

BASILECTAL VARIATIONS AND THEIR FUNCTION AMONG INDONESIAN K-POP FANS ON X

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ABSTRACT

This study examines the basilectal variation and its functions among Indonesian K-pop fans, specifically NCTZen (NCT Fans), on social media X (formerly Twitter). Drawing on the post-creole continuum concept popularized by Bickerton (1975), which conceptualizes basilect as the least prestigious linguistic variety compared to acrolect and mesolect. The variety of languages in this community has grown through digital interactions, reflecting the dynamics of language and users' creativity. A descriptive qualitative method was employed, with data collected from tweets using the hashtag #NEOCITY_THE_MOMENTUM_IN_JAKARTA during NCT 127's concert in Jakarta, Indonesia. Even though the data are drawn from a single fandom, this community reflects a characteristic of Indonesian K-pop fans: intensive online interaction, strong emotional expression, and engagement with transnational culture. The data were filtered to include non-formal linguistic expressions categorized as basilectal, such as colloquial pronouns, non-standard lexicon, phonological simplifications, code-mixing, and hybrid language forms. The findings indicate that basilectal variation is not merely a deviation from standard Indonesian but rather a deliberate linguistic practice that fulfills multiple functions, such as expressing strong affective responses, fostering solidarity, and negotiating transnational fandom belonging. This study contributes to digital sociolinguistics by showing that basilectal forms carry significant symbolic value within online fandom culture. These practices not only challenge the prestige hierarchy of standard language but also highlight the role of creativity, identity expression, and cultural hybridity in digital interactions.

Keywords: *basilectal variations, functions, K-Pop fans, sociolinguistics, X*

INTRODUCTION

Language variation among Indonesian Korean Pop (K-pop) fans has evolved alongside the dynamics of communication on social media. Social media, as a digital space for interaction, allows users to communicate without time or space constraints, thereby encouraging changes and innovations in language use. According to Rahmaniar et al. (2022), the rise of K-Pop fans, along with social media, led to the use of a new variety of languages that were eventually adopted in everyday life. The existence of linguistic variation is not only caused by the heterogeneity of its speakers

but also by the diversity of their social interactions (Oktavianingsih et al., 2022; Simorangkir et al., 2025).

Therefore, Simorangkir et al. (2025) view language as not only a means of communication but also a means of self-identification. In the context of the K-pop community, these language variations often take the form of basilectal varieties, which are non-standard, informal, and creative forms that diverge from standard language but can still be understood by fellow community members.

The term basilectal was popularized by Bickerton's (1975) post-creole continuum model, which distinguishes language varieties into three levels:

acrolec (the variety closest to the standard language), mesolec (the middle variety), and basilec (the variety furthest from the standard and least prestigious). In the post-creole continuum theory, basilec is understood as the variety of language furthest from the standard form or the lexifier language. Meanwhile, acrolec is closer to the highly prestigious standard language, and mesolec falls somewhere in between. The concept of basilectal is relevant to understanding why K-Pop fans' language on social media is often informal, creative, and far from standard Indonesian. Similar to basilec in creole societies, this form of language is considered "low prestige" when compared to standardized language. However, precisely because of its non-standard nature, this variety becomes a powerful means of building solidarity, group identity, and emotional closeness (Leglise et al., 2021). For instance, the use of Indonesian-English-Korean code-mixing, creative phonetic writing, or fandom-specific vocabulary can be understood as a collective linguistic strategy that affirms in-group/out-group boundaries, demonstrates closeness to Korean culture, and resists the homogenization of standard language.

Language variations exist across speakers and usage, and keep changing with cultural shifts in society. Studying these variations will enhance sociolinguistic understanding and highlight the uniqueness of different speaker communities. On social media platforms such as X (formerly Twitter), language use is highly diverse, reflecting trends among younger users. Some use contemporary slang, while others use coded language to foster intimacy or exclusivity within their communities (Hidayah et al., 2022). Considering the informal nature of social media interaction and the diverse backgrounds of users, language variations on platforms such as X continue to evolve, shaped by users' needs and preferences.

Several previous studies have discussed language use and its variation on social media. Studies have concentrated on multilingual practice of Indonesian K-Pop Fans on social media (Anitasari et al., 2023; Dini et al., 2024; Azzahrah et al., 2022; Dwiyoita, 2018; Hidayah et al., 2022; Karimah et al., 2020; Kusyairi et al., 2024; Megarani & Dini, 2021; Rahmaniar et al., 2022). In addition, broader sociolinguistic studies further show that social media influences language change and user behavior (Bahri et al., 2023; Karimah, 2021; Tarihoran et al., 2022). Overall, these studies illustrate how digital platforms provide an environment for diverse and evolving linguistic practices.

Although previous studies have discussed language variation among K-pop fans, most have focused on identifying linguistic forms such as slang, jargon, code mixing, and code switching, with limited attention to their functions within fandom interactions. As a result, there remains a gap in understanding why basilectal variations are used and how they function as meaningful linguistic resources in digital fan communities. Understanding how fans creatively use different forms of language not only for stylistic

purposes but also for communication is crucial to gaining a more comprehensive view of digital sociolinguistics. To reach this goal, the present study focuses on Indonesian K-pop fans, with NCTzen, fans of the Korean boy band NCT (Neo Culture Technology), selected as a representative case. This research focus enables an in-depth analysis of linguistic practices within a specific fandom while remaining relevant to the broader K-Pop fan community.

NCTzen is one of the largest and most active K-pop fandoms in Indonesia, particularly on X, where engagement is high during live events such as concerts. These interactions are characterized by intense emotional expression, rapid, real-time communication, and creative language use, conditions that strongly encourage basilectal variation. Moreover, NCT's concept, which has many sub-units and a large number of multinational members, forms a very strong and unique community identity, making this study ideal for examining linguistic practices within the group.

According to Kim (2021), a 2021 Twitter report indicates that Indonesia has the most K-Pop fans in the world, both in terms of unique users and the number of tweets about K-Pop, and that NCT is one of the most talked-about boy groups in Indonesia. Therefore, Indonesia NCTzen represents a highly active, transnational, and linguistically diverse community that continually innovates language practices in digital spaces. It can provide rich insights into how global pop culture interacts with local and foreign languages.

This research contributes to the sociolinguistic study of K-pop fans by providing a deeper understanding of how basilectal variation operates in social interaction, particularly within the fandom context. By adopting a function-focused approach, this research can offer a new perspective that has not been widely discussed in previous studies. Based on this gap, this study aims to analyze basilectal variation and its functions among Indonesian K-Pop fans on X. This research is crucial for revealing how language variation facilitates community formation, the expression of affiliation, and even the exclusion of certain language practices among K-Pop fans. Moreover, by focusing on Indonesian K-pop fans on X, this research provides insights into local adaptations of global fan culture, showing how language evolves in response to digital communication trends. This perspective is essential for understanding the evolving nature of online discourse and the role of language in shaping digital social interactions.

METHODS

This study employed a descriptive qualitative method to examine basilectal variation and its function in tweets made by Indonesian NCTzen. The descriptive qualitative approach was chosen because it allows for in-depth exploration of language use in its natural context and is ideal for capturing complex

social phenomena (Creswell & Creswell, 2023). Data were collected from social media X (formerly Twitter) using the hashtag #NEOCITY_THE_MOMENTUM_IN_JAKARTA, which was used in tweets related to NCT 127's concert in Jakarta on February 15-16, 2025. This hashtag was chosen because it captured real-time reactions from both concert audiences and fans watching online, so the data obtained reflected authentic, emotional language use. With a focus on basilectal variation, this study examines how fans express their identity, solidarity, and engagement at live events. Approximately 650 tweets were initially collected over the two-day concert period via a data-crawling process in Google Colab. This browser-based Python environment enables the systematic retrieval and processing of social media data. The dataset was then filtered to include only non-formal linguistic forms that can be categorized as basilectal variations.

The classification of basilectal forms in this study is based on the researchers' analytical judgment, guided by Bickerton's (1975) categorization. Linguistic items were identified as basilectal when they exhibited features associated with non-standard, informal, and low-prestige varieties, such as phonological simplification, colloquial vocabulary, code-mixing, and hybrid language forms. From the filtered dataset, 15 tweets were selected for detailed analysis using purposive sampling. The selected tweets capture the full range of basilectal forms identified in the dataset and illustrate their function during a live event.

The collected data were analyzed using sociolinguistic content analysis, with an emphasis on linguistic structure and social function. Tweets containing basilectal variation were prioritized for analysis. Relevant tweets were saved as screenshots to maintain context and then transcribed into text format. The selected data retained the original language features, while usernames were anonymized for ethical concerns. The next stage was to classify the data by the form of basilectal variation observed and to interpret its function in the context of K-pop fans. The final stage was data triangulation, conducted through member checking with NCTzen to ensure the accuracy of the interpretation of the findings.

RESULTS AND DISCUSSIONS

This section presents the findings on basilectal variations and their functions among Indonesian K-pop fans on X. Through the analysis of selected fan tweets, several patterns of basilectal form are identified. These variations are categorized based on their linguistic structure and functionally interpreted.

One prominent finding is the frequent use of colloquial pronouns. Colloquial pronouns are forms of personal pronouns used in informal situations, replacing standardized forms such as *saya* (I) and *kamu* (you) with more casual forms that reflect everyday spoken speech styles, such as *gue/gua* (I) and *lu* (you). This variety is adapted from the *Jakartan* (Betawi) dialect.

Sneddon (2006) stated that the variety described here, Colloquial Jakartan Indonesian, is the prestige variety of colloquial Indonesian and is becoming the standard informal style.

These variations are considered basilectal because they are commonly found in intimate or informal digital interactions, including in fandom communities such as K-pop fans. It reflects the characteristics of spoken language rendered in writing in an online context. Here are the examples of colloquial pronouns found in NCT fans' tweets:

Data 1. *Para oknum yang bikin gue oleng mampus alias GANTENG BGT OY KALIAN*
(The individuals who make **me** completely lose it—AKA, YOU GUYS ARE INSANELY HANDSOME!)

Data 2. *Rill cuy Yuta bikin gua seoleng itu*
(For real, bro! Yuta had **me** totally swayed)

Data 3. *Ka doy be like: nih liat nih ada yang ga nyanyi, nyanyi ga lu? Siap salah ka doy, minta maaf di atas matrai 127.000*

(Ka Doy be like: "Here, look, someone is not singing! **You** going to sing or not? Okay, my bad, Ka Doy—I'll apologize with a 127,000 IDR stamped letter!")

In the data examples, data [1] and [2], the words *gue* and *gua* (I/me) function as first-person singular pronouns in the role of subject, replacing formal forms such as *saya* or *aku* (I). The use of these forms not only signifies informality but also indexes a collective identity that is relaxed, expressive, and highly emotionally engaged. In the context of K-Pop fans, the pronouns *gue/gua* (see data 1 and 2) show how fans convey intense personal reactions to idols' visual appearances, as in the example that hyperbolically describes excessive attractiveness. These phrases convey strong affective meaning and emphasize emotional involvement rather than passive observation of the public figure.

Meanwhile, in data [3], the phrase *nyanyi ga lu* (Are you going to sing or not?) uses the pronoun *lu* instead of *kamu* (you) in an imaginary conversation between fans and idols, conveying a joking, non-hierarchical, and very intimate tone. This context shows that the use of *lu* (you) is not only a marker of informality but also a linguistic mechanism that bridges the social distance between fans and idols, creating an imagined space of equal interaction. It aligns with the concept of social deixis, where the choice of pronoun reflects the social relations between participants.

Among young people, recorded *gua* and *lu* are by far the most frequently used pronouns in peer communication (Sneddon, 2006). Thus, the use of *gue/lu* among K-Pop fans on X is not just an alternative to the standard pronoun but a reflection of the community's distinctive language style, which is egalitarian, expressive, and socially cohesive.

This variation symbolizes closeness, membership, and active participation in the highly collective and affective culture of fandom.

Another feature identified in the data is the use of non-standard lexicon, including creative forms of vocabulary not found in the standard Indonesian dictionary. Since this variant is not used in a formal Indonesian context, it is considered a basilectal variation. This example is one of the creative results of a particular community, such as K-pop fans. Below are examples of non-standard lexicon:

Data 4. *The Momentum Jakarta Day 1, buka jaket gamtenk*

(At Momentum Jakarta Day 1—he took off his jacket, so damn handsome)

Data 5. *adeekk gemes bgt sihh*

(Babyyy, you're just TOO CUTE seriouslyyy)

Data 6. *Orang kok kerjaannya ngikiiik mulu wkwkwk*

(Why is this person always giggling non-stop lmaooo)

In data [4], the word *gamtenk* is a form of creative deviation from the word *ganteng* (handsome), which is phonologically modified to create a more humorous, expressive, and adorable effect. These modifications often involve the addition of final sounds such as *-nk*, *-k*, or repetition of consonants and vowels, which, in the context of fan communication, serve to emphasize the intensity of emotion towards the object of admiration, in this case, the idol. This form is not just a spelling mistake, but part of a deliberate speech style that has high affective value. The word *gamtenk* conveys not only admiration but also playfulness expressed humorously and imaginatively.

Another example is seen in data [5], where the word *adeekk* results from a deformation of the word *adik* (younger sibling), which is written with an elongated vowel (*ee*) and a doubled final consonant (*kk*), creating a spoiled, cute, and affectionate tone. The word *gemes* itself is an informal form of *gemas* (cute). In the context of fandom, it signifies a feeling of admiration, affection, and *gema* that is difficult to explain in literal terms but is very much understood emotionally within the fan community. This kind of structure also shows that expressions of affection towards idols are not only shown directly but also through word choice. Prayudi and Nasution (2020) added that the sound changes in the words *adik* to *adek* and *gemas* to *gemes* are typical of the Jakartan (Betawi) dialect, where the phoneme /a/ is replaced by/e/.

Meanwhile, data [6] present the word *ngikiiik* (also known as *ngakak*), an onomatopoeia for giggling or soft laughter. Onomatopoeia refers to words that imitate sounds and is often found in comics (Prayudi & Nasution, 2020). Along with the times, onomatopoeia is widely adopted in social media. The use of double

vowels in *ngikiiik* aims to extend the sound's duration and emphasize the impression of intense amusement. The addition of Indonesian textual laugh markers, such as *wkwkwk*, at the end of the sentence also reinforces the humorous and informal impression, while also showing the very fluid and expressive form of digital communication in which nonverbal sounds are written. Such expressions show how the boundaries between spoken and written speech are blurred on social media, creating a form of written communication that feels more like a direct conversation between friends.

The data also reveal frequent phonological simplification. It refers to changing the form of a written word to approximate the spoken pronunciation prevalent in everyday communication. This phenomenon reflects basilectal variation because it involves non-standard linguistic forms that emerge in informal communication, especially in online conversations such as K-pop fandom interactions on X, where character limits are imposed. It illustrates how speakers adapt language to casual or community-specific contexts. This form is not a writing error, but rather a deliberate phonetic representation to reflect a casual, expressive, and familiar style of speech. Here is an example of phonological simplification:

Data 7. *Mark designer sangat berkesan buat aku di konser momentum ini bahkan aku sampe salting di kereta karena rewatch fancamnya after concert*

(Mark, when he sings Designer, he really left an impression on me at this Momentum concert.

I even got shy-smiling by myself on the train from rewatching the fancam after the concert)

Data 8. *Ngeliat mark jidatan langsung oleng lemah bgt emang*

(Seeing Mark's big forehead up close made me totally swoon—he really is too much to handle)

Data 9. *Ka doy be like: nih liat nih ada yang ga nyanyi. Nyanyi ga lu? Siap salah ka doy, minta maaf di atas matrai 127.000*

(Ka Doy be like: "Here, look, someone is not singing! You going to sing or not? Okay, my bad, Ka Doy—I'll apologize with a 127,000 IDR stamped letter)

In the data [7], the word *sampe* is a simplification of the standard word *sampai* (until, up to, to that extent) (Sneddon, 2006). This change reflects the common pronunciation in everyday speech, especially in Indonesia, where the diphthong vowel ending *-ai* is replaced with a single vowel *-e*. This phonological process is not simply a spelling mistake, but part of a linguistic practice. Although this is considered a mistake in Indonesian formal language, it is acceptable in casual and familiar settings (Prayudi & Nasution, 2020). Something similar happens to the word *ngeliat* in data [8], which is an informal form of *melihat* (to see). Here, the standard prefix *me-* is dropped and replaced

with *nge-*, which is more common in the informal conversational language. Sneddon (2006) argued that the prefix *nge* occurs before all initial consonants except p, t, s, c, and k. It is the most common prefix before initial b, d, j, g, l, r, h, and y. This kind of pattern demonstrates morphological flexibility in language, especially within the fandom community.

Another example appears in *ga*, a shortened version of *nggak* (not) in data [9]. The choice of shorter forms is not only a matter of efficiency, but also brings a sense of closeness and familiarity between speakers. In the context of X, such simplification often occurs due to the platform's character limitations. Although these forms do not follow standard orthographic rules, they can still be understood as a whole by the user community due to a collectively built cultural and linguistic understanding.

A further characteristic of the dataset is code-mixing, which occurs when lexical items from two or more languages appear in the same utterance. It is often seen as a form of linguistic creativity, particularly in digital spaces where multilingual users combine languages in diverse conversations. Meliani et al. (2021) stated that the purpose of code-mixing seems to be to represent an ambiguous scenario in which no language is entirely correct on its own. To achieve the desired effect, speakers alternate between two languages, saying a few words in each, then returning to the first for a few more words, and so on. The changes appear to be more or less random in subject matter but are constrained by sentence structure (Mewengkang & Fansury, 2021). The following are examples of code-mixing:

Data 10. *It's my dream...punya foto/fancam yg bagus dr hasil jepretan sendiri waktu looknya Mark lagi mode dark hair Ini klo g krn hpnya kak @gitaaa rs g mungkin ke unlock wishlistnya makasih ya kak ntar mau rent lg klo MOLO*
(It's my dream... to have a good photo or fancam that I took myself when Mark had his dark hair look. If it were not @gitaaa rs's phone, I do not think I could've unlocked this wishlist. Thank you so much, Kak! I'll rent it again next time if MOLO happens!)

Data 11. *Selalu happy kiyowo kalau mau ketemu bujang one two seven squad*
(I'm always happy kiyowo whenever I get to meet the 127 squad)

Data 12. *My forever aegi sayang cinta selamanya*
(My forever aegi—my love forever)

In data [10], the practice of code-mixing is clearly evident in the opening phrase "It's my dream," which uses English and then continues in Indonesian. This form is included as intersentential switching. Besides, it is also found an intrasentential switching in the phrase: *looknya Mark lagi mode dark hair*, which

also mixes Indonesian elements with English terms. This language mixing not only shows the speaker's bilingual ability but also adds a more personal and expressive nuance, as English expressions are considered stronger in conveying aspirations than their Indonesian equivalents. This kind of mixture also shows how fans integrate foreign language into Indonesian sentence structure without losing comprehensibility.

Furthermore, there is also tag switching using typical fandom terms that are not translated, such as *fancam*, *look*, *rent*, and *wishlist*. The choice not to translate these terms reflects the nature of fandom discourse, in which these words have become part of the fan community's daily language. Thus, the function of the language mix in this data is to express more intense emotions, strengthen the speakers' identities as members of the global K-pop fan community, and display prestige and modern style through the use of English. In addition, maintaining the term fandom in its original form is also important because if translated into Indonesian, the special meaning inherent in the context of fandom may be lost or diminished.

In data [11], the practice of code mixing is evident in the phrase: *Selalu happy kiyowo kalau mau ketemu bujang one two seven squad*, which combines Indonesian, English, and Korean in a single sentence. The form that appears is intrasentential switching, as the words *happy*, *kiyowo*, and *one two seven squad* are mixed with Indonesian in a single sentence. The presence of three languages in one sentence, such as English (*happy*, *squad*), Korean (*kiyowo*), and Indonesian, indicates the phenomenon of trilingual code mixing. The choice of the word *happy* over its Indonesian equivalent, *senang*, creates an expressive impression that is lighter, more relaxed, and feels more natural in the everyday communication style of young people.

Meanwhile, the use of *kiyowo* is left in its original form because the word carries strong emotional and cultural significance in the K-pop community, and translating it could lose its affective nuances. *Kiyowo* means "cute" or "adorable" (National Institute of Korean Language, 2025). In Korean writing, this word is written as 귀여워요 (*gwi-yeo-wo-yo*). According to Korean dictionaries, *kiyowo* is a transliteration of the root word 귀여워 (*gwiyeowo*), which comes from the adjective 귀엽다 (*gwiyeopda*), meaning "cute" or "adorable." In practice, *kiyowo* is usually used in informal contexts to praise someone, an animal, or something considered adorable. This form is a casual variation of the basic adjective *gwiyeopda*. Hence, the nuance is more familiar and expressive, and it is often used by K-pop fans and in everyday conversation.

The phrase "*one two seven squad*" serves as a marker of NCT 127's fandom identity, strengthening solidarity among fellow fans. As in the previous example, the choice not to translate unfamiliar terms reflects that they have been *institutionalized* within the fandom community, so they are collectively understood without needing explanation.

In the data [12], code mixing is present, combining English (*my forever*), Korean (*aegi*), and Indonesian (*sayang cinta selamanya*). This type of blending is intrasentential switching because all languages are combined in one single clause. Functionally, this mix of languages creates a more profound and affectionate emotional expression. The phrase "*my forever*" conveys a more universal romantic impression, while "*aegi*" is a typical K-pop fandom term that fans often use to refer to their favorite idols in a sweet, intimate way.

According to the Korean dictionary (National Institute of Korean Language, 2025), the word 애기 (*aegi*) is an affectionate form meaning "baby" or "child". It is often used to address infants, young children, and sometimes even close loved ones in an endearing way. In Korean culture, this term has a strong affective dimension, expressing affection and functioning as a cultural marker of closeness and care. Chaniago et al. (2025) explain that code-mixing arises when a language speaker intentionally uses code from another language to express emotion and emphasis. Therefore, the choice to use *aegi* in its Korean form, rather than translate it into Indonesian, signifies a cultural and emotional attachment to the term that a local equivalent cannot replace. Meanwhile, the phrase "*sayang cinta selamanya*" reinforces the affective nuances by using Indonesian, the native language closest to the fans.

The analysis also identifies hybrid language, in which Indonesian morphological elements attach to foreign lexical roots, especially English. According to Karimah et al. (2020), language hybridity is a combination of two languages in a word, where each language has its own place: one as the root word and the other as the affix.

Instead of simply inserting a foreign word into an Indonesian sentence (code-mixing), this form of hybrid language brings together elements from two languages into a single word or phrase, forming a new structure that reflects systemic mixing. Since this variant does not occur in formal Indonesian contexts, it is considered a basilectal variation, exemplifying non-standard forms used in informal and creative communication. The examples are as follows:

Data 13. *kalau melihat ada freebies kalian disini tapi belum ditag feel free to reply yaa! nanti ku tambahin*

(If you see any of your freebies here but **haven't been tagged**, feel free to reply, okay? I'll add you!)

Data 14. *mark designer sangat berkesan buat aku di konser momentum ini bahkan aku sampe salting di kereta karena rewatch fancamnya after concert.*

(Mark, when he sings Designer, really left an impression on me at this Momentum concert. I even got shy-smiling by myself on the train from rewatching **the fancam** after the concert.)

Data 15. *It's my dream...punya foto/fancam yg bagus dr hasil jepretan sendiri waktu looknya Mark lagi mode dark hair Ini klo g krn hpnya kak @gitaaa_rs g mungkin ke unlock wishlistnya makasih ya kak ntar mau rent lg klo MOLO.*

(It's my dream... to have a good photo or fancam that I took myself when Mark had his dark hair look. If it weren't @gitaaa_rs's phone, I don't think I could've unlocked **the wishlist**. Thank you so much, Kak! I'll rent it again next time if MOLO happens!)

In the data [13], the word "*ditag*" is an example of morphological hybridization, namely, the merging of the Indonesian prefix *di-* (indicating a passive form) with the English base verb *tag*. This structure reflects not only code-mixing but also morphological adaptation typical of digital communication. Instead of using an Indonesian equivalent such as "*tagged*," the form "*ditag*" is chosen because it is concise, contextually relevant, and widely used in digital communication, especially on X, making it familiar to everyone. It shows how local languages absorb global terms that already have conventional meanings in the digital space and adapt them into Indonesian grammatical structures.

Furthermore, data [14] shows the word *fancamnya*, which is a combination of the word *fancam* (a video recording by fans of an idol) and the Indonesian possessive suffix *-nya*. It is a form of morphological hybridization, in which a foreign loanword is not only used as is but also modified to fit the Indonesian morphological system (by adding *-nya*). The addition of *-nya* gives a sense of ownership or familiarity. Additionally, in the context of fandom, it makes the term sound natural, even more communicative than its literal translation, which can feel stilted or emotionally inappropriate.

Similar practices are further complicated in the data [15] through words such as *looknya* and *wishlistnya*. The word "look here" does not simply refer to appearance but carries visual connotations that are distinctive in K-pop culture, such as the idol's outfit, hairstyle, and aura at a particular moment. By adding the suffix *-nya*, the speaker is not only stating a description, but also marking an emotional connection and symbolic ownership of the moment. Similarly, with *wishlistnya*, the word *wishlist* comes from English and the addition of the suffix *-nya*. It makes the list personal, indicating that the wish is sourced from the fan's subjective experience.

Forms such as *ditag*, *fancamnya*, *looknya*, and *wishlistnya* illustrate how hybrid language is formed in digital spaces, particularly in fandom communities, in response to the need for quick, expressive, and culturally relevant communication. This hybridization is not a language error but rather a linguistic strategy that reflects users' sophistication in blending global and Indonesian elements. They not only adopt foreign languages, but also modify them to fit their social and emotional context. It aligns with Marissa's (2014)

findings (As cited in Karimah et al., 2020), which show that hybrid language practices on Twitter allow users to develop linguistic competence while simultaneously constructing social identities. Here, hybrid language serves as a tool for negotiating identity and asserting agency within digital communities.

The overall findings of this study show that Indonesian K-pop fans on X use various forms of basilectal variation, including colloquial pronouns, non-standard lexicon, phonological simplifications, code-mixing, and hybrid language. These variant forms not only serve as markers of informality, but also as a means of social, affective, and cultural expression. Saragih et al. (2025) revealed that social media such as Twitter (now X) has become a virtual space for teenagers to express themselves, shape their identities, and interact with others without the constraints of space and time. It has also given rise to new forms of linguistic creativity. As such, fans construct a distinctive linguistic style, which simultaneously reflects their local identity as Indonesians and demonstrates their affiliation with global fan culture.

The use of basilectal variation by K-pop fans in X has various communicative and social functions that go beyond mere linguistic deviance. For example, in data [1], [2], [3], the use of colloquial pronouns such as *gue* and *lu* serves as a marker of intimacy, minimizes the social distance between fans, and creates an imaginative relationship with their idols. This practice is in line with the findings of Hidayah et al. (2022), who stated that informal language can build closeness among K-pop fans. It also aligns with Zein and Wagiaty's (2018) findings that young people view formal language as complicated, rigid, and that its formality creates distance in communication. The function of basilectal variation in marking group identity and solidarity is evident in data [9]. Desrina (2024) stated that language allows teenagers to feel part of a specific community on social media, where they share similar interests, lifestyles, and cultures. In the data [9], the fan combines three languages: Korean, English, and Indonesian. This mixture functions as a cultural code that can only be understood by fellow fans, as noted by Megarani and Dini (2021), who state that fandom-specific terms differentiate between in-group and out-group members.

The aspects of creativity and language play in basilectal variation are also apparent in hybrid forms. In data [8], the phrase "*looknya Mark*" as well as the terms "*fancam*", "*rent*", and "*wishlist*" show how English is inserted into the syntactic framework of Indonesian. Similarly, in data [13], the word *wishlistnya* shows the integration of Indonesian morphology with English lexicons. This linguistic adaptation reflects flexibility and contextual relevance, especially in a digital space that demands speed and efficiency in communication. It aligns with Tarihoran et al. (2022), who emphasize that social media encourages language economy and hybridization as a strategy for communication efficiency.

Lastly, the transnational and multilingual

dimensions of identity are manifested in data [10]. The sentence in the example combines English, Korean, and Indonesian in one unified expression. Likewise, in data [9], the use of the Korean word *kiyowo* in the Indonesian-English utterances shows the construction of multilingual identity. These examples show how fans combine various linguistic sources to project global personas, in line with Azzahrah et al. (2022), who asserted that multilingual code-switching enables the performance of transnational identities in fandom. Dini and colleagues' (2024) research also found similar hybridization patterns in K-pop autobase interactions, emphasizing the symbolic value of multilingualism in constructing cosmopolitan fandom identities. Aditiawarman et al. (2025) added that the inclusion of foreign-language elements in Indonesian is not solely due to linguistic factors but also reflects social identity, global exposure, and adaptation to technological advances. Consistent with Morales Lugo (2024), who studied bilingual practices among young adults, this study shows that fans strategically use multiple language systems to navigate social interactions and convey meaning within their community. Multilingual practices of Indonesian K-Pop fans allow them to negotiate identities and assign social or symbolic roles to different languages.

CONCLUSIONS

This research reveals the basilectal variations used by Indonesian K-pop fans on X, highlighting the important role in shaping digital fan interactions. It also identifies how colloquial pronouns, non-standard lexicon, phonological simplifications, code-mixing, and hybrid language serve not only as communication tools but also as identity markers that encourage exclusivity and solidarity within the fandom. In particular, these findings underscore how the limitations of platform X, such as character restrictions and the demands of real-time interaction, have accelerated the evolution of fans' language creativity. It has made communication more concise and emotionally expressive.

Another insight from this research is the extent to which hybrid language and code-mixing contribute to the construction of fan identities, reinforcing local and global influences in digital discourse. While previous research has focused on slang and jargon as community markers, this study highlights how fans strategically blend different languages to navigate global fan culture while also maintaining local expressions. These multilingual practices demonstrate a deeper sociocultural negotiation within fandom than has been previously recognized.

Despite its contributions, this study is limited to Indonesian K-pop fans on X, focusing on a single fandom, NCTZen, and using a dataset of approximately 650 tweets collected from a single hashtag. Future research could expand to other fandoms, platforms, and larger datasets to examine how basilectal variation develops across different digital contexts. Comparative

studies could also explore shifts in language practices over time, in response to changes in platform algorithms and media trends. Additionally, research could examine how basilectal variation develops on other platforms, such as TikTok, Instagram, or Telegram, given that each medium has a different communication ecology that can affect the form and function of language variation. By expanding the scope of sociolinguistic research, this direction will enhance our understanding of language variation in the evolving landscape of online interaction, particularly within global pop culture.

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Data Availability Statement: Data derived from public domain resources. The data that support the findings of this study were derived from publicly available resources on X. Due to Twitter's data sharing policies, the full dataset containing raw tweet texts cannot be publicly shared. Processed data and analysis results are available within the article and its supplementary materials.

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