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MULTILINGUALISM IN SOCIAL MEDIA: INDONESIAN K-POP FANS LANGUAGE CHOICES ON TWITTER

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ABSTRACT

This research paper aims to identify multilingualism and language choice by looking at the types of code-switching and code-mixing techniques practiced by Indonesian K-Pop fans on Twitter. Also, it examines the rationales and functions of such practice, especially as it is done in an Indonesian context. Two data collection methods are used in this research. First, data was taken from several Indonesian K-pop fanbase accounts on Twitter from September 2020 to May 2021. Additionally, we also obtained data through an open-ended questionnaire, which was filled out by Indonesian K-pop fans. Our research shows that Indonesian K-Pop fans frequently implement code-switching and code-mixing techniques by combining Indonesian, English, Korean, and Japanese into their tweets. Words, phrases, and clauses from multiple languages are used. The results also show that fans practice code-switching and code-mixing in order to project a more globalized impression, create a friendly conversation, synchronize perceptions, boost language skills, and form an identity.

Keywords: *multilingualism, language choice, code-switching, code-mixing, K-Pop*

INTRODUCTION

Multilingual speakers often code-switch in between the languages in their repertoire. Code-switching refers to the use of more than one language by bilingual or multilingual speakers in their conversation. Bokamba (1988) defines code-switching as the mixing of language from two different grammatical systems. Poplack (1980) divides code-switching into three types: tag-switching, intrasentential switching, and intersentential switching. The concept of code-mixing is often related to code-switching.

According to Hoffman (1991), code-mixing is an act of switching from one language to another language used in the same sentence. Moreover, Ansar (2017) classified code-mixing as part of intrasentential switching because it occurs within a sentence. Muysken (2000) divaricates code-mixing into three types: insertion, alternation, and congruent lexicalization. In this light, the difference between code-mixing and code-switching lies in the structure. Code-mixing occurs when a speaker inserts one word or phrase of a language into a sentence of another language, while code-switching takes place when a person places a complete sentence of one language into another language.

The phenomenon of code-switching and code-mixing does not only occur in direct face-to-face conversations. Tuttle (2016) mentions that the virtual world provides an accessible medium for people to communicate across linguistic barriers, geographical boundaries, and physical distances. One of the virtual products designed to communicate without any limitations is social media: Facebook, Instagram, Twitter, etc. Susanti (2015) says that the phenomenon of social media shows that people nowadays have found their own momentum and stage. People from all over the world communicate every day on these platforms, especially the youngsters. Among the mentioned social media platforms, Twitter would be the focus area of this research paper because it is basically a platform that is designed for written communication. It is in line with their purpose, 'we serve the public conversation'. The spread of information on Twitter is very fast and triggering various reactions from tweeps or Twitter users. People across the nations tweet every day about anything: entertainment, lifestyle, politics, etc. Moreover, it is possible to make friends or interact with people from different countries and languages. The ease in communication that makes anything possible is the reason for the occurrence of various linguistic phenomena, especially code-mixing and code-switching, on Twitter.

One of the most popular communities on Twitter is fandom. According to Kloet (2007), fandom is a medium where fans of a celebrity, model, musician, idol, or TV show gather to express their enthusiasm towards their favorites. Malik (2020) states that fandom communities consist of people with diverse linguistic and cultural backgrounds as well as different personalities, aptitudes, and skills. These people interact and share information every day with other fandom members. Interestingly, fandom interaction can increase fans' knowledge and abilities in several aspects, such as the ability to understand foreign languages. It is because fandom has certain goals, for example, leading their idols to the top of the charts, winning awards, promoting comebacks, and building a good idol reputation. Fans must keep track and adapt to all activities such as voting, pre-ordering the albums, streaming, and making trending on Twitter in order to earn achievements for the idol.

The K-Pop fandom is one of the biggest fandoms on Twitter. Faiza (2020) even mentions that Twitter is the best platform to find out the latest trending or information related to K-Pop and it is also the best place to talk with fellow K-Pop fans all around the world. Twitter recorded that they had 6.7 billion K-Pop tweets in 2020. Twitter has also

strengthened its position as the number one platform for the K-Pop community. K-Pop fans come from various countries in the world, not only from Asia (Korea, China, Japan, Indonesia, and Malaysia), causing billions of K-Pop tweets mostly written in English. Faiza (2020) states that K-Pop fans are mostly young generations and they are demanded to learn English so that they would be able to mingle with their K-Pop community. In addition, K-Pop fans sometimes also mix other languages such as Korean, Chinese, Japanese, Indonesian, and others to communicate with others. This linguistic phenomenon contributes in forming their characteristics and identity.

K-Pop fandom is considered a speech community. Nordquist (2019) describes a speech community as a term that defines a group of people who share the same language and speech characteristics, also the same ways of interpreting communication with other members of the group. On Twitter, we can easily find some terms that only K-Pop fans can understand. For example, *wts* (the abbreviation of want to sell), *poca* (photocard), and *sasaeng* (stalkers). They do more than just practice code-mixing and code-switching; they also create some new words specifically for their community. Jenol (2020) explains that K-pop fans communicate with each other by exchanging meaning through their own symbols to make sense of their world. Gooch (2008) further strengthened by his explanation that in performing fans' identities, they learn various types of skills, knowledge, dress codes, and vocabularies that are only understood by fan community members. About the purpose of this fans' practice, Rahim (2019) underlines that an individual performs him or herself as a fan when they speak and interact in order to make a bond among fans.

This research paper focuses on multilingualism and language choices by Indonesian K-Pop fans on Twitter. This topic was chosen considering Indonesian K-Pop fans were placed as the 1st rank by Twitter as the top market tweeting about K-Pop in 2020. Moreover, Indonesian K-Pop fans beat the origin country of K-Pop itself, South Korea, which ranked third after Thailand. The second reason is related to previous research concerning fan studies, especially K-Pop. Fan studies related to K-Pop have been popular among linguists and other field researchers. Jenol (2020) investigated K-Pop fans' identities and the meaning of being a fan with Malaysian K-Pop Fans as the source of the data. Jenol's (2020) study concluded that fans' identity comes from the way they speak, socialize, purchase behavior, and fashion style. She also proved that fans can also act as active producers which are in contrast with the stereotype that fans are a passive entity. Faiza (2020) conducted research about stimulating English learning in the global K-Pop community on Twitter. Faiza's (2020) study revealed that English is essential in helping them to support and connect to their interest. Malik (2020) made a research about the development of K-Pop stan as a community of practice in an online community. Malik's (2020) study concluded that K-Pop stan on Twitter builds interpersonal bonds, regular communication, and creates a very close community where everyone can contribute based on their own capacity. The studies indicate that the topic of K-Pop is

very well-known and widely encountered. However, research focused on Indonesian K-Pop fans' perspectives in relation to multilingualism and language choice are still scarce. Therefore, this fact provides an appealing rationale for a further exploration through this study. Thus, this research seeks to investigate language choice and multilingualism by underlining three main objectives: a) to discover the reasons of the application of multilingualism from Indonesian K-Pop fans perspectives, b) to identify the multilingualism techniques involving code-switching and code-during mixing; and c) to analyze the correlation of the practice of multilingualism techniques to the underlying reasons.

RESEARCH METHOD

Two data collection methods were used in this research. The first method was an observation, involving several auto-base accounts on Twitter. The observation and data collection were conducted from September 2020 to May 2021. During the observation process, the first step was to pay attention to all tweets that contained code-switching and code-mixing techniques. When we found some unique foreign words or phrases, we utilized the search bar to dig deeper into the words or phrases in other utterances. The second step was bookmarking those tweets and saving them in a Twitter account. Third, we screen-captured the tweets and documented them. The captured data were re-written or re-typed in the findings and discussion section of this paper.

The data taken from our observation is considered primary data because they were collected from its original source i.e. several auto base accounts. The automatic base or mention confess account itself is really popular among tweeps, especially Indonesian Twitter users. The auto base is different from the regular base or personal account. The regular base is operated by admins. On a personal account, we can tweet about anything on behalf of ourselves. Auto base accounts are owned by many people, because auto base accounts allow a lot of people to send tweets through the dm or direct message, a private feature of Twitter, as long as the user is already followed by the auto base account. People feel comfortable building a conversation through an auto base because it guarantees anonymity. People experience true freedom of speech with those accounts because all tweets are sent on behalf of the auto base account's name. All auto base accounts have trigger words so that our direct messages would automatically appear on the page as public tweets.

For this research, the data were obtained from several NCTzen auto base accounts on Twitter. The reason why NCTzen auto base accounts were chosen was because it reflects the popularity of this boy group in Indonesia. It means taking data from NCTzen auto base accounts is enough to represent Indonesian K-Pop fans as a whole. There are several NCTzen auto base accounts as the data source of this research, including: (1) @nctzenhalu (272.6K followers, established in June 2018); (2) @nctzenbase (177.1K

followers, established in May 2014); and (3) @nct_menfess (101.4K followers, established in June 2020). As mentioned above, the duration of the observation and data collection was during September 2020 to May 2021 because during that period NCT was promoting the comeback of NCT 2020's album, 'Resonance', and NCT Dream's album, 'Hot Sauce'. At the time, the fans were more active in talking or tweeting because of the comeback promotion period.

The second data collection method was an open-ended questionnaire, which was held in June 2021. In this method, purposive sampling was preferred in order to acquire an accurate subset of the population that reflects Indonesian K-Pop fans as a whole. According to Dudovskiy (2012), purposive sampling required judgment in selecting the subset of the population that participated in the study. In this case, the researchers can be categorized as an insider researcher because we are K-Pop fans. We selected the participants according to some criteria that are relevant for this research, for example only the active Indonesian K-Pop fans participated in this research. 'Active' means that they are directly and actively involved in fans' activities: going to concerts, collecting albums and merchandise, and attending fan signing. The sample for this research consisted of 7 Indonesian K-Pop fans aged between 18 and 25 years old. Before distributing the questionnaire, we contacted them privately via Twitter and asked their availability to participate in this research. After receiving their approvals, we sent them a link directing them to a Google Form containing the questions (see Appendix). All of the questions were in Indonesian in order that the participants have no difficulty in answering the questions. After all of the responses were gathered, we read them one by one and took notes on important parts such as the reasons and functions in applying multilingualism. Finally, we translated the essential points and statements into English.

This research employs a descriptive qualitative method in analyzing the data. In the findings and discussion section, we present the obtained data along with the descriptive analysis of the data. We first indicate the reasons for multilingualism practice from the perspective of the respondents obtained through the questionnaire. Each reason is presented alongside the tweet samples containing multilingualism techniques based on the results of observation. The analysis is aimed to answer three objectives of the study: discovering reasons, identifying multilingualism techniques, and analyzing the correlation of the reasons and techniques.

FINDINGS AND DISCUSSION

The phenomenon of multilingualism among Indonesian K-Pop fans on Twitter is motivated by several reasons. Based on the result of our interview, seven main reasons for their multilingualism practice emerged.

No	Reasons	Percentage	Answers
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1	Interacting with Idols	100%	"I mix some languages when I interact with the idols and give them supportive comments."-Debby
			I use some languages when I re-tweet my favorite idol or boy group content.-Nabila
2	Forming K-Pop Fans Identity	100%	"As a sign that we are here in the same place with the same hobbies. We often combine two or more languages, and I think it is creative and unique. We also have our own indescribable speaking style that only K-Pop fans can understand."-Ria
3	Boosting Language Skills	86%	"In my opinion, switching and mixing some languages when interacting with other fans play a big role in improving my language ability."-Fitria
			"Switching and mixing languages on Twitter is a form of freedom of expression because some people can not do that in their real-life environment."-Fida
4	Interacting with International Fans	71%	"I interact with international fans a lot. The reach of Twitter is very wide and unlimited, making it easier for me to get updated information of my idols."-Fida
			I mix languages when I make tweets or status on Twitter in order to make new online friends.-Sheila
5	Buying and Selling K-Pop Albums and Merchandise	43%	"For me, the main reason why I mix and switch languages is because I quite often make merch purchases directly with the Koreans. I use English and sometimes also mix it with Korean because a lot of them have minimal English ability."-Debby
6	Avoiding Miscommunication	43%	"It is important because we have to unite perception with our interlocutor, so there is no miss in communication." -Debby
			"We often find it difficult to find the right Indonesian terms in our conversation. Instead of using Indonesian words, we prefer other languages."-Khandra

7	Forming Fun and Friendly Conversation	43%	"I think the function of switching and mixing languages is for fun so that the communication is not awkward and tends to be more flexible. It is a trend among K-Pop fans now."-Fida
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In this section, some of the explanations of the reasons and functions are clarified along with the real examples resulting from the observation of several auto base accounts on Twitter. Based on the responses from the questionnaire distributed to seven respondents, seven main reasons and functions were found in relation to their application of multilingualism. These are detailed in the following sections.

Interacting with Idols

Based on responses from the participants of the questionnaire, interacting with Idols becomes one of the most frequent reasons why Indonesian K-Pop fans apply code-switching and code-mixing. On Twitter, Indonesian K-Pop fans actively engage with idols' content by commenting or retweeting. Sometimes idols organize mention parties that allow idols to reply to their comments. Considering that their favorite idols come from different countries and languages, they have to switch or mix their languages in order to be understood and noticed by idols. Based on our observation, they often switch and mix English and Korean in their comments in order to get idols' attention. Sometimes they also use Indonesian because some idols are familiar with some Indonesian words such as "*apa kabar?*" (how are you?), "*terima kasih*" (thank you), "*cantik*" (beautiful), etc. This explanation is in line with Holmes' (2013) description that the participants or the interlocutors are one of the reasons people do code-switching and code-mixing. In this case, because the interlocutors i.e. the idols are from other countries, Indonesian K-Pop fans must adjust their language, one of which is by applying code-switching and code-mixing techniques.

1. @H4ECH4NI: **NEOMU HANDSOME** AKU TIDAK KUATTT
(*very handsome I'm weak*)

Tweet (1) is a comment from a K-Pop fan towards the newly dropped teaser image from a boy group. The user expressed his/her excitement about the upcoming idol's comeback. The tweet is written in three languages, Korean, English, and Indonesian. The first part of the utterance is written in romanized Korean Hangul, "neomu" which means "very" in English. The word "neomu" acts as an adverb of the second word written in English, "handsome". Tweet (1) is the example of code-mixing using the insertion technique. The user inserted a word from a language into the structure of another

language. In tweet (1), the user's base language is Indonesian and he/she added other language material that acts as guest language into her utterance. Insertion technique which is applied in Tweet (1) has a function to highlight his / her main point of the utterance, so there is a contrast in his / her utterance. In the first part of the tweet where it contains the main point, the user wanted to express enthusiasm by praising the released photo of the idol by saying it in other languages, in the hope of being seen and understood by the idol. The second part of the utterance is just additional information and it is less significant than the first part, that is why he/she wrote it in Indonesian, the possibility for the interlocutor or the idol to understand it is very small.

Forming K-Pop Fans' Identity

The second most frequent reason is forming their identity as fans. The application of multilingualism has an effect on the portrayal of their identity on social media. Twitter users can easily identify someone is a K-Pop fan or not. This is because of their unique way of speaking and they often insert Korean, Chinese, Japanese, and English words in their tweet. According to Jenol (2020), fan identity can be seen in certain performativity such as their speaking style. Nordquist (2019) also clarifies that an individual who is involved in a certain group typically has the same language, speech characteristics, and communication interpretation with other group members. That is why the use of code-switching and code-mixing by Indonesian K-Pop fans has contributed to the formation of their identity. The examples below contain how some utterances reflect identity:

2. @yournoonaaz: **Gwenchana gwenchana yeorobun**~~ mgkn sendernya ngingatin biar waspada :) -bkn sender
(it's okay guys~~ perhaps the sender reminds us to be cautious :) -I'm not the sender)

Example (2) is a reply from @nct_menfess. The sender is about to calm down the followers who are desperate because of idol voting. The tweet consists of two languages, Korean and Indonesian, and it is considered as intersentential switching because there is a language switch between sentences. The first sentence is written in Korean Hangul romanization while the second and third sentences are in Indonesian. Indonesian K-Pop fans are familiar with Korean words, but they rarely write in Hangul, the Korean alphabet. They usually write in romanized form because it is easier and in accordance with their keyboard alphabet settings.

3. @nct_menfess : Nct! bunda dari kakanda jisungie mencari **chingu**~~ untuk yang berminat dipersilahkan memencet tombol suka nya aja. dn ku ada "bundanya jisung". ava ku agak ngagetin maaf.

(Nct! Jisungie's mom is looking for friends~~ For those who are interested, please just press the like button. There is "jisung's mom" in my username. My ava is a bit shocking, sorry)

Example (3) is about someone from the base looking for some new friends for her personal account. The whole tweet is written in Indonesian, except for one romanized Korean word, "chingu" which means friend. Based on our observation, Indonesian K-Pop fans are used to insert some Korean words such as *oppa* (brother), *chingu* (friend), *palli* (fast), *noona* (sister), etc. Still, those Korean words do not make any changes to the structure of their Indonesian utterances. They just use those words as an identity to show that they are K-Pop fans.

Examples (2) and (3) may arise a question of whether the identity of being a K-Pop fan means only using some Korean materials. The answer is no because the identity of a K-Pop fan can be seen from various aspects. Jenol (2020) mentions that several performativities such as speaking style, social environment, purchasing behavior, and fashion style can show the identity of K-Pop fans. However, in terms of their language, the use of Korean materials can obviously be one of them.

Boosting language skills

Some of the respondents confessed that the use of multilingualism in their daily conversation allows them to improve their language skills. Practicing multilingualism certainly has a role in developing language skills for Indonesian K-Pop fans. They have the freedom to express anything on an online media platform like Twitter. The condition of the interlocutors in their real life may not be sufficient for them to perform code-switching and code-mixing due to the limited language skills of the interlocutors. Therefore, they feel comfortable being able to utilize multiple languages on the online platform. This function is in accordance with Susanti's (2015) statement that people have found their momentum and stage on social media. Social media removes all linguistic barriers and allows people to communicate without limitation. The following examples show how Indonesian K-Pop fans are fluent in other languages:

4. @nctzenhalu: /bctzh/ **hi, just want to let you guys know that please don't let anybody or anything stops you to write, bcs believe me NO ONE can write like the way you do.** percaya deh, setiap orang tuh punya warnanya sendiri buat nulis dan itu gak bisa sama sekali disamain.

(/bctzh/ hi, just want to let you guys know that please don't let anybody or anything stop you from writing, because believe me NO ONE can write the way you do. believe me, everyone has their own color in writing and it can not be compared)

Tweet (4) from @nctzenhalu above can be categorized as intersentential switching. The sender used two languages, Indonesian and English. The language switch takes place between sentences. The first sentence is completely written in English, while the second sentence is completely in Indonesian.

5. @akunulul : **lemme know if you might** ngebuat ini jadi **au please**.... kucingnya gmes.

(lemme know if you might make this into an AU please.... the cat is cute)

Tweet (5) contains intrasentential switching because @akunulul inserted English words, "lemme know if you might-", in her Indonesian statement. She even used English slang for "let me", "lemme". Moreover, she also put "au (Alternate Universe)" and "please" in the middle of the sentence.

6. @doycarols : akhirnyaaaaa **music video** kesayangan-kesayangan kita bakalan rilis **next week**

(finally, the music video of our favorite will be released next week)

Example (6) is an expression of happiness that the new music video of her favorite would be released next week. The tweet above is considered as congruent lexicalization because it has a congruent lexicalization pattern introduced by Muysken (2000). In the congruent lexicalization, the pattern is a-b-a-b, with 'a' as the first language used and 'b' as the second language used. Moreover, the reason why it is a congruent lexicalization is because the meanings of both English words, "music video" and "next week", are familiarly known by Indonesian people. Ikhsani (2012) explained that in congruent lexicalization, the forms of words or phrases of another language (language 'b') that are placed into the utterance (of language 'a') usually have meanings that are already known generally by people of the first language (language 'a'). Based on our observation, noun phrases and prepositional phrases appear frequently in Indonesian K-Pop fans' tweets. The examples for noun phrases are "visual line", "hot member", "good condition", etc. Prepositional phrases that are found are usually related to time and place such as "next week", "for a while", "on the account", etc.

From examples (4), (5), and (6), we can measure that the senders have good fluency in English. They can write a complete English sentence, use slang words, and

insert some phrases into their utterance. Social media such as Twitter provide a great chance for them to develop their foreign language skills. Perhaps some of them can not apply foreign languages in their real life, but on the online platform, it is very possible.

Interacting with international fans

The K-Pop phenomenon is not only famous in Asia, but also throughout the world. It causes K-Pop fans to be all over the world with various language and cultural backgrounds. This phenomenon is the reason why Indonesian K-Pop fans need to switch or mix their language. K-Pop fans love to have public interactions through tweets and comment features on Twitter. They would usually exchange updated information, photos, videos, etc. The platform itself indirectly requires them to acknowledge several languages if they want to feel a globalized experience on Twitter. Drawing upon this explanation, the background of time and place, as mentioned by Holmes (2013), is an important factor in why Indonesian K-Pop fans implement code-switching and code-mixing on that platform. Twitter provides them an accessible place or medium to communicate across linguistic barriers.

Indonesian K-Pop fans are used to communicating with international fans on Twitter. It makes some new language habits carry over into their daily conversations with fellow Indonesian K-Pop fans. For instance, look at the following examples:

7. @nct_menfess: nct! what do you say? Gatau lagi mau ngomong apa. Nyesek duluan.

(nct! what do you say? I don't know what else to say. I feel hurt.)

@PJSVENUE: "winwin mungkin perlu belajar bahasa korea", "mungkin ini ...", "mungkin itu ...", why y'all always normalize mistreatment? **like** winwin udah fasih ngomong bakor bro. dilogic ya kalo ga fasih, winwin pas communicating aman anak 127 pas itu pake bahasa apaan?

("Winwin needs to learn Korean", "He should this ..", "He should that ..", why y'all always normalize mistreatment? like Winwin is already fluent in Korean, bro. If he's not, use the logic. what language do you think Winwin uses when communicating with 127 members?)

Example (7) is about someone from the base reacting to a group member who got hate speech. @PJSVENUE gave her opinion on hate speech to Winwin. We can see from the conversation that both speakers switched their languages from Indonesian (base language) to English (guest language) or vice versa. Among some of the English vocabulary they used, the word "like " is very interesting because it is a filler word

commonly used by English speakers in their speech. However, the user adapts that English filler word in his/her conversation with the same Indonesian K-Pop fans. Inserting the word "like" is a part of the tag-switching technique because it is an English filler word in an Indonesian sentence. Martiana (2013) explains that a tag can be in a form of parenthetical, exclamation/interjection, sentence filler, or an idiomatic expression. The word "like" is tagged to the speaker's speech and actually it does not have a significant meaning in that sentence. In addition, at a glance, the word "like" looks like intrasentential switching or insertion technique. Ansar (2017) clarifies that in certain cases sometimes tag switching has the form of intra sentential switching. It is also part of the insertion technique since the user inserts material of another language into his / her Indonesian utterance. However, in the term of function, it tends to function as a tag.

8. @jvngwooya: **Oh God**, kalian yg marah-marah sampe ngelontarin kata-kata jahat, mending jgn main hp dulu deh sumpah. Kalo Kpop bikin kalian begitu, emosi, resah, duh yuk mending tidur.

(Oh God, those of you who are so angry to the point of saying evil words, it's better not to play with your cell phone now, I swear. If K-Pop makes you emotional, anxious, better you go to sleep)

Example (8) is about someone from @nct_menfess base replying to a tweet that led to a commotion. The tweet is in two languages, Indonesian (base language) and English (guest language). The speaker of the tweet above used an English exclamation or interjection, "Oh God," and tagged it in her Indonesian utterance. As mentioned earlier, the exclamation or interjection of a language in another language can be categorized as tag switching.

Both examples (7) and (8) show how some tag words from other languages are adapted into Indonesian utterances. Based on our observation, compared to other languages, Indonesian K-Pop fans often insert English tags into their utterance. It is caused by the platform itself which allows them to communicate with international fans, especially from English-speaking countries, so without realizing it there are some frequently-used English tags that are carried into their Indonesian conversations. They feel more comfortable using the English tags rather than the Indonesian tags.

Currently, K-Pop fans have spread to all corners of the world, not only in Asia. For Indonesian K-Pop fans, international fans from English-speaking countries are more approachable, in terms of conversation, than fans from other countries such as South Korea, China, or Japan. Indonesians are more familiar with English because they have been taught it from an early age. In addition, both Indonesian and English also have the same alphabetic system, so they do not have trouble typing their tweets. Unlike the case with Korean, Japanese, or Chinese, they have a different alphabetic system, so Indonesian K-Pop fans have difficulties communicating with them.

Buying and Selling K-Pop Albums and Merchandise

The next most common reason why Indonesian K-Pop fans utilize some languages is their buying and selling activities. K-Pop fans are unaffected by K-Pop albums and merchandise from their favorite idols. Indonesian K-Pop fans buy albums and merchandise abroad from South Korea, US, China, Thailand, etc. They usually make purchases via private direct message. Code-switching and code-mixing are very useful so that communication between sellers and buyers runs smoothly. Moreover, based on our observation, they often switch and mix some languages in their selling tweets. Usually, the headlines, which also has a function as the keywords, are in English such as *wts* (want to sell), *wtb* (want to buy), *wta* (want to ask), and others in order to make it easier for buyers to find their selling tweets. The hashtags, at the end of their tweet, mostly contain a mix of English (e.g. #NCTsell, #BTSphotocard, etc) and Korean (e.g. the group members' names).

9. @isaquirrell: **WTS / Want to Sell ! Photocard** Jen0 ridin ver. **good condition** ga ada baret sama sekali. harga via **dm** aja yaaa. dijual cepat karena BU :(**#NCTphotocard #Jenophotocard #NCTDream**

(WTS / Want to Sell! Jen0 photocard ridin version. Good Condition, no scratch at all. Ask the price through direct message. Selling in rush because I need money :(#NCTphotocard #Jenophotocard #NCTDream)

Example (9) is about someone selling his/her photocard. The tweet is written in two languages, English (guest language) and Indonesian (base language). However, when it comes to some important keywords of the tweet, he/she used English terms such as "want to sell", "photocard", and "#NCTphotocard". English keywords have a function to attract buyers because both Indonesian or fans usually would type those words in the search bar. Moreover, there are some English buying and selling terms frequently used by Indonesian K-Pop fans such as "refund", "scammer", "proof", and "condition". Look at the example below:

10. @nct_menfess: nct! ini aku kan mau beli pc nya haechan kan, cara tau yg jualan nih ga **scammer** gimana ya? aku pengen terhindar dari situ soalnya.

(nct! I want to buy haechan's pc, how to know that the seller is not a scammer? I want to avoid that (kind of seller))

Example (10) is about someone from the base asking for some tips about avoiding scammers. The tweet is in Indonesian (base language), but the sender inserted an English word, "scammer", in her Indonesian utterance. Instead of using the Indonesian term,

“penipu”, Indonesian K-Pop fans are more familiar with the English term “scammer” because it is frequently used by international fans in buying and selling activities to define someone who often commits fraud. Example (10) is considered an insertion technique because the English word is placed within the Indonesian structure, and it does not cause any change in the structure of the Indonesian language, the same as explained by Muysken (2000).

Avoiding Miscommunication

Some of the respondents claimed that multilingualism techniques, code-switching and code-mixing, are helpful in forming adequate communication. The use of code-switching and code-mixing also serves to minimize miscommunication. The respondents sometimes face some difficulties expressing the right Indonesian words in their conversation, so they switch or mix to other languages’ words that are able to accurately convey their meaning. This reason is the same as that established by Holmes (2013) that the function is one of the factors a person does code-switching and code-mixing. Based on the responses, the functions referred to here are clarification and substitution as identified by Koziol (2000). Clarification means they utilize code-switching and code-mixing to make the conversation less confused and clear, while substitution means replacement. Here are several examples related to this function:

11. @grapeisn : **I think**, km gaperlu bawa ini ke base. Ga penting soalnya
(I think, you do not need to bring that (info) to the base. It is unnecessary)

The first part of the first sentence in example (11) is written in English (guest language) while the second part is in Indonesian (base language). We can see the contrast between the two languages. The user said “I think” to clarify that the following statement is his/her personal opinion. In order to highlight his/her intention, he/she utilized a different language, so it serves as an emphasis. However, when it comes to the main point of the utterance, @grapeisn used her first language, Indonesian, in order to convey a clear and understandable message for the readers. Example (11) is considered as an alternation technique because both languages are written in their own grammatical structures and they appear alternately in a sentence. At a glance, example (11) seems like it is intrasentential, but it is completely an alternation. We may question the difference between alternation and intrasentential because both techniques consist of two or more sentences from at least two languages in their respective grammatical structures. In alternation, both sentences from two languages are related and it has a unified meaning, also both of them can be combined in a sentence and usually marked with a comma. In intersentential, the sentences from several languages have different meanings so they

are usually separated by dots. Moreover, if there is a conversation between two people and both of them use different languages, it can also be categorized as intersentential. For instance, A uses Indonesian in the conversation while B answers to it completely in English such as “sure”, “no problem”, and “thank you”, then it is also an intersentential technique.

12. @nctzenbase: Ayo kita susul Nctzen Paraguay sama Thailand. Mereka udah **trending** #2 kita bisa #1 nih banyak banyakin interaksi pake bahasa indo trus **dishare** juga. Semangat neozen
(Let's follow Nctzen Paraguay and Thailand. They are already trending #2, we can get #1. Let's make a lot of interaction using Indonesian and share it too. Neozen fighting!)

Example (12) is about someone from the base inviting Indonesian NCTzen to make a lot of interaction, so they can be trending on Twitter. The utterance above is in two languages, Indonesian (base language) and English (guest language), with the a-b-a-b pattern which indicates that it is a congruent lexicalization. The words “trending” and “share” are already familiar for Indonesian people, especially on Twitter. Instead of using the Indonesian term “sedang tren”, people are more familiar with the word ‘trending’ which is indeed widely used as the platform language of Twitter itself. The second word is “dishare” which means “dibagikan” in Indonesian. It is very interesting considering the speaker combined an Indonesian material into an English word. “Di-” is an Indonesian prefix that has a function as a passive verb marker. It has the same function as the suffix “-ed” in English which also acts as a passive voice marker. The modification word, “dishare”, depicts how someone prioritizes comfort in language, so it is easily understood by the interlocutors. “Share” is a part of Twitter language and it is extremely recognized by all users. Because the context in example (12) is communicating with other Indonesian K-Pop fans, the user made the passive voice of “share” more local by adding the Indonesian prefix “di-”, so it does not cause miscommunication. Imagine if the user said “shared”, it is possible that some Indonesian K-Pop fans experience confusion about the word meaning considering the main language of example (12) is Indonesian and both languages have different grammatical systems.

13. @nctzenbase : Neozen aku nemu ini di **fyp** dan **in my opinion** aku setuju banget sama ini... Yangyang sama hendery tuh baru debut 2th tapi rapnya udah keren bgt, yangyang menurutku **pronunciationnya clear** bgt mungkin bawaan dia multilingual juga... Perjalanan mereka masih jauh, kalo mereka (cont..)

(Neozen I found this in fyp and in my opinion I totally agree with this one... Yangyang and Hendery have only debuted for 2 years, but the rap is already really cool. I think Yangyang has a clear pronunciation, perhaps it is because he is a multilingual speaker. They still have a long way to go, if they (cont..)

Example (13) is about a sender from the base sharing her opinion about boy group members' skills. She used two languages in writing that tweet, Indonesian (base language) and English (guest language). There are several English words inserted in that tweet. The first one is "fyp" or "for your page". "Fyp" is an English term which is famous for defining the home page of an online platform. The term "fyp" is more widely known than the Indonesian term, "halaman anda". The utilization of familiar terms like "fyp" minimizes misunderstanding in communication. In example (13), instead of using the Indonesian terms "menurutku", the sender preferred to write it in English, "in my opinion", in order to emphasize the sender's intention in his/her statement. It means that the statement is purely his/her personal thought. Third, instead of saying "clear pronunciation", the sender chose to say those words in Indonesian language arrangement and she added the Indonesian suffix "-nya". In English, the word "clear pronunciation" is a noun phrase with the arrangement of adjective before a noun. While for Indonesian, we use adjectives after nouns. The sender localizes that English term, by applying Indonesian arrangement, considering the tweet is mainly in Indonesian and he/she was conversing with fellow Indonesian K-Pop fans.

Forming Fun and Friendly Conversation

Another reason revealed that code-switching and code-mixing techniques have functions to make conversation cordial and friendly. The phenomenon of Indonesians mixing several languages, especially English, in communication is a trend these days. Indonesian youngsters must be familiar with the term "Bahasa Anak Jaksel" (South Jakartans Language). According to Azanella (2018), this term refers to young people who like to mix up some overrated English words in their conversation such as "literally", "which is", "prefer", etc. This language phenomenon is also happening to Indonesian K-Pop fans. That speaking style is considered fun and friendly. It is suitable for informal occasions when having a talk with friends.

14. @jeonghelena : hahahahahahahahaha gabisa berkata apa apa sih **jujurly**, mana konsep nya cowo tajir gitu jangan lupa jidat bertebaran.

(hahahahahahahahaha I can't say anything honestly, that rich man concept, don't forget the foreheads/hair up style (photos) are scattered)

Tweet (14) was written in an informal Indonesian structure. Such a structure is used to talk freely with friends on casual occasions. The user above gave her reply related to the new dropped concept of her favorite group member. The word “jujurly” is an adverb and it is considered as an insertion in this utterance. It is a modification of combining the Indonesian word, “jujur” (honest), with the suffix “-ly” which is usually used as an adverb marker in English. Even if it is just a suffix, it is still considered code-mixing. According to Ansar (2017), there are various levels of language that are involved in code-mixing such as phonology, morphology, grammatical structures, or lexical items. In this case, the suffix “-ly” is a part of lexical suffixes. The word “jujurly” is widely used nowadays by Indonesian K-Pop fans considering it is funny to read or pronounce. “Jujurly” is a form of breaking the rules and the word reflects something informal, casual, and fun.

15. @bvnnyperr: **KONICHIWA!!!! WATASHI WA SINGLE-DESU ARIGATO AISHITERU!!!!**

(Hello!!!! I am single, thank you, I love you!!!!)

Example (15) is a comment towards a new teaser image of a boy group member. The user utterance is in two languages, Japanese and English. Both of the languages are guest languages while his/her base language is Indonesian. The Japanese words that are used in the utterance are considered as basic Japanese words, and a lot of Indonesian K-Pop fans understand the meaning. We can see that this fan tried to get the attention in a unique, funny, and interesting way, even with minimal Japanese language skills. He/she did not even know the Japanese of "single". Tweet (15) is an example of flexibility in language and this kind of phenomenon is normal in fun and friendly informal conversation.

16. @haechanisasi_: chenle **kiyowo pisan di preview** NCT Life minggu ini T.T
(Chenle is super cute in this week's NCT Life preview)

Example (16) is an expression of admiration towards a member. The base language of that tweet is Indonesian while the guest languages are Sundanese, Korean, and English. Insertion technique is used in that tweet when some other languages' materials are inserted into the structure of a language. Mixing several languages in an utterance gives the impression of being warm, friendly, and free.

Based on our observation, we can easily discover the application of English in their tweets. Other languages such as Korean, Japanese, Chinese, and regional languages (Javanese, Sundanese, etc) are also detected, but not as much as English. As insider

researchers who have been in the K-Pop world for years, we draw the conclusion that this is related to the marketing of K-Pop itself. K-Pop is getting more and more intensified to promote in non-Asian markets such as America and Europe. In order to reach the international market, English is a selling tool in promoting their music. Their social media contents and advertisements tend to use English at this time. They use Korean perhaps only for greetings on certain events related to their country. Moreover, there are many pieces of English lyrics in their songs. Even some artists such as BTS, NCT, and BLACKPINK have full English songs and make special albums in English versions. Nowadays, many K-Pop agencies train idols who come from English-speaking countries in order to attract the attention of international fans. K-pop is not just a music genre, but an industry that continues to target a wider global market.

CONCLUSION

Throughout the paper we have discussed both reasons and multilingualism techniques, code-switching and code-mixing, in the tweets of Indonesian K-Pop fans on Twitter. These fans switch and mix several languages such as English, Korean, Japanese, and even regional language (e.g. Sundanese) into their Indonesian utterances. Among the mentioned languages, English is the most frequent language found in their tweets. The high frequency of English in their tweets is caused by the marketing and promotion of K-Pop itself. K-Pop currently tends to expand and explore the international market. English is part of their selling tools. K-Pop utilizes English in various ways such as the lyrics, social media contents, advertisements, and even a lot of K-Pop agencies recruiting idols from English-speaking countries to entice the attention of international fans. These practices are what make Indonesian K-Pop fans very familiar with English.

There are several reasons and functions of the application of multilingualism from the perspective of Indonesian K-Pop fans: they want to interact with the idols in their Twitter contents, to form K-Pop fans identity, to elevate language skills, to connect with international fans in public through tweet and comment features, to sell and buy the albums and merchandise with foreign fans privately in Twitter's direct message feature, to equate perceptions and avoid miscommunication, and to build a more cordial and friendly communication.

This research can be considered as a combination of fan studies and linguistics. Fan studies are often considered non-intellectual, simple, and unimportant in the research world (Rhee, 2016). However, there are still many appealing parts of this topic that can be investigated deeper, especially those that are related to the field of linguistics. Based on several responses from questionnaire participants, they are very interested in learning and understanding more deeply the songs' lyrics sung by their idols. Thus far, research such as the influence of multilingualism on the meaning of the lyrics has not been found considering a lot of idols love to combine English and Korean in their lyrics.

In addition, a more in-depth discussion of the factors why non-Korean romanizations of Hangul have different versions has also not been found. Linguistic research related to fan studies should not be underestimated because there are still many enticing topics that can contribute to the complexity of knowledge in this field.

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APPENDIX

Questionnaire

DEMOGRAPHIC QUESTIONS

1. Name (nickname allowed)
2. Age
3. Occupation

QUESTIONS

1. What fandom are you in?
2. How long have you been a K-Pop fan?
3. What activities do you do as a K-Pop fan? Explain!
4. Do you use Twitter for fan activities? (Yes/No)
5. Why do you use Twitter for fan activities? Explain!
6. What kind of fan activities do you do on Twitter?
7. Does being a K-Pop fan make you interested in learning and using other languages (English, Korean, Japanese, etc) ? Mention other languages that you acknowledge!
8. Where did you learn those languages?
9. How fluent are you in those other languages? Basic, intermediate, or advanced?
10. Do you mix or switch to other languages when communicating with other fans on Twitter?
11. At what time do you mix or switch languages with other K-pop fans on Twitter? Explain!
12. Based on your opinion, what is the function of mixing or switching other languages when communicating with other fans on Twitter?
13. Do you think that Indonesian KPop fan's speaking style has its own uniqueness? Explain!
14. Based on your opinion, is the speaking style of Indonesian K-Pop fans a part of their identity? Explain!