their performances. The fans continue to support their idols regardless of the style their idols carry.

K-pop fans express their love for their idols in various ways. Some fans do so by attending concerts and buying *merchandise* from K-pop idol groups, while others simply listen to their idols' music through *streaming* platforms. One other form of expression of the fans' love is through the creation of *fan fiction*, which is a fictional story based on the K-pop idol that is uploaded on X, Wattpad, or other social media.

K-pop idol fans sometimes create fictional stories involving romantic relationships between two male idols or two female idols. In Korea, neither the physical interaction between idols (*skinship*) nor the writing of such fictional stories is usually considered "*queer*" or deviant, but rather seen as an expression of heterosexual women's desire for their idols (Baudinette, 2023). This is very different from the views of global society, where same-sex romance is often considered deviant and immoral. Global societies do not judge celebrity fan activities by the type of activity they engage in, but rather by the results they produce. Similarly, making a fictionalized story of a same-gender idol is considered a homosexual story, not a fan's passion for their idol. Of course, this is different from K-pop fandom culture, which, with its different values, is able to develop a counter-discourse that challenges the common view (Baudinette & Scholes, 2024).

K-pop culture that has its own values brought from its country of origin can provide new views to K-pop lovers in the world, including *queer* culture. As in Baudinette and Scholes' research, cisgender male gay and bisexual fans from the Philippines position K-pop as a key source to denaturalize hegemonic masculinity ideologies in the Philippines (Baudinette & Scholes, 2024). Although K-pop contributes to changing masculinity values in the Philippines, it is not the main factor that drives its fans to identify as queer (Baudinette & Scholes, 2024).

The strong impact of the spread of K-pop culture has led to the emergence of new masculinity values in India. As suggested by Bhattacharyya (2023), K-pop fans in India find new masculinity values

in the androgynous masculinity of male K-pop idols that are different from traditional masculinity values. The femininity exhibited by male K-pop idols should not be seen as something associated with homophobia, but rather as a form of expression of a new kind of masculinity. They advocate that being masculine cannot be judged in terms of appearance alone, such as having a beard or being rude. Masculinity does not have to be limited to hard or dominant traits, but can also incorporate aspects of softness or femininity without losing its essence. In this case, male K-pop idols often exhibit a blend of both aspects and indirectly, male K-pop idols are working tirelessly to bring about a change in the traditional concept of masculinity (Bhattacharyya, 2023).

The influence of K-Pop in shaping its fan's views on various aspects of life proves that K-Pop is not just a foreign cultural phenomenon, but also a value guide in interpreting social phenomena. Geographical distance and cultural differences do not prevent the penetration of K-Pop values into foreign societies. The positive response from K-Pop fans in the Philippines and India, which shows a change in their views on the concept of masculinity due to the influence of K-Pop culture, is one clear proof of this.

In relation to queer culture in K-Pop, androgynous style has become one of the most widely adopted trends. In particular, male K-Pop idols who often wear androgynous style clothing are able to offer a new perspective on how men dress. Male K-Pop idols began to use skirts as an accent in their appearance, lengthen their hair, some also wear earrings, bracelets, and necklaces accessories that are synonymous with femininity. In addition, the selection of pastel colors for male K-pop idols' stage outfits, which are generally associated with women, gives male K-pop idols a "pretty" impression, even though they are wearing clothes commonly worn by men. This look can also be classified as androgynous, where men who look this way are often referred to as *flower boys* (Layoung, 2018). A man called a *flower boy* not only looks androgynous, but also has a face that is both handsome and beautiful. Thanks to the growing popularity of Korean dramas along with the K-pop phenomenon, the nickname *flower boy* has a positive connotation.

K-pop fans in Indonesia are the same as fans in other countries. K-pop fans in Indonesia often imitate the K-pop idols they love. One of them is the style of clothing and physical appearance of their idols (Asrina, 2022). Although different in gender from their favorite K-pop idols, K-pop fans still follow their style of dress. Starting from the use of accessories, or makeup styles for both male fans and female fans. The *crop top* appearance style is often imitated by some K-pop idol fans, both female and male.

Men who wear *crop tops* expose part of their abdominal area, creating an androgynous look that combines the feminine elements of *crop tops* and the masculine characteristics of an athletic body. In addition, most K-pop fans who have the ability to dance form *dance cover* groups in their neighborhoods or in their respective communities, imitating the dances and styles of their favorite K-pop idols, regardless of gender similarities or differences with their idols (Mulyana et al., 2024). This has contributed to the development of androgynous styles among K-pop fans in Indonesia.

Androgynous style in Indonesia is not only shown through K-pop culture with its idols. But, also with famous figures on social media, such as *influencers* or *celebgrams*. One of them is Jovi Adhiguna. Jovi is a *celebrity* who has androgynous *personal branding*. The androgynous persona in Indonesia is quite clashing with the values of the majority of Indonesian society. Because Indonesia is a country that has a patriarchal history that provides restrictions on the gender roles of men and women. This includes clothing rules for men and women. Clothing associated with a particular gender is the result of stereotypes that develop in society, thus forming a pattern that this type of clothing reflects the social identity of individuals in accordance with social expectations (Pramesthi et al., 2024).

Fashion is not limited to a particular gender, although Indonesia still tends to follow cultural stereotypes regarding gender roles. The androgynous style popularized by Jovi serves as a form of non-verbal communication that is implicitly able to blur these symbolic boundaries. (Pramesthi et al., 2024). Jovi Adhiguna's *personal branding* on Instagram is also influential in increasing interest in androgynous

fashion, suggesting that the self-image he builds on social media can influence his followers' interest in this style (Sinambela & Novendra, 2023). With the Instagram account @joviadhiguna being followed by 871k users, this shows that around 871k people accept and appreciate androgynous style, a number that reflects no small impact.

Based on this, androgynous style becomes more easily accepted, not only by K-pop fans, but also by fans of *influencers* who often appear in androgynous clothing. Even so, Indonesian society's acceptance of men adopting androgynous styles still requires negotiation with entrenched traditional values of masculinity. However, this acceptance is not entirely evenly distributed as the level of acceptance in society depends on each individual's experience, background, and personal circumstances (Sihombing & Rakhmad, 2019). This also reinforces that masculinity performance is not fixed, but continues to be influenced by various discursive and non-discursive factors (Norman & Bryans, 2020).

## 2. The Androgyny of Male K-Pop Idols and its Impact on the Perspective of Dance Art in Indonesia

Dance is often perceived as an activity that is closely related to women and reflects feminine elements. This view means that male dancers are often faced with stereotypes and social expectations that dance is more appropriate for women (Risner & Watson, 2022). In Indonesia, which is still heavily influenced by patriarchal culture, these stereotypes are further reinforced. Male dancers are often identified with a less masculine image, which goes against the traditional standards of masculinity upheld in society.

This condition creates its own challenges for male dancers, especially in maintaining and emphasizing their masculinity identity when choosing to engage in dance. In addition to having to face social stigma, they also have to prove that involvement in dance does not diminish their masculinity, but rather enriches artistic and cultural expression. Thus, this issue not only reflects individual challenges, but also reveals broader social dynamics regarding society's views on gender and art.

Society's view that male dancers are less masculine reinforces the stereotype that the androgynous appearance of male dancers is not in accordance with their nature. Social norms expect men to adhere to traditional standards of masculinity and abstain from attributes or elements associated with femininity. However, global cultural dynamics have given birth to various art forms that integrate elements of androgyny, indicating that the fusion of masculinity and femininity is not new to the art world. Men in performance feel the need to "market" themselves by fulfilling the ideal of a handsome, muscular and attractive body, which is often represented by the "leading man" figure in movies and television (Norman & Bryans, 2020).

A number of historical examples reflect the existence of androgynous art, such as the traditional Peking Opera that flourished during the Qing Dynasty in China, Kabuki theater in Japan in the 17th century, and theater art during the Yuan Dynasty in China. In addition, the Takarazuka Revue that emerged in the 20th century in Japan also carries the concept of androgyny in its performances. Other examples include folk theater arts such as Svंग in North India and Siam, which feature a mix of gender characters in their artistic depictions (Ho et al., 2021). This phenomenon shows that art with androgynous elements has a long history as a form of cultural expression that transcends traditional gender boundaries.

The androgynous phenomenon in K-Pop culture is not only seen in the aspect of dressing style, but is also reflected in song and dance performances. While androgynous clothing styles often take center stage, androgynous elements can also be found in the dance moves adopted by K-Pop idols. These dance styles don't just highlight feminine or masculine impressions, but combine both, creating artistic expressions that transcend traditional gender boundaries.

Some K-Pop song choreography with androgynous elements can be seen in Taemin's *Move*. In this song, there are a variety of movements that focus on hip movements, which are traditionally

considered synonymous with feminine movements. The use of these movements in the context of a male idol's performance shows a strong element of androgyny, where masculinity and femininity are harmoniously combined.

In addition, TWS's song *Plotwist* also shows the application of androgyny, as it incorporates cute elements that are usually associated with the girl group concept. The cute concept, which is rarely used in boy groups, provides a softer touch and challenges the gender stereotypes that exist in the K-Pop industry. These two examples reflect how androgynous elements can be applied in K-Pop group choreography and concepts, opening up space for more diverse and inclusive gender expressions.

The androgynous style of dressing and stage appearance of K-Pop idols has influenced K-Pop fans to follow the style. One of them is the dance cover phenomenon, where K-Pop fans who have dancing talents join the community to re-dance songs from their favorite K-Pop idols. In this community, there are various types of dance covers, both those of the same gender and those involving dancers of different genders, known as cross-gender dance covers. The phenomenon of cross-gender dance covers may be considered unusual by some people, because in practice, a man can dance a song from a girl group that is synonymous with the concept of cute and soft, while a woman can dance a song from a boy group that displays a manly and energetic concept.

However, for individuals who are members of cross-gender K-Pop dance cover groups, this activity is considered a natural thing. They view cross-gender dance covers as a form of art entertainment that provides an opportunity to express themselves and channel their dancing talents without being limited by gender stereotypes. This activity is also a place to celebrate the diversity of artistic expression in the increasingly inclusive world of K-Pop (Permana, 2021).

In Indonesia, androgynous culture has a rich diversity and has become an integral part of the performing arts tradition. One example is the art of *Lengger Lanang* from Central Java, which gained widespread attention and inspired the movie *Kucumbu Tubuh Indahku*. In East Java, there is *Gandrung Marsan*, where male dancers wear women's clothing but retain masculine attributes such as moustaches. Both of these arts are not only accepted by the local community, but also continue to be preserved as part of the cultural heritage.

Another iconic figure in Indonesia's cross-gender dance scene is Didik Nini Thowok. As a renowned dancer, he is known for his ability to professionally perform cross-gender characters, making him a symbol of art that transcends gender boundaries. In this context, the term cross-gender refers to dancers who specifically portray characters of the opposite sex. Male dancers, for example, strive to perform female characters as best they can within the framework of stage professionalism (Anjani & Kusnadi, 2021). This phenomenon shows that cross-gender performance art is not only an artistic expression, but also a medium that illustrates the complexity of culture and identity in Indonesia.

Didik Nini Thowok has been recognized as one of Indonesia's dance artists who is able to gain wide acceptance from the public, even though his works often contain androgynous elements. One of his monumental works is *Bedhaya Hagoromo*, a dance performance that combines typical female dance movements with a cross-gender concept. In this work, Didik performed the story of *Nawang Wulan* from the legend of *Jaka Tarub*, combined with *Hagoromo*, a classic *Noh* drama from Japan. (Wibowo & Saearani, 2020).

*Bedhaya Hagoromo*, first presented by Didik Nini Thowok to Sri Sultan Hamengku Buwono X in 2001, has become one of the most important performance art works in the Indonesian dance scene. To date, it has been performed four times, with its most recent performance in November 2024 as part of the Indonesia Dance Festival. In the performance, all the dancers are men dressed as women, including Didik Nini Thowok himself. The presence of male dancers who adopt the concept of cross-gender or

androgynous style in this performance is not only well received by the public, but also appreciated as a valuable artistic innovation.

*Bedhaya Hagoromo* is concrete proof that dance has the ability to break traditional gender boundaries. It shows how androgynous elements can be presented with artistic beauty, bridging local and international values in harmony. This reflects not only the richness of Indonesian culture, but also the ability of dance to adapt to trends and changing global perspectives on gender and identity.

In the 21st century, especially in the Asian region, androgyny has gained popularity, not only as an artistic expression but also as a significant commercial value. In the media and popular culture, displays that combine masculine and feminine elements have received increasing attention, both from audiences and academics. This phenomenon reflects an increased appreciation for representations that transcend conventional gender boundaries (Ho et al., 2021).

Works like *Bedhaya Hagoromo* are important examples of how performing arts can embrace and reinforce these ideas. Their popularity and success show that androgynous art not only has a place in the dance world, but can also be part of a larger cultural narrative. With an innovative and inclusive approach, works like this enrich the repertoire of Indonesian art and demonstrate its potential to reach a wider audience, both domestically and internationally.

Unlike Didik Nini Thowok, who received a lot of appreciation. The negative view of the community towards *Lengger Lanang* dancers has resulted in an increasingly small number of dancers. According to data from the Banyumas Cultural Office in 2021, there were 12 *Lengger Lanang* dancers (Islami et al., 2022). Some *Lengger Lanang* dancers chose to quit due to pressure from family and society. Despite facing rejection because it is considered contrary to the nature of the male gender, most of the dancers who still survive to maintain Banyumas *Lengger Lanang* dance as part of Banyumas culture (Islami et al., 2022).

Implicitly, Indonesian culture has long had distinctive androgynous characteristics, particularly in dance. The concept of androgyny, which is often perceived as an impact of globalization, is actually not new in the Indonesian cultural tradition. Indonesian art has long integrated gender elements in various forms of artistic expression, although at that time the term "androgyny" was not yet known or used. This shows that the fusion of masculine and feminine aspects in art is not a phenomenon that emerged due to external influences, but rather part of the richness of local culture that has existed for a long time.

The androgynous culture integrated in Indonesian dance shows great potential to be accepted by the wider community, including K-Pop fans. This shows that there is room for people to appreciate artistic expressions that transcend traditional gender boundaries. However, such acceptance cannot be separated from the background of the individuals involved, including how they are accommodated in the local social and cultural context.

For example, the art of *Lengger Lanang* from Banyuwangi, which carries androgynous elements, is now facing serious challenges due to a lack of support from the local community. Although this dance has high artistic and cultural value, its sustainability is threatened due to some people's lack of understanding of its gender concept. In contrast to *Lengger Lanang*, Didik Nini Thowok, a dance artist who also adopts androgynous elements in his works, has a much wider acceptance. Didik not only received support from the people of Yogyakarta, but also received appreciation from Sri Sultan Hamengku Buwono X, the king of Yogyakarta. This support gave legitimacy to his works and became an important factor in the sustainability of his artistic career.

A similar phenomenon is also seen in K-Pop entertainment, where fans readily accept and appreciate the dances performed by their K-Pop idols, even though some dance moves or styles may reflect androgynous elements. In this context, K-Pop fans show a higher level of acceptance towards art



forms that challenge gender stereotypes. This suggests that acceptance of androgynous culture in dance is strongly influenced by social context, community perceptions, and support from influential parties.

Thus, the successful integration of androgynous culture in dance, both locally and internationally, is highly dependent on how the art is positioned in society. Support from local communities, authority figures, and educational efforts that encourage a broader understanding of the beauty and value of art that transcends gender boundaries are key factors in ensuring the sustainability and acceptance of this culture.

## Conclusion

Indonesian society's acceptance of male individuals adopting androgynous styles is a complex process, as it must negotiate with the traditional values of masculinity that have long been deeply rooted in Indonesian culture. In Indonesia, people often associate gender with sex, which makes the concept of androgyny less understood. As a result, many people are yet to recognize and understand the idea of androgyny as a more flexible gender expression that is not bound by traditional norms.

The emergence of K-pop culture in Indonesia has brought a breath of fresh air by introducing the concept of androgyny, which provides a new perspective on gender, especially among K-pop fans. Through the influence of K-pop, Indonesians, especially those who are into Korean music and pop culture, have begun to witness how male K-pop idols are breaking and changing the long-held views of traditional masculinity in Indonesia.

K-pop culture, with its immense popularity, has played a role in changing the way Indonesians perceive androgynous style, thus providing an impetus for its acceptance in everyday life. Although there have been several androgynous influencers in Indonesia, the acceptance of this style is still limited to their group of followers. This is in contrast to the K-pop phenomenon, which has a wider fan base across Indonesia. Nonetheless, the acceptance of androgynous style still depends on each individual's attitude, given that each individual's background, values, and understanding of the concept of gender vary greatly.

Androgynous culture, although considered a relatively new thing in mainstream social discourse, actually already has roots in traditional Indonesian arts. One form of androgynous culture that can be found is in dance, such as the *Lengger Lanang* dance from Banyumas. However, although this form of androgynous expression already exists in traditional arts, its acceptance in today's society tends to be limited. Differences in understanding of gender and clashes with more dominant values in society make it difficult for *Lengger Lanang* dance to develop widely.

On the other hand, Didik Nini Thowok, an artist who promotes and develops androgynous style in dance, has managed to gain considerable support and appreciation from the community and local leaders. Didik Nini Thowok's success shows that despite the challenges in accepting androgyny, there is still room for this cultural expression to be appreciated and accepted in Indonesian society.

Overall, androgyny is already a part of Indonesian society, although its manifestation in various forms of art and culture is still facing obstacles to develop more widely. With the influence of K-pop culture that brought and introduced the concept of androgyny more massively, Indonesians, especially K-pop fans, began to understand androgyny as an alternative view to traditional masculinity. This opens the possibility for androgyny to be accepted as a form of artistic expression that has its own value and meaning in the Indonesian cultural context.

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