An Approach to Qualitative Analysis in the Understanding of Cosplay and Crossplayer

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Keywords	Abstract
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Cosplay, Crossplayer, Qualitative study _____	The term "crossplay" is used to describe an individual who engages in role-play (costume and play) by assuming a character of a different gender than their own in the context of cosplay. This discrepancy in identity frequently gives rise to the labelling and negative perceptions of crossplayers within society. The objective of this research is to gain insight into the self-identity of crossplayers. This research employs a qualitative methodology with a phenomenological approach. The data collection techniques employed were interviews and observation. The subjects of this research were two primary sources and four secondary sources from Yogyakarta. The research employs an interactive model analysis. The findings indicate that each crossplayer has a distinct etiology and motive for engaging in crossplay. However, both groups seek to express themselves freely through crossplay, in conjunction with their closest associates. Crossplay provides a forum for resource persons to explore in order to develop their self-identity.

INTRODUCTION

The world has continued to evolve in recent years. In addition, there have been changes in terms of cultural diversity. The term "culture" is employed to describe the differences between one thing and another. Matsumoto and Juang (1996) define culture as "a unique meaning and information system, shared by a group and transmitted across generations, that allows the group to meet basic needs of survival, pursue happiness and well-being, and derive meaning from life" (p. 1). This distinctive information system is inherent to each group and is transmitted to the subsequent generation, enabling the group to fulfil its basic needs, pursue happiness and well-being, and derive meaning from life.

It is a common phenomenon that almost all types of culture can easily enter other countries, regardless of whether the culture is well received or not. One culture that has disseminated extensively across numerous other countries is Japanese culture. Japanese culture is a distinctive and widely admired phenomenon. One of the most popular cultures to emerge in Japan is the culture centred in Akihabara and Harajuku. The products in question are anime, manga, video games, idol figures, music, cosplay, and so on. These products were not only popular in Japan but also in other Asian countries, such as Indonesia. As defined by Kroski (2015), cosplay is the practice of dressing up and wearing costumes in accordance with characters one admires in order to express enthusiasm and fandom. The term "cosplay" is derived from the combination of the words "costume" and "play." It is defined as role-playing using costumes (Frederick, 2016). Meanwhile, individuals who engage in cosplay activities are referred to as cosplayers.

One of the most significant Japanese cultural events in Indonesia, Ennichisai, is an annual occurrence that was first held in Jakarta in 2010. To date, Ennichisai remains a highly anticipated event for cosplayers, both within the country and internationally. In Yogyakarta, there are numerous communities, ranging from large to small, which have specific goals. The following is a summary of the results of an interview conducted with one of the primary sources on the subject of communities in Yogyakarta.

> *"Indeed, I must admit that I am somewhat perplexed by this matter. With regard to the specific case of communities, it should be noted that I have not yet joined any such community. I would venture to suggest that it is something of an unusual phenomenon. However, if the community is on Facebook, I tend to join it. The majority of these groups are focused on Jogja cosplay. Therefore, there is nothing unusual or distinctive about this situation. With regard to crossplay groups, I do not participate in any. I engaged in crossplay independently, without any prior involvement with the community or its activities. I did not join the community in order to participate in its projects. I proceeded independently with my friend." (N-01, Preliminary Study Data)*

One community that frequently engages in annual events is a community affiliated with a leading university. The university in question has a long-standing tradition of holding an annual event known as Mangafest. The inaugural Mangafest event was initiated by the Student Association in 2011. The event serves as a forum for both cosplayers and comic artists alike, offering an opportunity for the former to showcase their talents and the latter to compete in various comic-related contests. In 2020, Mangafest was held on 23 March and was attended by more than 4,000 visitors, comprising cosplayers, comic artists and other attendees from various cities. In addition to Mangafest, numerous other Japanese events are held in Yogyakarta and Solo, including Gamabunta, Ikimasu, Japan Festival Rakuen, Bunkasai, Japanese Festival Kinori Kekkai, and other events.

There are numerous reasons why individuals choose to engage in cosplay as a pastime. The reasons for engaging in cosplay are diverse. There are individuals who are deeply invested in a specific character, seeking novel experiences, desiring to comprehend the essence of that character, appreciating the exercise of their imagination, or even striving to identify themselves through immersion in the realm of cosplay. When selecting a character to cosplay, cosplayers typically have their own preferences.

A significant proportion of cosplayers select characters that align with aspects of their personality (Ardhani et al., 2017). Nevertheless, it is not uncommon for individuals to select a character for reasons other than those previously stated. For instance, a character may be currently popular and therefore being cosplayed by numerous other individuals, which may pique the interest of the original cosplayer. In its nascent stages, cosplay was largely confined to the domain of gender. Female cosplayers will select female characters, while male cosplayers will select male characters. However, a novel phenomenon has emerged in the realm of cosplay: the practice of female cosplayers portraying male characters and vice versa. Such individuals are designated as "crossplayers."

A crossplayer is a cosplayer who plays roles that do not match their gender. A crossplayer not only matches the makeup and costumes of the character they are portraying, but also the traits and characteristics of the character. Should the character he is cosplaying be one of a cheerful disposition, he will endeavour to convey a similar degree of cheerfulness. This also applies in reverse. If the character is indifferent, the crossplayer will also attempt to convey this indifference through their expression.

The desire of a crossplayer to cosplay a different gender cannot be separated from their preferences in choosing a character. A study conducted by Reysen et al. (2018) found that cosplayers tend to choose their favourite characters that are similar and suitable to themselves, and are the ideal version of themselves. However, it does not rule out the possibility that they are only attracted to these characters because they are physically attractive. Furthermore, research conducted

by Poerwito Setijadi (2012) indicates that some individuals select characters that align with their self-identity, encompassing aspects such as personality, character, and body structure. Those who engage in cosplay activities tend to feel more secure when they select characters that align with their personal identities.

The initial interviews conducted with two primary sources indicated that character and physical aspects are two significant factors influencing the choice of character for cosplay. The results of the interview are as follows:

> *"I commenced crossplay during my tenure at a secondary educational establishment. Upon commencing crossplay, my friend extended an invitation for me to participate in a cosplay of Suzuya Juzou. However, at that time, I was initially unaware that Suzuya was a male character, and Samsek had never viewed the anime. I observed that she was aesthetically pleasing, and my associate also asserted that I would be a suitable candidate to portray her, in terms of physical appearance. I indicated that I was approximately 11 or 12 years of age, and I was Suzuya. In point of fact, I had not made any preparations at that time. The next day was an event, and if I had started preparing, it would have been too late. "Therefore, that is sufficient, as my friend already possesses that quality." (N-01, Preliminary Data)*

Crawford and Hancock (2019) posit that identity is inextricably linked to the relationship between culture and art. It can be posited that identity is a concept that emerged as a consequence of modernization. Bauman (2004) posits that an individual's identity is largely fixed from the moment of birth and rarely undergoes significant alteration. The identity that was born as a consequence of modernization has now brought about changes to a person's social structure and life experience.

A true crossplayer remains a crossplayer. Crawford and Hancock (2019) posit that although an individual engaged in cosplay may appear to be seeking an alternative identity and a means of escaping from the constraints of everyday life, this assumption requires further scrutiny. Valle et al. (2015) posited that cosplay is not merely the selection of an alternative identity, but rather represents an individual's pursuit and journey towards the discovery of their authentic identity. One common misperception about crossplayers is that they are often associated with sexual orientation disorders. Those who are unfamiliar with the concept of cosplay often hold negative perceptions of crossplayers (Crawford & Hancock, 2019). A number of cosplay websites that were the subject of research by the authors of this paper have forums that discuss crossplayer issues. Within the crossplay community itself, a significant proportion of crossplayers are opposed to the notion that crossplayers are gay, bisexual or transgender. It was argued that there should be a clear distinction between crossplayers and those who engage in parody cosplay.

Previous studies have examined the use of non-verbal communication in cosplay, including the expression of self-identity through crossplay (Sabka et al., 2019). A case study of gender roles and sexual identity in men who engage in crossplay was also conducted by Leng (2013). Priyambada (2019) conducted research on the findings of meaning in crossplay. The results indicated that the actions of crossplayers are influenced by the character of their idols. Crossplayers consider their idols to be living characters. An analysis of the role of the media in influencing the identity of crossplayers is also an important study in the context of cosplay (Rastati, 2017).

From the aforementioned issues, it can be concluded that a crossplayer is not always a person with a sexual orientation disorder. Consequently, this research endeavours to examine the self-identity of a crossplayer in greater depth. The research will examine in greater depth the self-perception of crossplayers, their responses to external stimuli, and the manner in which they negotiate their identity when engaging in crossplay.

METHOD
Design

The research employs qualitative research methods. This research design employs a phenomenological approach to gain a comprehensive understanding of the subject's self-identity. Phenomenological studies are research on subjective human experience, which includes an emphasis on the experiences of everyone (Creswell, 2007; Kahija, 2017). As Moleong (2010) notes, the phenomenological approach is one that aims to gain an in-depth understanding of the meaning of an event and its relationship to individuals who experience certain situations. This approach aims to elucidate and comprehend the subjective meaning of the world as experienced by an individual. This approach is well-suited to the objective of this research, which is to gain an understanding of crossplayers through the subjective meanings attributed to research sources.

Participants

The research is based on two main sources of information. The sources are divided into two categories: primary partcipants and significant others. The primary participants are two subjects who meet the following criteria:
1. Male or female, aged 17-30 years
2. Have been or are currently active in the Solo or Yogyakarta cosplay community for at least three years
3. Often or have a tendency to crossplay
4. Do not experience sexual orientation disorders

Significant others are comprised of four subjects, each exhibiting the following characteristics: (1) Acquaintance with the primary participants; (2) Proximity to the

primary partcipants; and (3) Understanding of cosplay and crossplay. The primary sources for this research are:

Table 1
Primary research participants

Identity	Subject 1	Subject 2
Inisial	N-01	N-02
Gender	Female	Male
Age	23	26
Religion	Moslem	Moslem
Join to crossplay community	2016	2017
Crossplay character	Male	Female

In addition, the research utilises a range of secondary source data.

Table 2
Significant others of participants

Identity	Significant others			
	1	2	3	4
Inisial	SO-01	SO-02	SO-03	SO-04
Gender	Male	Female	Female	Female
Age	25	19	24	17
Related to subject (code)	N-01	N-02	N-01	N-02

Instruments

The instruments employed in this research are semi-structured interviews and observations. The observational technique employed in this research utilises anecdotal observation, namely the taking of narrative notes on the behaviour exhibited by the informant during the interview. In contrast, for structured interviews, researchers prepare an interview guide, which includes examples of several questions.

The question *"What is your purpose for crossplay?"* was posed to the participants. The question posed to the informant was as follows: *"What is your reason for engaging in crossplay?"* and "What does crossplay mean to you?". This research was subjected to validity and objectivity tests. Validity testing was conducted through the triangulation of sources and techniques. Researchers compared the results of interviews conducted with primary and secondary sources. The process of technical triangulation involves the comparison of the results obtained from interviews and observations.

Procedure

The data collection process involved both online and offline interviews. The online interviews were conducted via chat and video call with two primary sources and four secondary sources. Concomitantly, offline interviews are conducted by

direct meeting at the interviewee's residence or at a restaurant or cafe. The establishment of rapport is initiated at the outset of the meeting, followed by the provision of informed consent. Additionally, researchers observed general conditions, verbal communication patterns, and behavioural tendencies that emerged while conducting interviews with sources. The researchers will record the interview and observation process to ensure data completeness. It is important to record the key events and observations during the interview process in the form of field notes.

In accordance with ethical standards, researchers must obtain consent from all parties involved in the research process, including primary and secondary sources. To avoid any negative consequences for the individuals involved, the data source information is kept confidential. It is the responsibility of researchers to provide references or citations for each source used in this research and to refer to the basic pillars of research theory. The following is the schedule of research meetings:

Table 3
The Research Schedule

No.	Research Subject Code	Number of meetings	Duration of conversation (minutes)
1	N-01	Three times	83
			69
			114
2	N-02	Three times	77
			58
			35
3	SO-01	Twice	59
			51
4	SO-02	Twice	38
			25
5	SO-03	Once	88
6	SO-04	Twice	39
			30

Data Analysis

As demonstrated by Miles and Huberman (2007), the analysis of organised data on websites has revealed that a column in the time matrix is arranged according to a specific time period. This is done in order to facilitate the identification of the occurrence of a symptom. The data analysis process comprises three distinct stages. Firstly, the presentation must be constructed, namely by resolving existing phenomena according to specific aspects. Secondly, the researcher enters the data and identifies any changes in the components. It is possible to make amendments to the interview field notes. Thirdly, the data is analysed, whereby the researchers examine and comprehend more deeply the various aspects that can be discerned in the field notes, with a particular focus on those related to changes in sources. This stage is conducted prior to, during, and subsequent to the fieldwork. It can therefore

be concluded that the process of data analysis in this research comprises the following stages: data collection, data reduction, data presentation, and drawing conclusions.

RESULT

The results of this research yielded several themes following the reduction stages and the validation of the data. These themes were as follows:
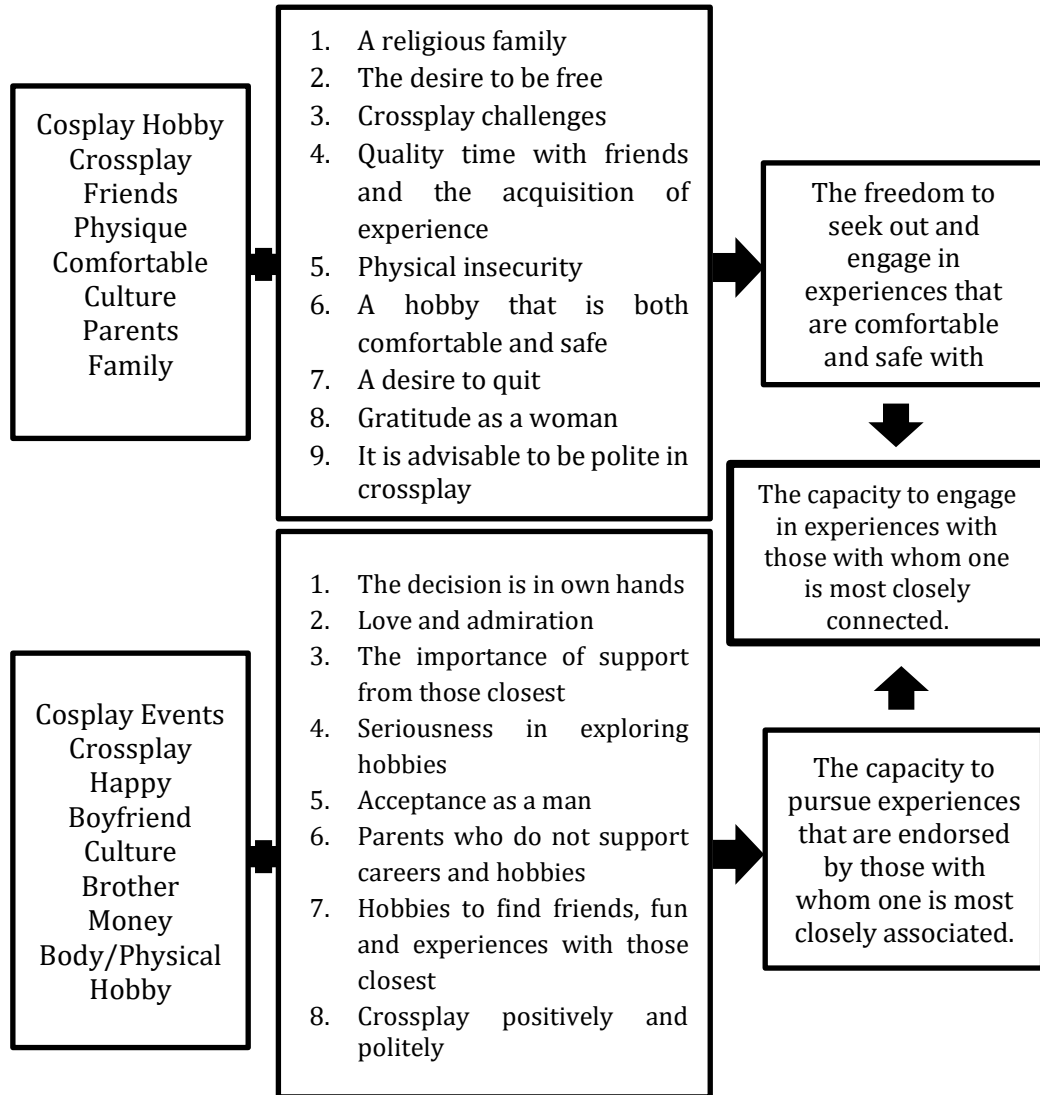
a. General Themes

Chart 1. General Themes

The chart above indicates that both Participants (N-01) and (N-02) are seeking autonomy in their lives. In general, crossplay serves as a forum that enables the two participants to achieve their respective desires. In this instance, both participants exhibited a shared desire, namely the freedom to seek new experiences with those closest to them through crossplay. The coincidence of the two particpants' shared interest in anime, which became the basis for the forum, represents a convergence

of interests that facilitated the two particpants' expression of themselves through crossplay. In addition to facilitating social interaction with those closest to particpants, crossplay also serves to regulate stress and emotions. Furthermore, it provides a forum for resource persons to engage in social interaction with others who share similar interests and hobbies.

b. Particular Themes

The results of the interview indicate that Participant (N-01) placed greater emphasis on crossplay, which commenced with her escape from a religious family and feelings of insecurity regarding her physical body and desire to cease crossplay in the future. In contrast, Participant (N-02) placed greater emphasis on his admiration and affinity for female characters, which motivated him to pursue further exploration of crossplay. In summary, the following process chart illustrates the specific findings that emerged from this study:

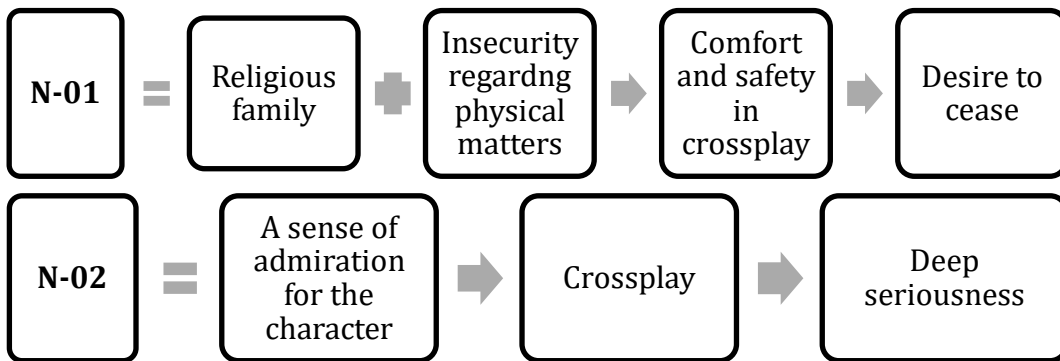| N-01 | = | Religious family | + | Insecurity regardng physical matters | → | Comfort and safety in crossplay | → | Desire to cease |
| N-02 | = | A sense of admiration for the character | → | Crossplay | → | Deep seriousness |

Chart 2. Particular Themes

From an early age, Participant (N-01) was brought up in a religious family environment. During her tenure at an elementary school, Participant (N-01) was enrolled in an Islamic-based educational institution, which was perceived to be beneficial in establishing a robust religious foundation at an early age. In addition, Participant (N-01) is the only daughter in the family, which has led to the family being particularly protective of her. The aforementioned environment fostered the growth of an introverted and shy individual, with a tendency to avoid social interaction. As Participant (N-01) matured, she began to feel constrained and ultimately sought emancipation, given that she had consistently grown up in the shadow of her family. This aspiration for autonomy prompted Participant (N-01) to engage with the expansive and liberating community of cosplay. She engaged in cosplay and crossplay activities in secret, without informing her family, due to concerns that they would prohibit it. Despite the initial availability of time to engage in cosplay as a female character, Participant (N-01) experienced an unpleasant incident during the process, which served to reinforce her feelings of insecurity regarding her physique. Since that time, Participant (N-01) has chosen to continue engaging in crossplay, on the grounds that it is more comfortable and safe to do so.

Despite her continued enthusiasm for crossplay, Participant (N-01) has decided to gradually cease this activity, as she believes it does not align with her future aspirations.

Participant (N-02) is an extroverted individual who is not afraid to challenge controversial issues. Participant (N-02) was abandoned by their father figure at an early age, during their tenure in junior high school. Since that time, Participant (N-02) has assumed the role of a 'surrogate father' figure for his younger siblings, which has resulted in a lack of personal time. The only coping mechanism that Participant (N-02) has developed to deal with stress is to rely on his hobbies, which include playing games and watching anime. The absence of a father figure, whether conscious or unconscious, led Participant (N-02) to learn from an early age to live independently and assume responsibility for his younger siblings. This results in Participant (N-02) developing a preference for characters who exhibit independent personalities and high charisma, particularly female characters. This sentiment subsequently led Participant (N-02) to pursue crossplay, which ultimately led to the inception of a novel pastime. During crossplay, Participant (N-02) consistently strove to perform at their optimal capacity, whether in the context of cosplay competitions or simply attending Japanese events. Participant (N-02)'s aspiration to perform at his or her optimal level meant that Participant (N-02) never selected to crossplay characters whose physical differences were too pronounced from the physique he or she had and only concentrated on preferred characters that he or she was able to play.

DISCUSSION

Freedom is a significant factor in the formation of one's identity. One of the factors that influences the formation of identity is the family environment. As part of the interview excerpt from Participant (N-01), the following was stated:

> *"They do not openly oppose it. Despite my apprehension that I might be prohibited from participating, I elected to engage in cosplay in a clandestine manner. It became evident that they were already aware of this when they ceased. Consequently, when I discuss this matter, I am inclined to laugh"* ***(W2N-01, 445-453)***

A family that is harmonious and full of support will have a positive impact on the formation of self-identity. Conversely, individuals who grow up in families characterised by conflict and a lack of communication will also have a negative impact on identity formation. Negative and restrictive parenting can result in a child becoming distant and may even lead to the child developing resistance and rejection towards parents (Branje et al., 2021).

The study conducted by Layland et al. (2018) indicates that individuals who have complete control over their leisure time are more likely to experience positive

identity development in early adulthood. This freedom allows individuals to pursue their own interests, discover new hobbies, and to decide whether to continue or abandon past or current hobbies and activities according to their own volition. One of the defining characteristics of cosplay culture is the individual's freedom to engage in this activity. Participant N-01 exemplified this phenomenon.

"I wish to develop myself further, to learn new skills without any limitations, particularly those imposed by my family. It is my objective to identify my own passion and identity. The crux of the matter is that I am the arbiter of my own destiny, not anyone else. It is necessary for others to act as guides" **(W3N-01, 907-920).**

Each individual cosplayer is entitled to determine the manner in which they will engage in cosplay. This freedom encompasses the selection of characters, costumes, wigs, and the manner of acting and posing during events or photo shoots.

The range of characters available for selection is not limited to those of the same sex and gender; it also encompasses characters of different sexes and genders. This broad freedom is what motivates Participants (N-01) and (N-02) to engage in cosplay, particularly crossplay. The findings of the research indicated that both interviewees, Participant (N-01) and Participant (N-02), desired the autonomy to pursue novel experiences with their closest associates, free from external influence. Despite their disparate backgrounds, both sources exhibited indications of a childhood characterised by a lack of freedom. Consequently, the aspiration to pursue autonomy in exploration intensifies during the period of transition from adolescence to adulthood.

"Primarily, I am motivated to engage in this activity for the intrinsic enjoyment it provides. I am particularly fond of the character and would like to attempt to develop the character further. I am consistently striving to expand my social network, and I endeavour to relax my eyesight after work. I also endeavour to spend time with my girlfriend or my younger sister" **(W2N-02, 754-765)**

In his 2015 publication, McAdams posits that the period of young adulthood is characterised by the formation of identity through the exploration of the environment in pursuit of the desired goals. This period is a crucial time for individuals to determine the purpose, meaning and value of their lives. A family that is unable to provide the necessary support and security will result in individuals seeking to fulfil these needs from alternative sources. This source may derive from friends, romantic partners, or colleagues. This phenomenon was observed in the case of the research subject, who sought proximity with individuals who could accept them, namely friends for Participant (N-01) and girlfriends for Participant (N-02). This finding is consistent with the findings of Layland et al. (2018), who

posited that the process of identity formation is also influenced by shared experiences with other individuals.

One of the avenues pursued by the participants in order to fulfill their aspirations was crossplay. Bahri (2015), in his research yielded two primary motivations for individuals to become cosplayers: an interest in anime, games, and fantasy, as well as invitations from friends. In the course of the research, interviews were conducted with Partiicipant (N-01) who had become cosplayers, particularly crossplayers. The findings revealed that the primary motivation for this decision was the invitation of friends and the desire to spend time with close friends. In contrast, the primary motivation for Participant (N-02) to engage in crossplay was his admiration for female anime characters who exhibited an independent and charismatic attitude. Despite the diverse backgrounds of the two sources, both engaged in crossplay with a close associate, such as a friend, sister, or girlfriend. These findings indicate that close friends and romantic relationships also play an important role in providing the support and security that interviewees require in exploring their experiences.

In their research, Oeyta et al. (2021) posited that while cosplay plays a role in identity formation, this is also influenced by the experiences of each individual. In general, cosplay serves as a mere conduit, offering a means of exploring identity, particularly for individuals who lack the liberty to engage with their social environment. They will typically join new social environments, such as cosplay communities, in order to gain the freedom to explore. Despite the interviewees' attainment of the desired freedom in crossplay, this did not result in the disregard of the local culture that existed in the surrounding environment.

The research informants demonstrated respect for local culture, including an effort to respect and preserve the cultural norms associated with dress, language, and manners in crossplay. This indicates that the sources continue to exhibit boundaries that are shaped by their own self-awareness. These findings are also corroborated by research conducted by Permatasari and Wibowo (2017), which indicates that although cosplayers are aware that they have the freedom to engage in cosplay, they also recognise that there are inherent limitations to this freedom. The extent to which individuals are aware of these limitations is contingent upon their level of self-awareness and responsibility.

In their everyday lives, the partcipants continue to function as they would normally do. Both individuals express gratitude for their gender and gender identity. This indicates that the two partcipants distinguished between their identities during crossplay and their everyday identities. During crossplay, the participants focus on the identity of the characters being played, and then return to their respective identities once the crossplay is complete.

"With regard to the male subject, no objections were raised. I am grateful to have been born male, as it enables me to provide for my family, particularly my younger brother. Furthermore, my father is no longer alive, so in my family I am the primary source of income. He subsequently became a role model for his younger siblings. The most significant aspect is that men do not experience any physical ailments" **(W2N-02, 593-602)**

This demonstrates that gender performativity is not the primary factor, but rather illuminates the motivations of individuals in engaging in crossplay. The findings of this study align with those of Tompkins (2019), which indicated that gender is merely a factor in the selection of a character's costume, with the exploration of gender performativity not being a significant concern for the majority of respondents.

The results of the interviews conducted with Participant (N-01) indicated that parents who adopt an authoritarian parenting style tend to foster the development of children with shy personalities and low self-confidence. This phenomenon can be elucidated through the findings of Cooper (2011), which indicate that an individual's inability to express their point of view exerts a profound influence on the formation of their self-identity. Consequently, children develop insecurities and lack self-confidence, as well as exhibiting low social skills (Shaffer & Kipp, 2014). Zenita et al. (2020) demonstrate in their research that individuals may utilise stage names and conceal their crossplay hobby due to a fear of family rejection. This situation was experienced by Participant (N-01), who kept her crossplay hobby a secret from her family because she was afraid of her parents' rejection. The fear of rejection was formed as a result of the authoritarian parenting style that Participant (N-01) received from her parents, particularly with regard to the religious teachings that were applied within the family.

Individuals who are accustomed to a more authoritarian familial environment may find it challenging to express their opinions within the family unit. Consequently, they may opt to explore their identity and interests outside the familial sphere. One of the reasons that Participant (N-01) chose to engage in crossplay was to gain comfort and security. This rationale is based on the observation that male costumes are more closed and comfortable to wear than female costumes, which are more open.

A study conducted by Ellsworth (2018) in the United States revealed that 15 out of 20 female cosplayers had experienced sexual harassment from the opposite sex at least once while attending comic and anime conventions. The spectrum of sexual harassment encompasses a range of behaviors, from relatively mild forms such as catcalling, inappropriate jokes, and groping to more severe forms, including the taking of photographs without consent and rape. In Indonesia, the harassment that is frequently observed is typically of a relatively mild nature, whether direct or indirect. This may be the case even when the cosplayers themselves are unaware of.

Andini (2018) posited that the prevailing cultural attitude towards sexual violence in Indonesia continues to place the onus on women as victims, thereby influencing female cosplayers to opt for crossplay as a means of avoiding sexual harassment. This research also dem onstrates that crossplay is not solely a matter of gender performativity. Nevertheless, despite her initial reservations about her physical appearance and her belief that he was more suited to crossplay, Participant (N-01) perceived that she had gained numerous new skills as a crossplayer. One illustrative example is the increase in various abilities, including creativity, sewing skills, and the ability to socialize with others. In this instance, Participant (N-01) concentrated on enhancing her abilities through her crossplay experience with friends.

> *"It is evident that I have received considerable support from my close friends and fellow cosplayers. He has been my constant companion throughout this process. I perceived a closer bond with my friends through cosplay, and thus engaged in crossplay to facilitate quality time with them"* **(W3N-01, 894-903).**

In contrast to the findings of Participant (N-01), the interviews with Participant (N-02) indicated that feelings of liking and admiration were the primary motives for engaging in crossplay. The study conducted by Zenita et al. (2020), indicates that men engage in crossplay because they find the characters and traits of female characters in anime, films, and games appealing. Unfortunately, the parents did not approve of Participant (N-02) engaging in crossplay as a hobby. Despite lacking parental approval, Participant (N-02) demonstrated a tendency to resist and persist in pursuing crossplay, driven by personal desires. This finding demonstrates that gender also influences self-identity, which leads Participant (N-01) to adopt non-aggressive methods such as avoiding and hiding hobbies. In contrast, Participant (N-02) chooses to directly challenge the wishes of parents who differ from him. Participant (N-02) placed a greater emphasis on his aspiration to appear as flawless as possible, aligning himself with his preferred character. The acquisition of skills is not a priority for Participant (N-02) as he is already gainfully employed and prefers to purchase existing costumes rather than making his own. He is more inclined to engage in crossplay, with the objective of playing his preferred characters in the future. Consequently, he prioritises skills that enhance crossplay performance, such as costume and acting.

It is inevitable that researchers conducting research will encounter shortcomings. In this research, several limitations were encountered by the researcher, namely: The research was conducted online due to logistical constraints, including difficulties in meeting and conducting interviews and direct observations of the sources. Additionally, one source withdrew consent to participate in the research. The researcher conducted unstructured observations without the use of a

structured observation guide. The researcher's intention was to attend the event in conjunction with the resource person with the objective of conducting observations.

CONCLUSION

The findings of this research indicate that crossplay serves as a conduit for seeking novel experiences and expression. The two research sources were able to distinguish between self-identity in everyday life and identity during crossplay. Although the experiences of each resource person during crossplay are distinct, crossplay generally affords them the opportunity to cultivate their abilities and interests, facilitating social interaction with individuals sharing similar interests and hobbies. In general, the etiology and final goal of crossplay are distinct from those of playing crossplay.

Further suggestions for future researchers would be to expand the research with additional subjects, as recommended by various phenomenological sources. In this instance, three subjects would be a suitable starting point. Furthermore, the development of observation instruments that measure certain behavioural targets that have been prepared previously may also be considered. It is recommended that future researchers attend several Japanese events in order to gain an initial understanding of crossplay.

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